



STOJA ART GALLERY

**BERND
ZIMMER**

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ŽIVLJENJEPIS

BERND ZIMMER

R. 1948, Planegg near Munich

Živi in dela v Pollingu (Zgornja Bavarska) in Monteventanu (Italija)

Zimmer se je izučil za prodajalca knjig, preden se je leta 1973 preselil v Berlin in začel delati kot oblikovalec knjig. Že leta 1972 je v štirih mesecih prepotoval Malezijo, Tajsko, Laos, Burmo in Hong Kong. Zimmer je nato študiral filozofijo in teologijo na Freie Universität Berlin med letoma 1973 in 1979. Študij je prekinil, da bi leta 1975 za več mesecev odpotoval v Mehiko in na jug ZDA. V tem času je začel slikati, očaran nad slikami muralistov kot je Diego Riviera, kot samouk po vrnitvi. Že v tem zgodnjem obdobju je Zimmer kazal naklonjenost velikim formatom in uporabljal predvsem primarne barve, ki jih je nanašal na platno brez pripravljanih risb. Leta 1977 je Zimmer skupaj z Rainerjem Fettingom, Helmutom Middendorfom in Salomé ustanovil »Galerie am Moritzplatz«, podporno galerijo za umetnike, kjer predstavljajo svoja dela. Sledilo je več skupinskih in samostojnih razstav. Zimmer se vedno znova loteva tematike pokrajine; vtise s številnih potovanj obdeluje v serijah velikega formata.

»Narava, ki je večinoma nedotaknjena, je osrednja tema Bernda Zimmerja, ki se kot slikar že več kot štiri desetletja ukvarja z motivi, kot so pokrajina, vegetacija, nočno nebo, vremenski pojavi in voda. Vendar si teh motivov ne prizadeva upodobiti čim natančneje, temveč jih svobodno oblikuje v avtonomnem slikarskem procesu,« je ob Berndovi razstavi Alles fließt v Kunstmuseum Heidenheim zapisal dr. René Hirner. Danes je nemški slikar mednarodno priznan. Leta 2020 je uresničil dolgoletne sanje z montažo STOA169, stalne postavitve na Bavarskem v Nemčiji, ki vključuje dvorano s stebri, ki jih je oblikovalo več kot sto umetnikov z vsega sveta.



VZORČNA DELA



Düne I, 2000
Akril na platnu, 130 × 162 cm



Mann in Baum, 1982
Emulzijska barva na platnu, 200 x 160 cm



Kristallwelt. Lianen. Wasserfall, 2012-2016
Akril na platnu, 120 x 100 cm



Oltrepo. Campo Giallo, 1991
Akril na platnu, 200 x 160 cm



Strahlung. Mandelbaum – blühend, 1992
Olje na lanenem platnu, 183 x 152 x 4 cm

The background of the page is an abstract composition of thick, expressive brushstrokes. The color palette is dominated by bright yellow and deep blue, with some darker green and black tones. The strokes are layered and textured, creating a sense of movement and depth. The overall effect is reminiscent of a modernist or expressionist painting.

IZBRANE RAZSTAVE IN PROJEKTI

BERND ZIMMER: ON PAPER

1995

Upsilon Gallery, 146 West 57th Street, New York

Galerija Upsilon z veseljem oznanja "Bernd Zimmer: On paper," umetnikovo prvo samostojno razstavo v galeriji. Razstava, ki bo odprta 12. oktobra na 146 West 57th Street, bo vsebovala izbor unikatnih umetniških del na papirju.

Narava, ki je večinoma nedotaknjena od človeka, je osrednja tema Bernda Zimmerja, ki se kot slikar že več kot štiri desetletja ukvarja z motivi, kot so pokrajina, vegetacija, nočno nebo, vremenski pojavi in voda. Vendar si teh motivov ne prizadeva upodobiti čim natančneje, temveč jih svobodno oblikovati v avtonomnem slikarskem procesu,« je ob Berndovi razstavi Alles fließt v Galerie Wolfgang Jahn zapisal dr. René Hirner. Danes je nemški slikar mednarodno priznan. Leta 2020 je uresničil dolgoletne sanje z montažo STOA169, stalne postavitve na Bavarskem v Nemčiji, ki vključuje dvorano s stebri, ki jo je oblikovalo več kot sto umetnikov z vsega sveta.

