

WOLFGANG LAIB (°1950)

'When the soul wants to experience something she throws out an image in front of her and then steps into it.' – Meister Eckhart

'I am not afraid of beauty, unlike most artists today. The pollen, the milk, the beeswax, they have a beauty that is incredible, that is beyond the imagination, something which you cannot believe is a reality-and it is the most real. I could not make it myself, I could not create it myself, but I can participate in it. Trying to create it yourself is only a tragedy, participating in it is a big chance. '

– Wolfgang Laib

'I became an artist because I think art and culture are the most important things in the world. At the beginning, people thought I was naïve. But I think that art and culture always aim to change humanity and open up new paths.' – Wolfgang Laib

Wolfgang Laib was born in Metzingen in southern Germany in 1950. He approaches art after studying medicine and in 1975 he created his first Milkstone, a slab of white marble covered with milk. In 1977 he began to collect pollen in the fields around his residence, starting a "practice" that would become a cornerstone of his artistic production. In the following years, between 1978 and 1981, he presented his famous pollen squares in various solo exhibitions in Germany, Italy, Switzerland and the United States. In 1982 he participated in Documenta 7 curated by Rudi Fuchs and in the Venice Biennale. Following a long journey he made in India in those years, he included rice in his works by creating The Rice Meals for the Nine Planets and, later, the first Rice Houses.

<http://www.museonovecento.it/mostre/wolfgang-laib/>

Interested from an early age in religion and asceticism, Laib's work is characterised by its great purity and the use of natural materials with a powerful symbolic and living charge such as beeswax, milk, pollen and rice, through which he seeks to bring about an encounter between art, nature and spirituality. Conceived as a ritual, his works follow a cyclical process that aims to preserve a sense of purity connected with the natural order and which involves collecting the materials in specific seasons and places, meticulously mounting them for the exhibition and daily maintaining the pieces by recycling the elements that comprise them. A repetitive and introspective ritual in which each piece is renewed again and again over the years, expanding the circle with new creations.

His works are born at the very moment of their mise en scène by positioning the objects and a simple range of minimalist variations through which Laib opposes what in today's world is considered an absolute necessity: constant innovation and the need to always be original.

http://www.ondiseno.com/noticia_en.php?id=6140

In the Dandelion Meadow (In de paardenbloemweide)

'I'm living very isolated outside of a small village – it is, maybe, like on an island – isolated from people, from society, but also from art and artists. For me it is very important to be independant and to be forced to do my own things. I try to protect myself from normal thinking of the society, for instance from the German society. The monks in the Middle Ages living in monasteries or as hermits in remote places, or in other parts of the world hermits and ascetics living in forests or caves in the mountains, they did this even much more extremely, but with the same intention. The trees and forests, the rocks and hills which surround me, they are so timeless, so independant and still so new every day.'

'I collect the pollen in these meadows that surround my studio, in the forests nearby – all very close. It begins in mid-February with the blossoming of hazelnuts up till August, September. I use my fingers to brush the pollen from the flowers into a jar. It is very simple – and with dandelion, for instance, which blossoms for four or six weeks, I get a small jar full of pollen. From pine which blossoms in June for about a month I get two big jars. Pines have so much pollen and dandelion or buttercup – so little... There are warm days with a lot of sun and I collect much pollen, and there are cool days, windy days, when I collect very little... After all these months I then have four, five or six jars of three or four different kinds of pollen.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'Other people might think it's a spiritual practice, but it's also something very, very simple and very straightforward. But it's also something else. If you collect pollen from a meadow or in the forest for day after day for one or two months and afterwards you have a jar that's not even full, this is something completely different from what everybody else does. It's even beyond spiritual practice. You don't need a name for it. For me, it's something that challenges everything else; what I do or what I could do. It enables a totally different idea of what a day is, or what your life is about, or what work could be or what you would like to achieve.'

– Wolfgang Laib: Returning to What Is, An Interview with Wolfgang Laib, Darren James Jorgensen, e-maj issue 1 July-December 2005

Wolfgang Laib zeeft pollen (stuifmeel) van hazelaar op de vloer in zijn atelier, 1992

'Mijn werken komen voort uit mijn leven en zijn er diep mee verbonden.(...) mijn werk komt volledig uit mijn leven, het wordt erdoor 'gegenereerd'. Natuurlijk zijn er mensen die mij vragen: 'Hoe ben je op het idee gekomen om dit te doen? Hoe zit dat?' Maar het is niet alsof er op een middag een idee uitkomt in een restaurant...! Mijn leven komt op een bepaald punt en kunst komt voort uit dit leven, uit dingen die zijn gebeurd, zelfs vele jaren geleden. '

'... die materialen zijn niet van mij, ik heb ze niet gemaakt. Ik verzamelde het stuifmeel, legde het daar en installeerde het. De essentie hiervan is verre van mij, het is verre van het idee van de maker-kunstenaar die een schilderij schildert, die een sculptuur maakt. Ik denk dat het een standpunt is dat ook voortkomt uit de invloed van andere culturen, zoals Aziatische.'

'Om de een of andere reden zijn mijn ouders sinds mijn jeugd erg geïnteresseerd in St. Franciscus: ik ging vaak met hen mee naar Assisi. Op de een of andere manier had het leven van St. Franciscus een grote invloed op mij, op alle niveaus. Giotto's kunst, en ook de plaats waar hij in Assisi moet hebben gewoond, behoren tot een tijd, de middeleeuwen, die heel anders lijkt, ver verwijderd van vandaag. Toch is het zo belangrijk voor ons leven en onze toekomst.'

– Wolfgang Laib, *Between the visible of art and the invisible of the spirit*. Interview with Wolfgang Laib, Valentina Silvestrini, *Artribune*, January 1, 2020

‘Sint Franciscus preekt tot de vogels – ik voel me hier heel dicht bij. Prediken aan de vogels als aan mensen – de visie en realisatie van eenheid – het is zo eenvoudig en zo mooi.’

