

Harry Meyer and Herbert Maier - "Natural Time - Built Time"

Two artists from Galerie Bode, Harry Meyer (* 1960) and Herbert Maier (* 1959), deal with motifs such as "space", "nature" and "time" in their paintings. Their different treatment of these topics reveals clear distinguishing features between the works. Now they are exhibiting their work together for the first time. The difference will be confirmed, connecting lines and connecting points will also be found.

The works can be seen from January 24th to March 1st, 2009 in the rooms of the Coburg Art Association.

Harry Meyer paints valleys, hills, rain, fields - he paints nature. He looks at a place in the landscape countless times until he has internalized it so that he can translate the natural space into an image space. Harry Meyer is in no way concerned with the recognizability of the real landscape. His landscapes are done with an impulsive brushstroke and pasty oil paint, the rain falls from churned colored clouds in concentrated paths to the ground. Meyer not only creates a gestural and expressive picture of the landscape, he paints natural laws and the connections that result from them. In its entirety, it enables the viewer to experience the "space" that lies behind the visually perceptible nature. Harry Meyer is concerned with making the constructive forces visible, which are the basis of nature's structuring properties.

Herbert Maier succeeds in depicting a cyclical time, which interrupts the usual course of the advancing time. It becomes possible for the viewer to extend the moment of current perception. He achieves the visualization of this process by creating both depth of space and spaces emerging from the depth of the image within the image area. A simultaneity of different events that the viewer only perceives after a certain viewing time. Maier creates spatiality not with illusionistic or constructive means of painting, but through painting itself. The glazing technique, in which many transparent layers of color lie on top of each other, allows deep light and refraction of incoming light. This gives the colored areas different weights; densification and movement arise and dissolve again. The concrete space-time reference system, which brings every event into a metric sequence, is abolished in these pictures.

Harry Meyer's works are e.g. in the collection of the German Bundestag (Berlin), Herbert Maier's works are represented in the collection of the Morat Institute for Art and Art Science (Freiburg).

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