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ASPN

Bendana | Pinel Art Contemporain

Galerie Reinhold Maas

MATTHIAS  
REINMUTH  
NOTHING  
TO SEE



New Power, 2004, 80 x 70 cm

LIN

ES

Alle Bilder: Öl und Acryl auf Leinwand  
Seiten 14 -17, Seite 23: Öl, Acryl und Buntstifte auf Leinwand

*All Paintings: Oil and Acrylic on Canvas  
Pages 14 -17, Page 23: Oil, Acrylic and Colored Pencils on Canvas*



Soulexplosion, 2009, 190 x 170 cm



Ricard, 2012, 45 x 54 cm



Wo sich bunte Träume drehen, 2008, 140 x 150 cm



Best Western, 2008, 190 x 170 cm



Nizza, 2008, 90 x 90 cm



Capri, 2010, 105 x 90 cm





Kawummel, Kawammel, Kawumm, 2010, 51 x 63 cm



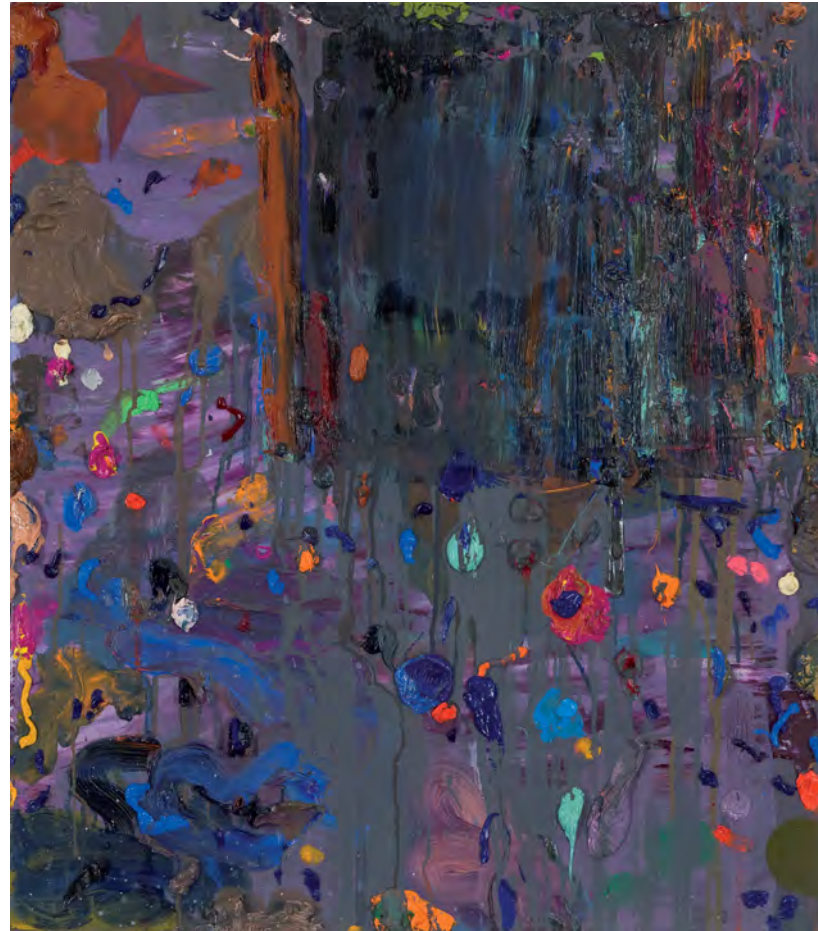
o.T., 2008, 140 x 120 cm



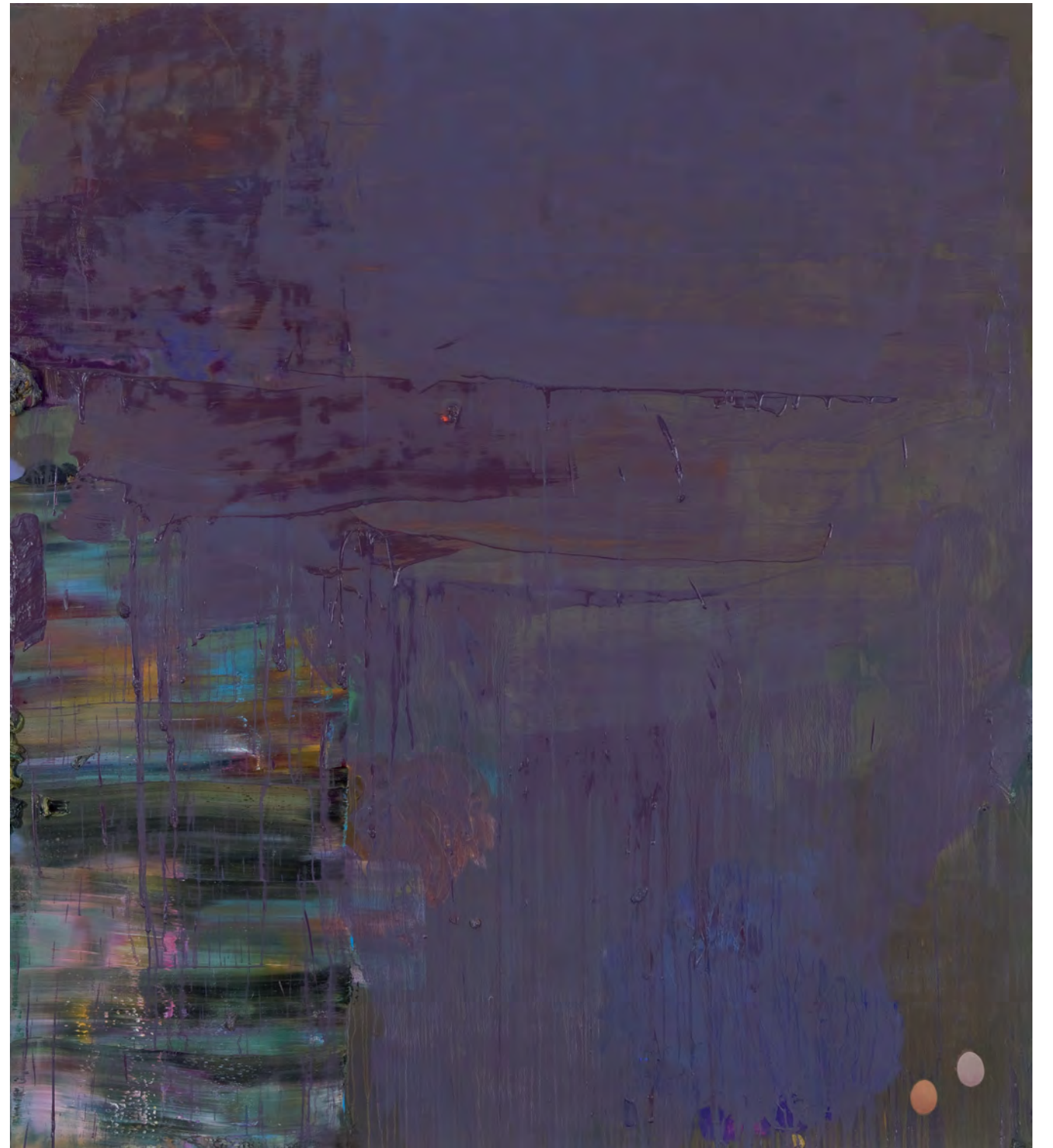
Roter Oktober, 2011, 70 x 65 cm



Regatta, 2010, 120 x 150 cm



B. B., 2009, 80 x 70 cm



Traum schön, 2009, 190 x 170 cm

PLAIN

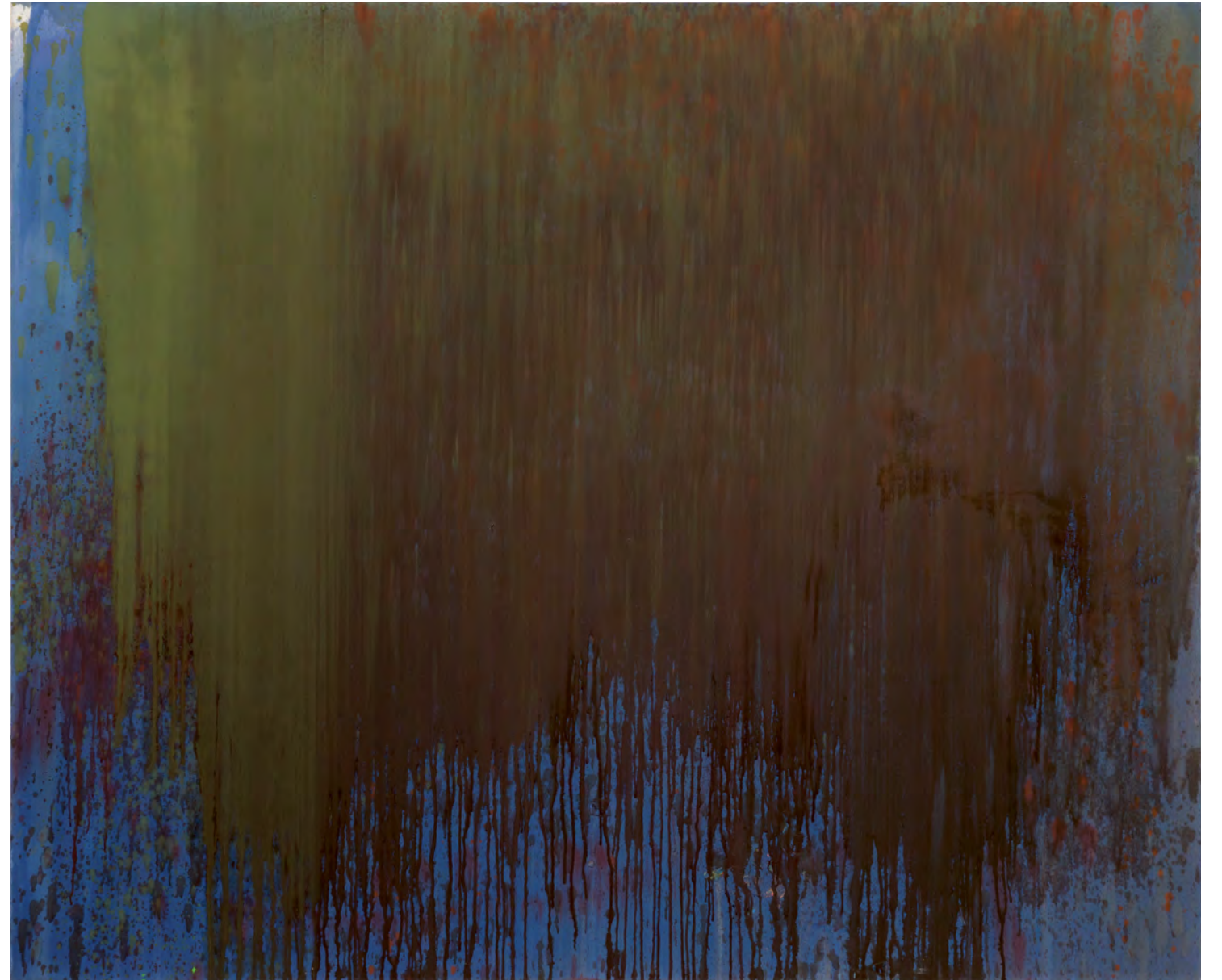
AINS



The Winner Takes it All, 2011, 200 x 230 cm



In a Manner of Speaking, 2011, 200 x 230 cm