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

Kijk naar: WOLFGANG LAIB, POLLEN FROM HAZELNUT | MOMA

The Museum of Modern Art presents *Pollen from Hazelnut*, a pollen field by the artist Wolfgang Laib, in The Donald B. and Catherine C. Marron Atrium from January 23 to March 11, 2013. The work is the artist's largest pollen-based installation to date, measuring approximately 18 by 21 feet.

Wolfgang Laib created his first pollen field in 1977, and has since collected pollen on a yearly basis, spring through summer, in the forests and meadows near his home in a small village in southern Germany. In a solitary, ceremonial endeavor, Laib manually harvests pollen from one plant at a time. This physically demanding activity involves devotion and discipline, and notions of time, labor, ritual, and the process of art making are rethought. To present his works, Laib sieves pollen directly onto the floor, creating a ground of radiant color that is at once material and immaterial. Once the exhibition ends, the artist retrieves the pollen, cleans it, and stores it in sealed glass jars. The work at MoMA is the equivalent of approximately 18 such jars. Laib has been collecting the hazelnut pollen used in MoMA's installation from the natural environment around his home and studio since the mid-1990s. Pollen, a primordial substance as potent as it is fragile, is recontextualized here as a vibrant celebration of life.

Since the 1970s, Laib has produced sculptures and installations marked by a serene presence and a reductive beauty. These works are often made from one or a combination of two materials, accumulated from natural elements, which have been selected for their purity and symbolic associations—including milk, marble, pollen, rice, and beeswax. Forging a singular path for more than 30 years, Laib amplifies the intrinsic materials and processes found in nature.

In conjunction with the installation, the Museum is showing a short film of Wolfgang Laib in his home and studio in southern Germany in the summer of 2012 and at MoMA in January 2013. It documents the artist's working process, from the collection of pollen at a nearby pine forest to the completion of the work *Pollen from Hazelnut* at MoMA.

Klik op: <https://www.youtube.com/watch?v=e-92MYcANk>

Kijk naar: WOLFGANG LAIB, POLLEN FROM HAZELNUT

BLOUIN ARTINFO spoke to Laib at the museum's Marron Atrium and discussed about the symbolic nature of his work and its relationship with humanity.

Klik op: <https://www.youtube.com/watch?v=AeQfeUU8kyg>

WOLFGANG LAIB POLLEN FROM HAZELNUT

Klik op: <https://www.youtube.com/watch?v=Do1b0287IMg>

Pollen from Hazelnut (Pollen van hazelaar), 1987, Pollen, 220 x 240 cm, Installatie: Galerie Buchmann, Basel, 1987

'... people always think that pollen and wax are natural materials, which is true, but they are also more than that. These are materials that of course I did not make, and that is a major difference. The pollen and the beeswax are not mine; they are much more than myself. This is a very important issue. These materials exist beyond the individual. In Western culture there is an emphasis on the individual doing something and it belonging to him. But while that has an incredible power, for me it also has its limits, because then you are not connected to the rest of the world. Something like pollen, it's not me—it is something bigger.'

– Wolfgang Laib on Mark Rothko and his concurrent museum exhibitions. As told to Leslie J. Ureña, Artforum, March 01, 2013

'Pollen is the potential beginning of the life of the plant, It is as simple, as beautiful, and as complex as this.'

– Wolfgang Laib, Without Place, Without Time, Without Body, Wolfgang Laib speaks with Leesa Fanning, Associate Curator of Modern and Contemporary Art at the Nelson-Atkins Museum of Art, Kansas City, Missouri, 8 July 2009

'You could think that a meadow or a forest is the opposite of the gallery space here, but I feel this is something very good. The meadow is a natural environment. But when I collect the pollen and bring it into the gallery and make just a square with pollen, it's intensified and abstracted. It's a very intense experience in a very abstract environment, totally different from the natural environment of the meadow. You will see this pollen in a square field in this artificial light. It is not about a meadow and nature, it's about the pollen itself.'

'It's the same with the milk. A cow in a meadow is something completely different. But to see the milk and how the milk is, I think that it's like that.'

– Wolfgang Laib: Returning to What Is, An Interview with Wolfgang Laib, Darren James Jorgensen, e-maj issue 1 July-December 2005

'All these materials are full of symbols – and still they exist in themselves – they are what they are. So, it is even not so important what I think about them. It is more participating than creating, for everyone, not only for me. These materials have incredible energies and power which I never could create.'

'If you put one of these works in a space, it changes that space. If you have a milk stone or a pollen piece in a private space, the life around, in that space, has to be changed. And of course to me this is very important and beautiful.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'It's not my task to explain this. That is the secret, and the beauty, and the power, and the potential of all this.'

– Wolfgang Laib in 'Legacy', Art in the Twenty-First Century, Season 7, November 7, 2014

Jars with Pollen from Buttercup, Hazelnut, Dandelion, Pine (2), and Moss (Potten met stuifmeel van boterbloem, hazelaar, paardenbloem, grove den (2) en mos), 1977-97, Pollen, 5 glazen potten op stalen plank, 15.3 x 167.6 x 55.3 cm, Installatie: Biënnale Venetië (Duits Paviljoen), 1982

Die fünf unbesteigbaren Berge / The Five Mountains not to Climb On (De vijf bergen om niet op te klimmen), 1984, Pollen van paardenbloem, hoogte ca. 7 cm

'For most cultures the mountains were the connection between earth and sky, the place for the Gods. Recently I made some pieces with mounds, mountains – mounds of rice, mounds of pollen.'

