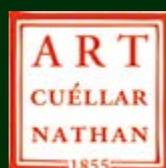


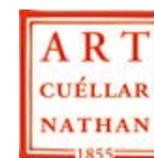
# THE POWER OF LANDSCAPES: HORIZONS OF THE EYE & MIND



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2015

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## Acknowledgments

*'Love many things, for therein lies the true strength, and whosoever loves much performs much, and can accomplish much, and what is done in love is done well.'*  
- Vincent van Gogh

I am so honoured to be exhibiting the works of art of Manfred Bockelmann, Corinne Cuellar, Gabriella Gerosa and Mario Pérez. I hold them in high regard because their art is not merely an idea, it's an accumulation of raw emotions through a lifetime, as well as a deep understanding of previous masters, such as Rembrandt van Rijn, Gustave Courbet, Claude Monet, Camille Corot, Paul Cézanne and Vincent Van Gogh. These raw emotions and experiences have crystallized in works of art that excite and simultaneously revoke a sense of inner peace on the beholder. It is my firm believe that the perceptive eye, as well as the artist's hand and vision are the origins of these powerful landscapes.

My thank goes first and foremost to my parents, Corinne and Arturo Cuellar-Nathan, and brothers, Baltasar and Johannes. Without their love and support many great things, including this catalogue, would not exist. I hold all the memories of my grandparents very dearly and I feel a profound respect for all their achievements. It is with this in mind that I would like to thank Gabriele and Fritz Nathan, Barbara and Peter Nathan, as well as Stellita and Eduardo Cuellar. I am very grateful to Katharina and Mario Pérez, as well as Meret Pérez and especially Aaron Pérez for his invaluable input in the gallery. I am grateful to Bojana Popovic for the energy she has invested in this project. I would like to thank Prof. Michael Kauffmann for proof reading the catalogue and for his guidance in the art world. I am indebted to Jeff Koons for his support in venturing into contemporary art and to Karen B. Cohen for Marcus Aurelius Antonius' *Meditations*, which she kindly gifted to me when I was fifteen. I would like to thank Diane Nixon as well as Caroline and Noël Annesley for their continued support throughout my career. My thanks also goes to Brigitte and Jean-Philippe Hottinguer for sharing their wisdom so generously in countless occasions. Further, I would like to thank Countess and Count Cecily and Johannes Trapp von Matsch, Countess and Count Joanna and Gaudenz Trapp von Matsch, Giacomo Landolt and Andy Cohen, as well as Cecilia and Jean-Conrad Hottinguer.

The production of this catalogue and exhibition could not have been made without the support of Fernando Revelo, Cristina Diaza, Carla-Cristina Gonçalves and Nelson Cruz. Therefore I would like to extend my thanks to them and their families.

May there be many more catalogues to come!

Thank you,

Salomon

I would like to use this opportunity to express my gratitude to the people that I have encountered who have had a profound effect on the path I am now taking and who have guided me through it and above all, helped me see through different eyes.

First and foremost my parents deserve the greatest deal of praise not only for raising me but also for instilling in me a deep passion and interest in such an eclectic range of things that it would make it impossible to list them all. Not only did they share with me their knowledge of art and literature but encouraged me to explore other interests that I was to discover on my own including writing, literature and history. My childhood through their nurturing was a process of self-discovery that inevitably shaped who I am today.

My two brothers, Salomon and Johannes have always made great companions and will continue to do so as I will for them. Of this I am sure. A brother is someone who can relay the most honest criticism as well as offer the largest comfort and I am lucky enough to have two, both of whom have always been there to support me.

As for my friends, I cannot name every one of them and offer a meaningful anecdote in this limited space, but each one has encouraged me to explore new horizons and become stronger by doing so.

Excellent people such as Charles Ryskamp, who is a master of bringing a smile to anyone's face with his innocent yet witty charm, have taught me that it is always worth trying something new despite the fact that not everyone will understand your reasoning behind your motivations.

Michael, Molly and Sascha Kauffmann apart from always being incredibly entertaining company, taught me to put my heart into any new venture I start, because 'if you are going to try something new, you may as well do it right'. I am thoroughly looking forward the 100 year celebration of friendship between the Kauffmanns and the Nathans.

There are many others who I have not mentioned and I am sorry because of the constraints of writing an entry in a catalogue as opposed to a book where I could give adequate praise and appreciation to the people who have made such a profound impact on my life. When I publish my first novel, I promise you, our friendship will be given due respect.

Baltasar

I feel truly honoured to be part of my family and to have the chance to be involved in this project, along with the others organised by my parents and brothers. This tradition of exhibiting art is embedded in our heritage as generations have specialised in this field since 1855. Consequently, I am humbled to be able to join with my brothers and parents in writing the next chapter of our family's business which brings us all together in a united passion for art. Although I will most likely pursue a medical career of which I have been inspired by Dr. Fritz Nathan, Dr. Eduardo (Tito) Cuellar, Dr. Philippe Schucht, Dr. Eck Günther and Dr. Carlos Cuéllar and I am thankful for their support in following my goal, art dealing will always influence a big part of my life.

Johannes

## Introduction

The trajectory of landscape painting spans thousands of years and stretches across continents offering not only insights into the changing faces of urban and rural scenery, but also charting the changing theoretical context surrounding the portrayal of this theme. Most obviously, the art of landscape painting developed out of the wish to record the artist's surrounding scenery and many paintings act as insightful illustrations of artists' travels abroad or simply their fascination with the local world around them. However, landscape painting was also employed for other reasons. It allowed the artist creative freedom in designing his own landscapes and essentially becoming the Creator of his/her own parallel worlds. The idealized pastoral landscapes that can be found in Titian's paintings reflect the classical literature that inspired much of the art of this time meanwhile, the often tumultuous and omnipotent Nature that dominates the landscapes of Romantic paintings in the 19th century act as sublime fallacies – mirroring human emotions and adding atmosphere to the scenes that unfold.

Many contemporary artists however, are now drawn to a different aspect of landscape painting that is most symptomatic of the world we now inhabit. With the rapid construction and urbanization spreading further into previously uninhabited areas, many now feel a sense of urgency to record the scenery around them before it is tainted or, before it disappears completely. As a result, some artists find purpose in preserving through their art the present untamed and beautiful areas that they have been privileged to witness.

In this exhibition the theme of the landscape is brought to the fore through the eclectic display of works by four contemporary artists; each and every piece presents a very personal approach to this broad subject matter. Bockelmann, Cuellar, Gerosa and Pérez found inspiration in often extremely disparate locations capturing often not only varied landscapes and climates, but also their own personal responses or emotions generated by the scenes that they were rendering.

The selection of works on display by Manfred Bockelmann act as a powerful illustration of the artist's own changing fascination with the various facets of landscape painting through a twenty-year period. Immediately the striking variety becomes apparent between his large, horizontal monochrome paintings such as ( D16 ) Landschaft (2000) and his more intimate watercolour works like Klimatische Variation (1985). For Bockelmann, the landscape was a reoccurring subject in his career and his first works on paper and canvas were, in fact, abstract landscapes inspired by his long travels in Africa and America, as well as his home country Carinthia. They marked a distinct shift in the artist's previous commitment to photography and foreshadowed the path of his art.

For Bockelmann, landscapes conveyed the meditative calm. Primordial, horizons, oceans, grasslands, deserts and mountains are reduced in his works to ribbons: notches and pleats, poles and piles, colour and columns. His works often resemble cross-sections of the earth revealing its hidden architecture as can be seen in (LJ19) *Landschaft* (1997). Furthermore, in his paintings geographical landscapes display climatic characteristics and the result is a colour motion in which the colour composition and the sometimes strictly held structures enter into a soothing harmony.

Bockelmann's artistic style embraces the notion of reduction to the essentials as he consciously negates any naturalistic illusionism of three-dimensionality. Despite this, the majority of his works are figurative and do not delve into pure abstraction though at times he expresses emotions by disclosing them in more accessible subjects. As a result, his paintings do not simply reflect what one can see; instead they show nature as it is seen from a man who has been immersed in it.

Though many of Bockelmann's works on other topics, such as his renowned series of portraits of Holocaust victims, appear far more political or emotive in their content than his landscapes, even his scenes of nature contain at times further meanings that make them just as potent. The vast majority in fact, contains the artist's reactions to moods or events taking place around him. Subtle changes in expression reverberate through his pieces like ripples. Looking at the paintings rendered just after the terror attacks in New York in 2001 for example, Bockelmann's inability to use colour at a time of such destruction and loss can be seen to permeate all of his artistic production in the months that followed.

Bockelmann's style varies considerably throughout his artistic career as he delves in new methods and techniques, and his landscape works illustrate these shifts perfectly. Reflecting his core interest in painting and photography, they often display a synthesis of these two mediums. Using the cross-fade technique with two slide projectors, he shows the way a real landscape impression can be altered to resemble a desired visual statement. In this process one can see Bockelmann's intention to form a visible bridge between the outer and the inner spiritual experience of a landscape.

What all of Bockelmann's landscape works show however, is the artist as a restless wanderer who looks out with attentive eyes hoping to frame the world around him in new ways whilst trying, to some extent, to push away all that disrupts from its inner calm. It is this quality that gives these paintings such visual appeal and an enticing quality that tempts the viewer to delve into the many layers unfolding before them.

The power of Corinne Cuellar's works also lies in her intrinsic ability to recreate the feeling or atmosphere of a location through paint. Consequently, the scenes that Cuellar carefully selects are those that generate the deepest and most profound response from the artist herself. Though her style is far less idealized than Bockelmann's, a sense of emotive passion and personal reflection can be found embedded in her canvases. Colour and light are the two most constant factors in her work. What this results in pictorially, is an incredibly evocative palette,

expressionistic brushwork and viewpoints that act as windows into scenes that awe the viewer. In her coastal paintings of crashing waves against jagged rocks we are not merely onlookers, but rather, become swept up into the swirling waters that creep up to the very surface of the painting – barely confined by the angular structure of the canvas.

