



rosemarie
gnausch
naturalmente
roma

ART AND ART CRITICISM

Do we still have to justify? Do will still have to argue that painting is an ongoing theme in artistic creation? Besides, it has only be a few that ever argued for it's death – the public at large goes unnoticed – is as ever appreciating painting and sculpture as the foremost production of art. Drawing a line, applying color to a flat surface– an action that comes spontaneous to us, an activity we all were delighted to fulfill. Our first art-works are often drawings and paintings. Since it comes to us so naturally, I continue since this early age, thinking it was the most natural thing to do. The awareness grew that natural or not- it was not an all-inclusive habit in everybody's life.

While studying Fine Arts in South of France, I received more insights on this fatal death of painting. But how can it not be contemporary if I. – me a contemporary of this society– is producing it? If I still have a strong desire to produce an artwork while applying color to a canvas? Nineteen century Romantic, is how my professors would describe my ambitions. Well, quite typical for a German after all, I learnt. So I struggled with my desire to paint, producing a Maîtrise d'Arts Plastiques on a highly Romantic topic: La Création complexe ou à la poursuite du spirituel à l'aube du XXIème siècle (The complexity of creation or in search of the Spiritual at the dawn of the 21st century.)

That was in 1994. The painting series Cascades is ongoing ever since. Yes, I do believe in the tradition of Kandinsky, Paul Klee and Rothko. Painting can still move us and “make visible”. Since the aura of a painting gets highly diminished through the reproduction-agreeing with Benjamin, not with Malraux for once– it remains the hand produced original painting that can in an ideal situation fulfill its essential function– emanating the flux or energy of the creative process, be of transformative quality.

But through my work I am not making a case for painting alone, since all forms of art may it be performance, installation, video, photography, architectural structures, land art etc have this inherent potentiality. The more medium of expression we have, the richer the artistic expression. Thinking about art, teaching, lecturing, writing about art can contribute to the necessary flux in art. I am keenly aware that I am entering battled grounds since artists and critics do often distrust each other. The reason? Power and control. Despite the fact that the artist is producing the artwork per se, the critic, curator, dealer or collector nevertheless has to choose the work and therefore transform the art production into a product of art. Due to this key position, that not the artist holds, but rather the theoreticians, an animosity by the large amount of rejected/and or accepted artists got installed.

As an artist I entered the field of art history– to better understand it's functioning and to grasp the ultimate meaning of the judgment of art. I was often surprised how far apart these two disciplines are– how little creative urge there was but how highly is viewed the aesthetic experience.

As a result, I started to work as a gallery lecturer at the Museum of Modern Art in New York. I was able to encounter the public at large. As a lecturer I was able to play the mediator between the art work/world and the more or less curious audience of this world. As an art historian I fulfill a position, as an artist I am producing an ephemeral–ever– lasting body of work: art communication as a form of art (Kunstvermittlung als Ausdruck von Kunst). Mediating, bridging the worlds. (rmg)

born in haan,germany 1969

education

**CUNY, Graduate Center,
City University of New York, USA**
since 1997 ABD 2001
M.A. Art History 2001
Ph.D. program in Art History

University Aix-Marseille I,
Aix-en-Provence, France 1991-1995
Departement d'Arts Plastiques
Maîtrise d'Arts Plastiques
(M.A. Fine Arts and Art History) June 1994
Master thesis on metaphysical tradition in the painting of 20th century

University of Mannheim, Germany
Grundstudium in Roman Languages and Political
Sciences 1988-1990

professional career

Eastern Mediterranean University, Famagusta,
TRNC Sep.2003-2004
Senior Lecturer for Art History with special focus on
Modern and Contemporary art in the Archaeology and
Art History Department.
Dis-positiv. For the production of art and discourse.
Berlin, staatsbank April 2003

Documenta11, Kassel, Germany. June–Sept.2002
Lecturer

Museum of Modern Art, New York, USA.
Gallery Lecturer, Education Department and Visitor
Service 1997-2002.
A selection of exhibition covered during my lectures:
Bonnard: A Retrospective curated by John Elderfield.
Egon Schiele: The Leopold Collection, Vienna
curated by Magdalena Dabrowsky and Rudolf Leopold
Alberti Giacometti
Fernand Leger
Rodchenko

Jackson Pollock: A Retrospective curated by Kirk
Varnedoe
Jasper Johns: A Retrospective curated by Kirk Varnedoe
Gerhard Richter: Forty Years of Painting curated by
Robert Storr
Chuck Close curated by Robert Storr
The Museum as Muse: Artists Reflect curated by
Kynaston McShine
Objects of Desire: the Modern Still Life curated by
Margrit Rowell
On the Edge: Contemporary Art for the Werner and
Elaine Danheisser Collection, Curated by Robert Storr

Antonin Artaud: Works on Paper.
Sigmar Polke: Works on Paper curated by Margrit
Rowell
Exhibitions organized by the Department of Photo-
graphy
Atget curated by John Szarkowski
Roy de Caravan: A Retrospective curated by Peter
Galassi
Walker Evans and Compagny curated by Peter Galassi
Andreas Gursky curated by Peter Galassi
Exhibitions organized by the Print Department
Pop Impressions in Europe and USA: Prints and Multip-
les from the Museum of Modern Art
Curated by Wendy Weitman
The Russian Avant-Garde Book 1910-1934 curated by
Margrit Rowell and Deborah Wye
Stenberg Brothers: Constructing a Revolution in Soviet
Design curated by Christopher Mount
Exhibitions organized by the Department of Architec-
ture and Design:
Mies in Berlin
The Un-Private House curated by Terence Riley
Perfect Acts of Architecture curated by Jeffrey Kipnis
and Terence Riley
Structure and Surface: Contemporary Japanese Textiles
curated by Cara McCarty and Matilda McQuaid
Workspheres: Design and Contemporary Works Styles
curated by Paola Antonelli

French Landscape: The Modern Vision 1880-1920
Modern Starts: People, Places, Things
Making Choices
Modern Art Despite Modernism curated by Robert
Storr
Modern Contemporary: Art at MoMA Since 1980

Solomon Guggenheim Museum, New York, USA.
1998-2003
Education Department and Visitor Service: Gallery
Lecturer.
Lectures on permanent collection and special
exhibitions
A selection of special exhibitions that I covered during
my lectures between 1998-2003:
China 500 Years
The Art of the Motorcycle
Premises. Invested spaces in visual arts, architecture
and design from
France 1958-1998
Giorgio Armani
Frank Gehry, Architect
Brazil Body and Soul

After Mountains and Sea: Frankenthaler 1956-1959
Visions of Paris: Robert Delaunay's Series
Rendez-vous: Masterpieces of the Centre Georges
Pompidou and the Guggenheim Museum
Picasso and the War Years 1937-1945
Jime Dine, Walking Memory
Surrealism: Two Private Eyes, The Nesuhi Ertegun
And Daniel Filipacci Collections
Clemente, Retrospective
Amazones of the Avant-Garde: Exter, Goncharova, Pop-
ova Rozanova, Stepanova, Udaltsova (Russian Avant
Garde, Women Painter)
Norman Rockwell: Pictures for the American People
(painter/artist/illustrator)
Naim June Paik (father of video art, a retrospective)
Matthew Barney (the star of the late 1990's, retro-
spective of his achievements especially Cremaster
1-5).

Metropolitan Museum of Art, New York, USA.

