

Exhibition: Jürgen Partenheimer
»Folded Spirits: South African Diary«
Opening: Saturday, 12 May 2012 from 11 am
Introduction to the exhibition by Jürgen Partenheimer
at 12 noon
Exhibition: 14 May–30 June 2012

»Folded Spirits: South African Diary« is the first comprehensive showing of the complete series of 32 drawings »Seeds & Tracks« of Jürgen Partenheimer's new artistic diary, based on his experience in South Africa in 2011. Large-format works on paper and oil paintings related to this diary complete the exhibition at Häusler Contemporary.

Jürgen Partenheimer (b. 1947, Munich) is recognised internationally as one of the most important artists of his generation. His paintings, sculptures and drawings as well as his artist's books have been shown as part of numerous solo and group exhibitions in Germany and abroad since the 1990s.

Partenheimer created his first diaries of drawings during residencies in Rome (2004), São Paulo (2006) and the Nietzsche House in Sils Maria (2006) as a means to engage with the place. The **»South African Diary«**, his fourth diary to date, comprises **more than 50 works on paper alternating pencil, ink and watercolour**. The first group of works »Seeds & Tracks« was created in the time frame between 15 September and 15 October 2011, when Partenheimer was a three-month resident at the Nirox Foundation in South Africa.

Partenheimer's diaries are encounters with otherness and cultural difference. Experiencing and questioning one's estrangement in a foreign environment while accepting the unknown characterises the artist's fundamental attitude. Language, particularly poetry, plays a key role in his work. The **»South African Diary«** is the result of an exchange on South African poetry with writer Lebogang Mashile. The dialogue with Mashile, whose own poetry opens a window to the country's soul, allowed the foreign artist to gain insight into the local culture.

During his three-month stay in South Africa, Partenheimer developed his southafrican diary in involvement of Mashile's lyrical and allegorical language.

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Partenheimer uses drawing as a process of recording that allows him to grasp an imaginary world. With playful ease he condenses atmospheric, formal and linguistic impressions into pictorial signs reminiscent of mythical symbols from South African culture. Like a cartographer, he thus charts unknown imaginary spaces of conscience.

The »**South African Diary**« will appear in the »Kienbaum Artist Books« series published by Snoeck Editions in Cologne in late 2012. It will comprise a selection of works on paper as well as texts by Partenheimer, art critic Bronwyn Law-Viljoen, and Lebogang Mashile, the 2006 recipient of the Noma Award, the country's most reputed prize for African literature.

The artist furthermore developed a new series of **large-scale works on paper** and **oil paintings** which are closely related to the southafrican diary. These will also be included in the exhibition at Häusler Contemporary.

Jürgen Partenheimer, whose practice is grounded in abstraction, is one of Germany's most important contemporary artists. His work has been shown worldwide, among others at the Nationalgalerie in Berlin, the Museum of Modern Art in New York and the Stedelijk Museum Amsterdam. He has received numerous awards and distinctions and has lectured in various internationally renowned schools. From 2009 to 2010 he was a guest professor at the Rhode Island School of Design in Providence.

Hanna Kaiser

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