This exhibition brings together an array of paintings from Cuellar's oeuvre spanning 12 years and aims to encapsulate her constant fascination with depicting the many landscapes she has travelled through. Comparing her watercolour works such as *From Vulcano Island towards Filicudi, Sicily* (2004), with her more recent oil on canvas, *North of the "Pointe de Pern" on the Isle of Ouessant France, late afternoon*, (2012), one can see how much the latter medium is shaped by her explorations in watercolour. Using a white primed canvas and sketching plein-air, Cuellar's works retain a sense of lightness and vivacity. Her talent at capturing the sun's rays reflecting off the waves is particularly evident in these beautiful examples. The warmth of these seascapes is deeply contrasted to the powering presence of Cuellar's vast painting *The "Wichelsee" in Alpnach near Lucerne, Switzerland* (2002); thus, her inherent ability to capture both the warmth of the summer sun, as well as the crisp atmosphere around the snow-capped mountains continues to enthrall viewers and imbue her paintings with an almost tangible sense of life.

The selection of Cuellar's works presented here brings to the fore her constant return to areas of untamed beauty, though she has also painted urban scenes in the past. Nonetheless, here we find ourselves companions in her travels – privy to witnessing moments of her artistic solitude. In her mountainous scenes in particular, the silent harmony projects an almost meditative calm within the viewer. The large scale of works such as *The "Wichelsee" in Alpnach near Lucerne, Switzerland*, only emphasises nature's immensity and, as a result, our smallness.

In a similar manner, Pérez's works of art capture the untamable vivacity of nature focusing on areas of uninhabited space – ranging from his vast panoramic scenes such as *La Noche* (2011), to closer details of forest clearings as seen in *Bosque de Betulas* (2015). Finding great inspiration in water scenes too, Pérez's paintings portray the marriage of the elements as flowing streams and dense foliage join together whilst greens, blues and earthy browns mingle to create a luscious display that reveals a secret relationship between all natural objects. It is the timeless, breathing landscape that ingrains itself in Pérez's memory.

The importance of landscape painting for Pérez, like for Cuellar, is to capture the changing landscape – thus immortalizing it for eternity. Uncontrollable urbanization and construction that seems to have no respect for the tradition of an environment, have changed many landscapes and in some cases erased them completely. Seen through the eyes of a painter like Mario Pérez his canvases have become living witnesses of a moment.

Pérez constantly searches for a way to return to a purer way of looking – dispelling the self-inflicted demands and constraints of modern life to indulge in simpler surroundings. As a result, one may find connections with art of the past, particularly

the works of Corot, Courbet and Daubigny, who did not know of our frenzied watches. These, however, are affinities rather than conscious references as Pérez's art is formed from within. His highly personal responses to his surroundings display a wish to present nature truthfully, thus his works have always remained loyal to a figurative style. Depth and clarity embody his paintings and remain a constant appeal in his artistic production.

In his body of works from around 2010, of which *Corriente* is one such example, a significant shift can be found both thematically and technically in Pérez's works. The perspective drops from the projected panoramic horizons as Pérez abandons his previous distance to draw closer to the scenes before him. The river is shown running between rocks as a translucent rushing body and one can almost hear the sound of the running rapid water that rolls and then dissolve in on itself.

For Pérez an important aspect of nature is also its symbolic resonance. Symbols, dreams, visions of the natural element are most vital in his water paintings. He is fascinated by the suggestive power of water that, in his view, has left traces in every civilization. Groundwater has been typically associated with chaos, the waters of heaven meanwhile, with fertility. The pairing of the sun and seas suggests life arising, while rivers also trace the border of our world with the underworld. Sacredness, liquidity and materiality: the dualisms of water remain part of its fascination for Pérez especially looking at how these can also be seen as embodiments of emotions, metaphors of natural forces, but also of unconscious fears.

In the video work of Gabriella Gerosa one can see how the artist focuses on examining the importance of landscapes within the context of the artistic canon. The video projection from her most recent cycle entitled *Impressionistic land surveying* is a strong example of the way in which she creates suggestive links to the art historical heritage of a particular theme. However, even if her works are marked by diverse references, particularly those to European art history, one cannot doubt their status as images of our present.

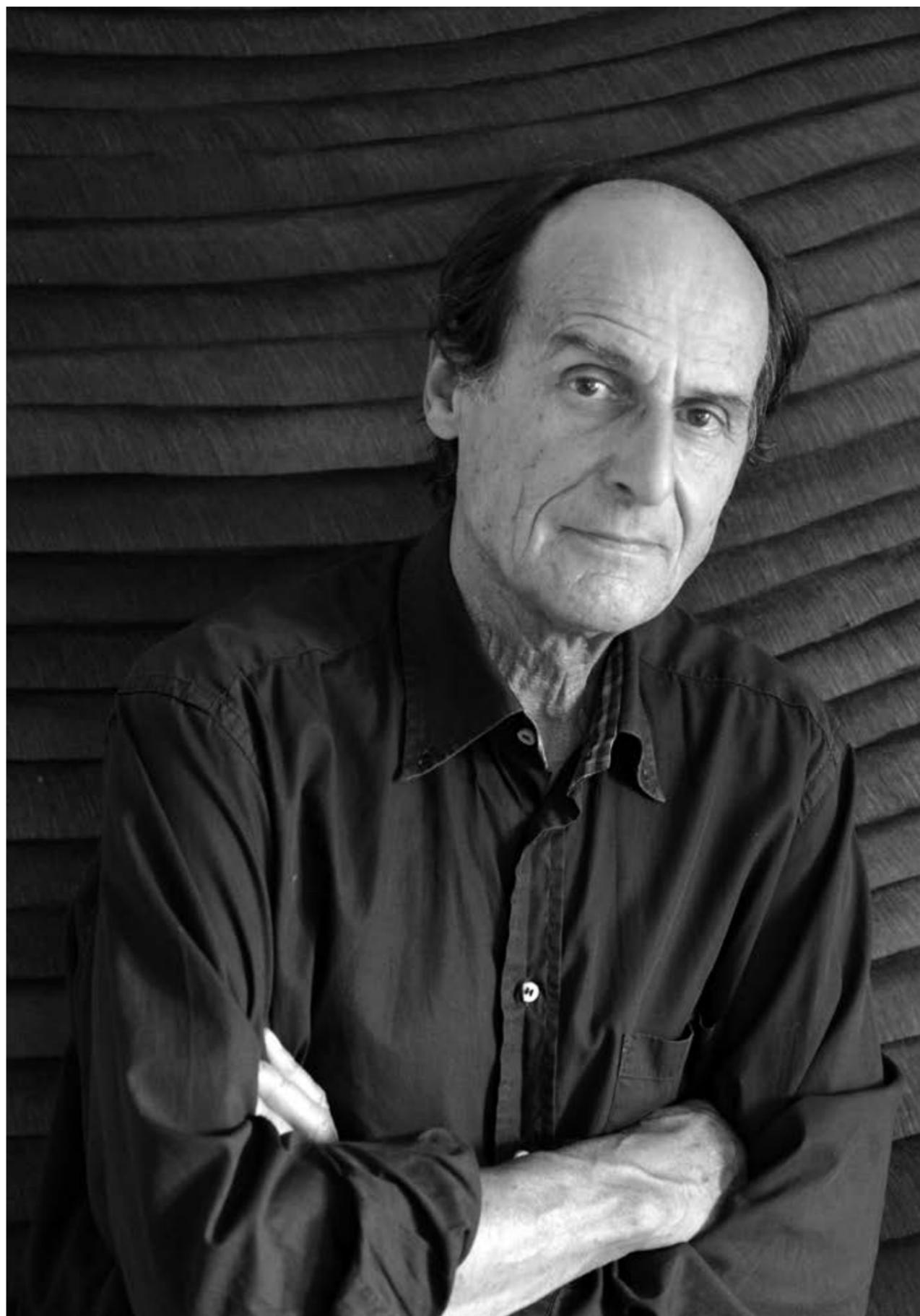
In this body of works, the images presented often seem reminiscent of paintings by 19th century French artists. The flickering patches of light on the grass as seen through the dense foliage above, create a sense of transience and atmosphere similar to that of these painters. Furthermore, the warm tones and subtle variations in areas of shadow and light only heighten this effect. Blotches of pinks and purples suggest flowers just as dashes of coloured paint.

Rather than using quick dashes of paint to render her scene however, Gerosa incorporates a far more modern medium. Unlike the Impressionists, who leave their landscapes to dwell on a flat canvas, Gerosa's scenery is formed from stages of video footage, preceded by an artificial selection process; these are consciously selected, "built" landscapes, which are modified and extended by means of various materials.

The thematic focus of the *Impressionistic land surveying* nonetheless, is not only the landscape, but also the medium used to render it, in other words, the video.

For Gerosa, the visual performance of the video reflects the experiential reality with the greatest possible precision and sharpness. With the use of blurry video techniques any sense of visual hierarchy is overridden as the artist nods towards an Impressionistic painterly style through the use of an altogether very disparate medium. This seemingly abusive use of the video allows for a new pictorial space to be born in which an unexpected synthesis of traditional painting and contemporary video can come to life symbiotically. In many ways therefore, Gerosa works almost like a painter and, in fact, her process is probably best described with the metaphor - drawing with the video camera.

Through their differences the artists brought together in this exhibition highlight the possibilities available when presenting nature's immensity. Landscapes are always connected to memories, to moments, to individual reflections and though we are but travelers in these vast spaces for a split second, we too can leave our own mark on these horizons. These artists allow us to witness the process they undertake to channel this notion whilst accompanying them to the most distant locations as well as in their most personal spaces such as their private garden.