'These mounds are so precious, so fragile, so small and yet so big, and inaccessible. Today, in our culture everything seems or has to be accessible, touchable and available. And before, in most cultures, in all 'primitive cultures' things were handled with much reverence, many things were too precious to be touched. One didn't dare climb a mountain. That happened only in the Renaissance and after. And now I think it can change again.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

WOON-WERKPLAATS

'I am living outside a small village in Southern Germany where I also grew up. It is very rare that an artist would stay where he grew up. For German conditions it's a really large property with meadows and forests. There is my studio there, a large barn from the nineteenth century. My studio has windows - a beautiful small space - just for myself, where I work and where I can be with my own work. And, as you can imagine, I work outside, doing stonework and collecting pollen all around the village where I live. There is also a three hundred year old farmhouse which has many small spaces that I use for storage, a darkroom, and all kinds of things. Then there's another house that is contemporary architecture - a glass house, a Bauhaus building that my parents built in the 1960s, late 1950s. It is very important for me just to sit there and experience, because you can't sit outside in Germany, it is too cold. But you can sit in the glasshouse. The windows go all around to the floor and you can just sit even while there is snow outside. It is in the middle of the landscape (...) It has had a big influence on what I do.'

– Wolfgang Laib: Returning to What Is, An Interview with Wolfgang Laib, Darren James Jorgensen, e-maj issue 1 July-December 2005

GLAZEN HUIS

'I lived with my parents half of my life, and three generations lived in the same house, which in many ways is very different from what other people do. We had a big property in Germany, and all three generations slept in the same house. During the day everybody had his or her own house to do their work. My father had much to do with creating this way of life.'

'My parents built this glass house in the late '50s, but after our first trip to Turkey, where we saw the tomb of (Jalal-ud-Din) Rumi in Konya, and how people lived with uncluttered and simple, almost empty spaces in their homes; there were only a few pillows on the floor. That was for my family and me something so incredible to see.

(..) I mean if you sit on the floor, eat on the floor, you can really have a space, not disturbed by any interference.'

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

'That was when I was a child, together with my parents. (...) The plain mosques in Persia, Afghanistan and Pakistan... empty rooms... which radiated a fullness which I had never experienced before. Spaces

which are not crammed full of unnecessary junk, a sensibility of the space and especially of the floor, which is not even known in European culture. I experienced very simple and elementary things, but they were very important.'

– Wolfgang Laib, The difference between a blue picture and a blue sky, A conversation between Martin Schwander and Wolfgang Laib recorded in the artist's studio at the beginning of August, 1990

*'My family was always interested in Indian art and culture. In the '60s, there were some exhibitions that my father saw in Europe of **tantric art**, abstract drawings and so on from the 16th or 17th century. He thought they were like Mondrians, so he bought a few of these drawings and said, 'I want to see the country where this is coming from.' That was his first interest in going to India.'*

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

'...Indian village life (...) is so elementary, so simple and timeless. It is something really to think about – after all our confusion.

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'Many aspects of life there are the same as they were 5000 or 10 000 years ago and as they could be in 10 000 years. The simplicity of actions and in dealing with everything, the expectations and hopes... it is a huge challenge when one compares them to our hopes and expectations.'

– Wolfgang Laib, The difference between a blue picture and a blue sky, A conversation between Martin Schwander and Wolfgang Laib recorded in the artist's studio at the beginning of August, 1990

Brahmanda, 1972, Natuurlijke zwarte kei, 68 x 68 x 120 cm, Installatie: kunstenaarswoning

Wolfgang Laib originally studied medicine. Disillusioned with Western medicine, he came to view the natural sciences, as well as most other modern thinking, as limited for their dependency on logic and the material world. His search led him to Eastern spiritualism, philosophy and pre-Renaissance thought. Since 1975, Laib has worked exclusively as an artist.

<https://www.speronewestwater.com/exhibitions/wolfgang-laib11#tab:thumbnails>

In 1972, Wolfgang Laib made his first sculpture, a Brahmanda ("cosmic egg" in Sanskrit), and from that moment, devoted himself entirely to artistic creation.

<https://www.masilugano.ch/en/731/wolfgang-laib>

'I was four years in medical school, and then I did my dissertation for my studies about the hygiene of drinking water in India, where I stayed for half a year. I came back and made my first Brahmanda (Egg of the Universe), which took two or three months to chisel it into shape. It was a black boulder from the region, brought there by glaciers of the ice age, which means it was extremely hard to work on. I made some smaller ones before, but this was the main piece that had a strong spirit in it. I had the fundamental skills of chiseling and carving so I was able to conceive the form very gradually. I began when I came back from India in September, and just before Christmas it was finished. It was a life-changing experience.'

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

'A second one I made then after in Konya, Turkey, for Jalal-uddin Rumi.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'I think that an art academy would have been a terrible detour for me. My study of medicine was not a detour for me at all – it was a direct way right through the thing and back out again. It was a challenge by means of which I was able to form my own ideas. I saw so much during that time – sick patients, dead bodies, terrible suffering. I became more and more unhappy and discontented with how all this was dealt with, with the solutions that were looked for and found. During that time, I read a lot of Buddhist texts. What is written there about suffering and disease was the reality which I saw in the hospitals. I was no longer able to believe what the doctors had to say about it...'

'In the sciences and in medicine, I quickly felt this limit – probably that of the material and of logic. For me, it was a fascinating challenge to transcend it and to simply pass through it: when the material and the logic are only a part of a whole and are probably not the most important part...'

