

GÜNTER
PUSCH

RANDOM



lightbox

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RANDOM

Caos Art Gallery, Venice
June 15 / July 15, 2013
Curated by Daniella Perez Bacigalupo

Edizioni Lightbox

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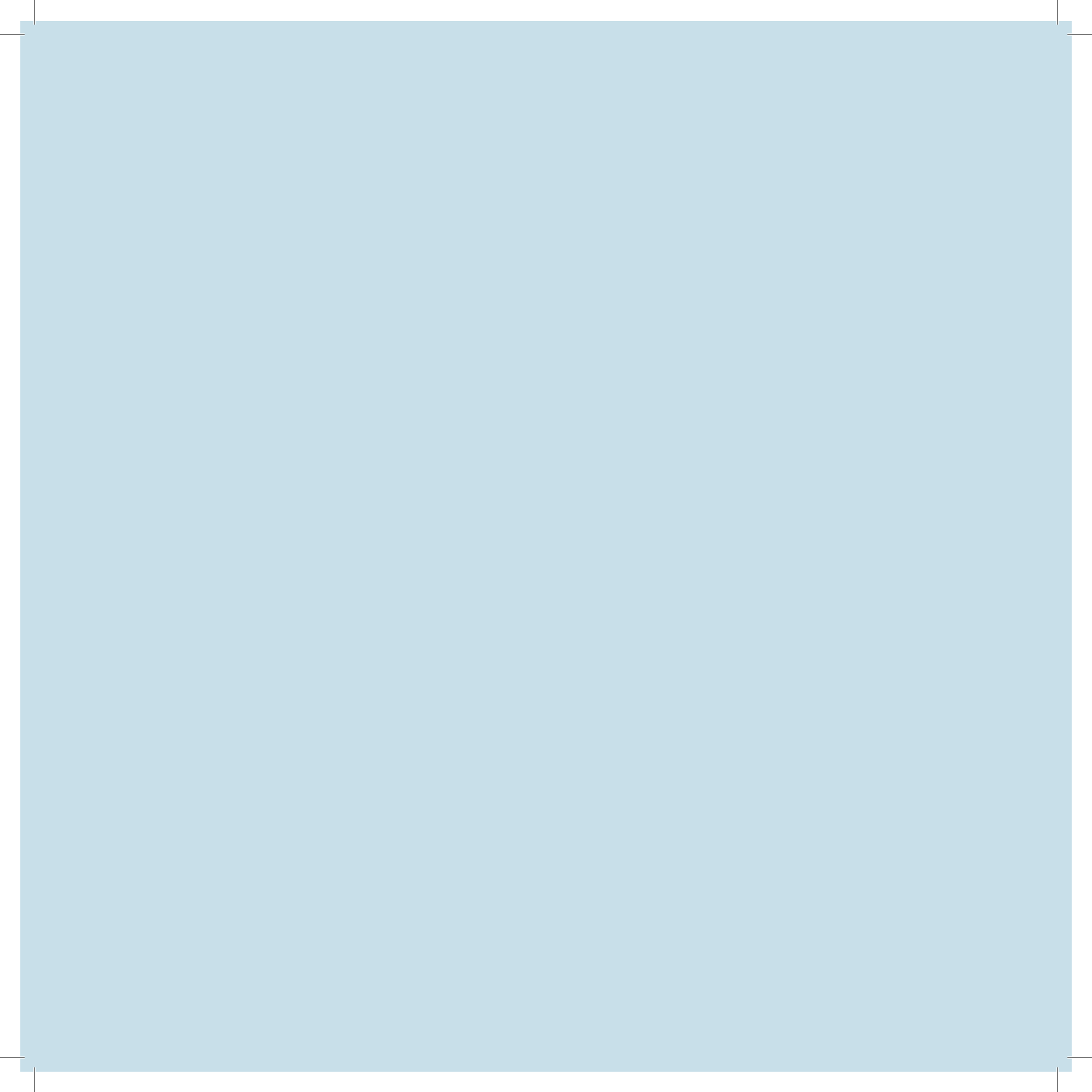
www.maptraining.it

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RANDOM



THE EXHIBITION:

In Günter Pusch's work, nature, science and habitat unite to create spaces for internal dialogue. Within the originating mind, single elements co-exist without a logic, but this co-existence acquires sense in the act of expression. Günter's painting initiates as highly "matter-based" and expresses itself through frugality, abstraction and experimentation, but over time it becomes "Symbolic Realism"; realism because it does not diligently imitate nature, but rather confronts it through symbolic elements that represent an idea or a specific sentiment. Populated by motors, architectural spaces, flora and fauna, Günter's vision of reality is organised, and comprehensible, as an arrangement of organic networks, as a neuronal web, that is the direct consequence of the artist's experiential path and his innate passion for nature.