## Manfred Bockelmann

The painter and photographer Manfred Bockelmann was born in 1943 in Klagenfurt and grew up in the scenic surroundings of his parents' farm. In the 1960s however, he moved to Graz where he undertook artistic training that he completed in 1966 after focusing on fresco painting, graphic design and photography. It was his talent in the most latter category that was to bring him his first job commissions as he embarked on a successful career as a photographer for major magazines in Munich upon finishing his studies.

The field of photography and commercial art was to offer him invaluable insights into locations further afield as his travels to undertake press photography took him to Madrid, Istanbul, Tunis and London. In the early 1970s Bockelmann's reputation not only as a photographer but also as a painter brought him recognition, which inevitably led to his works being featured in exhibitions as well as in book publications as illustrations. Furthermore, the 1970s marked an important turning point in Bockelmann's career – in his three-month safari trip through East Africa in 1974 he reached an artistic epiphany that became the inspiration for his renowned series entitled *Painting is Silence*. A fusion of painted and photographed landscapes, this portfolio of works embodied Bockelmann's lifelong fascination with the two mediums. Unlike many artists, he did not distinguish between photography and painting but rather treated both equally in his creative practices. Even today, these two techniques remain central to his artistic production and are still deemed equal.

### List of Exhibitions

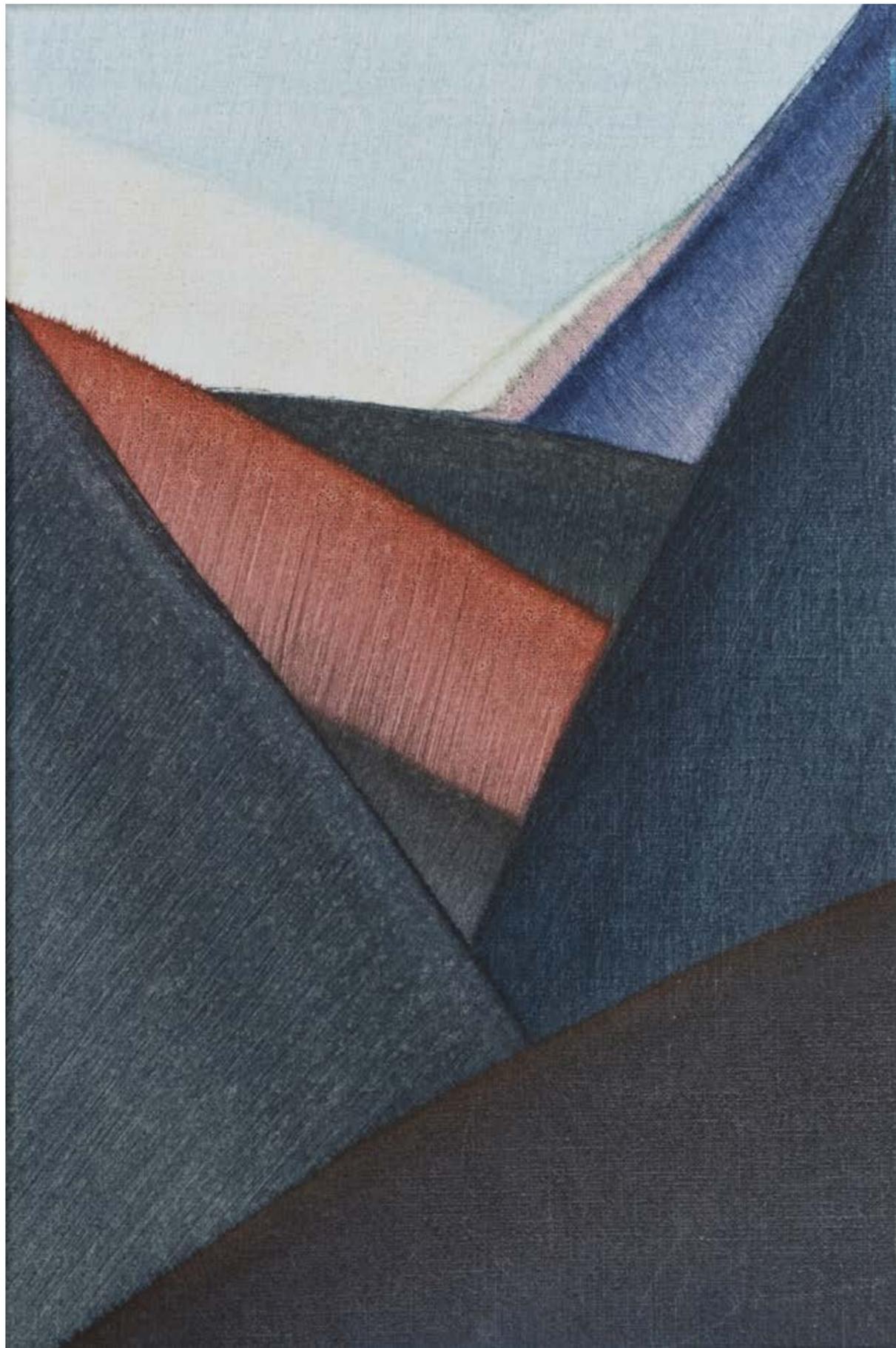
- 1982 *Spuren und Zeichen*, New York
- 1983 Ausstellung in den USA, Vorpal Gallery New York
- 1985 Bildband, *Malerei der Stille*
- 1990 Reise durch Japan – TATAMI Arbeiten
- 1992 Ausstellung, *Das Blau der Erde* in der, Fondation Vasarely, Aix-en-Provence
- 1998 Fotoprojekt, *Architektur*, präsentiert bei Sotheby's Wien
- 2001 Installation ZEITRAUM Schloss Ferlach, *Horizonte*, übermalte Zeitungsblätter
- 2002 Installation, *Linie im Raum*, in Schloss Dachau
- 2004 Bildhauersymposium Maria Saal
- 2008 Ausstellung, *Licht und Schatten*, großformatige Kohlezeichnungen, Prom-Galerie München
- 2013 *Zeichnen gegen das Vergessen*, Leopold Museum, Wien



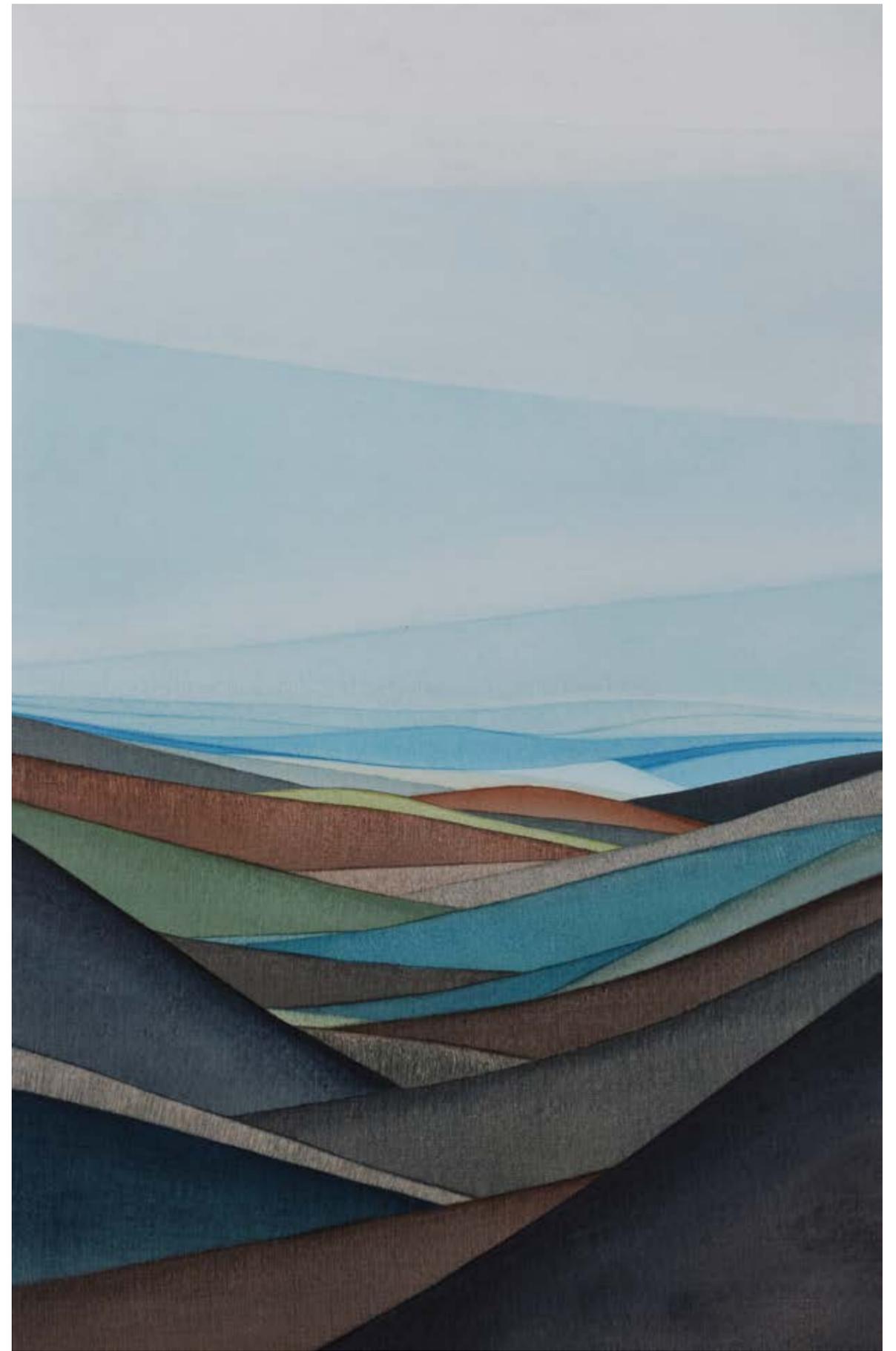
*Klimatische Variation*, 1985 Watercolour on handmade paper 45 x 40 cm