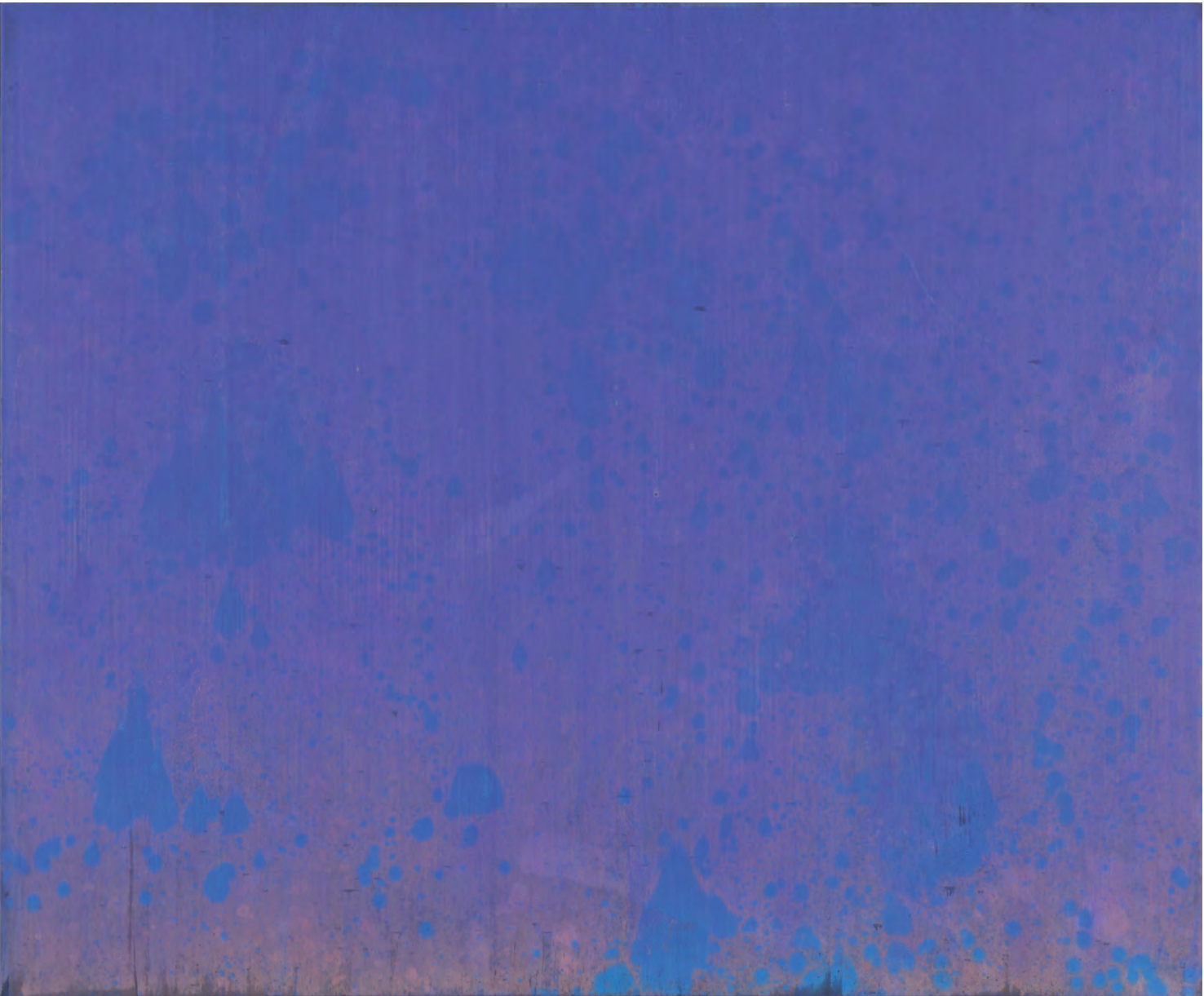


Galypso, 2011, 190 x 230 cm



Tokio, 2011, 220 x 200 cm





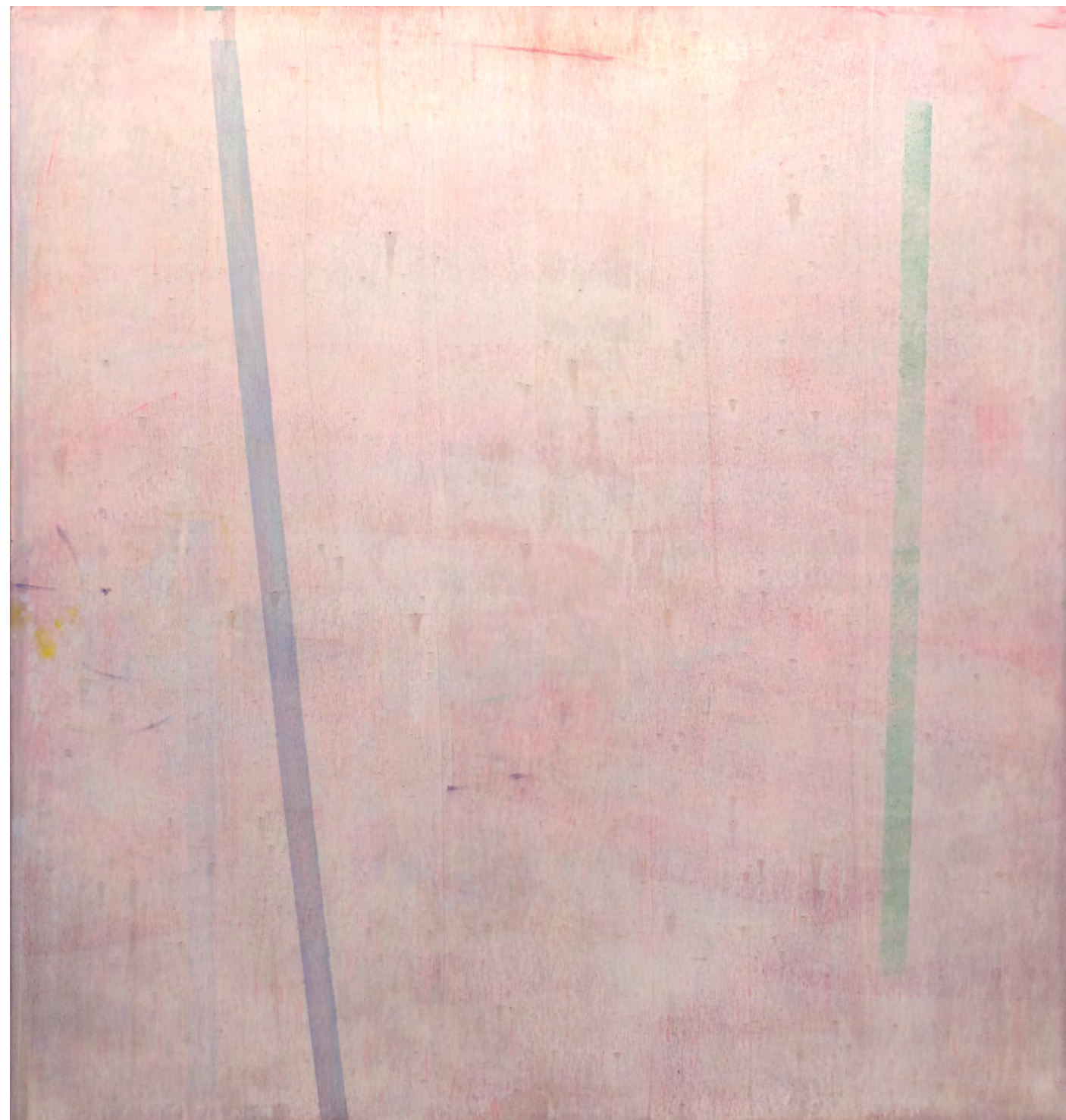
Plain, 2014, 190 x 230 cm



Der Sommer war super, 2012, 150 x 180 cm



Sunset over Hawaii, 2012, 200 x 220 cm



Les Reines prochaines, 2012, 190 x 180 cm



35. 2014. 190 x 170 cm



Tanger, 2012, 130 x 130 cm

POI

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Seite 44/45: Points Universe, 2013, Öl/Acryl auf Leinwand, 230 x 380 cm, zweiteilig