1999-2003
Education Department, Visitor Service.
Gallery Lecturer.
Lectures on Western Art History including Egyptian,
Greek, Roman, European art since Medieval Times
and American Art since the 19th century to today.
Special Exhibitions covered during my lectures:
Egyptian Art in the Age of the Pyramids
Vermeer and the Delft School
The World of Scholar's Rocks: Gardens, Studios, and
Paintings (China)
William Blake
Portraits by Ingres: Images of an Epoch (19th century
France)
Caspar David Friedrich: Moonwaterchs (German
Romanticism)
Romanticism and the School of Nature
Beyond the Easel: Decorative Paintings by Bonnard,
Vuillard,
Denis and Roussel 1890-1930 (Les Nabis).
Paul Signac 1863-1935: Master Neo-Impressionist
The Anneberg Collection of Impressionist and Post-Im-
pressionist Masterpieces
Painters in Paris: 1895-1950 (showing the large
spectrum of modern masters active in Paris in the
first half of the 20th century).
Walker Evans (Photography)
Dancing on the Roof: Photography and the Bauhaus
(Weimar, Dessau)
Surrealism: Desire Unbound
Landscapes by Klee and Kiefer (German Expressio-
nism and Neo-Expressionism)
Max Beckmann Prints (German Expressionism)
Balthus Remembered

92 Street Y New York, USA.

Art History Instructor
Classes on site at the Metropolitan Museum

March-December 2000

Fall Semester 2000:

Starting with Pierre Puvis de Chavanne, Cabanel,
Ingres, Delacroix, Constable, Turner, Corot via the
School of Barbizon, Millet, Courbet, Rodin to the
Impressionist and Post-Impressionists (Manet, Monet,

Renoir, Pissarro, Gauguin, van Gogh, Cezanne) to the
special exhibition of Painters in Paris 1895-1950.
Discussion in detail each class one or two artists
or movements such as the Nabis, Cubism, Brancusi,
Leger, Miro, Balthus, Giacometti, Helion, Dubuffet et al.
Continuation in the 20th century galleries discussion of
Abstract Expressionism (Rothko, Kline, Still, Pollock,
de Kooning), Pop Art (Jasper Johns, Andy Warhol
et al.), Minimalism, Sully, Kiefer, Winter, Kiki Smith
and others.

Classes on site at the Museum of Modern Art.

Spring and Summer Semester:

MoMA 2000 II&III. Discussion to each art work,
theoretical, historical, political background, attention
to technique and material. MoMA 2000 II&III organized
by all departments of the Museum which meant that
painting and architectural models, photography, and
print as well as drawing were next to each other to
support the curatorial idea. The distinctive exhibitions
discussed were: French Landscape: The Modern Vision
1880-1920.

Modern Starts: People, Places, Things (showing all
highlights of Modern art production). Making Choices:
a selection of all works from all departments, with
special focus on contemporary art production.
Modern Art despite Modernism: showing modern art
works that do not fit the category Modernism yet are
recognized and produced during modern times.
Modern Contemporary: Art at MoMA since 1980.

PS1 Contemporary Art Center, NY, Long Island City,
USA. March 1998 - Oct. 1999

Docent for contemporary art:

Contemporary art exhibitions covered amongst others
during my lectures:

Work by Mario Merz (Italian Arte Povera)

Late Blooming features large scale works by Yoshie
Ueki

Cities on the Move: Art and Architecture in Asian
Cities

Inside Out: New Chinese Art organized by Asian

Society and SFMoMA

Body Works (performance art)

Primarily Structural: Minimalist and Post-Minimalist
works on Paper.

United Federation of Teachers, New York

1998- 2000

Instructor Art History

Specialized classes for teachers of all areas:

1- Introduction to Modern Art I: historical, contextual,
sociological and technical discussion the respective
movements of Modern Art including Realism, Im-
pressionism. Post-Impressionism, Cubism, early Ab-
straction, German Expressionism, Neue Sachlichkeit,
Russian Constructivism, Dada, Bauhaus, Surrealism
and Call to Order.

2- Introduction to Modern Art II : Abstract Expres-
sionism and its respective reception in Germany,
France, Britain and Italy, Informel (the European Post
war abstract art production) , Pop Art (Britain and
USA), Minimalism (USA), Post-Minimalism (USA and
Europe).

3- Picasso: His Art and Life. Viewing in detail
extensive literature on the artist and discussing the
different methodologies and approaches to his work.
Introducing the extensive range of Picasso's oeuvre,
drawing attention to the shifting historical circum-
stances in light of his biography.

4- Art and Psychoanalysis: Introduction to the art
historical method of employing Psychoanalysis for the
interpretation of art works. Primary reading material:
Laurie Schneider Adams. Artist discussed: Leonardo
da Vinci, van Gogh. Pablo Picasso, Henri Matisse and
Max Ernst.

Artium Art Collection, Luxembourg (English/Ger-
man Art Magazine). 1994-1996
Correspondent for Contemporary art in South of
France

Lycee Polyvalent Marie Foucarde, Gardanne,
France. 1990-1991
Assistant Teacher (2nd through Terminale)

College de Gardanne, France. 1990-1991
Assistante Allemande (6ieme through 3ieme)
German language classes

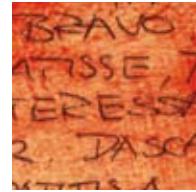
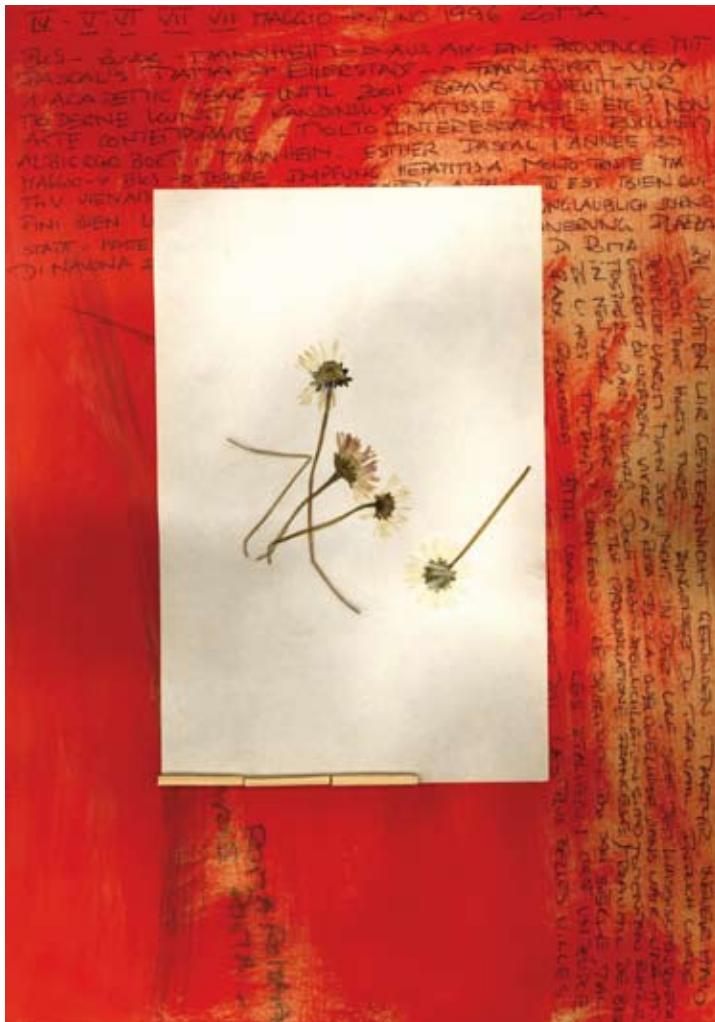
**Various Exhibitions in Germany,
France and New York since 1994.**

„as knowledge
increases
wonder
deepens“

ch.morgan

COLLAGES, DRAWINGS AND PHOTOGRAPHS MAKE UP THIS ARTISTIC DIARY. OBJECTS THAT CROSS MY PATH ARE EITHER PHOTOGRAPHED OR AS A WHOLE IMBEDDED IN A COLLAGE. PLAYFUL, PENSIVE, HUMOROUS, JOYFUL, CRITICAL, MY WORK ENCOMPASSES AS MUCH THE EVERYDAY AS THE TIMELESS ASPECTS OF THE HUMAN JOURNEY.

MULTILAYERED
THEY CAN **collages** BE ENTERED
THROUGH THE CONCEPTUAL AS MUCH AS THROUGH THE VISUAL AESTHETIC
LAYER. APPROPRIATIONS OF IMAGES, RE-COMBINING THE EXPERIENCE OF THE
DAILY LIFE. MARKING. PRODUCING A REFLEXION, A DIFFERENT VIEWPOINT.
A SMILE. IMPLEMENTING THE ORDINARY. ANNOTATIONS OF THE EVERYDAY.
THE DESIGN OF THE DAY BY DAY. THE FABRIC OF LIFE.