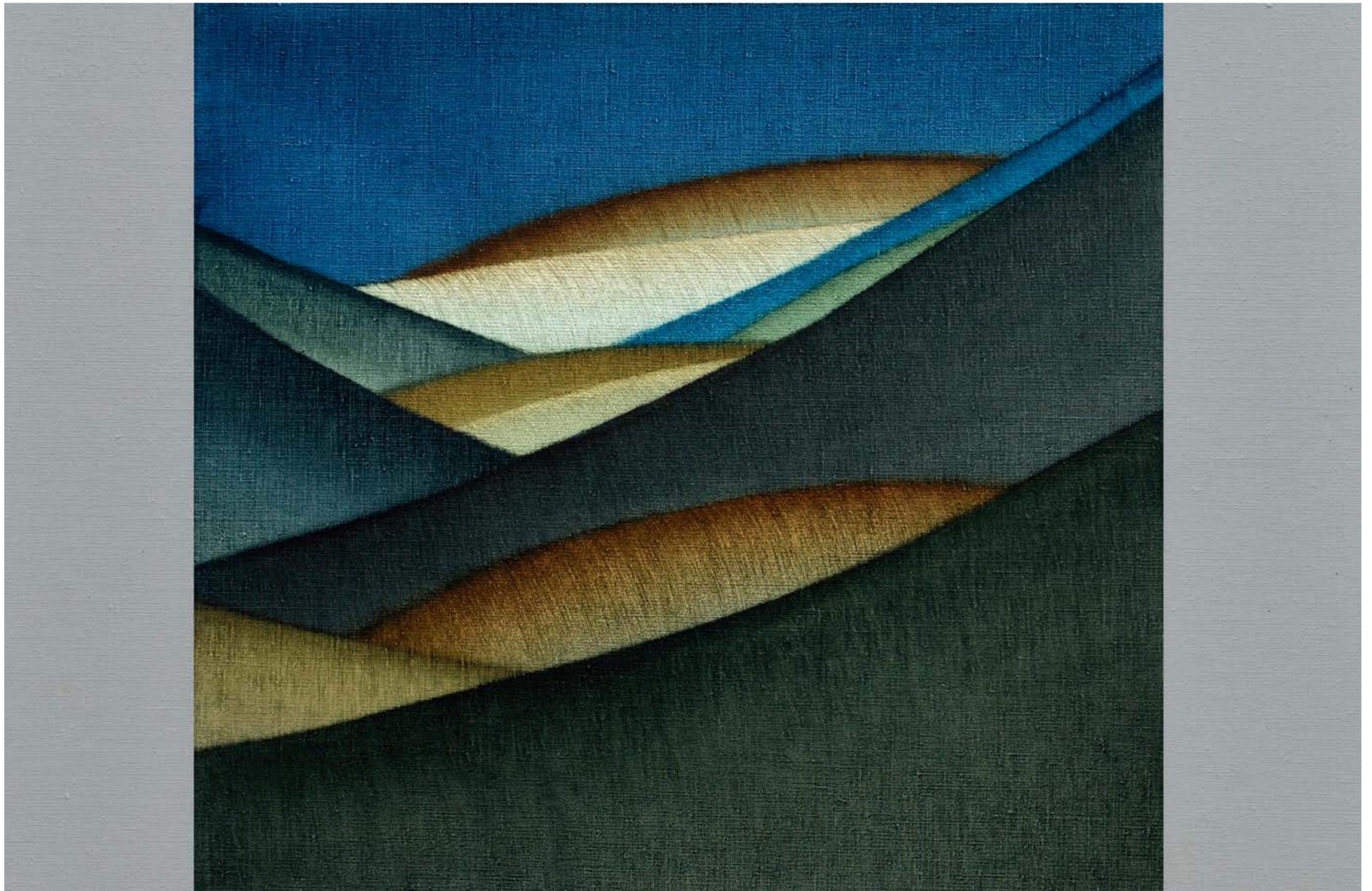
(S24) *Monument*, 1987 Oil on canvas 70 x 50 cm



*Berghandschaft*, 1994 Oil on canvas 37 x 25 cm



*(S18) Landschaft*, 1996 Oil on canvas 140 x 90 cm



(S3) *Landschaft*, 1996, Oil on canvas 64 x 85 cm



(LJ19) *Landschaft*, 1997 Oil on canvas 80 x 50 cm



(B1) *Berglandschaft*, 1999 Oil on canvas 55 x 60 cm



*Schichtung*, 2001 Oil on canvas 65 x 40 cm



(D16) Landschaft, 2000 Oil on canvas 60 x 140 cm



## Corinne Cuellar

Corinne Cuellar's career has been shaped by art in an eclectic range of ways. First and foremost, her childhood was defined by the presence of paintings by some of the greatest masters and this vital exposure to works of art inevitably nurtured her passion for learning about their history. It was after this that Cuellar enrolled at the City & Guilds of London Art School and then the Academy of Vienna where she was able to pursue her creative interests in a practical manner. Her studies led her to become a paper restorer after further training in Italy. However, Cuellar's underlying infatuation with producing her own works of art came to the fore most prominently after 1997 when painting became the central facet of her work.

Since then, Cuellar has had solo exhibitions in New York, Paris and Switzerland. Each of these shows has played homage to her impressive array of paintings many of which focused around a particular theme that lies at the core of her creative passion. Though portraits, still-lives and industrial scenes captured her attention at moments in her artistic career, the most prominent subject matter that fascinated her, and continues to do so, is indisputably that of the landscape. Switzerland, where she grew up and now lives, provided the most fruitful inspiration for this topic as its snow-capped mountains, serene lakes and dense forests offered rich scenery for her to paint. Nonetheless, as her production increased she searched further afield travelling to Nepal, Rome and South America for inspiration. As a result her paintings are like windows offering the viewer a glimpse into the artist's enthralling journeys.

Working plein-air offered Cuellar the opportunity to immerse herself in her surroundings to capture the fleeting transience of a moment or atmosphere, thus her paintings are imbued with real vivacity.

The sense of time passing and life moving forward is created as light casts speckles through dense foliage in her landscape paintings or is reflected off the waves of her untamed seascapes. As mountain ranges unfold, the crispness of the air transcends her canvases. Despite the sense of truth in her depictions, Cuellar's painterly style comes to the fore through exuberant brush strokes that are often used in a manner that only heightens the atmosphere of the scene she is rendering. Her works display a distinct and personal style embodying her avant-garde interests as well as her resolve at capturing nature at its tumultuous moments as well as its calmest. Similarly, Cuellar's enthusiasm for using watercolours as a means of capturing a moment in time far quicker than in paint can sometimes be seen to filter through to her larger paintings where the watery use of oil paint harks back to the medium she uses when sketching.

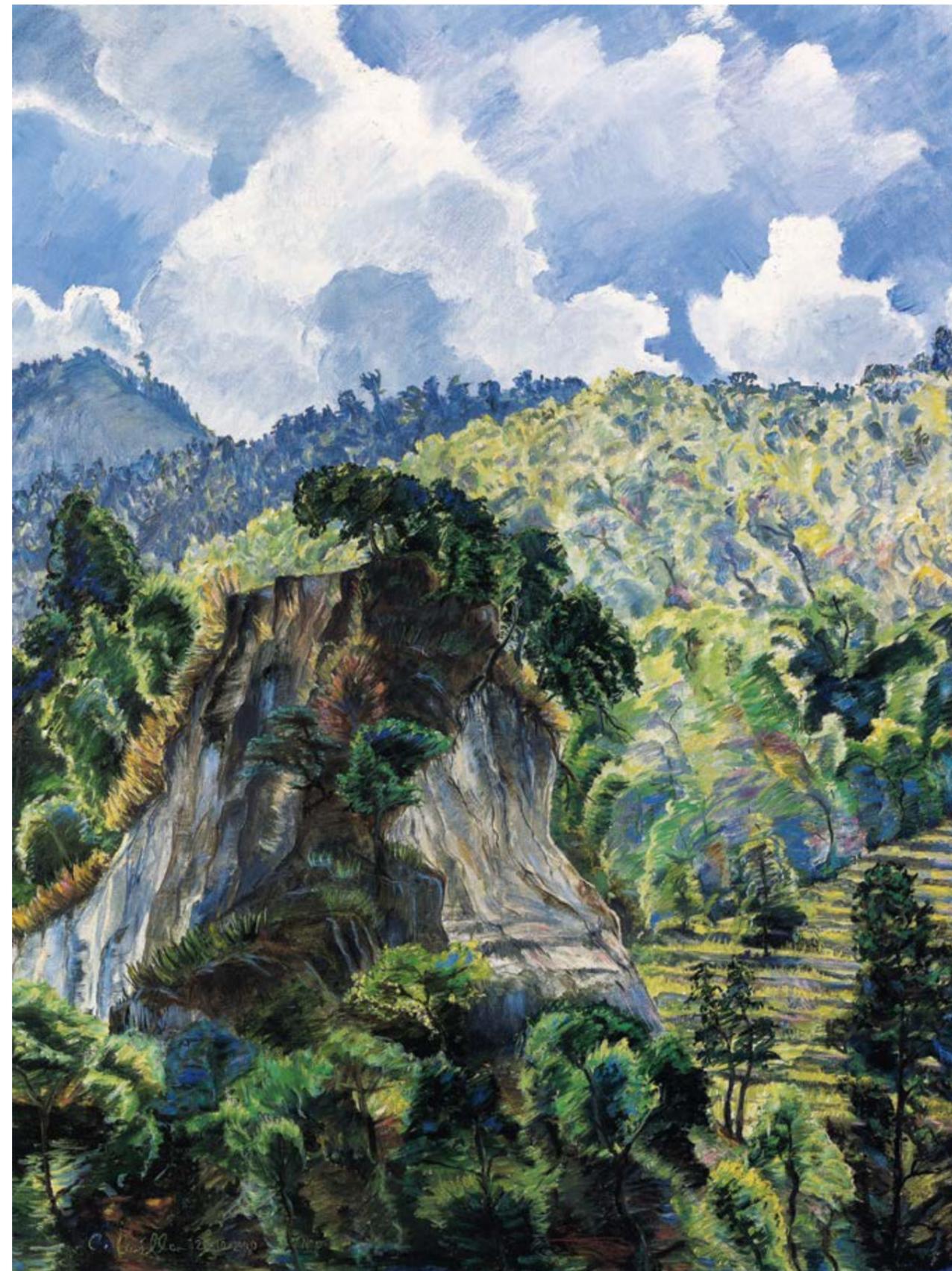
Though Cuellar's style is distinguishable as her own, her inherent fascination with the tradition of Western landscape painting can be found within her canvases. Her paintings nod to this tradition as the mountainous landscapes of Caspar David Friedrich, the vivid hues of Paul Cézanne, the rhythmic landscapes of Ferdinand Hodler, or the ever-changing skies of Constable are