Več na: <https://www.upsilongallery.com/exhibitions/32-bernd-zimmer-on-paper/>



BERND ZIMMER, AST, 2023



BERND ZIMMER, BAUM, 1987



BERND ZIMMER, IM SPIEGEL, 2012

NEXUS

2021-2022

Galerie Wolfgang Jahn, Munich

Galerie Wolfgang Jahn v Münchnu z razstavo "Nexus" prikazuje izbrana dela iz aktualnega opusa Bernda Zimmerja. Zimmer je eden glavnih predstavnikov skupine umetnikov "Heftige Maler", ki se je oblikovala v Berlinu v zgodnjih osemdesetih letih prejšnjega stoletja in katere umetniški slog določata barvno intenzivno in gestualno slikarstvo. Vendar se je njegov umetniški izraz od takrat naprej razvijal. Šele pred kratkim, septembra 2021, je povzročil medijsko senzacijo z zaključkom svojega obsežnega konceptualnega projekta »Stoa 169«, dvorane stebrov v Pollingu na

Zgornjem Bavarskem, s 121 individualno oblikovanimi stebri mednarodnih umetnikov. Izraz »nexus« izhaja iz latinščine in dobesedno pomeni »povezava«, »prepletanje«, »navijanje«, s čimer figurativno označuje obstoj »povezave« in »skladnosti«. V zvezi z delom Bernda Zimmerja se ta naslov, ki ga je umetnik izbral, bere kot odlična, natančna ključna beseda za njegovo umetnost, zlasti v dobesedni izpeljavi. To velja tako po vsebini kot po obliki, saj izraz vzbuja najrazličnejše asociacije ob pogledu na njegove slike.

Več na: <https://www.mutualart.com/Exhibition/Bernd-Zimmer--Nexus/AC945A1831D893E6>





IZBRANITISK

MÜNCHNER FEUILLETON

Bernd Zimmer: STOA169 und zwei Ausstellungen
9. julij 2020

With his project STOA169 on a meadow near Polling, Bernd Zimmer is making his lifelong dream come true: a hall whose columns are designed by artists from all over the world. The Jahn Pfefferle Gallery and the Five Continents Museum show his path as a painter, which led to this idea.

Cel članek: <https://www.muenchner-feuilleton.de/2020/07/09/bernd-zimmer-stoa169-und-zwei-ausstellungen/>



Bernd Zimmer
10. december 1981

Choosing subject matter to paint is evidently the least of Bernd Zimmer's worries. No matter how banal the reality may be, Zimmer will make it look as if it's a hallucination. His neo-Expressionist landscapes all have the feel of imminent catastrophe, as if in every innocent scene there exists some terribly subtle crime, hidden from the pedestrian eye.

Cel članek: <https://www.artforum.com/events/bernd-zimmer-227951/>



K. H. Hödicke, *History of a Jump*, 1980, oil on canvas, 73 1/2 x 107"



Bernd Zimmer, *Kutschadel IV*, 1980, acrylic on canvas, 82 x 120"

separate areas of composition whose relationship is uncertain. These pictures give much the same impression as a medieval painting in which the walls of a castle have been cut away to show the various aspects of life all going on simultaneously. In the most beguiling of Horgan's pictures, one entitled *A Glimpse of Tensas River, Jas. S. Richardson's Dallas Property, Louisiana*, there is a footbridge full of people in the background on the left, a hill covered with dappled light and cows in the central foreground, and a slow-moving river with some fishermen in a boat in the middle distance on the right.

Also contributing to the surrealism is the whiteness of the cotton. Most of the 35 photographs in the show are of plantation fields, and in one or two the cotton bolls in hard sunlight are so bright that they defy the illusion of perspective. Everything else in the picture—and everyone—is contained within a narrow range of earth tones. The cotton bolls contrast with these so starkly that they appear as polka dots on a two-dimensional surface. King Cotton instills yet another kind of surrealism in these pictures, too—the kind seen in *Black and White Mixed in the Press Room*, where two black men trying to stand up under an avalanche of cotton force a grin for the camera. Horgan made these photographs to promote tourism for the Illinois-Central Railroad, and the most surreal, nightmarish quality in them is their facile assumption that you can sell the South on racism alone. In the end, what these pictures are trying to offer us is the magical, unreconstructed charm of slavery.