101. GOETHE IN ROME

OIL ON PAPER
& MIXED MEDIA
36 X 24 CM
1996

102. RAVENNA ▶

MIXED MEDIA
36 X 24 CM
1996

€ 5.000

Contribuzione volontaria per il restauro dei beni monumentali
Contribution to the upkeep of monuments

OPERA DI RELIGIONE DELLA DIOCESI DI RAVENNA



Ravenna - Mausoleo di Galla Placidia: colombe che si abbeverano.

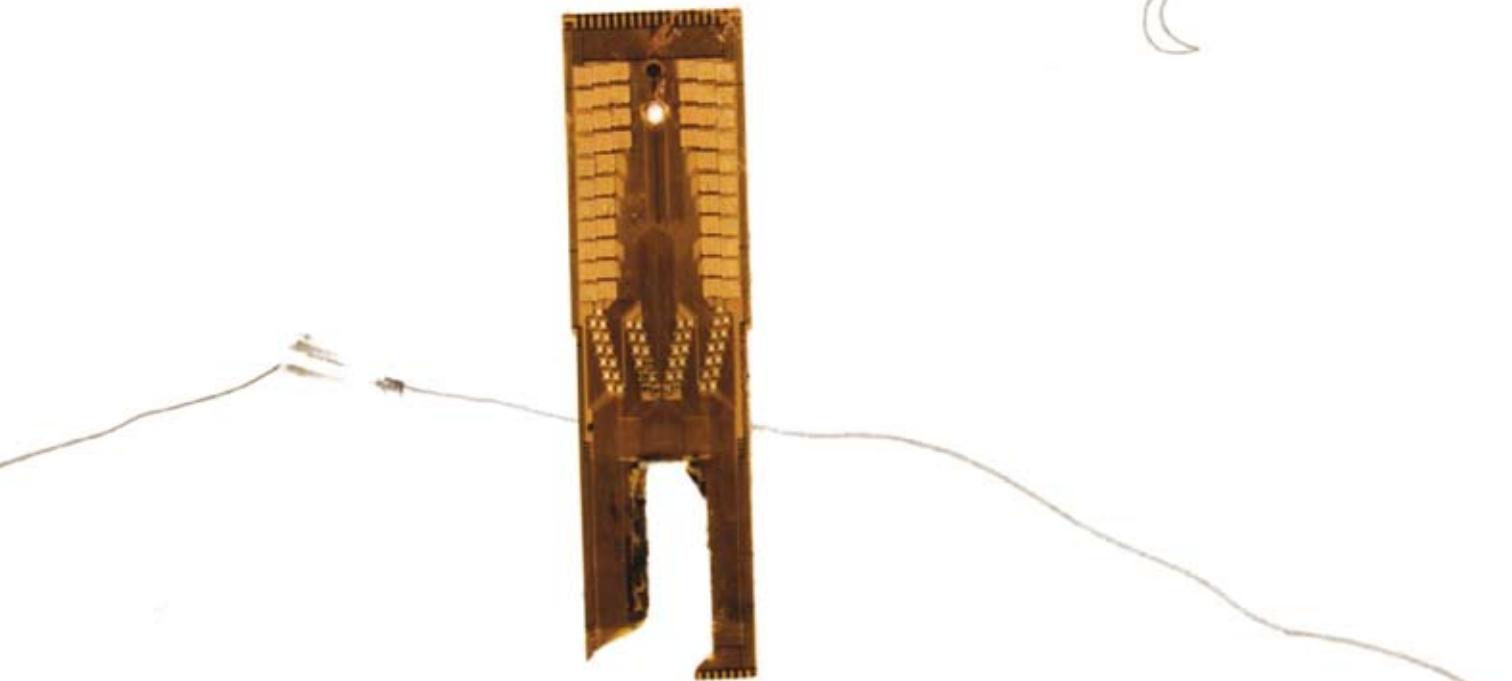
PERMESSO DI VISITA A: [**BASILICA DI SAN VITALE**
PERMISSION TO VISIT: [**MAUSOLEO DI GALLA PLACIDIA**

Nº 298860



103. JULES

WATERCOLOR,
CRAYON, MATCHES
LETTER
1996



PERSIAN - KINGDOM

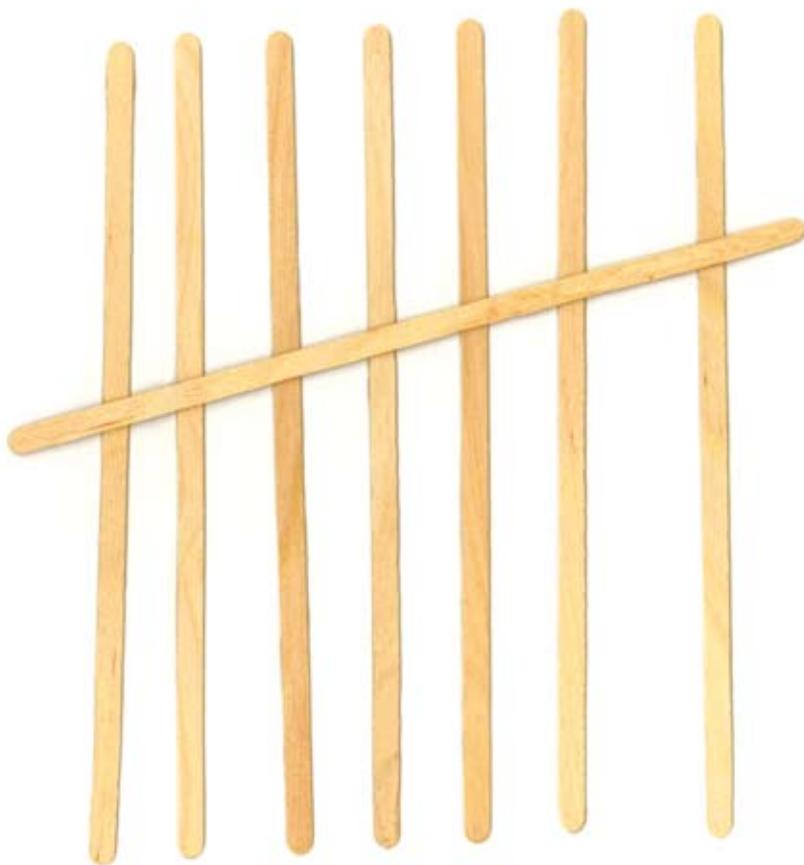
104. PERSIAN KINGDOM

DRAWING & PLATINE
16 X 16 CM
2000



105. U.N. PLAZA - HOMAGE TO CANADA

MIXED MEDIA
LETTER
1996



WHEN I USED TO BE...
WE DID ALL SORTS OF THINGS..
SD.

Feb 6, 1998.

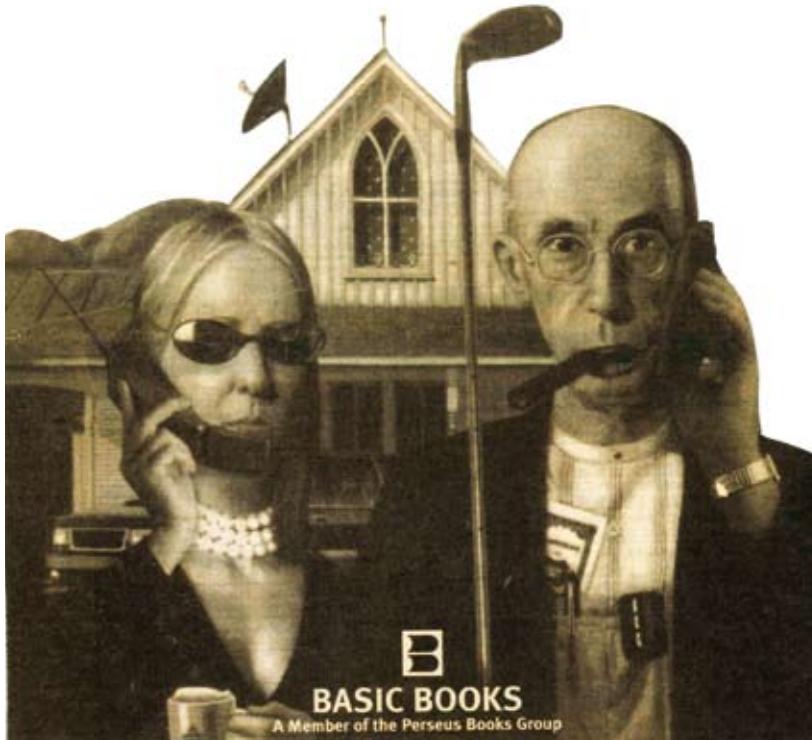
GARYSCH.

