

# Bernd Schwarting



## Artist Biography

- 1964 Born in Stade
- 1993-95 Studies of paintings and graphics at the academy of fine arts, Dresden
- 1995-98 Studies of paintings and graphics at the academy of fine arts , Berlin
- 1999 Master class student and scholarship at the Academia de Belas Artes, Lissabon/Portugal
- 2000 scholarship of Karl Hofer society, Berlin
- 2001 Artist in Residence, Edmund-Siemers-foundation, Hamburg
- 2002 Artist in Residence, Ovelgönne
- 2003 Artist in Residence, Enschede/Niederlande
- 2006 Visiting professorship for painting, academy for applied science (Pentiment), Hamburg



## Generation and Corruption

Generation and corruption is the fundamental description of every life, the world, the universe itself. Bernd Schwarting's paintings are the picture-become reality of this dichotomy. Already the, partly in free nature begun, pictorial design, so the act of painting itself is image formation. In a physical developed act of painting, free of traditional technique, arises a picture structure which is ignoring the two-dimensionality of the canvas as well as its limitation, as it were a vegetation which never submits in human conceived shapes of targets, unless with extremely, at least continuous (human) effort. Thus Schwarting's paintings comprises the surrounding of the painting just as the surrounding of the room. To itself in her substance changing colour, which receives its form during the painting process, maybe also again loses it, is pushed by the artist so far until it gets form, namely such that the beholder doesn't just see a normal image but a lively, itself in change considering piece of nature. In the Aristotelian sense these processes of change are not only taking place during the image formation but are staying immanent in the completed work, with it never seems to be completed, just as a vegetation.

This totality from formations of plants, climate, earth, water, stamped by forces of nature, man and beast, is in permanent procedure of generation and corruption. The picture vegetation is transporting exactly this impulsive and at the same time natural dynamic, the beholder stands in front of an excessive, to him strange because not familiar, nature, whereby he is not able to differ between real closeness to nature and sheer painting imagination. As well as within the picture everything could be overlaid by everything, the whole composition moves the beholder namely in such a way that it doesn't remain a mere visual experience, but that the beholder must bring all his significations, but especially every sentiment in this experience. It is an encounter with independent nature, as it would never be experienceable in the real nature because in this spheres she enters a symbiosis with artistic imagination, real experience, visual experience and haptic overstimulation. It is an involvement with the deep discrepancy between beauty and decay, that everybody is familiar with but only a very few are retained to it realistically.

## Exhibitions (selection)

2019	Bode Gallery Nuremberg
2016	Bode Gallery Nuremberg
2010	„Weingarten“, Akademie der Diözesen Rottenburg – Stuttgart „Jahre 10 – 10 Künstler“, Marburger Kunstverein
2009	Neues Schloss Kißlegg Museum Rudolf Wachter, Kißlegg
2008	Kunstverein Reutlingen
2007	Neues Museum Weserburg Bremen und Kulturkirche St. Stephani
2006	Macedonian Museum of Modern Art, Athen/Greek
2005	Landesmuseum für Kunst und Kulturgeschichte, Oldenburg
2004	Kunsthalle Emden Kunstverein Brühl
2003	Publiekscentrum voor Beeldende Kunst, Enschede/Niederlande