73 —COLIN L. WESTERBECK, JR.

K.H. HODICKE, Annina Nosei Gallery; BERND ZIMMER, Barbara Gladstone Gallery; "Represent, Representation, Representative," Brooke Alexander Gallery;

K. H. HODICKE

Compared to the work of such neo-Expressionists as Rainer Fetting and Salomé (his ex-students, though he isn't much older than they), K.H. Hödicke's paintings are neither proudly anti-intellectual nor aggressively expressionistic. He has a way of choosing subjects that seem to address more substantial matter than German art-historical tradition or painting for painting's sake, but his social commentary exists for the most part on the surface. Hödicke does take on such social ills as prostitution, pornography, and what looks like white imperialism, to name a few, but Hödicke the stylist doesn't really seem that interested in the whores in his *Potsdamer Strasse*, or in the sprawled-out naked lady in *Peep Show*. It's not that he has objectified his subjects—would that they were so challenging. But how the paint was applied to the surface seems to have been far more important to Hödicke than why it was applied in the first place. These are two of the most frenzied paintings in the show.

Hödicke's more interesting works are elegant, subtle, and witty renditions of French Impressionism and German Expressionism. Unlike Fetting, Hödicke seems genuinely interested not in the seductiveness of Fauvist painting, but in the seductiveness and humor in French Impressionist imagery. The nude bathers glimpsed through the trees in *Halensee Bathers* are fleshy

and brilliant pink splotches languishing on the grass like cattle, while the girl in the Kirchneresque *Elvira in Lounge Chair* postures in the sunlight, dressed all in white, looking as if the sun shines only for her.

These last two paintings ring far truer than most of the other work in the show, and their fluid styles complement the artful grace of their contents. Hödicke enjoys such clichéd disingenuousness, and with it, he is at his most genuine.

BERND ZIMMER

Choosing subject matter to paint is evidently the least of Bernd Zimmer's worries. No matter how banal the reality may be, Zimmer will make it look as if it's a hallucination. His neo-Expressionist landscapes all have the feel of imminent catastrophe, as if in every innocent scene there exists some terribly subtle crime, hidden from the pedestrian eye.

In *Grosser Wasserfall* (Large Waterfall), 1980, a rush of light water cascades downward over ragged rocks that hover in midair, threatening to crash out of the picture plane. The spatial relationships between rocks and water are a little irrational, askew; the more we look, the more aware we become of Zimmer's fantasy. Whatever we might imagine is happening wouldn't happen in reality quite the way that Zimmer has us see it. *Badende* (Nachts) ([Night] Bathers), 1979, in which we see sketchy black figures waist-deep in a dark blue ocean, pushes the idea of artificial disaster one step further into the realm of the mannered. There is no reason to believe that these bathers are making their way to doom—none except the heavy, somber

colors and the lack of orienting detail, which are enough to make us aware of Zimmer's deliberately paranoid stance. Similarly, in his paintings of bulls, Zimmer has his fun: the positioning of the animals' heads forcefully recalls Franz Marc's fantastical horses' heads, but unlike Marc's they are just realistic enough to seem physically threatening.

Expressionists like Ernst Ludwig Kirchner and Emil Nolde, and Post-Impressionists like van Gogh, could certainly make their innocent subjects as disconcerting as Zimmer and other young neo-Expressionists make theirs; but the concept of displacement or chaos seems far more important to Zimmer and others than does the manifestation of that displacement on the canvas. In *Artforum* (September 1981) Wolfgang Max Faust has written that the current work of the neo-Expressionists from Berlin is fascinating because it suggests a "yearning to belong" with those who "expressed themselves out of a deep, inescapable need." Though Bernd Zimmer is an accomplished painter, the idiosyncracies of his paintings aren't nearly as interesting as that yearning itself, which seems an artificial burden.

"Represent, Representation, Representative"

Most of the young American painters and sculptors included in "Represent . . ." are interested in using representation as a means to an end other than itself, or other than as an excuse for art-historical meanderings. The members of this group of 11 artists may not share an approach to making socially engaged art, but they do share what

Geplante Kunsthalle Stoa169 an der Ammer: »Diese Idee treibt mich seit 30 Jahren an«

2. marec 2019

Eine weltweit einzigartige Kunststätte will der Pollinger Maler Bernd Zimmer (70) mit der Säulenhalle „Stoa169“ bei Polling schaffen. Wie er auf die Idee kam und das Projekt finanzieren will, erklärt Zimmer im Interview.