106. WHEN I USED TO BE

MIXED MEDIA
LETTER
1998

108. PRO NATURE ▶

MIXED MEDIA
LETTER
2000



107. NOW WE ARE TALKING USA

APPROPRIATION ART
16 X 16 CM
1998



Pro 1 Nature
100% RECYCLED PAPER

BATHROOM TISSUE
1000 1-ply sheets
SAFE FOR SEPTIC SYSTEMS

Pro 1 Nature
100% RECYCLED PAPER

BATHROOM TISSUE
1000 1-ply sheets
SAFE FOR SEPTIC SYSTEMS

Pro 1 Nature
100% RECYCLED PAPER

BATHROOM TISSUE
1000 1-ply sheets
SAFE FOR SEPTIC SYSTEMS

BATHROOM TISSUE
1000 1-ply sheets
SAFE FOR SEPTIC SYSTEMS

Pro 1 Nature
100% RECYCLED PAPER

BATHROOM TISSUE
1000 1-ply sheets
SAFE FOR SEPTIC SYSTEMS



109. MARYLIN IN FRANCE

COLLAGE
16 X 16 CM
1999

110. DEUX ANS DE GARANTIE

COLLAGE
LETTER
1996





111. PICASSO'S BUDDHA

COLLAGE
LETTER
1998

112. PISCES
COLLAGE
16 X 16 CM
2001





Naturalmente ROMA -

113. NATURALMENTE ROMA

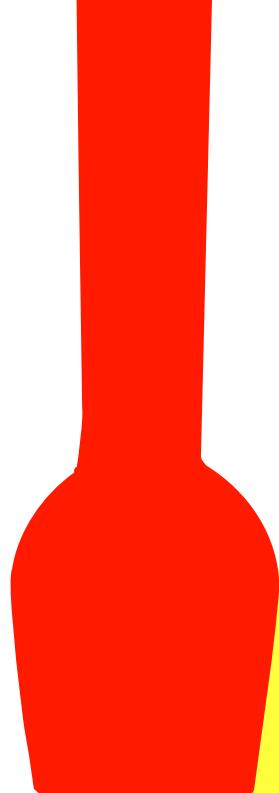
COLLAGE
LETTER
2003



Do you remember - it matched
my outfit that day.

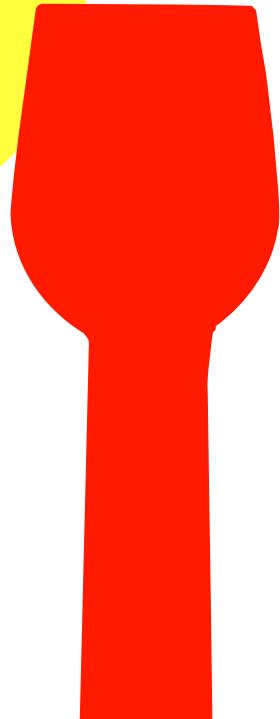
114. MET
COLLAGE
16 X 16 CM
2002

„seeing is
believing“



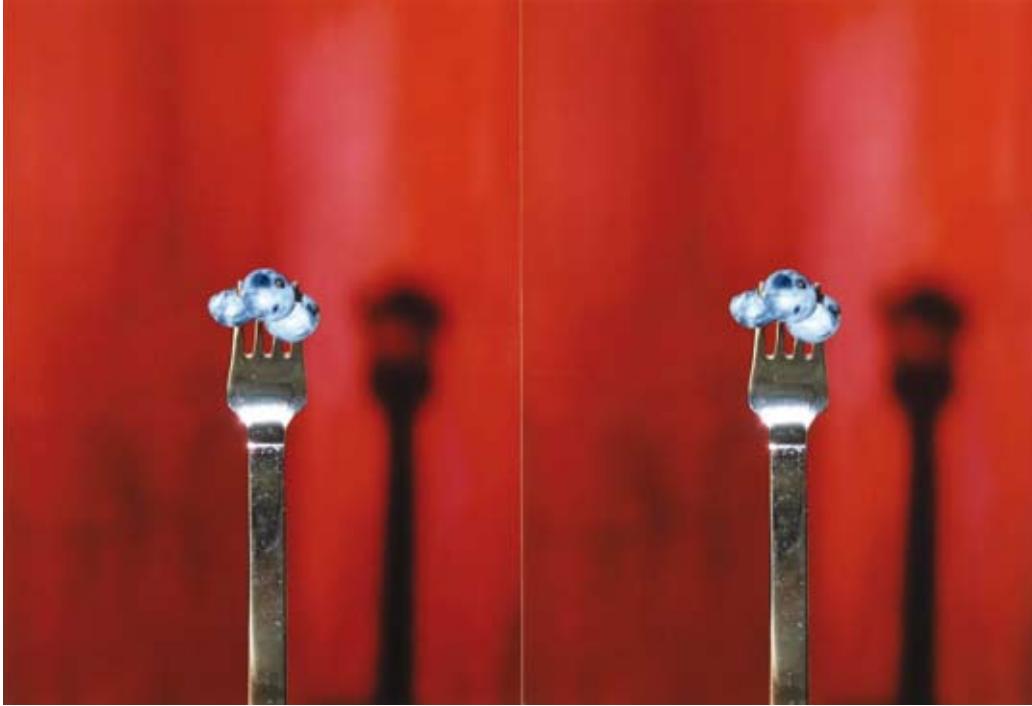
THE MEDIUM TO ALLOW THE SPONTANEOUS RE-ACTION TO A GIVEN SITUATION. FRAMING. RE-FRAMING. COMBING THE FLOW OF LIFE. ALLER SUR LE MOTIF DISAIT CEZANNE. GOING AGAIN AND AGAIN, RE-DESIGNING THE VISUAL WORLD. TRANSFORMING THE REGULAR INTO THE EXTRAORDINARY.

photos











201-207. BLUEBERRIES SERIES

ANALOG PHOTOGRAPHY
ONGOING SINCE 1999



208. MARSEILLE
COLLAGE PHOTOGRAPHY
LETTER
1994



209. NOTRE DAME DE LA MER

ANALOG PHOTOGRAPHY
LETTER
1994

210. WAVE 1 (NIAGARA)

COLLAGE PHOTOGRAPHY
LETTER
1999



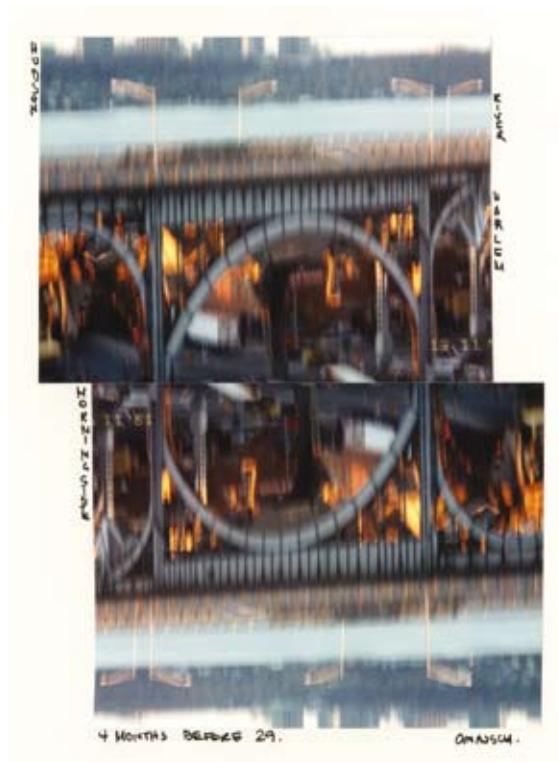
211. WAVE 2 (NIAGARA)
COLLAGE PHOTOGRAPHY
LETTER
1999