– Wolfgang Laib, The difference between a blue picture and a blue sky, A conversation between Martin Schwander and Wolfgang Laib recorded in the artist's studio at the beginning of August, 1990

'... right from the beginning of my medical studies there was this confrontation of the natural sciences and the fragility of life, which quickly brought me to become interested in Indian philosophy, especially with Jain texts, because in regard to non-violence, they were even more radical than Buddhism. I managed to study with a professor who was a specialist of Jainism. So on one side there was the physical, medicine, dead bodies and so on, and on the other, the Jain texts that stress an asceticism and reincarnation, among other things, and every living thing is an individual and eternal soul, which somehow brought everything together very clearly for my life's purpose at the time.'

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

Kijk naar: [MUSEUM OF MODERN ART - WOLFGANG LAIB - MILKSTONE](#)

In 1975, Wolfgang Laib created the first of his famous 'Milkstones', a series of works that he has continued with to the present day. These 'Milkstones' are rectangular plates of polished white marble with a minimal indentation ground into the upper plane. The artist then fills this void with milk, creating the illusion of a solid white structure. For Laib, the pouring of milk into the stone's cavity is a ritual in which others should also participate. He himself only poured the first milk; the owner of the work or the staff of the exhibiting gallery or museum are tasked with emptying and cleaning the stone's cavity at the end of each day and then filling it with fresh milk again the next morning.

<https://www.galerie-thomas.de/en/works/wolfgang-laib-milchstein>

Klik op: <https://vimeo.com/68268886>

Wolfgang Laib giet melk op een Melksteen, Wit marmer, melk, 2 x 122 x 130 cm, 1987-89, Installatie in het atelier van de kunstenaar

'This Milkstone is one of my very early pieces. It's a small slab of pure white marble which has a very, very fine indentation on the top with a rim.

I work first with a small machine, but most of the rim and everything I grind by hand with sandpaper and water, which is a lot of work. But it's a very beautiful, meditative work, which I always like to do. I participate in something which I feel is very independent of myself and also has a universal meaning.

And you pour milk into this on the surface, which is only for some hours, and then it has to be replaced. I mean the stone is like millions of years old and the milk is just there for some hours.

It's a very very simple thing, but the milk surface can contain everything you can think of.' – W.L.

<https://www.moma.org/audio/playlist/50/754>

'Milk, pollen – a liquid, a powder – so ephemeral and yet so dense. Milk on stone, it is so still, so incredibly still. It seems like it can stand for ever... and it last only for a few hours. It has this high concentration, this density, because it asks such a short time. And grinding the stones or collecting the pollen, day after day, slowly and at the same time with incredible speed, with no patience, because you cannot be impatient...'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'If art is really good it can include everything.'

– Wolfgang Laib: Returning to What Is, An Interview with Wolfgang Laib, Darren James Jorgensen, e-maj issue 1 July-December 2005

'I studied medicine, the science of the human body, a science which has to do with life and death and I made a thesis about the purity of drinking water – but soon I got more and more dissatisfied. I felt that is much lacking, that all these concepts of natural sciences are very narrow. I felt that the human body, life, the threat of death, that must be something else – purity, that there must be something else besides the purity of hygiene in this century. Through my medical studies I got very sensitive to the body, the limits in time and space of the body, to suffering, illness, death. On one hand I was observing operations and on the other I was reading the scripts of Buddhism – the compassion of Buddha – and the scripts of the Jains : I was fascinated by this extreme purity and non-violence – ahimsa –, the extreme meaning of things too precious to be touched. Out of this situation, out of these extreme opposites, out of this contradiction, I made my first milk stones and shortly after I collected the first pollen. And I felt that something new was happening, there is not adding details over details, all seemed possible, totally new things seemed possible.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'I collect the pollen and sprinkle it, shape it into a mound, I pour milk onto a stone – the fullness of what is there cannot be made by oneself – that would be a great misunderstanding. One can take part in it, one can learn how to deal with it and this changes one's relationship to other things so that all this takes on a central position in our daily life.'

– Wolfgang Laib, The difference between a blue picture and a blue sky, A conversation between Martin Schwander and Wolfgang Laib recorded in the artist's studio at the beginning of August, 1990

'To fill a milkstone is something very simple to me, something basic, so that I would also expect every person to be able to do it. When the issue, however, is to actually do it, then it is for many a challenge which does not appear to be really possible. And precisely there, at this point, I think, a milkstone is not only a visual experience, but one arrives at the point where the meaning of art and such actions and sequences of events appears. I see art as expansion at every level, as something that goes beyond previous experience.'

'I thus see art as a challenge to everything: as a different culture, as an attempt, a vision, to place something entirely different into the world, there where it at first appears as if this were not at all possible.'

– Wolfgang Laib and Rudolf Sagmeister in dialogue, Bregenz, May 18, 1999

Werkend aan een melksteen, Werkplaats-atelier van de kunstenaar, ca. 1978

Like this you should contemplate all this fleeting world –

a star at dawn,

a bubble in a stream,

a flash of lightning in a summer cloud,

a flickering lamp, a phantom and a dream.

Prajñāpāramitā Sutra

The Rice Meals (De rijstmaaltijden), 1983, Rijst, messing borden, pollen van hazelnoot, diam. bord 25 cm, lengte: 40 m, Installatie: Kunstmuseum Bonn, 1992

Drieënzestig rijstmaaltijden voor een steen, 1983, Rijst, messing borden, pollen van boterbloem, een steen, Installatie: atelier van de kunstenaar

A few months ago, in Sydney, I made a detail of my work *'The rice meals for a stone'*. This work was always very difficult for people here – difficult for them to see the connection between food and a stone – and there I found how the Australian Aborigenes feel about a rock or a stone as a living being – it couldn't be closer to my work – and these thoughts and rituals are 40 000 years old and it seems so obvious how that is, but it does not seem so here... Or the Zoroastrians who offer milk to water and fire to return to these elements the vital force they had given out and thus keep them pure and abundant. It shows how universal this thoughts are and I hope that we won't always be so far from this.