emulated in aspects of her works. What fascinates Cuellar specifically in the landscapes she carefully chooses are areas where nature engulfs all traces of man, where it is most wild and expansive. Perhaps this is felt most prominently in her seascapes where the swelling tide gives birth to waves that crash against jagged rocks, which appear to protrude from the sea at every angle. Like these surreal formations, we as people too, find ourselves at moments in our lives like these solitary structures when we become subject to the external elements that inevitably affect our lives. Cuellar's paintings offer an almost cathartic experience for the viewer who can find their own emotions reflected in the serene scenes as well as in the more turbulent moments unfolding before them.

It is interesting therefore, to compare the canvases of Cuellar's earlier works from New York that capture the overwhelming architecture of the ever-growing cityscape from the roof of a skyscraper. Always reaching for the furthest viewpoints that convey best this sense of smallness in imposing surroundings, Cuellar has frequently had to battle the elements and strap her sometimes vast canvas, or even herself, to the uneven surfaces that she paints from.

#### List of Exhibitions

- 1999 New York *Land and Cityscapes*, Jill Newhouse, 12 East 86 Street New York, NY10028
- 2000 Paris *Lumière*, Antoine Bechet, 10 Rue de Louvois, 75002 Paris
- 2001 Zürich *Industry and Nature: A Juxtaposition*, Galerie Zäune 8, Obere Zäune 8, 8001 Zürich
- 2002 New York *Vanitas*, Jill Newhouse, 12 East 86 Street New York, NY 10028
- 2003 Schweiz *In Erinnerung an Julian Neumayer*, Unterengadin
- 2003 Austria *The Alps*, Schlosskammer in Maishofen
- 2004 London *Colour and Light*, Colnaghi's, 15 Old Bond St. (Herbst)
- 2012 Zürich *Landscapes*, Fine Art Zürich, Kongresshaus Zürich
- 2012 Paris *La Mer*, Galerie Didier Aaron, Paris
- 2013 Südtirol *Art and Tradition*, Schloss Churburg, Südtirol
- 2014 Basel *Contemporary & Contemporary*, Galerie Jean-Francois Heim, Basel



*Near Bhaktapur*, Nepal, dated 2000 Oil on canvas 104 x 79 cm



*The "Wichelsee" in Alpnach near Lucerne, Switzerland, dated 06.06.2002*  
Oil on canvas 55 x 55 cm



*From Vulcano Island towards Filicudi, Sicily, dated 12.04.2004*  
Watercolour 17.9 x 31.1 cm



*Plein Air Painting, Jungfrau Massiv, dated 16.09.2000*  
Oil on canvas 120 cm x 208 cm



*Manhattan View from Central Park*, dated August 2015  
Oil on canvas 120 x 120 cm



*Trees above the Village of Rasa in Centovalli*, Switzerland, dated March - August 2015  
Oil on Canvas mounted on backlight 120 x 120 cm



*The Tiger Hill with View to Mount Everest*, dated August 2015 Oil on Canvas 120 x 120 cm



*North of the "Pointe de Pern" on the Isle of Ouessant France, late afternoon, dated March 2012*  
Oil on paper mounted on canvas 39.5 x 52.5 cm



## Gabriella Gerosa

Born in the scenic town of Mendrisio/ Tessin in Switzerland, Gabriella Gerosa obtained particular pleasure in capturing the world around her with its many complexities and strove to do so with extreme and almost scientific precision. From a young age, she collected geological relics as well as cultural artifacts that she studied in endless drawings and sketches.

Though working for many years as a free-lance self-taught artist, Gerosa began her formal artistic studies in 1990 upon moving to Basel. Here she enrolled at the Kunsthochschule Basel (1990-1993), where her talents were quickly noticed. In her third year she received the prestigious scholarship, Kiefer Hablitzel Stipendium, which was shortly followed by the Swiss Art Award. Throughout her studies Gerosa experimented with new mediums but became especially enthralled by the possibilities of video art. Consequently, Gerosa keenly started to use this method as a means of channeling her creativity while equally pursuing her fine art works and installations. What Gerosa found most compelling as her experimentations developed, was not just the pure recording of the world around her, but also the possibility of combining reality and staging or manipulation. At this level of her career she began to incorporate traditional subject matters such as landscapes, still-lives but also portrait commissions.

Gerosa's art therefore, uses a medium so vital to the digital age and yet employs it in a manner that does not conform to the fast-paced, ever-flashing videos that can be found in the television programmes or advertisements that dominate our world. Gerosa challenges the viewer's preconceptions by offering subtle movements or changes in light through the use of video. Her works negate typical notions of time as she inserts repetitions and alters the speed of her film cuts to create an almost eerie alternative reality; one that is perhaps most akin to the surreal quality of dreams, both comforting in their familiarity and yet disconcerting because of their unmistakable yet subtle ruptures.

As a result, Gerosa's interesting take on the trajectory of the artistic canon has greatly influenced the Swiss video art scene. Besides the triple award of the Swiss Art Award in 1993, 1996 and in 2001, her work was promoted by the city of Basel. Numerous highly acclaimed exhibitions in Switzerland France, Germany and Austria followed. Her works are housed in many public and private collections. Currently, she lives and works in Basel and Castel San Pietro.

### Solo Exhibitions (selected list)

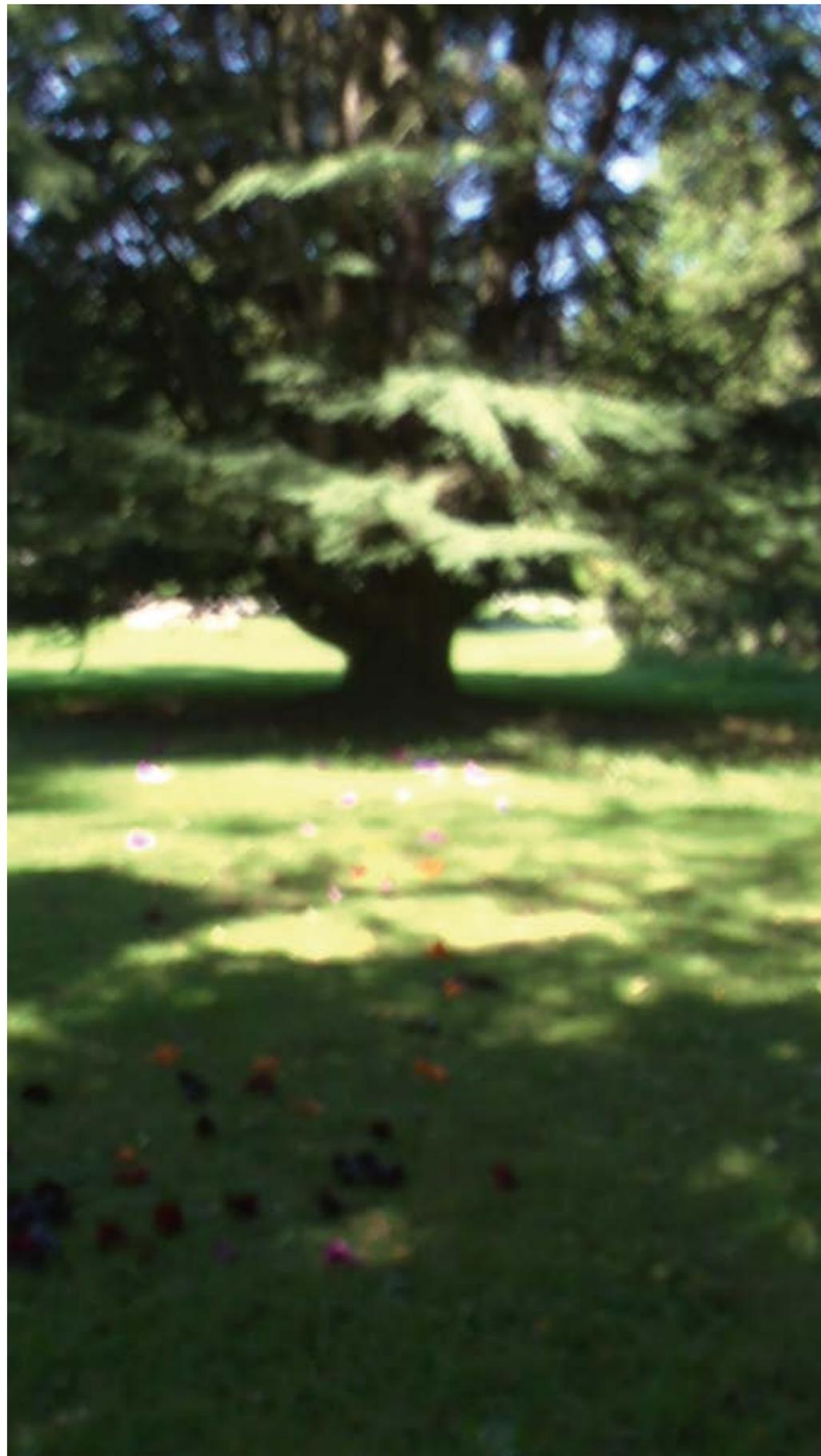
2015 *Des Künstler's Garten*, Kunsthaus Kaufbeuren bei München

