

## The pictorial worlds of the painter Harry Meyer

Harry Meyer deals with nature and its phenomena in his work. While these images are free from human representation and also free from any human interference with nature, he only deals with people in a parallel series of works; not portraits, but with a view of the most existential issues of being human. If these series of works initially appear to be diametrically opposed to one another, their context opens up to the effect that man is as much a creation of nature as any tree and any other natural phenomenon. Harry Meyer's view of nature has nothing in common with a romantic landscape view, nor with a connection of landscape representation in the context of the human emotional world. It conveys a nature to the viewer, far from the cultural concept of the landscape, far from people, rough, hard, impassable and unreachably beautiful. Harry Meyer does not represent nature, but traces the nature of nature. This means that a painter who deals with the concept of nature must develop a different approach to nature. For his early works, he had physically opened up nature, captured it en plein air on the canvas, today he recalls this experience and the inner reflection on what he has experienced.

Captions like "Mountain", "Valley" or "Tree" lead the viewer directly into his picture compositions and can be grasped, while works like "Wind" or "Light" are understandable from the title side, but the work itself does not immediately evoke it, because the depiction of abstract natural phenomena is often a topic in the art history of landscape and history painting, but has always been made obvious with the help of allegories or other staffage. Works such as "Nox Aurea" and "Land Energy", which show even less tangible phenomena, such as the aurora borealis or the overwhelming force that prevails within nature, are even more abstract. Harry Meyer's title and picture are conditional, are guide, framework and greatest possible restraint at the same time. The work is called "Tree", but which tree, which species, which location or the proportions - these classifications are up to the viewer. Thus, the titles do not limit the viewing experience, but are markers to recognize the big thoughts behind the presentation, according to Goethe's saying "You only see what you know".