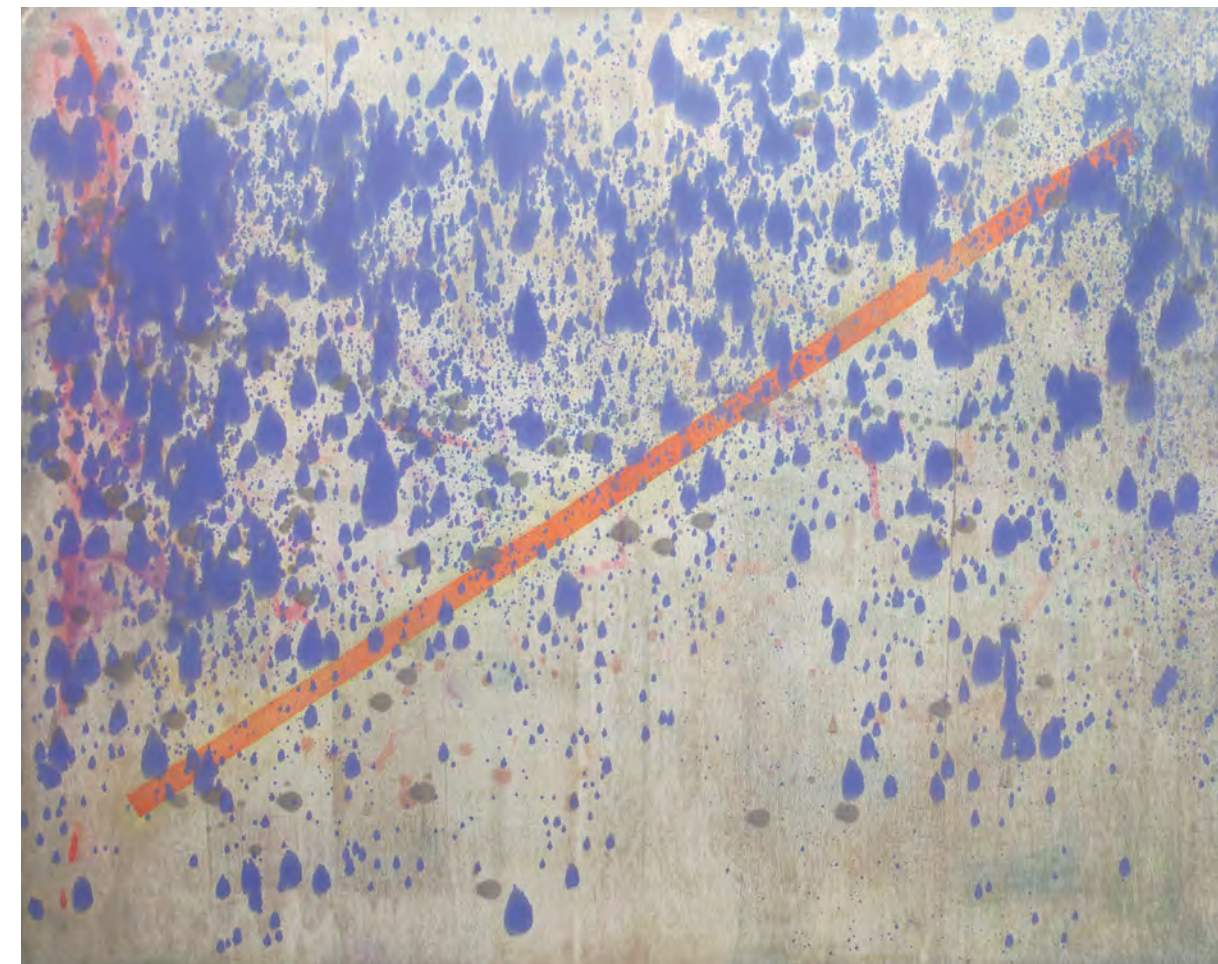




Source, 2014, 200 x 230 cm



Points (braun, rosa und blau), 2012, 110 x 130 cm



Blue Points with Orange Line , 2012, 120 x 150 cm



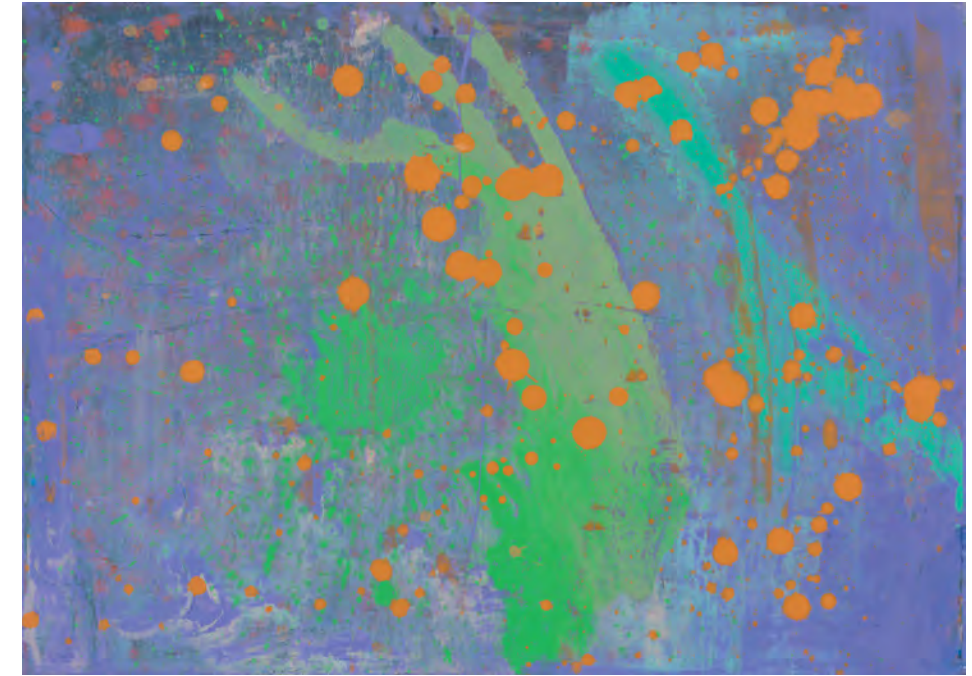


Next Stop Venus , 2012, 180 x 180 cm





Points (Standby), 2015, 190 x 230 cm



Radar, 2014, 50 x 70 cm

## Nothing to See?

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Jurriaan Benschop

## Nothing to See?

Nothing to See seems like an ironic title for a book presenting the work of a painter. Is the artist suggesting that there is, in a way, nothing to see on his canvases? In that case, you would expect to encounter a highly conceptual painter who maybe leaves us with a blank canvas and an idea about perception, but such is not the case. On the contrary, Matthias Reinmuth's paintings appeal to the viewer, first in a visual way. Often at least fifty layers of paint are applied before the work is finished. How many of those layers can be seen? Does that question give a clue to the title?

My first impression while visiting Reinmuth's studio was that color is a key issue for this artist. Through and in colors there is a lot to see, or, you could also say, to figure out. In a painting like Plain (2014), the colors are closely related to each other and produce chromatic variations, creating dynamics from blue and purple to red, along with a sense of depth. In this case, depth is not the spatial illusion, as in looking at a distant horizon in a land-scape, but depth in the sense that you feel that the painting is not just surface, but that there is also something underneath. There is an inner life if you will, or, as in Points Universe (2013), a celestial space without clear boundaries.

As we were looking at some of the paintings from the series Plains (2011–2014), the conversation in the studio came around to Claude Monet and the kind of timeless contemplation that his Waterlilies prompt, but that they also require, in order to unfold themselves. Monet's paintings are, one could say, on the brink of figuration. They spring from looking at a garden, observing changes in light on the flowers or pond, but they are also just paint and color and dots – abstract in that sense. In most of Reinmuth's work, there is no underlying framework like Monet had with his garden. In that sense, there is nothing to see that we could immediately recognize, but still there are color diversity and dynamics. In fact, there is a lot to see, but nothing to hang on to. No visual grips, no storyline to follow, no architecture that gives the colors cohesion – instead, points,

lines and planes are the protagonists in these works, and once more, color.

Reinmuth takes notice of multiple painters and -isms from the last century. Apart from his Impressionist interest in changing light and color (he only paints in daylight), there is also a connection to Abstract Expressionism and Informalism, where the painterly gesture becomes a main focus. Those seem to be the attitudes in painting that he plugged in to when he started out in the 1990s. This means that despite the teasing title of this book (which is also the title of five of his paintings), the artist has not taken an ironic turn on painting. He keeps believing in the expressive possibilities of the medium, even while aware that he lives in another time than Monet did, and quite some forms of expressionism have been exhausted since.

Despite all that they hide in their many layers, and all that they do not show in terms of figuration, the paintings appeal to something the viewer already knows or has even experienced before. The paintings can trigger very specific memories in the viewer, a matter of associations through color, texture and mood. Some of the paintings remind me of the weather and the elements, as if they have been outside exposed to different types of weather, be it blue rain or an icy breeze or a thunderstorm that has eroded the forms, electrified them, changed the shapes, added new layers, or made previous ones invisible.

The weather is not something we think of as having an intention; the forms and colors that are produced through the elements in a mountain landscape, for instance, are not connected to some subjective expression. They are just the result of colorful and changing circumstances, both beautiful and harsh. But then of course we know that these paintings are made inside a studio by a human hand, by an artist considering how the composition should look, when the colors are saturated, and if the right amount of depth or drama has been achieved.

The moods of the paintings are diverse, ranging from soft, subtle and retained, to more expressive and also displeasing. Some seem like romantic tributes to life and eternity, referring to infinite space, while others

show rather sharp and right-in-your-face combinations of forms and colors, amplified through the use of wipes, drips, or scratches.

Some works show refinement and mastery in terms of technique, while others seem to be the result of an almost indifferent way of application. There is no aesthetic code here, no specific style that is pursued, but what happens in all the paintings is the procedure of layering, which is a principle that holds the works together. Bringing something up, and taking it back or scraping it off. Making something visible, then hiding it behind a transparent new layer of color, adding other details. Layering is connected to time in the studio and to a process of action and reflection. The paintings are the result of an often-repeated alternation between acting spontaneously and then reviewing the visual result and rethinking the composition that developed. There may seem to be a lot of accidental expression in the work, but in fact the works are very well-considered and are often redone before they get to leave the studio. Through this process in time, a kind of mental geology becomes part of the paintings and their layers, even though, on a formal level, no such content can be seen.

