

Lars Reiffers

Paintings



Presse release



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Photos: ©Lars Reiffers



FOR YOU • 2013 • Oil on canvas • 100 x 150 cm



MODERN TIMES • 2021 • Oil on canvas • 130 x 100 cm • private property



THE MIRROR HALL II • 2019 • Oil on canvas • 120 x 150 cm



Lars Reiffers, *1978

Biography

- 1978 born in Engelskirchen
- 1998–1999 Art studies at the Université de Provence, Aix-en-Provence (F) with Prof. F. Faure, Prof. A. Absensour and Prof. J.-C. Le Gouic
- 1999–2005 Art studies at the Academy of Arts Münster, class of Prof. H.-J. Kuhna
- 2001 Europe-scholarship of the Academy of Arts Münster
Special prize of the Lucas-Cranach-Prize 2001, Kronach
- 2002 Appointment as master student of Prof. H.-J. Kuhna
- 2003 Master of Arts, Academy of Arts Münster

Solo exhibitions, participation in exhibitions and fairs in China, Denmark, England, France, Germany, Italy, Spain, South Korea and Turkey.

Brief text

The works of the German painter Lars Reiffers are reminiscent of the Dutch still life genre of the 17th century - brilliant in their use of colour and hyperreal in their exploration of the tactile qualities of natural and artificial surfaces.

Reiffers works with a magnified perspective in which, for example, full flowers fill the large-format picture surface and float against a dark background. His work, however, is determined by far more than the mere depiction of surfaces and their transience. Reiffers does not merely depict his subject, but arranges the flora, bringing them into a convincing juxtaposition of texture, colour and luminosity. His approach is meditative; nature is idealised.

Reiffers, who was awarded the Lucas Cranach Special Prize in 2001, first studied painting in Aix-en-Provence before further developing his technique at the Münster Art Academy. In 2015, Reiffers decided to borrow from genre painting. By approaching this tradition again in a contemporary way, he focuses on museum spaces filled with old master paintings - all seen through the eyes of a modern audience. The space, the visitors and the artworks are given equal importance in the composition, with Reiffers creating a balance between natural and artificial light. He has depicted, among others, the Versailles Battlefields Gallery, an 1837 institution that houses an impressive collection of thirty-three paintings [Arena, see page 12], and the Louvre Museum. Each painting is almost photographic in its details, and yet it is the layering of colours, the play of light and the movement of the brush that allow Reiffers to both compose and document.

Solo exhibitions

- 2022 ART-isotope · Galerie Schöber, Fröndenberg
Haus Graven e.V., Langenfeld
- 2019 Galerie Hovestadt, Nottuln
Klonaris Fine Art, Palma de Mallorca (E)
Kunstverein Nümbrecht
- 2018 Cerny & Partner Galerie, Wiesbaden
- 2016 ART-isotope · Galerie Schöber, Dortmund
- 2014 Galerie Gabriele Hovestadt, Nottuln
Le Coeur, Köln
- 2013 IHK Bielefeld
- 2012 Burg Lüdinghausen, Kaktus Kulturforum
Galerie Cerny & Partner, Wiesbaden
- 2011 Klonaris Fine Art, Palma de Mallorca (E)
- 2010 Galerie Hoffmann, Rheda-Wiedenbrück
- 2009 Chief Finance Office Münster
Kulturhof Westerbeck, Osnabrück
Galerie Kunsttachimeter Theofilos Klonaris, Palma de Mallorca (E)
- 2008 Galerie Kunsttachimeter Theofilos Klonaris, Berlin
- 2007 Galerie Kunsttachimeter Theofilos Klonaris, Palma de Mallorca (E)
ART-isotope · Galerie Schöber, Dortmund
Kunstverein Achim
- 2006 Kunstverein Oberhausen
- 2005 Galerie Art Forum, Palma de Mallorca (E)
- 2003 Galerie Blau, Palma de Mallorca (E)
Maison de Heidelberg, Centre Culturel Allemand, Montpellier (F)
- 2001 Galerie Kunstgedöns Otte & Co., Köln