212. BURG AU

COLLAGE
ANALOG PHOTOGRAPHY
29,7 X 21 CM
1997



213. HUDSON

COLLAGE
ANALOG PHOTOGRAPHY
29,7 X 21 CM
1998



214. STORM KING

COLLAGE
ANALOG PHOTOGRAPHY
28 X 20 CM
1999



215. NIMES

COLLAGE
ANALOG PHOTOGRAPHY
29,7 X 21 CM
1997



TOUCH THE LIGHT,



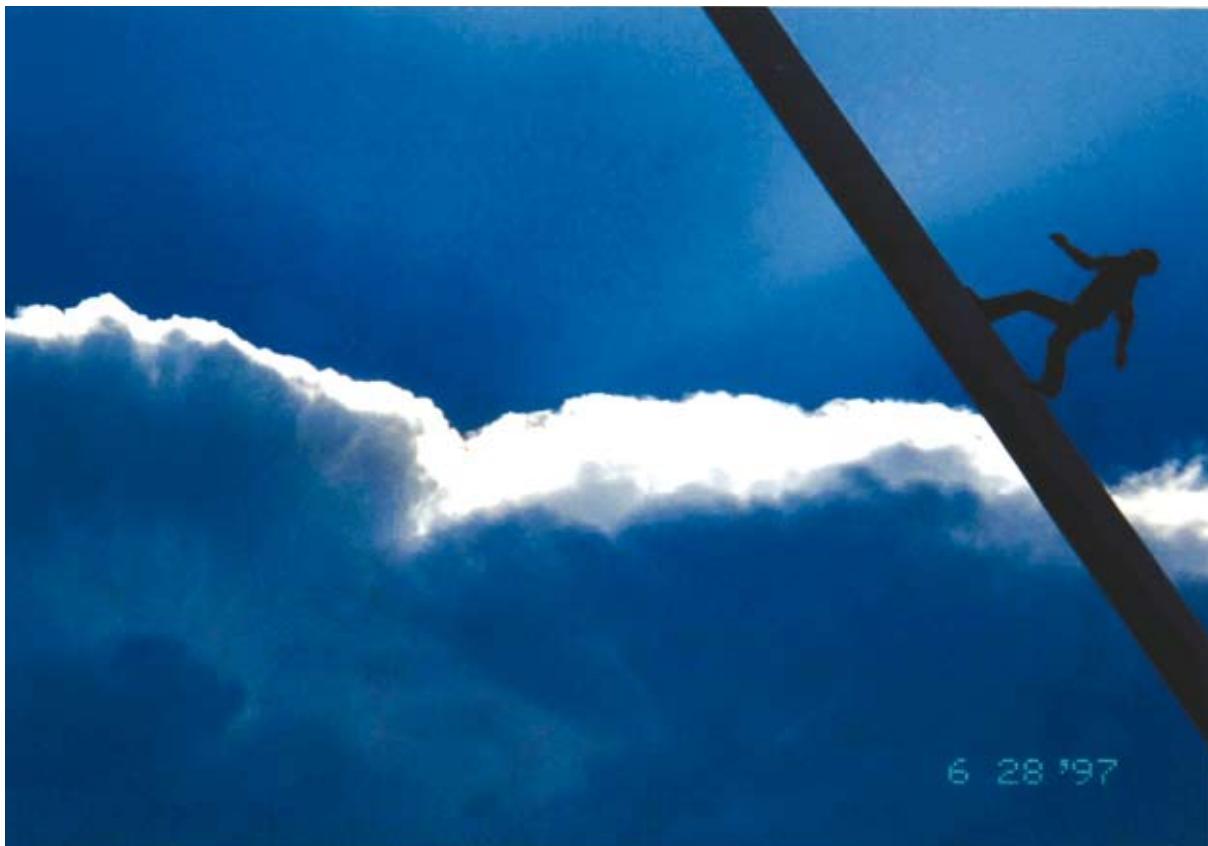
GET OUT OF MY



216. TOUCH THE LIGHT

COLLAGE
ANALOG PHOTOGRAPHY
LETTER
1998

SIGHT,



217. - 218. HIMMEL - KASSEL
ANALOG PHOTOGRAPHY
LETTER
1997



"AUCH DIE DUNKELSTE WOLKE HAT EINEN SILBERNEN RAND." KASSELGT.

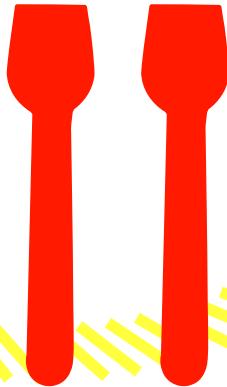
**„movement is
security,
stillness is
danger“**