Jurriaan Benschop

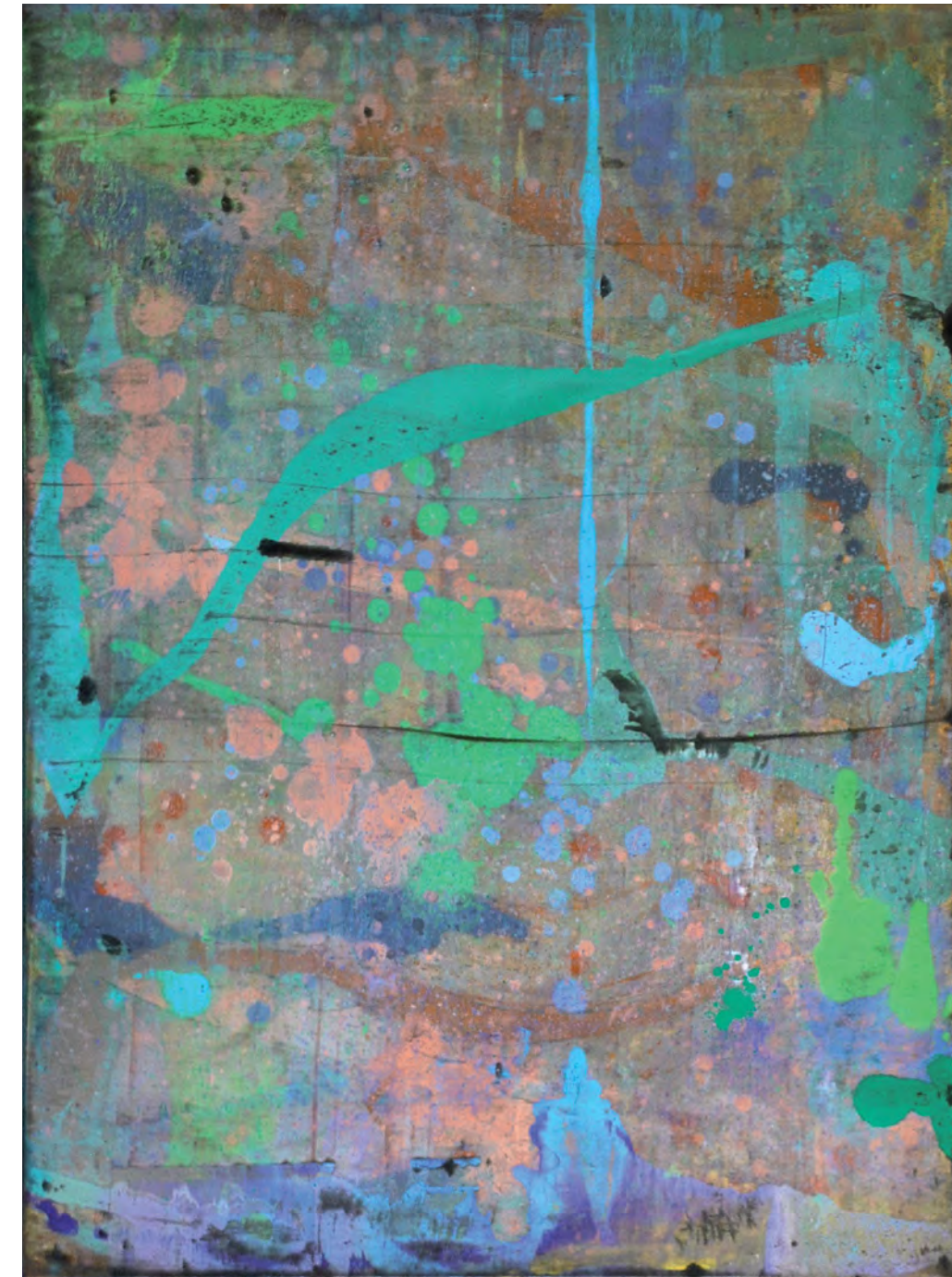


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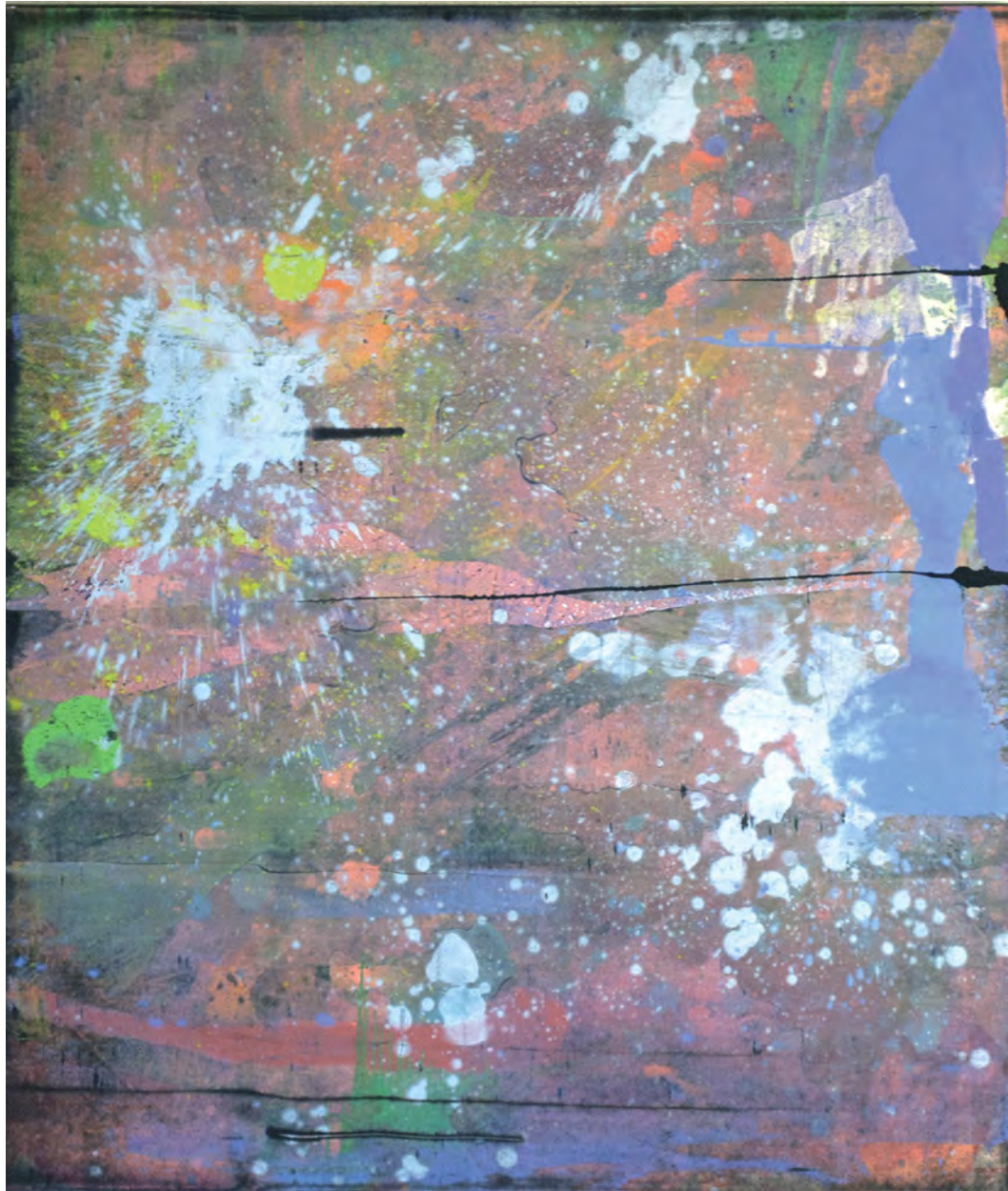
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Norden, 2014, 120 x 90 cm