In the paintings, we find permanently architectural topos that are both industrial and organic. If we look closely, there is not a great difference between an industrial landscape and the network of organic landscapes: both are capable of "containing" or of "being inhabited". They are spaces that appear to be empty, universes in waiting, desolate; as in the "Industrial Archeology" series, I find in the current exhibition the phantasmagorical sensation of the "presence" of a memory. And this "sensing" blooms into a primordial feeling of the possession of being, which in turn depicts nature as recognising and re-gathering its own place even as it "co-exists".

In Günter's creative entelechy, the electric motor is a forceful and practically ubiquitous object. Said motor is the instrument that enables the energy of an electromagnetic field, which is variable in time, to transform into movement. The entire world depends on the motors that sustain almost every type of electrical object created by mankind. If they break down, the entire structure ceases to function. Progress halts. The same holds for the heart, a new element, which in the artist's creativity assumes sublime relevance.

The heart is the primordial motor of the human being. When the motor works, vital lymph flows throughout the organism and nourishes the creation of new elements, new combinations. Like a healthy heart (itself a functional motor), the electric motor pumps the energy necessary for growth and, as in Herz-aeste, it can extend, ramify veins upwards ... in nature ... if nourished, trees develop, create roots ... and the more roots they have, the higher they grow. Similar causality endows the tree with the semblance of a meditating woman, who in the blue universe (where blue by antonomasia relaxes the mind and associates with internal space, with thought, with harmony) allows a beetle – Goliath, the world's largest insect – to settle on her forehead, and to enter into profound connection, to the extent that the insect's legs can be mistaken for branches, the branches that issue from the woman's head.

Since Ancient Egypt, this coprophagous insect has represented, as has the skull in other cultures, the rebirth of self, the emergence from a world of death and darkness to a new life. Places are populated, as in "Paradisvogel". Does the motor resting on the branch, bound to organic matter, ethereal as air, gather or load the energy necessary to transform and nourish an entire structure? Is it that the bird with its open wings dances vigorously for the motor to charge itself, or is it that the motor does the charging, and thus nourishes the habitat?

In my opinion, this instance is emblematic of what is possible when energy flows; it experiments spiritual liberty and psychological liberation. It instances a symbiosis in which all elements share and form a single landscape.

Daniella Perez Bacigalupo
Curator



Günter Pusch was born in Landshut, Germany in 1962. After working as an aeronautical mechanic (1977-1984), he took a degree in architecture at the Polytechnic of Munich. It was here that he began his studies of industrial and architectural drawing. During this period he travelled extensively throughout Southeast Asia, India, China, USA, Indonesia, Israel and Jordan. In 2002 he moved to Italy where he continues his artistic activity. In 2009 he participated on a workshop in the Salzburg Art Academy with the German artists Monika Baer and Dierk Schmidt.

www.gunter-pusch.com

Personal Exhibitions Selection

- 06/ 2013 "RANDOM", Caos Art Gallery,
Venice, Italy
- 11/ 2011 "Motorrealismus",
Museum Castello Visconteo Pavia, Italy,
- 06/ 2011 "Motorrealismus",
Palazzo Albrizzi Venice, Italy,
- 05/ 2010 "Stille und lebendige Orte"
Palazzo Albrizzi, Venice, Italy,
- 12/ 2009 "Irgendwo"
Showroom Braendli, Milan, Italy
- 12/ 2008 "Fragmente"
Artspace Eventa, Torino, Italy
- 09/ 2008 "Metall-Seele",
Gallery Junger, Berlin, Live sound u-inductio
- 10/ 2006 "Formati industriale"
Gallery Catùs, Bologna, Italy,
- 09/ 2006 "Industrialart" Gallery Kunstwerk, Heimbach/
Cologne, Germany,
- 09/ 2005 "Fabrikvisionen"
Gallery Tanner, Stuttgart, Germany,
- 05/ 2005 "Industriekunst", Showroom, Design Kusch & Co.
Munich, Germany
- 03/ 2005 "Abstrakter Industrie Realismus"
San Zeno, City of Pisa, Italy,
- 03/ 2005 Solo-show
Art Karlsruhe, Foundation Carrè D'Art, CH,
- 12/ 2004 St. Maria in Gualtieri, City of Pavia, Italy,
with Hans Schmidt
- 11/ 2003 "Strukturen und Zeichen",
University Pavia, Collegio Cairoli, Italy