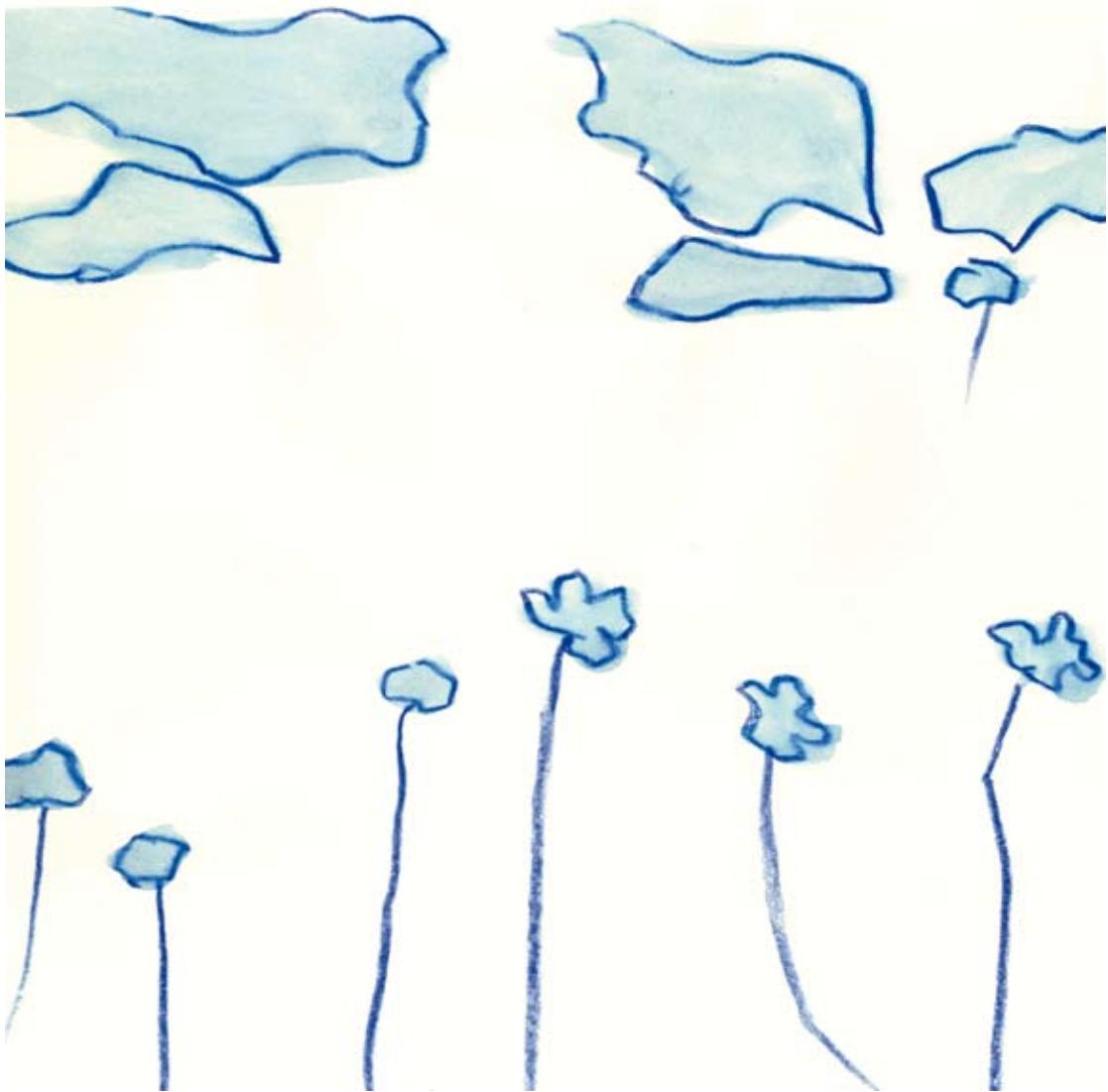
j.lacan

draw

wings

T H E
E X P R E S S I V E L I N E .
F O R C E F U L . P O E T I C . U N D U L A T I N G .
P R O D U C I N G A N E X P R E S S I O N . T H O U G H T S
A N D F E E L I N G S A R E E X P R E S S E D I N D R A W I N G O R
W R I T I N G . O F T E N A T S U G G E S T I V E L E V E L T H E Y A R E P E R -
P E R S O N A L Y E T T R Y T O H I T T H E N O T E O F A W H O L E G E N E R A T I O N .
R E C U R R E N T T H E M E S T H E M O U N T A I N , O C E A N , T R E E S ,
F L O W E R S . S A I L I N G B O A T S , A S T A R , T H E C R E S C E N D O M O O N .
R A I N , - F O - R E S T . T H E L I N E I S T H E M O M E N T U M O F
S T E P - P I N G - O U T O F T H E U N I V E R S E , O F T O U -
C H I N G T H E
A R R I V I N G
A T T I M E S
W O R D S .
O F
G R O U N D .
O N E A R T H .
C O M B I N E D W I T H
A W E S T E R N F O R M
C A L L I G R A -
P H Y .





301. CLOUDS FOR PLANTS 1

WATERCOLOR ON PAPER
LETTER
2001



302. CLOUDS FOR PLANTS 2

WATERCOLOR ON PAPER
LETTER
2001



303. APPLE 3
WATERCOLOR, ACRYLIC ON PAPER
LETTER
2002

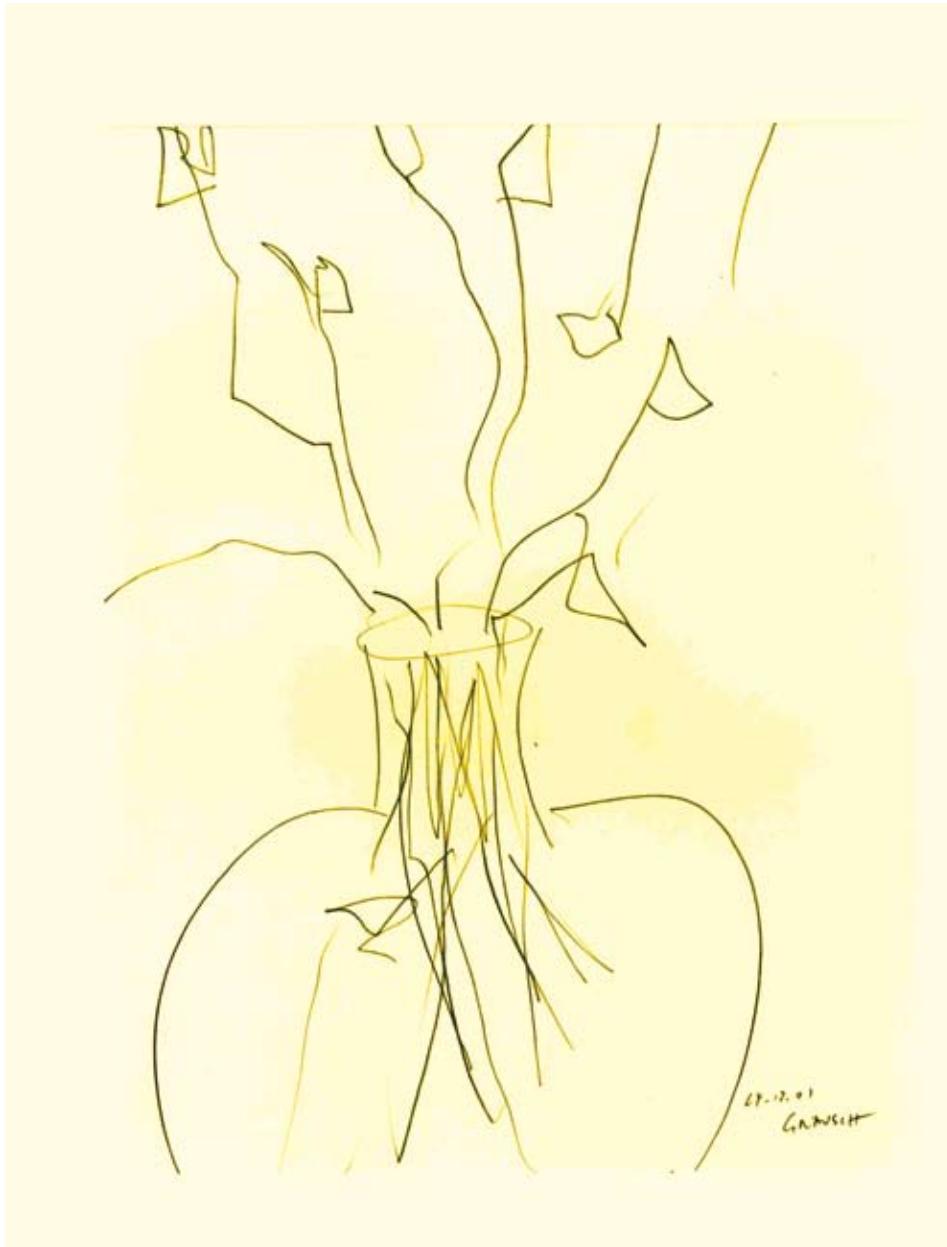


304. BLUE APPLES
WATERCOLOR, ACRYLIC ON PAPER
LETTER
2000



305. BLUE APPLE 1

WATERCOLOR, ACRYLIC ON PAPER
LETTER
2000



306.-310. VASE 1-5
CRAYON, INK ON PAPER
LETTER
2001

HEY THERE...



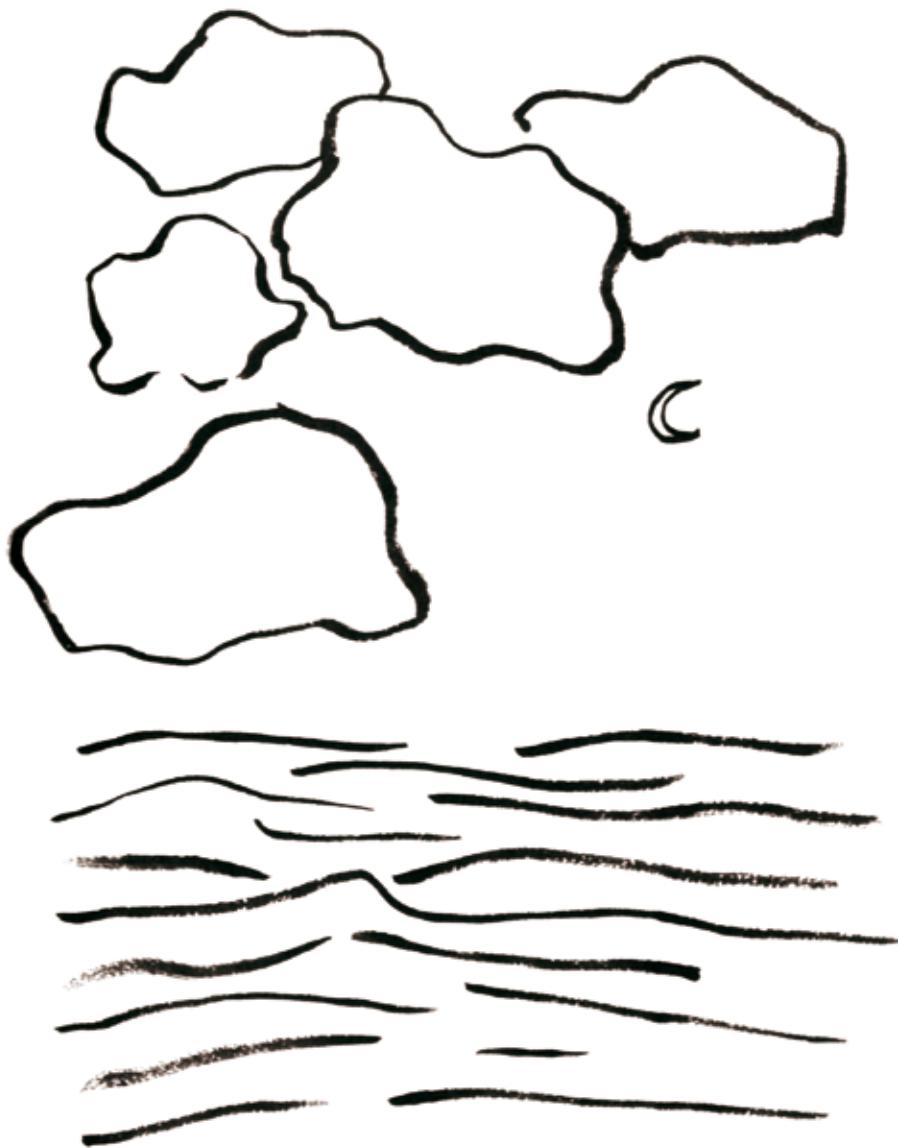
311. HEY THERE

INK ON PAPER
22 X 15 CM
2000



312. SKY & OCEAN

INK ON PAPER
22 X 15 CM
2000



CAN WE BE FRIENDS FOREVER?

