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## INGO NUSSBAUMER

Opening reception June 10, 2010 7 – 9 pm  
June 11 – September 04, 2010

The gallery is closed from July 25 to August 16, 2010.

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### Ingo Nussbaumer. Report on the Project.

It all started with geometry. Plato inscribed at the entrance to his Academy the phrase „Let none but geometers enter here.“ In the dialog *The Republic* (Book VI) Plato himself told his scholars of geometry to get by with visible forms and to study them, but not to think of the forms, take the archetype of things themselves instead. In the search for archetypes we follow Ingo Nussbaumer, whose intimidating knowledge of theory demonstrates us the intellectual without ignoring the artists. Not far in the Middle Ages the Arts split in two categories: the Mechanical Arts and the Liberal Arts. Out of the darkness of the repleteness in discourses, critiques, memoirs, lectures, debates and dialogues Ingo Nussbaumer steps with one slogan, colour. Colour is his key and the scientific match in his oeuvre as a painter. For Ingo Nussbaumer the exploration of colour is a complex project from the starting point of being an artist.

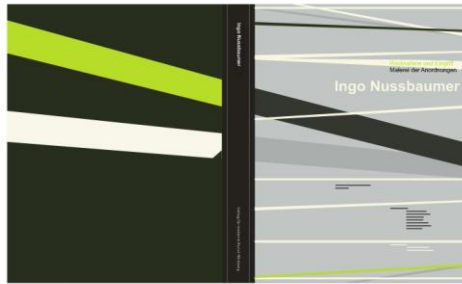
In the dialog *Towards an Aesthetic of Complexity* Ingo Nussbaumer says:

*This reproduction of the rectangular picture also facilitated subtle variations of color in the earlier works. This already alludes to my theme of shading, which is something alien for the minimalists. For me it is not just repetitions of the pictorial square but also the constellations of color fields and color trajectories. Here, already specific imaginary spaces of color open up, which are constituted from the contrast of color trajectory and color field. The more recent works break away more clearly from the centering and also from the seeming symmetry, which one can find in the older pictures, but the opposition of color trajectory vs. color field continues to be effective in them. In the broadest sense this opposition also deals with the old theme of figure and ground in a new way. Some of the older pictures also show subtle, deliberate ruptures of symmetry, small shifts, as it were. They also do not follow a balancing composition. Rather they are constellational situations or better: fragmented constellations of color shapes.*

On June 30, 2010, we will present Ingo Nussbaumer's spectacular (artist) book *Restraint versus Intervention. Painting as alignment*.

On this occasion we sell the special edition of the book including a silkscreen print for a subscription price of Euro 320.- (reservations recommended).

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*Der Purist der reinen Logik hat seine Versuche nie aufgegeben, doch noch herauszubekommen, ob die wirkliche Welt, die wir bewohnen, ein rotierendes Gödel-Universum ist. Seine Anstrengungen waren jedoch nicht nötig. In tieferem Sinne ist völlig klar, dass wir alle in einem Gödelschen Universum leben.*

Die letzten Zeilen. In: Palle Yourgrau, Gödel, Einstein und die Folgen. Dt. v. K. Beginnen und S. Kuhlmann-Krieg, Mchn, Beck, 2005.

## **INGO NUSSBAUMER**

**Eröffnung: 10. Juni 2010, 19-21 Uhr  
11. Juni - 4. September 2010**

**Di - Fr 11-18 Uhr, Sa 11-14 Uhr**

**Die Galerie bleibt vom 25. Juli - 16. August geschlossen.**

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Galerie Hubert Winter is pleased to host the book launch of

**Ingo Nussbaumer**  
*Rücknahme und Eingriff. Malerei der Anordnungen*  
*Restraint versus Intervention. Painting as Alignment*

Please join us on Wednesday, June 30, 2010 starting at 6pm at Breite Gasse 17, 1070 Vienna.

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„The work of Ingo Nussbaumer has for decades alternated between real materials and imaginary colour spaces, between scientific research and artistic action. Although art is the real issue for Ingo Nussbaumer, his systematically searching gaze again and again moves in a symptomatic manner between the ‘actual’, artistic productions.”

Vitus Weh

The monograph concentrates on Nussbaumer’s work from the last 10 years. A detailed panel section shows the oil and watercolour works of the “Color Proposition #” series and the light objects, and in addition a large part of the watercolour series and a wall piece are to be seen.

The central themes of the book are Nussbaumer’s examination of painting in practical and theoretical areas, and the difference between the artistic and scientific concept of the picture, which can be seen for example in the light objects, which contain scientifically relevant aspects.

Nussbaumer’s light installations focus attention on an expanded art of painting, which can also be classified under the aspect of an art of arrangement. In Nussbaumer’s work, the concept of entwined image spaces must also be taken into consideration. The method of retraction refers to the sensitive aspect, driven by ideas, whereby a dialectic relationship unfolds here between the two methodical poles.

**Editor:** Ingo Nussbaumer, Galerie Hubert Winter

**Text:** Patricia Grzonka, Jens-Peter Koeber, Olaf L. Müller, Ingo Nussbaumer, Konrad Scheuermann, Vitus Weh

**Artist Talk:** David Komary mit Ingo Nussbaumer

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**Euro 45.-**

**On the occasion of the new publication, assigned and numbered special edition will be published with an inserted screen print (serigraphy) on handmade paper in 4-colour print, 27 x 40 cm (sheet size), in a limited-edition of 40 copies.**

**Offered for subscription price until the book release on the occasion of the exhibition at Galerie Hubert Winter, Vienna, in June 2010: Euro 320.-. After the book release Euro 400.-**