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

Reishaus / Rice House (Rijsthuis) (2), Installatie: atelier van de kunstenaar

'They have the form of a house and also of a reliquary of the Middle Ages or of a Muslim tomb, which contain the bones of Saints. And this rice houses now they contain food – may be that is even the same, I think so. But still it is neither an altar nor a reliquary, it is much more complex.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

'The graves are very different, in India, Burma, Egypt, Turkey – Muslim graves, pyramids, stupas, pagodas. I often find myself asking why these graves touch me so strongly. I think it is because they embody timelessness, an area where life merges with timelessness, it has a lot to do with being and nothingness, with where being becomes not being and then becomes being again. Much of this moved me deeply as a doctor.'

– Wolfgang Laib, Where matter probably becomes energy – or immaterial, Wolfgang Laib in conversation with Necmi Sönmez, in Wolfgang Laib. Die neun Planeten – oder wie die Zusammenhänge auch sein könnten, Museum Folkwang Essen, 2002

Rijsthuis, 1991, Wit marmer, rijst, 18 x 19 x 66 cm

Rijsthuis, 1990, Wit marmer, rijst, 19 x 20 x 91 cm

De rijstmaaltijden voor de negen planeten, Messing kegels, rijst, h. 17-35 cm

Z.T., 1993, Bijenwas, 19 x 80 x 78 cm

Z.T., 1993, Bijenwas, 63 x 100 x 47 cm

Installatie: Museum De Pont, Tilburg, WOLFGANG LAIB, 9 okt. 1993 - 6 febr. 1994

Rijsthuis, 1989, Bladzilver op hout, rijst, 20.5 x 17.5 x 82.5 cm

Rijsthuis, 2009, Mixed media (Indisch graniet, rood pigment, zonnebloemolie, rijst), 18 x 11 x 77 cm, Konrad Fischer Galerie

Laib maakt Ohne Ort, ohne Zeit, ohne Körper / Without Place, Without Time, Without Body (Zonder Plaats, zonder Tijd, zonder Lichaam), 2004, Wassen kamer gegraven in een heuvel vlakbij het atelier van de kunstenaar, 350 x 80-115 x 1300 cm

Mr. Laib has been creating wax chambers since 1988 for exhibitions from New York to the Netherlands. For temporary shows, he said, he creates wax slabs that can be dismantled. But for this permanent installation, expected to open early next year, he will need about 500 pounds of wax, which will come from a candle factory and be applied directly to the walls. *'It has to have the right consistency, not too pure like the wax that is sold to cosmetic companies that doesn't have dirt or pollen,'* he said in a telephone interview. The wax is then melted to just the right temperature. *'If it gets cold then it shrinks and cracks,'* he said. It takes two or three people to mix and oversee the wax. Mr. Laib applies it with a putty knife as though he were applying plaster, keeping it no more than one inch thick. *'I then go over the walls with a flame and iron to make sure it's smooth,'* he said.

Once the space is finished only a bare light bulb will illuminate it. *'The spare light gives off a beautiful golden glow,'* he said. The room *'is not only something visual,'* Mr. Laib went on. *'It takes you somewhere different. That's also what art is about — being transported.'*

<https://www.nytimes.com/2012/07/20/arts/design/wolfgang-laib-to-install-wax-room-at-phillips-collection.html>

Somewhere Else, La Chambre des Certitudes, 1988/2000, Wassen kamer, Roc del Maure, Marcevol, Pyreneën, 320 x 60-180 x 700 cm

WAX ROOM - LA CHAMBRE DES CERTITUDES DE WOLFGANG LAIB - VISITEE PAR TV IZARD - PYRENEES ORIENTALES

High in the French Pyrenees, near Marcevol, is a 13-foot-long, 9-foot-high room chiseled directly into the granite and lined completely with beeswax: German artist Wolfgang Laib's "Room of Certitudes". It's one of several rooms Laib has built since 1988—some permanent, some temporary—which he covers from floor to ceiling with natural wax. Laib's rooms are often described as womb-like, inviting reflection and contemplation. To experience "The Room of Certitudes" requires a one-hour hike from the village of Arboussols; visitors must request the key at either the Town Hall of Arboussols or the Priory of Marcevol, depending on the day, where they'll receive instructions for navigating the trail.

Klik op: waxroom.fr

Klik op: <https://www.youtube.com/watch?v=FXn0y9n-gHU>

'Het zou een plek zijn die slechts een paar mensen tegelijk kunnen bezoeken, maar in totaal veel mensen ... Een wassen ruimte voor de berg. Ik denk ook dat dit doen in Europa, met alles wat er om ons heen gebeurt, een grote gok zou zijn: iets heel nieuws en heel ouds. (...) Ik ben meerdere keren in de Pyreneeën geweest, en ontdekte ongelooflijke plaatsen rond het Canigou-massief. Verheven plaatsen, ver van alles, maar niet te hoog. (...) Zo'n wassen kamer wordt gemaakt in functie van de berg, maar is ook verbonden met de geschiedenis; iets voor het leven in de toekomst ...' – W.L., 1993

<http://acascalpture.blogspot.com/2014/01/wolfgang-laib-objets-et-lieux-cultes.html>

Wachsraum, 1992, Bijenwas, houtconstructie, 325 x 880 x 53-96 cm, Museum De Pont, Tilburg

Ver van de ingang van De Pont ligt Wachsraum van Wolfgang Laib: een geheel uit platen bijenwas opgetrokken ruimte. Een opening in de muur geeft toegang tot een smalle gang, die al na enkele stappen scherp naar rechts buigt en de bezoeker wegvoert van de grote hal. Aan het einde is de doorgang afgesloten door een veel grotere wasplaat dan die waarmee de wanden zijn bekleed en die de suggestie oproept van een gesloten deur. De ruimte wordt slechts verlicht door een klein peertje en de lucht is gevuld met de geur van zuivere bijenwas.