Participation in exhibitions and fairs

- 2022 Galerie Hovestadt, Nottuln
Galerie Christian Marx, Düsseldorf
art KARLSRUHE, with ART-isotope · Galerie Schöber
- 2021 Kunst im Schloss, Untergröningen
Kunstverein Achim
Arte in Salotto Galerie und Galerie Forni, Mailand (I)
Galerie Simon Nolte, Münster
CUBUS Kunsthalle, Duisburg
Galerie Hovestadt, Nottuln
Haus Graven e.V., Langenfeld
Bergwerk Reden, Schiffweiler
- 2020 ART-isotope · Galerie Schöber, Wertheim
Galerie Hovestadt, Nottuln
- 2018 Rebecca Hossack Galerie, London (GB)
Cerny & Partner Galerie, Wiesbaden
Städtische Galerie Villa Streccius, Landau/Pfalz
- 2017 Kunstpreis Sparkasse Karlsruhe
Kö meets Art Düsseldorf
art KARLSRUHE, with Galerie Cerny & Partner and with ART-isotope
Cerny & Partner Galerie, Wiesbaden
Young Masters Artprize, London (GB)
Lapada Artfair, with Rebecca Hossack Galerie, London (GB)
Klonaris Fine Art, Palma de Mallorca (E)
- 2016 Galerie Cerny & Partner, Wiesbaden
Celeste PRIZE 2016, The Bargehouse OXO, London (GB)
- 2015 Galerie Hoffmann, Rheda-Wiedernbrück
Galerie Cerny & Partner, Wiesbaden
Klonaris Fine Art, Palma de Mallorca (E)

- 2014 Art & Antique, Frankfurt, with Galerie Cerny & Partner
art KARLSRUHE, with Galerie Cerny & Partner
Klonaris Fine Art, Palma de Mallorca (E)
Galerie Hovestadt, Nottuln
Art Kopenhagen, with Galerie Hoffmann, Kopenhagen (DK)
Art.Fair Köln, with Galerie Cerny & Partner
- 2013 Art & Antique, with Galerie Cerny und Partner
art KARLSRUHE, with Galerie Cerny & Partner
Galerie Hovestadt, Nottuln
Klonaris Fine Art, Palma de Mallorca (E)
Art Kopenhagen, with Galerie Hoffmann, Kopenhagen (DK)
Artweek Hamburg, with Galerie Hoffmann
'Das vierte Element', Wasserburg Haus Graven, Langenfeld
Galerie Klaus Siepmann, Düsseldorf
Art.Fair Köln, with Galerie Cerny & Partner
- 2012 art KARLSRUHE mit Galerie Cerny & Partner
Galerie Michael Nolte, Münster
Art.Fair Köln, with Galerie Cerny & Partner
Klonaris Fine Art, Palma de Mallorca (E)
- 2011 Driesch:Klonaris Galerie, Palma de Mallorca (E)
Galerie Hoffmann, Rheda Wiedenbrück
Messmer Foundation, Riegel/Kaiserstuhl
Art & Antique, Frankfurt, with Galerie Cerny & Partner
- 2010 Galerie Cerny & Partner, Wiesbaden
Driesch:Klonaris Galerie, Palma de Mallorca (E)
Artspace K5, Köln
- 2008 C.A.R. Contemporary Art Ruhr, Zeche Zollverein Essen
ART-isotope · Galerie Schöber, Dortmund

- 2007 Galerie Kunsttachimeter Theofilos Klonaris, Berlin
- 2006 Zandari Galerie, Seoul (ROK)
 Galerie Space IEUM, Peking (CHN)
 Galerie Kunsttachimeter Theofilos Klonaris, Palma de Mallorca (E)
 'Stilleben' – 25 Jahre Städtische Galerie im Park, Viersen
- 2005 art KARLSRUHE
 Galerie Cerny & Puff, Wiesbaden
 Zandari Galerie, Seoul (ROK)
 Galerie Art Forum, Palma de Mallorca (E)
 KölnKunst7, Colonus Carré, Köln
- 2004 Galerie Blau, Palma de Mallorca (E)
 WGZ-Bank ‚Klasse Kuhna‘, Düsseldorf
 Art.Fair, Köln, with ART-isotope · Galerie Schöber
 Galerie Horrach Moya and Art Forum, Palma de Mallorca (E)
 Dolmabahce Serail, Museum for Painting and Sculpture, Istanbul (TR)
- 2003 'Homage to Lucas Cranach', Fränkische Galerie des
 Bayerischen Nationalmuseums, Kronach
- 2001 'Lucas-Cranach-Preis', Fränkische Galerie des
 Bayerischen Nationalmuseums, Kronach

Catalogues

Lars Reiffers ‚Struktur • Licht • Vergänglichkeit‘ • 2003 • 32 pages
 Texts: Christiane Dressler, Manfred Schneckenburger

Lars Reiffers ‚Malerei‘ • 2008

Texts: Christiane Dressler, Manfred Schneckenburger • 154 pages • publisher:
 Lars Reiffers and Chief Finance Office Münster • ISBN: 3-9803480-0-8