Grün, 2014, 130 x 95 cm



Nothing to See (4/5), 2014, 140 x 120 cm



Nothing to See (1/5), 2014, 130 x 150 cm



Holi, 2014, 130 x 95 cm



Nothing to See (3/5), 2014, 130 x 100 cm



Nothing to See (5/5), 2014, 130 x 100 cm



Nothing to See (2/5), 2014, 120 x 140 cm



Two Parts, 2013, 30 x 40 cm

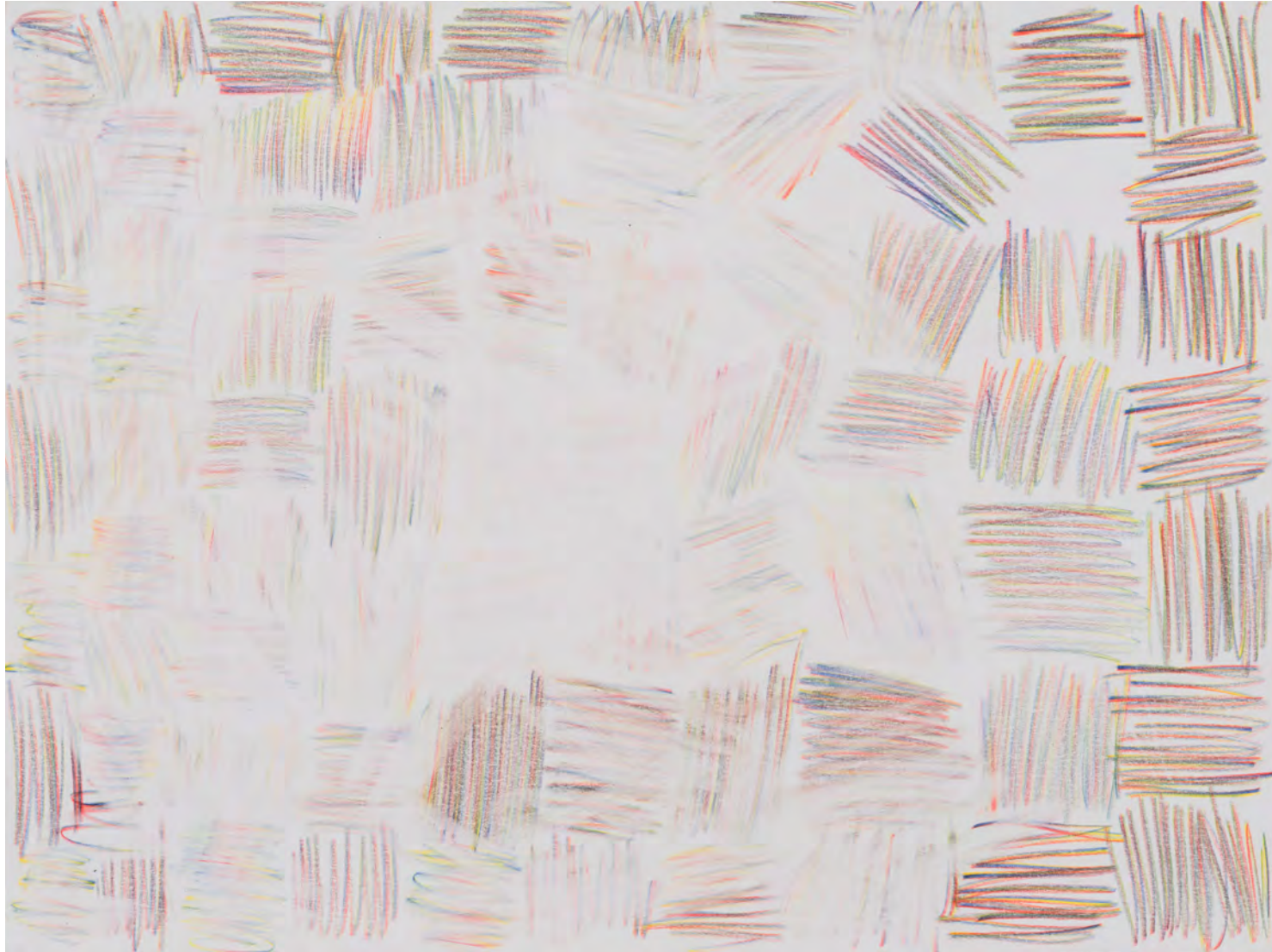


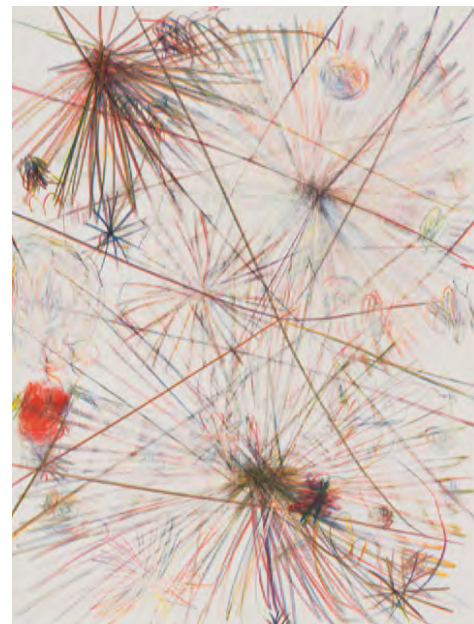
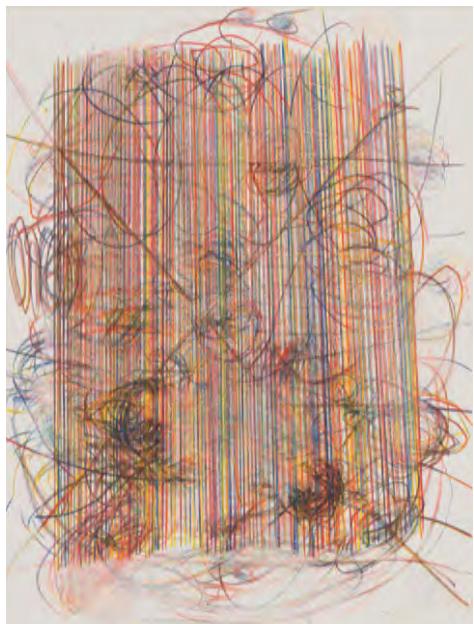
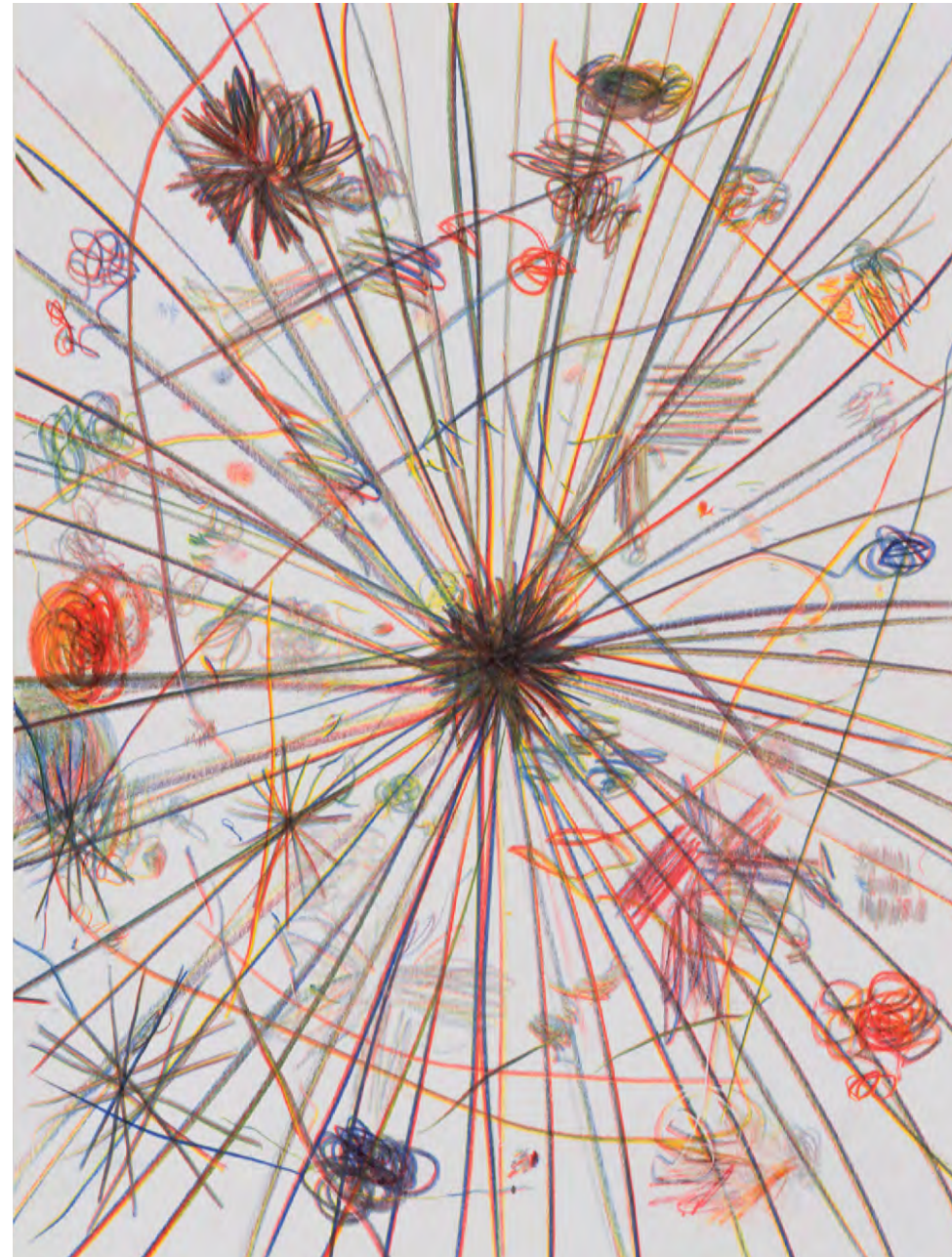
K O S

M O S

Alle Zeichnungen: Buntstift auf Papier, 2013–2015, 48 x 36 cm, reziprok 36 x 48 cm

*All Drawings: Colored Pencil on Paper, 2013–2015, 48 x 36 cm, inverse 36 x 48 cm*