<https://depont.nl/collectie/meer-informatie/wolfgang-laib>

'With their smell and their warmth and light, Wolfgang's wax rooms have the effect of suspending reality for a moment. And that's something quite magical.' – Klaus Ottmann

<https://www.artnews.com/art-news/news/mind-his-beeswax-wolfgang-laib-is-everywhere-2183/>

Z.T., 2006, 3 wassen huizen op een houten console, 60 x 50 x 140 cm, Thaddaeus Ropac, London, Paris, Salzburg

Begraafplaats bij Porbandar, Gujarat, Noordwest India, 1997, Gelatinezilverdruk op barietpapier

'Zikkurat', Werkplaats-atelier van de kunstenaar, Hochdorf, 2015

Ziggurat, 2016, Sculpturen, bijenwas, 45 x 6 x 45 cm - 42 x 7 x 18 cm, Galleria Alfonso Artiaco, Napoli

Since ancient times, humans have used beeswax for myriad purposes: cult objects and grave goods shaped of beeswax have been found in the tombs of the pharaohs, and beeswax writing tablets, amulets and sculptures are known to have been used in antiquity.

<https://www.art-agenda.com/announcements/185532/n-a>

'I was always very careful in my choices of materials. It took me a long time to choose each material to work with, simply because I would explore it for a few years. I began the first Milkstone in '75; worked with pollen in '77; rice in '83; beeswax in '87; then made the first wax chamber a year later, and so on. I find each material has its own beauty and nurturing elements, which relate to the cycles of life and death, and the ephemeral and eternal. Each requires a ritual of intense labor.'

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

**Es gibt keinen Anfang und kein Ende / There is no Beginning and no End, 1999(-2002)
Bijenwas, houten onderstructuur, 620 x 130 x 570 cm elk, Installatie: Haus der Kunst, München, 1999**

'I was always interested in cultures and thinking which is independent from the Greek, Roman and Renaissance thinking, which is dominate in our own culture. For example, Indian religions and philosophies are so totally different, with such totally different concepts about very basic things. This confrontation deeply questions our own thinking and life very much and leads to a different future for us. But you don't always find it outside of Western Culture: there are the Middle Ages, the Celts etc. it is not an exotic adventure or a desire to escape from our time and place – it is more a search and the hope for a radical change.'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

Bagan, Burma (Myanmar), 2000, Gelatinezilverdruk op barietpapier, 27.9 x 35.6 cm, Buchmann Galerie, Berlin

Tempelwasbekken bij Shravana Belgola, Zuid-India, 2001, Gelatinezilverdruk op barietpapier

Hampi, Zuid-India, 2001, Gelatinezilverdruk op barietpapier, 27,5 x 36 cm

Voetafdrukken, Palitana, Gujarat, Noordwest India, 1997, Gelatinezilverdruk op barietpapier, 30.4 x 41.2 cm

Tekening(en) 'Untitled', 2007 op de tentoonstelling 'The Beginning of Something Else', Galerie Thaddaeus ROPAC, Paris

Graf bij Hospet, Zuid-India, 2001, Gelatinezilverdruk op barietpapier, 30.5 x 41.5 cm

Z.T., 2004, Bijenwas, 45 x 47 x 33 cm

Where are you going?, 2007, Rijstbergen op graniet, Installatie nabij Madurai, Zuid-India

Ships (Boten), 2014, messing, rijst, 15 x 15 x 55-76 cm elk approx., Gedeeltelijk overzicht van de tentoonstelling - Oktober 2016 - Galleria Alfonso Artiaco, Napoli

'Stellt man ein Haus auf den Kopf, wird es zum Schiff, um auf die Reise zu gehen...' – W.L.

Du wirst anderswo hingehen / You Will Go Somewhere Else, 1995, Zes boten van bijenwas, houtconstructie, 400 x 80 x 1300 cm, Installatie: Galerie Sperone Westwater, New York

An installation of five large beeswax ships on wooden scaffolds occupies the central room of the gallery and gives the exhibition its title. Here the artist exemplarily deals with the transcendent as one of his foremost concerns. Laib says about this work: *'It is about the transition from one body to another, from the material to the immaterial, from the visible to the invisible, from the imaginable to the unimaginable. [...] The wooden scaffolds make possible the distance, that which lies out of reach. I was very impressed by the wooden scaffolds in the Potala in Lhasa, which stand along the walls and*

bear stupas and sacred texts. [...] The simple columned mosques in Anatolia, the rectangular raised prayer platforms, were also very important to me.'

<https://www.artsy.net/show/galerie-andrea-caratsch-wolfgang-laib-du-wirst-woanders-hingehen-you-will-go-somewhere-else/info>

'Our life is ephemeral, our body is ephemeral. But then that is what connects me to the beginning; I began to study medicine because I thought this is about our ephemeral life but then I discovered I can explore this ephemeral world, which I think is the eternal, which goes beyond your individual body, and is hence connected to the universe. This is something that I learned from Asian culture. That is not the perspective embraced by the Greek and Roman culture in which the hero is usually personified by the physical body, and once the body dies, it is seen as a tragedy.'

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

Klik op: <https://brooklynrail.org/2018/05/art/WOLFGANG-LAIB-with-Phong-Bui>

'... religion, mystics... this, which we have been lacking so much for hundreds of years. I think it is something very important for our time, for the future – it is so different from the predominant European thinking since the Renaissance. As for me I know a lot of things about many different religions and I estimate this very much, but I never got too close into one specific religion or sect and there is no point in adding another sect... it's all much more open... and I hope that this is also in my life and then in my work...'

