

Klaus Schiffermüller
TO OYE WITHOUT A COMPASS

August 12th – October 9th 2021



Beobachtung beim Bade · 2021
Öl auf Leinwand · 85 x 130 cm

Being forced to rely on your inner compass in the great outdoors without any instruments to help you find your bearings triggers a wide range of feelings: disorientation, uncertainty, agitation, yet also a zest for adventure, determination, a spirit of optimism. Klaus Schiffermüller's works reflect the entire spectrum of these emotions, which can be experienced with the greatest immediacy in direct encounters with his large-format canvas-based paintings: Each forms a self-contained narrative world, creating an inimitable, individual ambience through the complex interplay of the colour composition, how the gaze is directed, the perspective and the painting technique.

It is precisely this mood that constitutes the connection, the common denominator in all Schiffermüller's works: an unadorned view of nature that absorbs what the artist sees, transforms it and translates it into a subjective, personal visual language is common to all his art, spanning the gamut of techniques, dimensions and colour schemes that he deploys. This ambivalence is manifested in his pictorial worlds, which occupy the liminal zone between reality (or rather real landscapes as a point of departure) and imagination/transformation.

The atmospheric spectrum ranges from the meditative tranquillity radiated by „Monkey Moon“ (2019), with its colour perspectives in green and blue shades that draw us into the depths of the forest, to the sense of shimmering heat on a summer day in „Sucher“ (Searcher) or the effervescent joie de vivre of confetti rain evoked by „Deinen ganzen Geist“ (Your Entire Spirit), with paint applied impasto in strong, unadulterated primary colours. The compellingly powerful „See you later“, on the other hand, creates a dreamlike setting with no hint of human presence – set somewhere between the Palaeozoic and the Apocalypse. It is also in such parallel universes that Schiffermüller's style and creative force emerge clearly and absolutely directly: His account Von der Welt [Of the World] seems to adopt an authorial perspective, like an uninvolved party turning an analytic gaze upon it from an external vantage point.

Stephanie Hallinger

(from the text for the exhibition catalogue)



Große Überfahrt · 2021
Öl auf Leinwand · 90 x 140 cm