313. FRIENDS FOREVER

INK ON PAPER
22 X 15 CM
2000

314. LIFE OF PLANTS 3

PEN ON PAPER
LETTER
2001

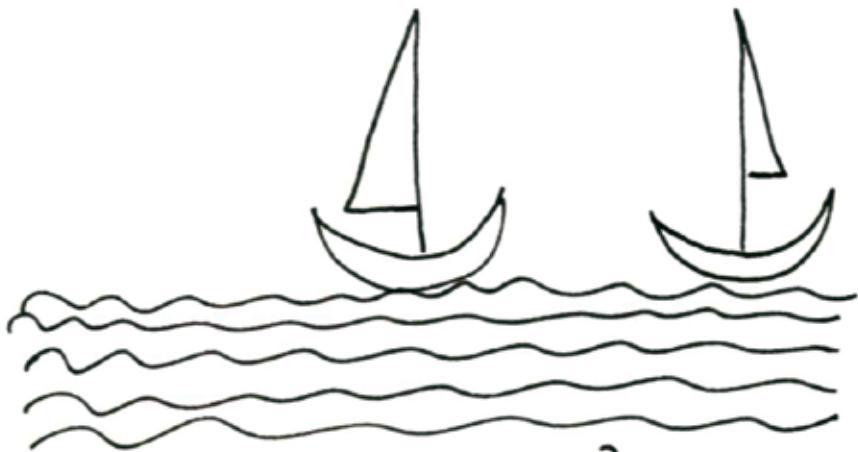


315. LOVE OF LIVE
WATERCOLOR ON PAPER
LETTER
2002



316. LIFE
PEN ON PAPER
LETTER
2001

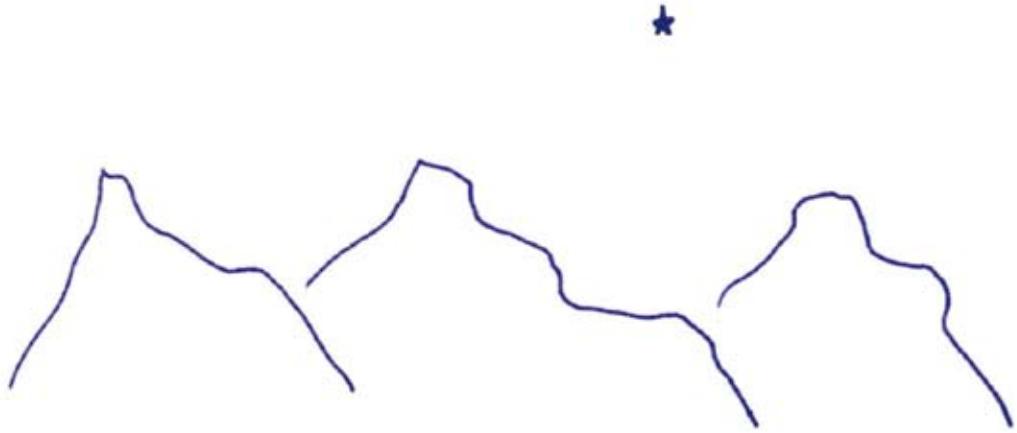




What else could we find? Oct 26, 99

317. SAILING

BALLPEN ON PAPER
16 X 16 CM
2001



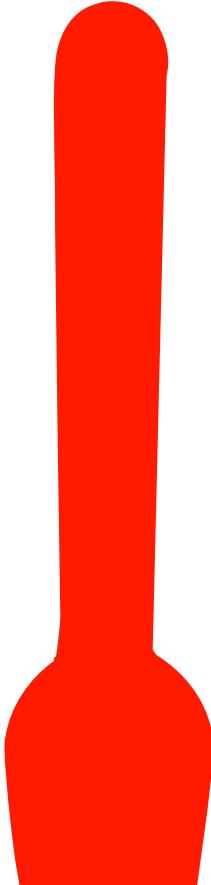
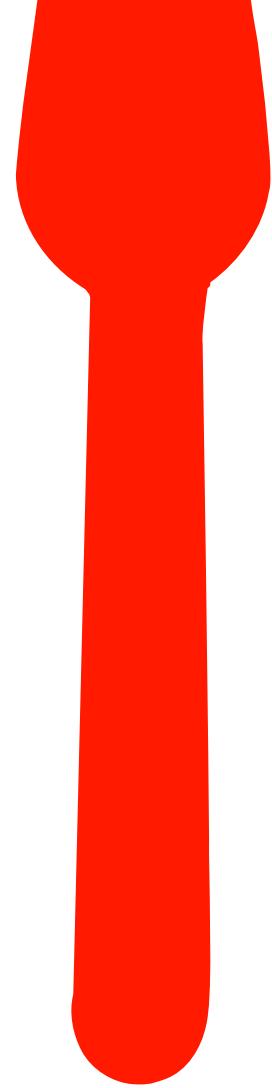
Tell me ...