– Wolfgang Laib, interview door Suzanne Pagé, ARC, Musée d'art moderne de la Ville de Paris, 1986

kijk naar: WOLFGANG LAIB IN "LEGACY" - ART IN THE TWENTY-FIRST CENTURY (ART21)

In the interview for the Art in the Twenty-First Century series, we see Laib crouched over a blank floor at the Museum of Modern Art, painstakingly constructing a perfectly even square by sifting pollen onto the ground. *'For me,'* he tells Art21 *'the pollen is the beginning of the life of plants... and not less.'* Given his interest in philosophy and nature, it makes sense that Laib is drawn to using organic materials like pollen, which he harvests from dandelions and hazelnuts, beeswax, milk, and wood.

'I had this drive to show this as soon as possible to as many people as possible in the world,' he explains of his deep connection with nature. *'I felt this is the essence of life and this is something which holds the world together.'*

One of the works he describes is a stepped-pyramid made from beeswax with the title Ziggurat, in reference to the Mesopotamian structures. *'It was always very beautiful that you can do something today, in the 21st Century, which is not an imitation, but which has a connection to art which is 4,000 years old,'* he says.

Laib's works have an aura of spirituality and an appreciation for the harmonious relationship between the natural and built worlds.

<https://ropac.net/press-documents/228/>

klik op: <https://art21.org/artist/wolfgang-laib/>

kijk naar: [WOLFGANG LAIB | THE BEGINNING OF SOMETHING ELSE | 2017](#)

Galerie Thaddaeus-Ropac, Marais, Paris, 8 september tot 14 oktober 2017

Klik op: <https://vimeo.com/481159954>

'Installatie van Zes Brahmanda', 2016

en tegen de muur

'The beginning of something else', 2017

Together, the works make the viewer acutely conscious of the space and their interrelationships within it. Laib comments, *'I think this work and installation is about timelessness—Zeitlosigkeit—and universality, about our existence, what our body and soul is about, what the beginning of our life is and what the end of our life is. I see myself how deeply this work is connected to trying to become a doctor...I did with my artwork what I could not do as a doctor in this scientific world.'*

<https://www.speronewestwater.com/exhibitions/wolfgang-laib10#tab:slideshow;slide:0>

Zes Brahmanda (Ei van Brahma, in sanskriet), Zwart Indisch graniet met patine van zonnebloemolie en roetzwart, 2016

Six Brahmanda ('egg of Brahma' in Sanskrit) will be displayed in the centre of the main space. Carved out of black Indian granite, these egg-shaped sculptures reference the very first work of art Laib created, when he discovered a large black rock in a stone quarry near his home in southern Germany in 1972. A medical student at the time, he had just returned from three months in India. Inspired by everyday and ceremonial objects he had seen there, he carved the stone into a perfect ovoid Brahmanda. This experience led him to renounce a career in medicine and become an artist.

Laib has always been less concerned with innovation or formal development than with the notion of continuity. His oeuvre is not to be approached in a chronological order, but in a cyclical manner, as he uses the same forms and materials regularly. Forty-five years after this seminal gesture, the Brahmanda remains key to understand the artist's practice. If the shape symbolizes the regeneration of the world, it also challenges the notion of authorship and subjectivity usually associated with artistic creation. Although Laib admits that his work is art, he considers himself as a vehicle for ideas of universality and timelessness that are already present in nature.

As Clare Farrow writes, we often have 'the feeling that the artist is participating in ancient and universal process, an endless cycle of beginnings and endings.' Laib constantly aims to restore a specific connection to nature, which, he thinks, has been displaced by science. In his work, the micro often connects to the macro in a way that reconfigures our place in the universe.

Surrounding the central installation, a frieze of 28 large-sized drawings will be exhibited on the walls of the gallery. They were initially inspired by a ritual performed by Shinto priests in the Meiji Shrine in Tokyo for the ceremony of the Praemium Imperiale art prize, which Laib received in 2015. During the ritual priests were dressed all in white at dusk, with burning fires in the courtyard and the moon above in a dark blue sky. Made with white oil pastel on white paper, the drawings show a full moon cycle – a journey through white mountains. When looking at them, the subdued forms progressively

liberate an impression of void until they reach a sense of the immaterial: *'The more you complicate things, the more you lose. In renouncing you achieve more'*, Laib says.

Some drawings have texts, much like the poems in Chinese and Japanese paintings. The short quotations are taken from the Upanishads, a collection of ancient Sanskrit texts that contain some of the central philosophical concepts of Hinduism, and from the Tao Te Ching, a fundamental philosophical and religious Taoist text. Quotes from the twelfth-century Persian poet and mystic Rumi can also be found and the last drawing features an old Italian text.

Laib's work is profoundly connected to his experiences in India and Southeast Asia, which first began when traveling with his family as a young teenager. The artist currently lives and works in Germany and India. For his next major artistic project, he is planning to create a colossal Brahmanda in the southern Indian state of Tamil Nadu. He envisions a sculpture, which would be carved out of the mountainside while remaining connected at the bottom, as a permanent monument, commemorating his deep admiration and respect for the country and its culture and traditions.

<https://ropac.net/exhibitions/99-wolfgang-laib-the-beginning-of-something-else/>

The beginning of something else, 6, 2017, Olie pastel en potlood op Arches papier, 122.5 x 81.8 x 2.2 cm

These white-on-white oil pastel drawings of endless waves are unframed and unglazed to preserve their immediate sensory qualities. Some also include short Buddhist, Hindu, and Taoist texts which have profoundly affected the artist, making clear his concern with immanence, permanence, and the infinite. Installed side by side to form an uninterrupted line, these drawings take the form of a frieze.