Lars Reiffers ‚Malerei / Paintings 1999–2020‘ • 2020

Texts: Dr. Gabriele Hovestadt, Anne Simone Krüger • 144 pages
 Druckverlag Kettler, Bönen • ISBN: 978-3-86206-836-4



ARENA • 2019 • Oil on canvas • 120 x 160 cm

Of Illumination and Illusion

“In an era defined by constant acceleration, it may seem that painting, a medium associated with a slow creation process, is downright anachronistic and obsolete. Even in 1990, media theorist Paul Virilio attested to a ‘frenetic standstill’, referring to a technologically induced, absurd acceleration of our civilization, which will eventually lead to its downfall. However, one doesn’t have to view the postmodern quite so pessimistically, especially since it has slowly but surely been transforming into a post-digital era since the 1990s.

Yet Virilio identifies an essential aspect that is also embedded in the work of Lars Reiffers as a meta-pictorial issue: It has to do with the transformation of seeing and perceiving. Virilio diagnoses an ‘industrialization of seeing’ due to the increasing consumption of ‘real-time radio-electric recordings’. Without a doubt, our digital reception of analogue reality not only has a lasting influence on how we see, but also how we perceive the world. How do we see the world and how do we see painted pictures? Which values are communicated in the piece in order to ensure that the medium of painting does not have to forfeit any of its vitality, despite the current flood of digital images, and that contemporary artistic positions in this medium are even increasingly being celebrated at major museum exhibitions?

In his paintings, Lars Reiffers offers potential answers to these questions. His large-format oil paintings combine painterly virtuosity with meta-pictorial considerations. These are revealed to those viewers who take enough time to get through to the essence of these paintings: to the color and the perceptual psychology that are the actual subjects of his work. This may at first sound confusing or perhaps even trivializing. After all, when just glancing at the paintings, they seem fairly committed to realism, especially his ‘Spaces’ series, which impresses superficially with the meticulously executed museum interiors. His painting ... [see page 12] presents us with an expansive view of an immense hall whose walls are blanketed with large-scale paintings. High above the mirror-like parquet we see the ceiling vault adorned with ornamental molding and the middle axis made of glass squares. The grandeur of this extravagant room is elevated even further by the absence of visitors. There is a latent tension underlying this image space with its almost overwhelming amount of detail. The longer the



A SPACE STUDY • 2022 • oil on canvas • 130 x 195 cm • private property

gaze dwells on these paintings, the more we become aware of a subtle sense of uncertainty. Only after precisely comparing it to reality, to the locations that inspired these paintings, can we locate the origin of this enigmatic effect: It is based on a complete change in the chromaticity, which prevents us from bringing the image into harmony with our experience of the real space. Even if we have never been to Versailles, the trained eye recognizes that a transformation has taken place, that reality and perception are two different things.

The artist changes the illumination in a way that produces an entirely new and different impression. Not only that, but the illusion also begins to crumble successively. Because with each step that we take to approach the painting, the optical illusion of the ostensible photorealism disintegrates more. The image reveals itself as 'pure' painting, as paint on canvas, which, when viewed up close, is nothing but abstraction. Knowledge and sight drift apart, the 'innocent eye' that John Ruskin proposed in the 19th century, which sees impartially, once again proves itself to be a challenge. The art historian Ernst Gombrich came to the conclusion that, 'differentiating between what we actually see and what we rationally deduce [...] is in itself a pursuit as old as the problem of perception altogether. Even in classical antiquity, Plinius summarized the state of affairs in words: Our spirit is the true organ of seeing and observing. The eye only function like a vessel that catches and passes on the visible pieces of the content of consciousness.' When overlaying that with the motif of the museum spaces, as demonstrated in the 'Spaces' series by Lars Reiffers, in generates a multilayered, self-reflective construct of contemplation and perception. Three different worlds collide with each other here: the historic space of the museum as a location that feeds our cultural identity and which is present in the artifacts that are displayed there, the reality of the viewer or the absent museum visitors in the picture, and our own reality at the very moment in which we are viewing the painting and/or the museum visitors who are viewing the paintings depicted. The ostensible photorealism of the painting reveals itself as bait that is set in order to lure us into the picture and, once we are there, to confront us with our own sense of perception in a surprising way.... "

Anne Simone Krüger
quoted from the catalogue: Lars Reiffers ,Malerei/Paintings 1999–2020'

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ART-isotope • Galerie Schöber
Hof Sümmermann, Von-Steinen-Str. 1
D - 58730 Fröndenberg an der Ruhr
+49 - (0)172 - 2 32 88 66
mail@art-isotope.de

art-isotope.de