Cel članek: <https://www.merkur.de/lokales/weilheim/polling-weilheim-ort583340/polling-bayern-saeulenhalle-stoa169-bernd-zimmer-im-interview-11815338.html>



A vertical painting of a forest scene. The composition is dominated by tall, slender tree trunks that stretch from the bottom to the top of the frame. The color palette is primarily various shades of green, from deep forest greens to bright, almost yellow-green highlights, suggesting sunlight filtering through the canopy. The brushwork is visible and expressive, with some areas appearing more saturated and others more textured. In the lower third of the image, a stream flows horizontally across the width of the frame, its surface reflecting the surrounding greenery. The overall mood is serene and naturalistic.

CURRICULUM VITAE

BERND ZIMMER

R. 1948, Planegg near Munich

IZOBRAZBA

Freie Universität Berlin

KARIERA

- 1977 Soustanovitelj Galerie am Moritzplatz v Berlinu (skupaj s Salomé, Helmutom Middendorffom, Rainerjem Fettingom in drugimi), ki je do leta 1981 obstajala kot galerija za samopomoč umetnikov. Tihožitja, interierji, slike z lobanjami in figura mi ter Berlin mestne pokrajine. Septembra potuje na baskovsko-galicijsko atlantsko obalo.
- 1980 Sodelovanje na razstavi »Heftige Malerei«, ki jo je organiziral Thomas Kempas v berlinski Haus am Waldsee (s Fettingom, Middendorffom in Salomé).
- 1981 Sodelovanje na razstavi "Rundschau Deutschland I" v Künstlerwerkstatt Lothringer Straße 13 v Münchnu. Samostojna razstava v galeriji Barbara Gladstone v New Yorku in Galerie Yvon Lambert v Parizu. Ustvarjanje slik "Indonesien" in "Feuer".
- 1985 Ustvari prve lesoreze.
- 2001/02 Katalog raisonné lesorezov (1985-2000), ki ga je uredil Georg Reinhardt, je izdal Wienand-Verlag. Prvi pregled tega delovnega kompleksa je prikazan v Leverkusnu.
- 2006 Prva obsežna razstava »Cosmosbilder« v Kunsthalle Mannheim.
- 2007 Imenovan za predsednika univerzitetnega sveta Akademije za likovno umetnost v Münchnu (do septembra 2011).
- 2009 Galerija Karl Pfefferle v Münchnu, prvič razstavi "Reflexionsbilder".
- 2012 Zentrum für Gegenwartskunst v Augsburgu prvič razstavi »Kristallwelten« in »Reflexionen« v širšem, muzejskem kontekstu.
- 2018/19 Intenzivno delo na realizaciji in izvedbi STOA169, stebrne dvorane.
- 2020 Kunsthalle Jesuitenkirche, Aschaffenburg prikazuje razstavo Kristallwelt. Kljub razmeram zaradi korone je uspel dokončati 2. fazo gradnje STOA169.

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VIRI

<https://www.artsy.net/artwork/bernd-zimmer-dune-i-1>

<https://www.artsy.net/artwork/bernd-zimmer-mann-im-baum>

<https://www.artsy.net/artwork/bernd-zimmer-kristallwelt-lianen-wasserfall>

<https://www.artprice.com/marketplace/1235701/bernd-zimmer/peinture/oltrepo-campo-giallo>

<https://ocula.com/art-galleries/galerie-thomas/artworks/bernd-zimmer/strahlung-mandelbaum-bluhend/>

<https://www.van-ham.com/de/kuenstler/bernd-zimmer/bernd-zimmer-auktion-311-los-263.html>

<https://www.fils-fine-arts.de/kunst-kaufen/alle-kunstwerke/bernd-zimmer/duene>

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<https://www.galeriefetzer.de/kuenstler/bernd-zimmer/>

<https://www.kunsthalle-wilhelmshaven.de/en/exhibitions/kristallwelt>

<https://images.artfacts.net/exhibpics/875389.jpg>