318. TELL ME

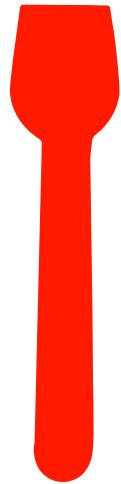
BALLPEN ON PAPER
16 X 16 CM
2002

„duration, identified
with imagination,
in art, is
immediately felt
as eternal“

spinonza



paintings



COLOURS ARE FEELINGS. EMOTIONS. VIBRATIONS. COLOUR STANDS FOR ENERGY. FLOW. WITH COLOURS THE INNER LIFE IS ATTAINED. COLOURS EXPRESS: STRENGTH, HARMONY, BALANCE. MOVEMENT. TO SAY IT WITH THE FOUNDERS OF THE BLUE REITER, PAINTING REACHES THE INNER REALMS AS DOES MUSIC. COLOURS WITHOUT A CLEARLY DEFINED FORM ALLOW THE VIEWER AN EXPERIENCE OF FLOW AND STILLNESS. THE PICTORIAL QUEST STARTED IN 1992 WITH ANDRE MALRAUX'S FAMOUS QUOTE OF THE MID 1950 "THE 21ST CENTURY WILL BE SPIRITUAL OR WON'T BE". (LE 21E SIECLE SERA SPIRITUEL AU NE SERA PAS). NOW LIVING IN CARTESIAN FRANCE THIS STATEMENT OF AN AGNOSTIC WRITER AND MINISTER OF CULTURE INTRIGUED ME TO THE POINT THAT I STARTED A WHOLE STUDY ON THE PROBABLE MEANING OF MALRAUX'S STATEMENT. SOON ONE OF THE KEY IDEAS WERE- **METAMORPHOSIS AND TRANSFORMATION.** MANY WELL KNOWN WRITERS HAVE QUESTIONED AND EXPRESSED THEIR THOUGHTS ON THESE KEY CONCEPTS. I SOON CAME TO THE CONCLUSION THAT THE HORIZONTAL REPRESENTED THIS EARTH WITH ALL THAT WE VISIBLY AND TACITLY AND AUDIBLE CAPTURE. ON THIS PURELY VISIBLE/PHYSICAL LEVEL WE MIGHT HAVE MADE SOME DISCOVERIES DURING THE LAST CENTURY; BUT ON THE VERTICAL- NON-HISTORICAL, NON-PROGRESSIVE LEVEL WE SEEM ON HOLD, MADE LITTLE EFFORT TO UNCOVER ITS REALM. **CHOOSING A VERTICAL FORMAT, MOSTLY OF A LARGER SIZE, I ENGAGE IN SEIZING A ASCENDING AND DESCENDING MOVEMENT THROUGH TRANSPARENT VEILS OF ONE TONAL HUE. THE MOVEMENT SHOULD BE EQUALLY ASCENDING AND DESCENDING, GIVING THE IMPRESSION OF AN ETERNAL METAMORPHOSIS- A PROCESS THAT SEEMS TO UNFOLD CONTINUOUSLY. AN INSTANTLY UP. - AND DOWNWARD MOVEMENT.** WHILE PRODUCING THIS BODY OF WORK, I WAS OFFERED A BOOK ENTITLED "ANDRÉ MALRAUX ET LA CASCADE DE NACHI". IN THIS BOOK MALRAUX'S JAPANESE TRANSLATOR REPORTS HOW MALRAUX HAS HAD HIS 'ILLUMINATION' WHILE STANDING IN FRONT OF THIS FAMOUS WATERFALL. TO MY GREAT ASTONISHMENT AND DELIGHT MALRAUX STATES THAT THE CASCADE AS A PHYSICAL ENTITY- WATER- IS IN A DESCENDING MOVEMENT, BUT AS AN IMAGE IT ASCENDS TO THE SKY. THEREFORE IT HAS AS MUCH AN ASCENDING AS DESCENDING QUALITY AND PRODUCES AN INSTANT METAMORPHOSIS. I THEREFORE ENTITLED THE PAINTING I WAS WORKING ON "CASCADE DE NACHI" AND THE SERIES 'CASCADES' AS AN HOMAGE TO THE LOOP THAT HAD BEEN CREATED BETWEEN THE BEGINNING OF THE MY SEARCH WITH MALRAUX' STATEMENT "LE 21IEME SIECLE SERA SPIRITUEL OU NE SERA PAS", MY PICTORIAL WORK OF AN INSTANTLY ASCENDING AND DESCENDING MOVEMENT AND MALRAUX'S FINAL EXPERIENCE IN KYOTO.



401. CASCADE ROUGE

OIL ON CANVAS
140 X 110 CM
2002



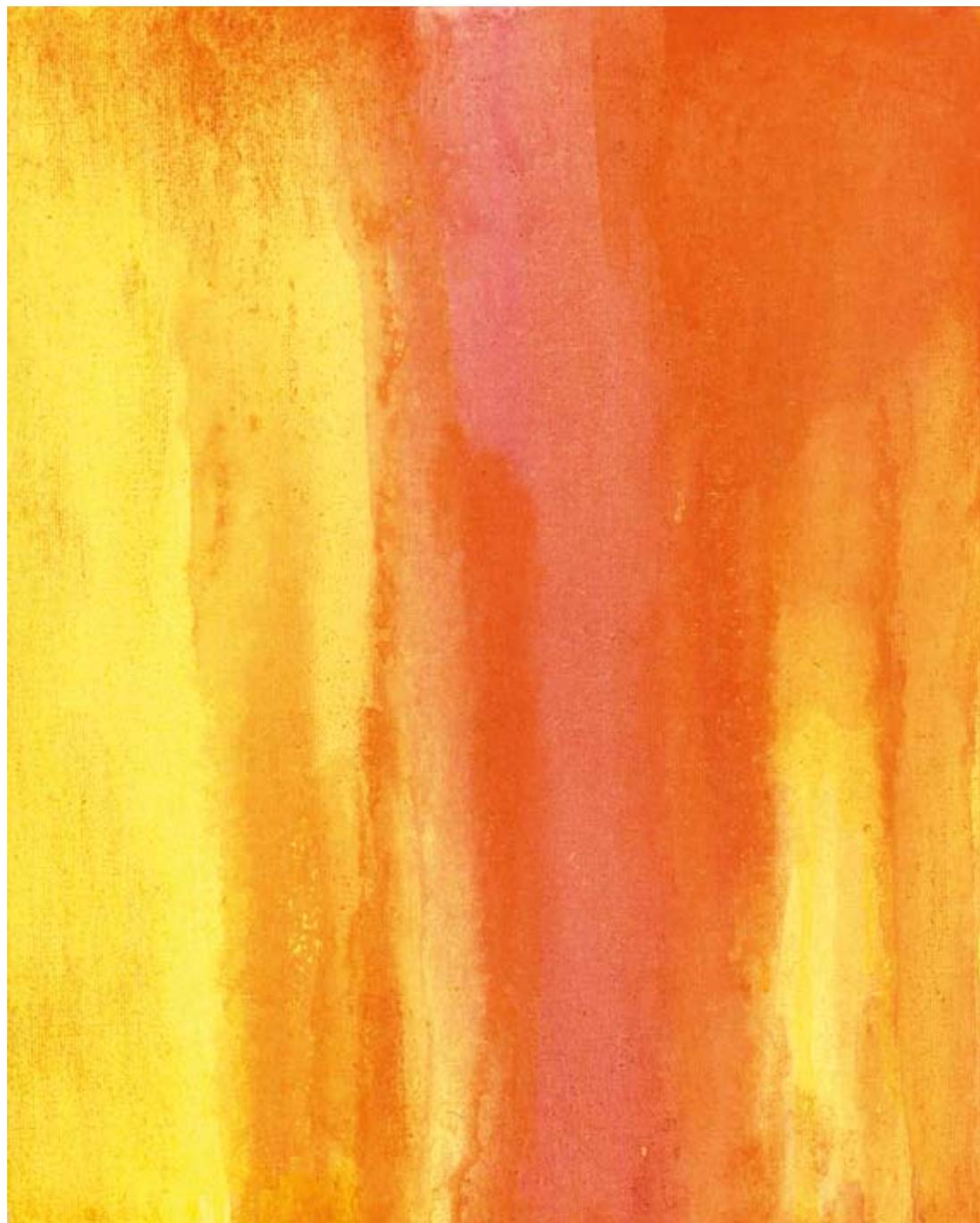
402.-403. SANTIAGO 1-2

OIL ON CANVAS
46 X 24 CM
2002



404.-405. SANTIAGO 3-4

OIL ON CANVAS
46 X 24 CM
2002





406.-408. SIENNA 1-3

OIL ON CANVAS
20 X 15 CM
2005



409.-410. HOMAGE TO BARNETT NEWMAN ▶

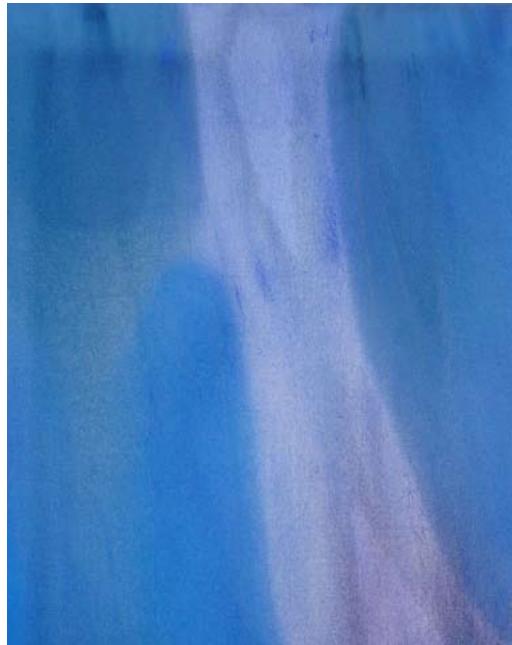
ACRYLIC ON PAPER
30 X 24 CM
2002





411. CASCADE 22 (A)

OIL ON CANVAS
46 X 24 CM
2002



412. CASCADE 22 (B)

OIL ON CANVAS
46 X 24 CM
2002



413. CASCADE 2
OIL ON CANVAS
140 X 110 CM
1994





414.-416. JASMIN 1-3

OIL ON CANVAS
46 X 24 CM
2002



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