Group Exhibitions Selection

- 05/ 2012 Museum of Science Milan, Italy, IMAF-Festival,
Prize of Art Critic Marina Mojana
- 12/ 2010 "Urban X", RedGallery Milan, Italy
- 10/ 2009 "Exposable",
Art Foundation Corrente, Milan, Italy
- 08/ 2009 "Roadworks", Sommeracademy Salzburg,
group Monika Baer,
- 05/ 2009 Showroom KRIZIA, Art Event, Stop TB
Italia Onlus
- 06/ 2008 "Commonground", Gallery Guido Lemmi,
Milan, Italy, live sound u-inductio
- 12/ 2007 "Steel factories", Space of Contemporary Art
Broletto, Pavia, Italy
- 10/ 2007 Arezzo, Italy, 2.prize, Piero della Francesca
- 05/ 2007 "Il Colore dello Spirito"
University Pavia, Italy, Collegio Cairoli
- 04/ 2007 "Sorsi Di Pace", Ghemme, Italy,
benefit - art auction
- 03/ 2006 Art Karlsruhe, Foundation Carrè D'Art,
Gallery Tanner Stuttgart
- 04/ 2005 Gallery Junger, Berlin, with Markus Lüpertz
a.o. live sound u-inductio
- 09/ 2004 "Quad'Art", Foundation Carre D'Art, Vinelz, CH
- 06/ 2004 "Formula Astratta",
University Pavia, Italy, Collegio Cairoli
- 03/ 2004 ART Karlsruhe, Foundation Carre D'Art, CH
- 03/ 2004 ArtExpo, Monte Carlo, Gallery Catùs,
Bologna, Italy
- 02/ 2004 "Vedo nero",
University Pavia, Italy, Collegio Cairoli,
- 07/ 2003 Art Bodensee, Dornbirn, Austria

BLANCO X

Is a project which realizes a full artistic experience by the combination of different musical languages ranging from contemporary electronic sounds to the acoustic piano voice that resemble the "voice of human being". Continuous switch between composition and improvisation enable a dialogue among different form of art, including music, figurative art, and philosophy. Thus, Sounds and Music are no longer self contained but become rather a tool to interpret a wider Opus joining frequencies of the surrounding environment, including space, time, movement and the meaning of the words.



Umberto Petrin

He is considered one of the best European jazz pianists and improvisers. Diploma in piano at the Conservatory, it was actively interested in Poetry and Contemporary Art. He has made over 70 CDs, many of them critical acclaim, along with musicians such as Steve Lacy, Anthony Braxton, Cecil Taylor, Tim Berne, Lee Konitz, Lester Bowie, Dewey Redman, Paul Rutherford, Paul Lovens, Willem Breuker, Barry Altschul, Pheeroan AkLaff, Michael Moore, Enrico Rava, Paolo Fresu, Marc Ducret (labels: ECM, Soul Note, Enja, Leo Records, Splasch, Philology, Wea, Ictus Rec.). He played in the most important festivals in Europe, Japan, U.S.A, Canada. He faced every style jazz and distinguished himself by a personal idiom that combines styles of T. Monk music and XX Century European Music. In 2000 he performed in a piano duet with Cecil Taylor. He is considered among the greatest performers of Thelonious Monk's music.

www.umbertopetrin.it



Vittorio Achille / U-Inductio - Guitar

U-inductio draws on an ancient philosophical-sociological idea that examines how change in Society influences, through induction (from the Latin "inductio"), the world of art in a progressive development that runs parallel to it. Vittorio Achille (u-inductio) has carried out studies in the fields of improvisation and contemporary composition, with particular emphasis on improvised communication between musicians.

His work includes many collaborations in the fields of visual art and contemporary music. In collaboration with Paolo Malusardi, Giovanni Squillace