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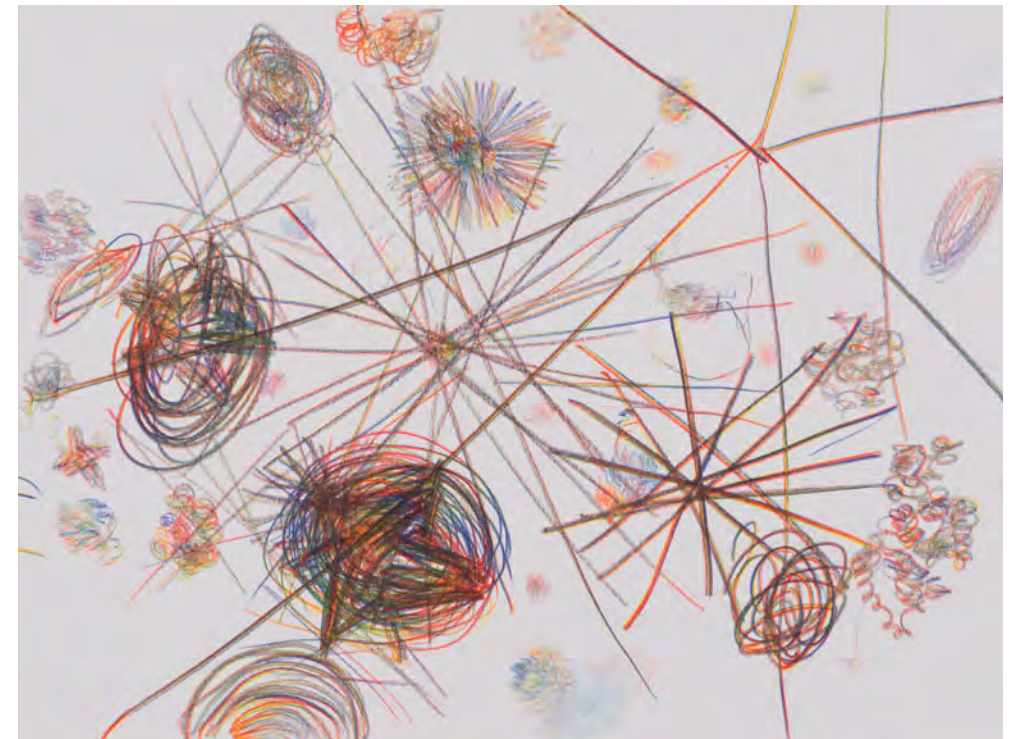
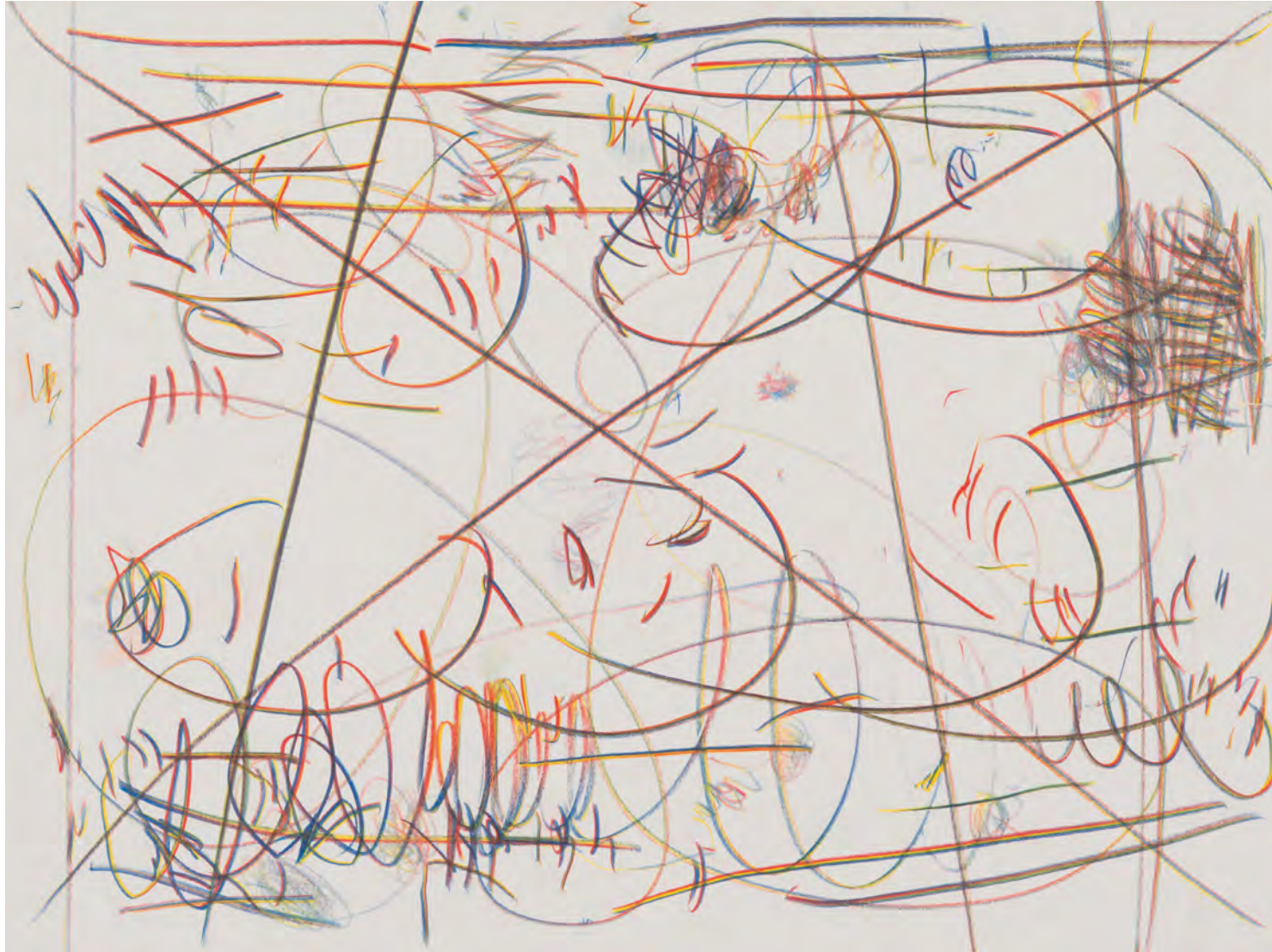
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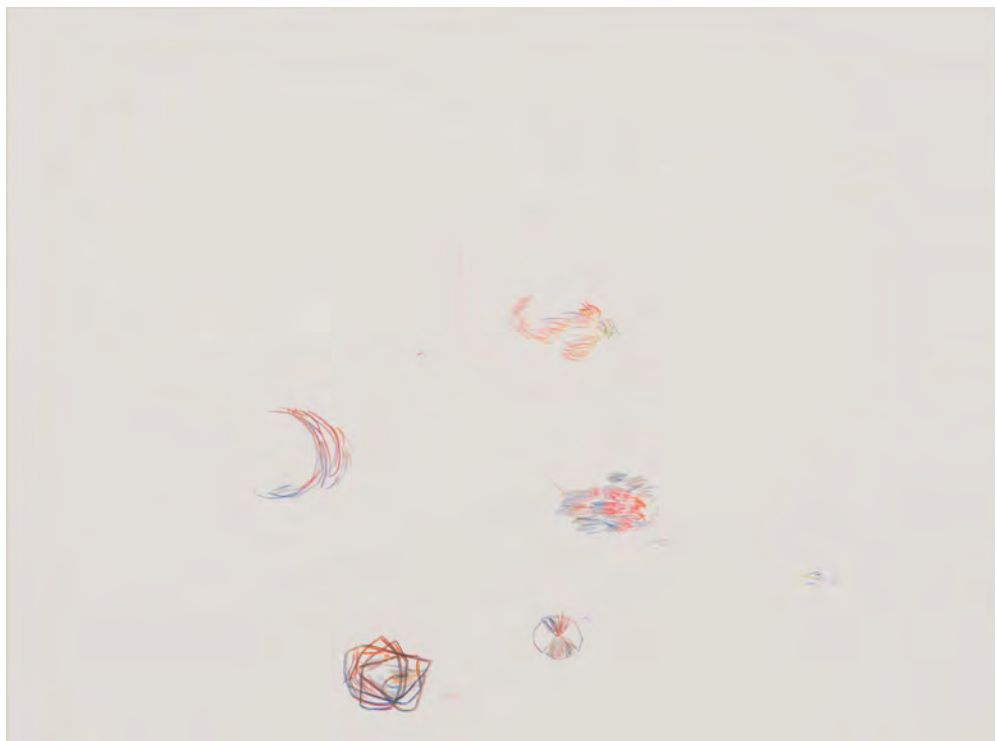
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#### Matthias Reinmuth