2013 *Gabriella Gerosa*, Galerie Walter, Zürich  
Ausstellung anlässlich der Verleihung des Kunstpreises der  
Keller-Wedekind-Stiftung

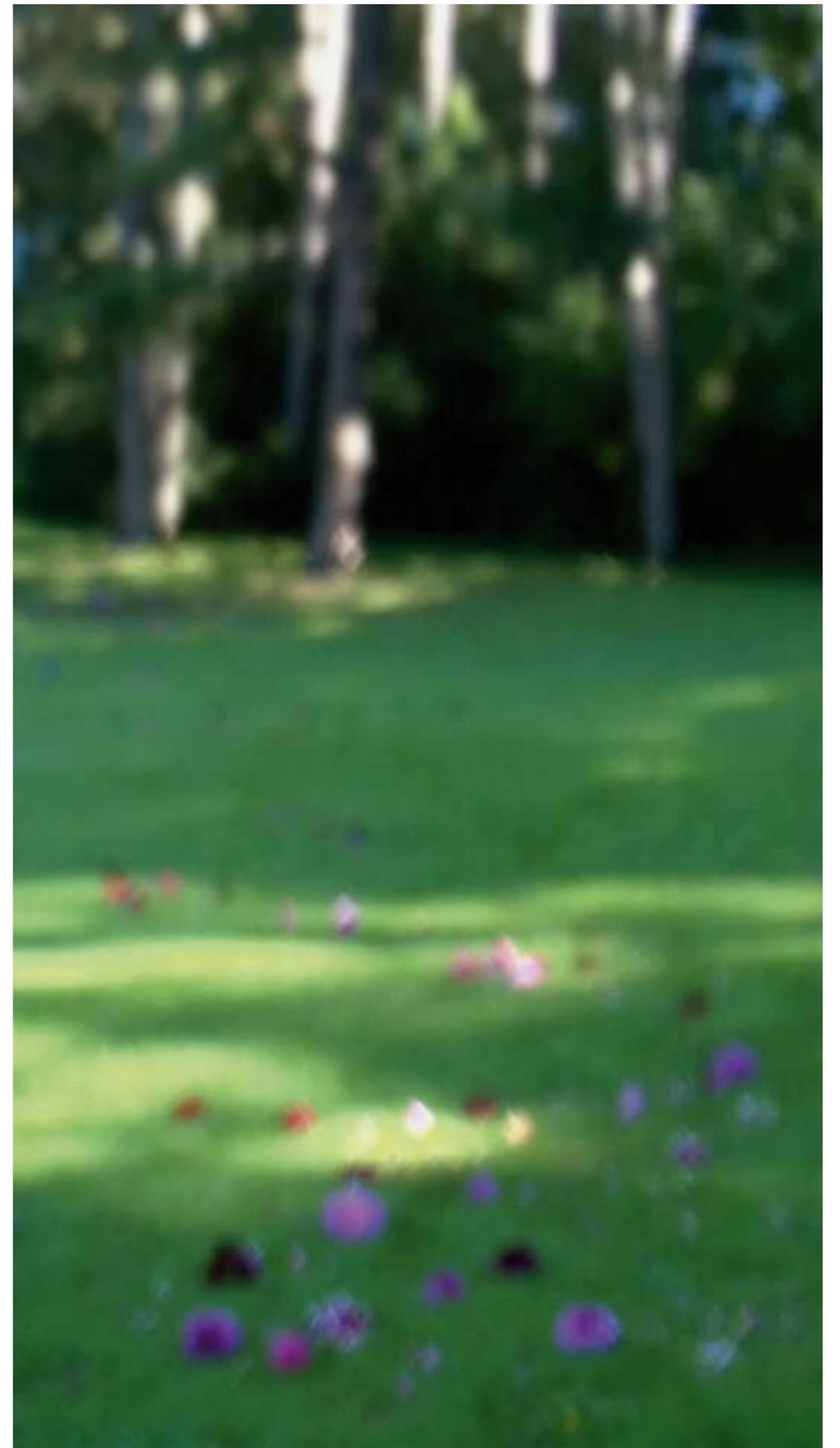
- 2009 *Still-Life/Stilleben: von alten Meistern und Gabriella Gerosa*, Staatliche Kunststammlungen Dresden
- 2008 *Video Speaking Pictures – Gabriella Gerosa*, Kunsthalle Lugano, Laboratorio
- 2007 *Gabriella Gerosa*, Nationale Suisse Jubiläumsausstellung im Kulm Hotel, St. Moritz
- Gabriella Gerosa*, Galerie Knöll & Lemke, Berlin
- 2004 *Gabriella Gerosa*, Galerie Nicolas Krupp, Basel
- 2003 *Gabriella Gerosa - Zum Fest*, Kunstraum Aarau
- One Artist Show*, Art Cologne, Galerie Thomas Hettlage, München
- Das Haus hinter den Pappeln*, Galerie Nicolas Krupp, Basel
- 2002 *Video Speaking Pictures, works 1999 – 2002*, Kunstraum Riehen

Group Exhibitions (Selected list)

- 2013 *Still bewegt, Videokunst und Alte Meister*, Museum Sinclair-Haus, Bad Homburg
- 2012 *Von Sinnen, Wahrnehmung in der zeitgenössischen Kunst*, Kunsthalle Kiel
- 2011 *Die Frucht der Verheissung*, Germanisches Nationalmuseum, Nürnberg
- 2011 *Früchtestilleben*, Kunstmuseum Olten
- 2010 *Velvet dance*, Art Masters, St. Moritz
- 2006 *REGIONALE 7*, Kunsthalle Basel
- 2005 *Blumenmythos*, Fondation Beyeler, Riehen
- Swiss Miss*, Staatliches Museum Schwerin, (Gabriella Gerosa, Pipilotti Rist, Zilla Leutengger, et al.)
- 2003 Centre Culturel Suisse, Paris, France
- REGIONALE 4*, Kunsthalle Basel
- 1996 *Paar mal Paar*, Helmhaus, Zürich
- 1994 *Hauttief*, Helmhaus, Zürich



*Baum*, 2013, 220 x 140 cm Edition 5+2 AP



*Waldlichtung*, 2013, 220 x 140 cm Edition 5+2 AP



*Badende*, 2013, 200 x 300 cm Edition 5+2 AP



*Badende*, 2013, 200 x 300 cm Edition 5+2 AP



*Badende*, 2013, 200 x 300 cm Edition 5+2 AP



*Ohne Titel*, 2015, 190 x 225 cm Edition 5+2 AP



*Ohne Titel*, 2015, 190 x 225 cm Edition 5+2 AP



## Mario Pérez

Born in 1958 in Bogota, Colombia, Mario Pérez spent much of his childhood living in the colonial town of Villa de Leyva not far from the country's capital. The untouched natural surroundings just beyond the town's centre with their vast planes and sloping hills were to become a constant allure for Perez as his artistic inclinations developed throughout his life.

At the age of fourteen Pérez moved to Bogota with his family where he began his veterinary studies in his early twenties. After two years, however he realized his true vocation lay firmly in art and as he did, he quit his education to devote his time fully to painting. In his father's workshop Pérez started developing his personal style by experimenting with new techniques and varied themes, but what continued to fascinate him throughout was capturing the many landscapes of Colombia. In 1982 under the supervision of his teachers Antonio Pérez Vargas and Angel Loochkartt he produced a considerable portfolio of outdoor landscape paintings of his homeland. Colombia's landscape was ever changing; areas of flat dusty horizons mingled with elevated grounds, waterfall havens and rich vegetation. Thus, Pérez found his versatile surroundings the perfect subject matter that could quench his creative thirst.

It was only in 1990 that Pérez decided to move his studio and his home to Europe where he worked for two years. The multifaceted natural landscape around the Alps in Switzerland was to offer him great artistic inspiration that varied considerably from the Colombian panoramas he had explored previously.

Pérez's paintings of the Swiss mountains with their snowcapped tips are made all the more luminous by the invigorating air and the clear blue sky behind. The strong use of white creates a far cooler atmosphere than that of his Colombian paintings where earthy tones of terracotta, turmeric orange and maize yellow radiate utter warmth.

By 1993 Pérez was to crave the exuberance of the tropics with their multiple climates and changing vegetation and so, he returned to Villa de Leyva for seven years. The artist's captivation with rendering the liberating feeling of being on top of the hills overlooking the far-reaching planes is captured perfectly as he often employed a panoramic format for his canvases. The glow of the tropical sun in these canvases is further reflected in the golden shades of the dry shrubbery that shrouds the ever-stretching planes creating an almost tangible hazy heat. In all of his paintings the vastness of nature is the key focus and this is only emphasized by the artist's frequent choice of long horizontal strips of canvas. Dividing his works in three categories – Land, Air and Water – Pérez shows his commitment to portraying the world around him in a manner that illustrates his fascination with the elements. Devoid of human interference, a vast number of his canvases provide glimpses into moments of unbridled beauty where urbanization's effects remain unfelt.