www.u-inductio.com

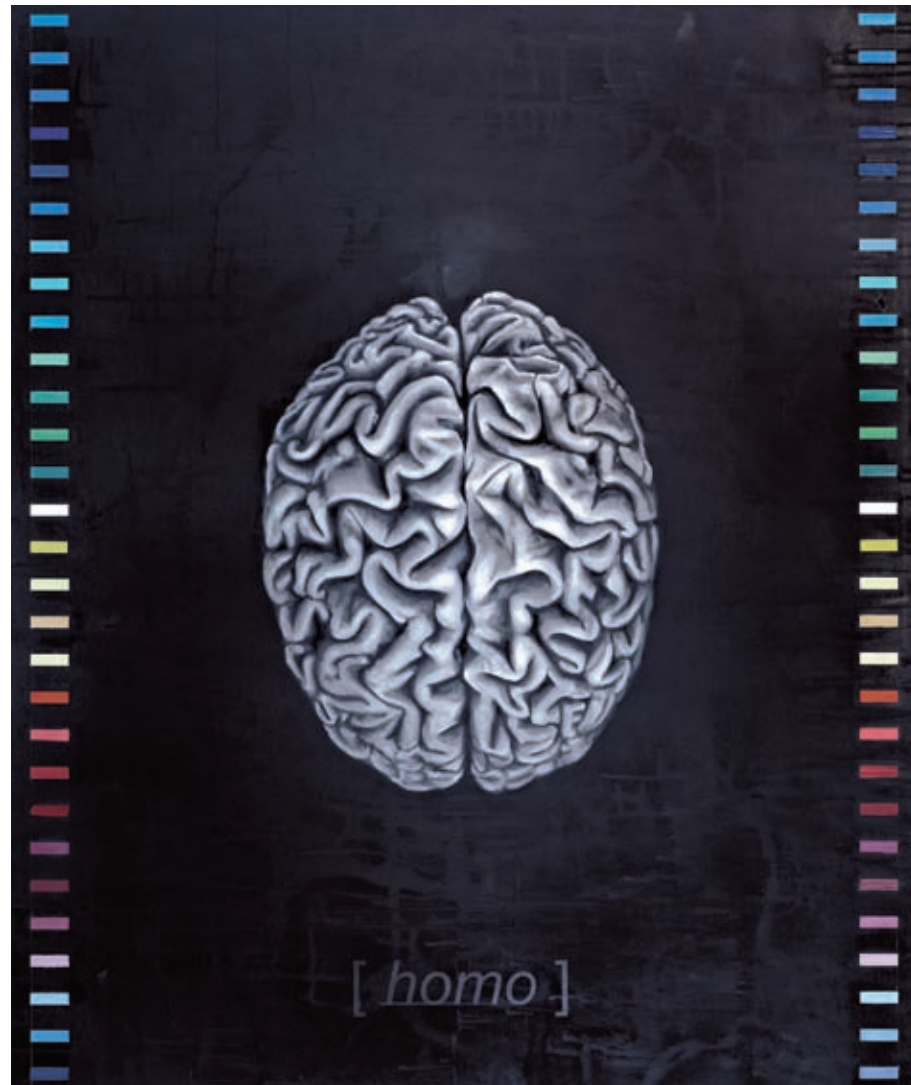
WORKS:

























































LIST OF WORKS:

- P.10 Random
Oil and acrylic on canvas,
70 x 50 cm
- P.11 Herz-Äste
Oil and acrylic on canvas,
70 x 50 cm
- P.12 Neuronenvogel
150 x 170 cm
Oil and tempera on canvas,
- P.14 Homo
Oil and acrylic on canvas,
120 x 100 cm
- P.15 Totenkopffalter
Oil and acrylic on canvas,
100 x 120 cm
- P.16 Paradisvogel
Oil and acrylic on canvas
150 x 200 cm
- P.18 Blaugeringt
Oil and acrylic on canvas
100 x 120 cm
- P.19 Krieger
Oil and acrylic on canvas,
120 x 100 cm
- P.20 Vulkan
Oil and acrylic on canvas,
100 x 120 cm
- P.21 Pelikan
Oil and acrylic on canvas,
120 x 100 cm
- P.22 Über den Wolken
Oil and acrylic on canvas,
150 x 170 cm
- P.24 Denkhelm
Oil and acrylic on canvas
120 x 100 cm

- P.25 Herz-Maschine
Oil and acrylic on canvas,
120 x 100 cm
- P.26 Schaedel Descartes
Oil and acrylic on canvas
50 x 70 cm
- P.27 Stahlbirne
watercolors and pencil on paper,
30 x 40 cm
- P.28 Still life
Oil and collage on canvas,
60 x 50 cm
- P.29 Fundamente
Oil and collage on canvas
60 x 50 cm
- P.30 Sprung
Oil and acrylic on canvas,
60 x 120 cm
- P.31 Wärterhaus
Oil and acrylic on canvas,
30 x 40 cm
- P.32 Phoenix
Oil and acrylic on canvas,
150 x 100 cm
- P.33 Gasse
Oil and acrylic on canvas,
30 x 40 cm
- P.34 Träger
Oil and acrylic on canvas,
80 x 50 cm
- P.35 Durchgang
Oil and acrylic on canvas,
30 x 40 cm
- P.36 Random Sculpture
Beetle Goliath with skull of screw-nuts soldered
on metal plate,
55 x 90 cm