**1974** geboren in Heilbronn

**1996** Studium der Holzschnitzerei bei Zenmeister Peter Zimmat in Quito/Ecuador

**1999 – 2004** Studium der Bildenden Kunst an der UdK Berlin bei Georg Baselitz und Dirk van der Meulen

**2002** Erasmus Stipendium an der Universidad de Barcelona (facultad de bellas artes)

**2004** Meisterschüler bei Georg Baselitz/ UdK Berlin

Seit **2004** freischaffender Künstler, lebt und arbeitet in Berlin

**1974** born in Heilbronn, Germany

**1996** Study of Wood-Sculpturing with Zen Master Peter Zimmat, Quito/Ecuador

**1999 – 2004** Study of Fine Arts by Georg Baselitz and Dirk van der Meulen at the University of Arts Berlin

**2002** Erasmus Stipendium, Universidad de Barcelona (Facultad de Bellas Artes), Spain

**2004** Meisterschüler of Georg Baselitz

Lives and works in Berlin

#### Publikationen / Publications

*Lieber Künstler, zeichne mir! Part 1+2*, Semjon Contemporary, Berlin 2014

*Das Plateau*, Kosmos (Kunstbeitrag), Radius Verlag Stuttgart, Juni 2013

*ART Kunstkalender, Neue Deutsche Malerei 2012*, Dumont Verlag 2012

*Die Frage nach dem Satzbau* (Zeichnungen), Weimar, 2010

*Pfadfindungen*, Kunstallianz Berlin, 2009

*Entspann Dich, Hase* (Monographie) Secret West Press Berlin 2007

*Tales from a Travel Journal*, CAC Vilnius 2006

*Nothing to see* (Monographie), Verlag/Stadt 2015



#### Einzelausstellungen / Single Exhibitions

- 2015** *Sieben*, Kunsthalle M3, Berlin; *Best Western*, Städtische Galerie Bad Wimpfen; *On Off*, Galerie Reinhold Maas, Reutlingen
- 2014** *Drei Zwei Eins*, Galerie Olsson, Stockholm; *eins plus*, Oswaldz, Dresden
- 2012** *Two nights and one summer*, Bendana-Pinel Art Contemporain, Paris; *Die Welt ist nicht genug*, Galerie Carolyn Heinz, Hamburg; *galypso*, Annkatrin Steffen Gallery, Berlin
- 2011** *Entente*, ASPN Galerie, Leipzig
- 2010** *Fifteen men on a dead mans chest, yohoho and a bottle of rum*, Bendana-Pinel Art Contemporain, Paris; *Die Frage nach dem Satzbau*, Verwaltungsgericht, Weimar
- 2009** *Du willst schon fort, es ist noch längst nicht Tag*, Galerie Elly Brose-Eiermann, Berlin; *Junge komm bald wieder*, Galerie Carolyn Heinz, Hamburg
- 2008** *Himmelblau*, Galerie Olsson, Stockholm; *Champagnerlaune*, ASPN Galerie, Leipzig
- 2006** *Morgengrauen*, Galerie Olsson, Stockholm; *Die Schweine wechseln, die Tröge bleiben die gleichen*, Büro für Kunst, Dresden
- 2005** *Drüben*, ASPN Galerie, Leipzig; *Hase und Igel*, Galerie Stefan Denninger, Berlin
- 2004** *Pole Position*, Galerie Meinhold & Reucker, Berlin
- 2002** *Wolken*, Kunsthaus Kern, Mahlow

#### Gruppenausstellungen / Group Exhibitions

- 2015** *Germany, mon amour, (Imago Mundi)* Fondazione Cini, Venedig; *Salon der Gegenwart*, Hamburg
- 2014** *Nicht so contemporary*, Kulturfestival Wedding Moabit, Artloft Berlin; *Summer groupshow 1*, Bendana|Pinel Art Contemporain, Paris; *Lieber Künstler zeichne mir, Part 1+2*, Semjon Contemporary, Berlin; *Tasse weder komma noch Fisch*, Kunsthalle M3, Berlin; *Mischen*, ASPN, Leipzig; *Double trouble*, Kunsthalle M3, Berlin
- 2013** *Heuriger 013*, Ausstellungsraum.at, Wien, Österreich; *1825 Days*, Bendana-Pinel Art Contemporain, Paris; *hin und weg*, Galerie Reinhold Maas, Reutlingen; *Housesalon*, Kunsthalle M3, Berlin; *Triptychon*, Atelierhof Kreuzberg, Berlin; *mix it up*, Galerie Carolyn Heinz, Hamburg
- 2011** *Naked Factory*, Kunsthalle M3, Berlin; *Offen auf AEG*, mit ASPN Galerie, Nürnberg; *Dirty Fingers*, Kulturfestival Wedding, Wiesenburg, Berlin; *drawn to drawing*, Galerie Carolyn Heinz, Hamburg; *Leistungsshow*, ASPN Galerie, Leipzig; *color & Style*, Kunsthalle M3, Berlin
- 2010** *Du willst es doch auch Hase*, Kunsthalle M3, Berlin
- 2009** *Pfadfindungen*, Kunstallianz, Berlin
- 2008** *Sammataim*, Galerie Carolyn Heinz, Hamburg; *30 gegen 3000000*, Kulturforum, Schloss Holte-Stukenbrock; *Blei sucht Fleisch*, Galerie Schaltkreis, Berlin; *Tabula does the Hula from Hawaii*, Grassereins, München; *Paris Texas*, büro für kunst, Dresden
- 2007** *Keine zehn Pferde*, Kunstverein APEX, Göttingen
- 2006** *Tales from a travel journey*, Contemporary Art Center, Vilnius; *Panzerkreuzer trifft Sitting Bull*, Parkgalerie, Berlin; *Rostocker Satelliten*, Kunsthalle Rostock; *Salong Berlin*, Transit Art Space, Stavanger Salong, Projekt 0047, Berlin
- 2005** *My private Idaho*, Büro für Kunst, Dresden; *They revamped the airport ...*, Galerie ASPN, Leipzig
- 2004** *Haussalon*, Kunsthalle M3, Berlin; *Reinmuth, Segerberg*, Berliner Kunstprojekt, Berlin; *Eek, Henriksson, Krause, Reinmuth, Vlaming*, Galerie Stefan Denninger, Berlin; *Viermal*, Kunsthalle M3, Berlin; *Seven Wonders*, Galerie Chromosome, Berlin; *Klasse Baselitz*, Kunstverein APEX, Göttingen; *Meisterausstellung*, UdK Berlin
- 2003** *o.T.*, Galerie für aktuelle Malerei, Berlin; *Sehverkehr*, Kunsthalle M3, Berlin; *Einsichten Klasse Baselitz*, Galerie Michael Schultz, Berlin (Galerie Helmut Leger, München und Galerie für Zeitkunst, Bamberg)
- 2002** *Kunstsommer 2002*, Kunstverein, Oberhausen
- 2000** *Günz-Mindel-Riss und Würm*, Fehler Pan Tappert Galerie, Berlin
- 1999** *Kordel Ultra*, Fehler Pan Tappert Galerie, Berlin

# IMM PRESES SUMM

Dieser Katalog erscheint anlässlich  
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of the exhibition*

**Matthias Reinmuth**  
Nothing to see

Galerie Reinhold Maas  
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