Since the late 1990s Pérez has lived in Switzerland once again in Sala Capriasca, a village located in the Capriasca valley at the foot of Mount Bigorio. Disinterested in the distracting bustle of city life, Pérez has always searched for areas that offer him peaceful calm – most specifically, scenes that embody the wondrousness of nature in places where it is left to flourish whilst constantly adapting to the external influences of the seasons. Since 2010 however, he lives and paints in Colombia.

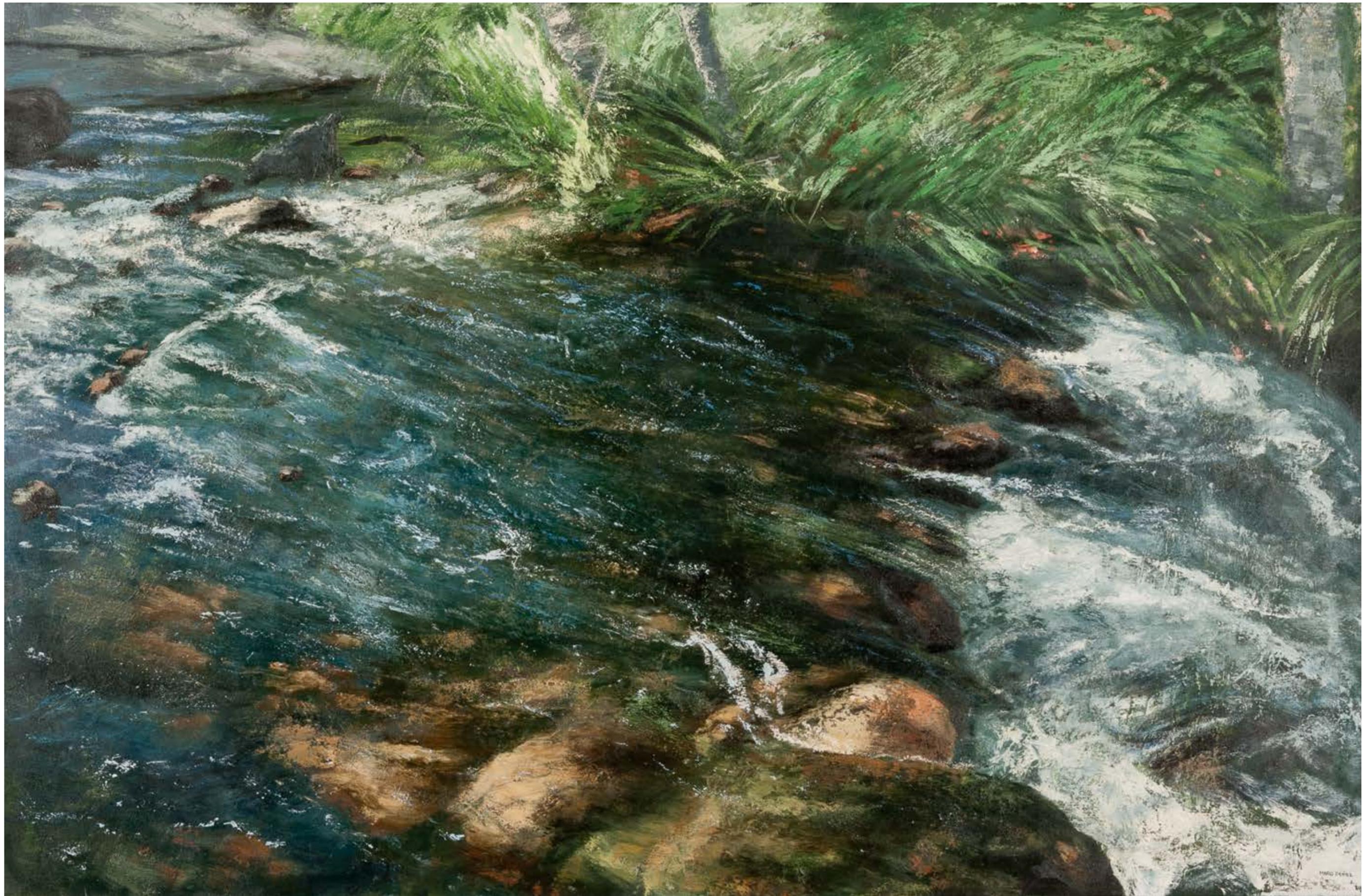
Colombia (Villa de Leyva) and Switzerland (Sala Capriasca), two mountainous territories in which Pérez has resided, influenced his art in several ways. Not only did the change in climate offer the artist atmospheric and aesthetic differences to paint, the very different cultures inevitably had an effect on Pérez. The school of Colombian Landscape painting can be divided into two opposing and clearly defined strands. Artists Eugenio Peña, Ricardo Borrero Alvarez and Jesús María Zamora belong to the first category, which strictly adhered to the graphic element. Meanwhile, in the second group, artists resolved everything figurative and representational through colour rather than line. Though far less interested in the abstract than the figurative, Pérez never aligned himself fully to one lineage. Especially after his visits to Europe where Pérez became exposed to the works of Casper David Friedrich, Alexander Calame, Casper Wolf, and Ferdinand Hodler as he delved into the mysteries of the German Romantic landscape and its relationship with the naturalism of the Barbizon School. The realism of Daubigny, Constable, Corot and Courbet was both powerful and strikingly honest to Pérez. Though finding great beauty in the works he discovered throughout his career, his style shows an affinity to the art of his predecessors but not a direct inspiration. As such, his paintings remain powerful personal testimonies to his own memories.

#### List of Individual Exhibitions

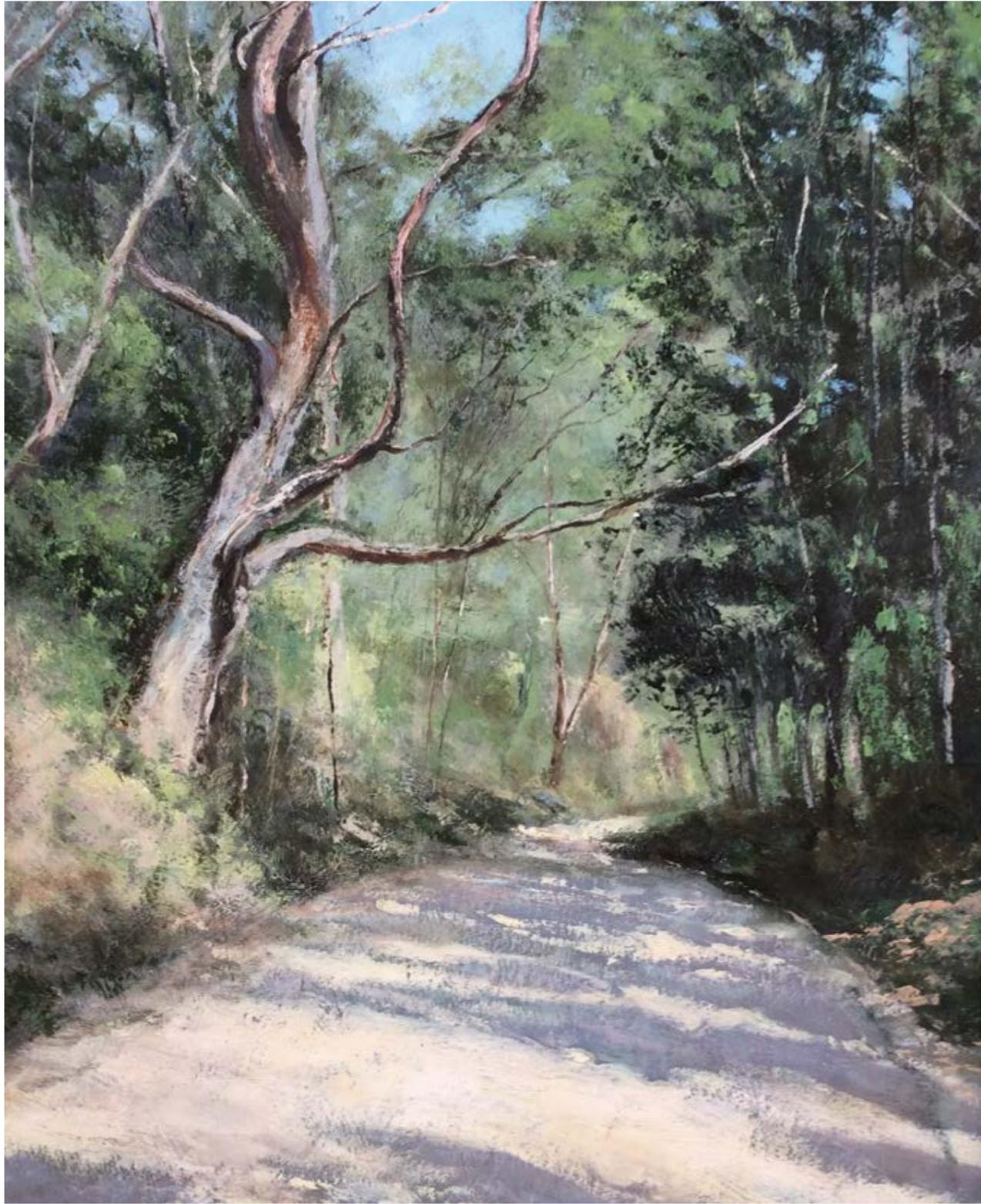
- 2011 Galería Pérez Rojas, *El clamor del Agua- Villa de Leyva, Colombia*
- 2007 Galería Perez Rojas y Galería Trittligasse, Zürich, Switzerland.  
*Paisajes: Entre la Tierra y el Cielo*
- 2004 Palais des Nations Unies, Geneva, Switzerland: *Paisajes*
- 2003 Art Lounge, Zürich. Switzerland: *Paisajes*
- 1997 Taller Mario Pérez, Villa de Leyva, Colombia: *Paisajes*
- 1990 Galería Arte Colombiana, Zürich, Switzerland
- 1987 Galería Skandia, Bogotá, Colombia
- 1985 Galería Aurora, Bogotá, Colombia
- 1983 Centro Cultural Italiano, Bogotá, Colombia

#### List of Group Exhibitions

- 2010 Galería Trittligasse , Zurich, Switzerland
- 2009 Rathaus von Eschen - Fürstentum Liechtenstein
- 2008 Galería Im Park museo Franz Gertsch, Burgdorf, Switzerland
- 2007 Galería Perez Rojas, Villa de Leyva, Colombia: *La diversidad en la pintura*
- 2002 Art Lounge Zürich, Switzerland: Kunst-Benefizaktion Züriziegel
- 2002 Taller abierto Mario Pérez, Villa de Leyva, Colombia: *Animales*
- 1998 Taller abierto Mario Pérez, Villa de Leyva, Colombia. *Bodegones*
- 1989 Galería Arte Colombiana, Zürich, Switzerland
- 1988 Salón Nacional Bogotá, Colombia
- 1984 Salón Regional Tunja, Colombia
- 1984 Galería Tai Chi, Bogotá, Colombia: *4 Pintores*
- 1983 Museo de Arte Actual en Bogotá, Colombia: *Paisajistas*



*La Corriente*, 2010 Oil on canvas 130 x 200 cm



*Camino a Monquirá, 2015 Oil on wood 52 x 40 cm*



*Park in Zürich, 2011 Oil on canvas 60 x 50 cm*



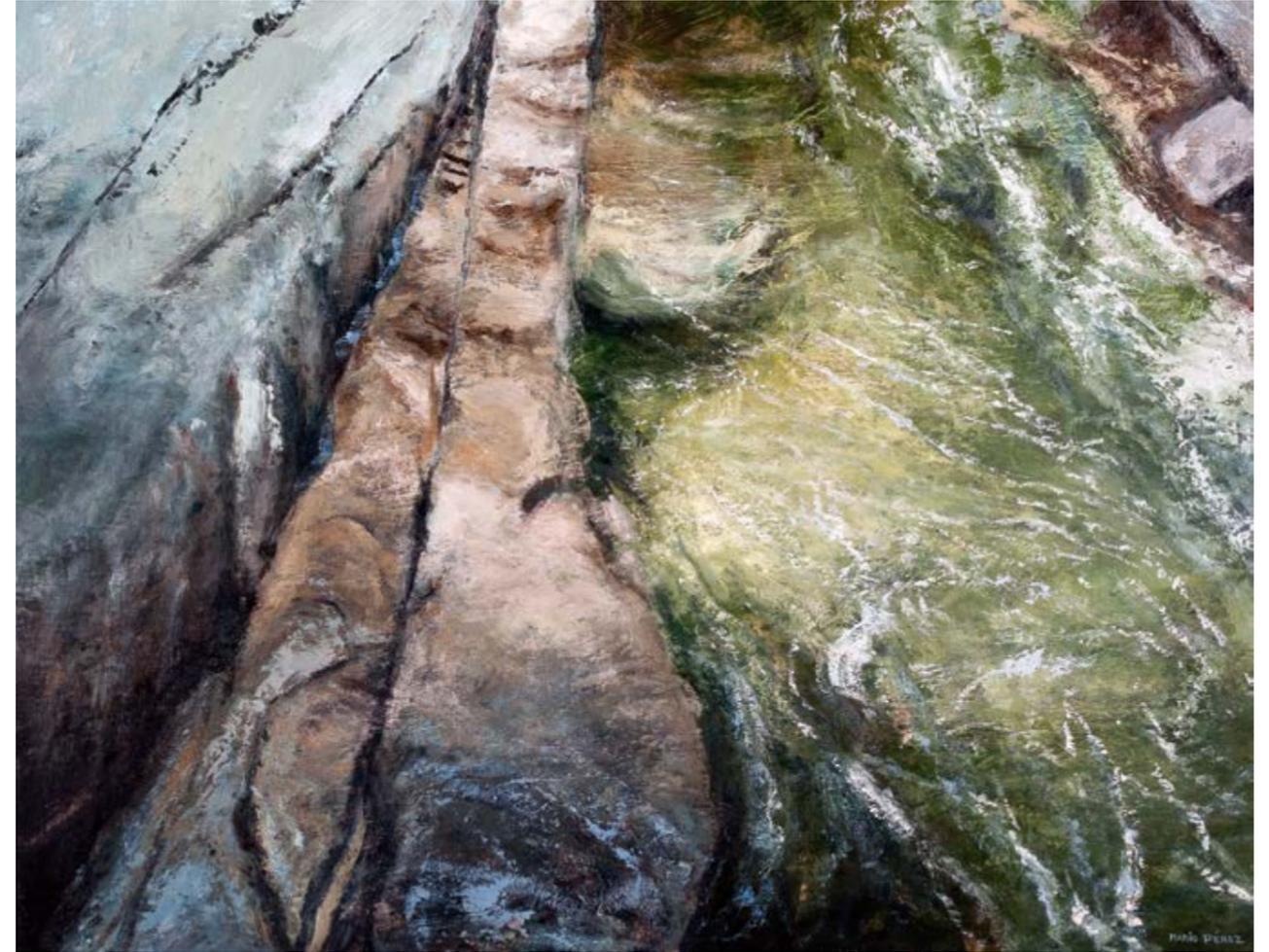
*Camino a Iguaque*, 2011 Oil on canvas 30 x 80 cm



*Antes de la Tormenta*, 2006 Oil on canvas 100 x 150 cm



*Bosque de Betulas*, 2015 Oil on wood 92 x 124 cm



*Fuente Sagrada*, 2010 Oil on wood 92 x 124 cm



*Despues de la Tormenta*, Villa de Leyva, Colombia, 2012 Oil on canvas 120 x 160 cm

## List of Works in the Order of Illustration

### **Manfred Bockelmann**

Klimatische Variation, 1985  
Watercolour on handmade paper  
45 x 40 cm

( S24 ) Monument, 1987  
Oil on canvas  
70 x 50 cm

Berglandschaft, 1994  
Oil on canvas  
37 x 25 cm

( S18 ) Landschaft, 1996  
Oil on canvas  
140 x 90 cm

( S3 ) Landschaft, 1996,  
Oil on canvas  
64 x 85 cm

( LJ19 ) Landschaft, 1997  
Oil on canvas  
80 x 50 cm

( B1 ) Berglandschaft, 1999  
Oil on canvas  
55 x 60 cm

Schichtung, 2001  
Oil on canvas  
65 x 40 cm

( D16 ) Landschaft, 2000  
Oil on canvas  
60 x 140 cm

### **Corinne Cuellar**

Near Bhaktapur, Nepal, dated 2000  
Oil on canvas  
104 x 79 cm

The "Wichelsee" in Alpnach near Lucerne, Switzerland, dated 06.06.2002  
Oil on canvas  
55 x 55 cm

From Vulcano Island towards Filicudi, Sicily, dated 12.04.2004  
Watercolour  
17.9 x 31.1 cm

Plein Air Painting, Jungfrau Massiv, dated 16.09.2000  
Oil on canvas  
120 cm x 208 cm

Manhattan View from Central Park, dated August 2015  
Oil on canvas  
120 x 120 cm

Trees above the Village of Rasa in Centovalli, Switzerland,  
dated March - August 2015  
Oil on Canvas mounted on backlight (pictured without backlight on)  
120 x 120 cm

The Tiger Hill with View to Mount Everest, dated August 2015

Oil on Canvas

120 x 120 cm

North of the "Pointe de Pern" on the Isle of Ouessant France, late afternoon, dated March 2012

Oil on paper mounted on canvas

39.5 x 52.5cm

### **Gabriella Gerosa**

Baum, 2013

aus dem Videozyklus

„Impressionistische Landvermessungen“

HD Video, 35 Min.

Videoprojektion

220 x 140 cm

Edition 5+2 AP

Waldlichtung, 2013

aus dem Videozyklus

„Impressionistische Landvermessungen“

HD Video, 35 Min.

Videoprojektion

220 x 140 cm

Edition 5+2 AP

Ohne Titel, 2015

aus dem Videozyklus

„Impressionistische Landvermessungen“

HD Video, 40 Min.

Videoprojektion

190 x 225 cm

Edition 5+2 AP

Ohne Titel, 2015

aus dem Videozyklus

„Impressionistische Landvermessungen“

HD Video, 40 Min.

Videoprojektion

190 x 225 cm

Edition 5+2 AP

Badende, 2013

aus dem Videozyklus

„Impressionistische Landvermessungen“

HD Video, 40 Min.

Videoprojektion

200 x 300 cm

Edition 5+2 AP

Badende, 2013

aus dem Videozyklus

„Impressionistische Landvermessungen“

HD Video, 40 Min.

Videoprojektion

200 x 300 cm

Edition 5+2 AP

### **Mario Pérez**

La Corriente, 2010

Oil on canvas

130 x 200 cm

Camino a Moniquirá, 2015

Oil on wood

52x40cm

Park in Zürich, 2011

Oil on canvas

60x50cm

Camino a Iguaque, 2011

Oil on canvas

30 x 80 cm

Antes de la Tormenta, 2006

Oil on canvas

100 x 150 cm

Bosque de Betulas, 2015

Oil on wood

92 x 124 cm

Fuente Sagrada, 2010

Oil on wood

92x124 cm

Despues de la Tormenta, Villa de Leyva, Colombia, 2012

Oil on canvas

120 x 160 cm