<https://www.speronewestwater.com/exhibitions/wolfgang-laib10#tab:slideshow;slide:0>

Brahmanda (installatieaanzicht), 2016, Zwart graniet, zonnebloemolie, roetzwart, 2016 Installatie: Galerie Sperone Westwater, New York

'I've been making these Brahmandas in Southern India, near Madurai, since 2010. I have maintained a studio there since 2006. Close by, in this region, are these huge, bare granite hills and I had the vision I would like to make a huge Brahmanda in one of these hills, like the way they used to carve temples from the top down out of the mountain, for example, Kailasanatha Temple, Ellora and Ajanta in Maharashtra. I find that very beautiful. I would try to use a similar technique and instead of placing the huge Brahmanda on top of a mountain, which would be violating and intrusive, I would carve out a rectangular space inside the mountain and then have the Brahmanda (which would measure about 60 feet in length) placed in it as though it was being born out of the mountain. It wouldn't be visible from a distance nor from the side, and it also wouldn't disturb the shape of the mountain. I do hope to still realize this dream ...'

– Wolfgang Laib, with Phong Bui, The Brooklyn Rail, May 2018

Brahmandas, 2016, Sculptu(ur)(en), zwart graniet, Atelier in Zuid-India

' [...] rare indeed are those who are still, rare indeed are those who are silent and rare indeed are those who obtain the bounty of this world.' – Lao Tse, Tao Te King

About the Supreme Reality

Inconceivable, unmanifest, of infinite forms,
auspicious, perfectly silent, immortal,
womb of the creator,
without beginning, middle and end,
one, all-pervading, knowledge-bliss,
formless, extreme beauty

KAIVALYA UPANISAD

From Me alone all has risen

In Me all exists

In Me all dissolves

KAIVALYA UPANISAD



The Cobra Snakes are Coming out of the Well at Night – or - : ‘From me alone all has risen, in me all exists, in me all dissolves’ (Kaivalya Upanisad), Galleria Alfonso Artiaco, Napoli

‘This work was realized over the last winter 2007/2008 in my studio in South India and is now shown for the first time in three different versions in the Musée de Grenoble, in gallery Buchmann, Berlin and gallery Artiaco, Napoli.’

‘It is the first major work which I realized since I have a working studio in India. It is the result of a very long relationship to this country in my life – I came to India with my parents as a child, later I made my medical dissertation there, began to study Sanskrit and Indian philosophy after. This work comes out of this lifelong experience, the different components and materials are from there, but then on the other side it is very independent from this and goes much further than India – as the pollen and milk goes much further than Europe.. It has much to do with my experience studying medicine in a western country, trying to be a doctor, finding out that life and our existence is much more than this physical body and searching for what this is all about. So I think it is very independent from any historical culture like the works with pollen and milk, which have a background of European culture but are at the same time very free of this. This work is visually very different from the pollen works and the Milkstones, but it has a very close relationship. The pollen and milk as the beginning of life – the fire and the ashes as the end and a new beginning. The ashes as a symbol of the transformation of the physical world, but also of the renunciation of the material world. The snakes, which have also the form of a knife, stand for the destruction and the end and the possibility of a new beginning.’ – Wolfgang Laib

<https://www.alfonsoartiaco.com/en/wolfgang-laib/exhibition-2008.html>

TANTRISCHE TEKENINGEN, RAJASTHAN, INDIA

Tantric paintings made anonymously by adepts in Rajasthan and used to awaken heightened states of consciousness. The paintings' magnetic, vibratory beauty—as well as their deep affinity with 20th century abstract art—inspires acute attention and boundless contemplation.

<https://www.interaliomag.org/blog/tantric-song/>

'Perhaps rarely in the universal history of painting have works at once so mysterious and simple, yet so powerful and pure, ever been produced — a bit as if, here, man's genius had been able to assemble almost everything in almost nothing.' – Franck André Jamme, when first exhibited in 1994 at the gallery of Agnès b. in Paris

These rare, anonymous abstract Tantra drawings from Rajasthan are designed to awaken heightened states of consciousness. *'We speak of beauty,'* Jamme writes. *'Perhaps instead, they evoke a kind of truth. Surely because they reveal, in their very abstraction, certain kinds of thoughts—thoughts that have chosen, instead of words, to express themselves in lines, shapes and colors.'*

<https://www.artbook.com/blog-tantra-song-jamme.html>

The stunning images abstract key symbols of Tantric metaphysics and cosmogony, from the bindu, a dot symbolizing the undifferentiated absolute, to the negative space of the shunya, the absolute void of the supreme deity. But what makes these works extraordinary is the poetic contrast between the seeming simplicity of their minimalist geometric forms and the complex, textured humanity of their handmade paper, water stains, and imperfect text — two opposing currents, which ebb and flow in a delicate osmotic balance that could never be achieved digitally, on a sterile screen.

<https://www.brainpickings.org/2011/12/06/tantra-song-siglio/>

While they invoke the highly symbolic cosmology of Hindu Tantra, these contemporary, anonymous paintings from Rajasthan are unlike the more familiar strands of Tantric Art. The progeny of hand-written, illustrated religious treatises from the 17th century, copied over many generations, these paintings have evolved into a distinct visual lexicon used to awaken heightened states of consciousness.

Made in tempera, gouache, and watercolor on salvaged paper, they are pinned to the wall for use in private meditation. Possessing uncanny affinities with a range of 20th century abstract art, the paintings also have a vibratory beauty that inspires acute attention even in the uninitiated.

True to the tantric spirit, it seems that the precise meaning and symbolism of the designs is not fixed. However, some general guidelines were codified long ago and transcend this specific tradition, and so are readily recognizable: for example, ovoids represent linga (hence Shiva), spirals give a form to energy, any set of three can depict the three gunas, and the colour blue symbolizes the pure sky of consciousness which contains all phenomena and experience.

From Tantra Song by Franck André Jamme Publisher Siglio Los Angeles 2011

Klik op: [Tantra Song - Siglio Press](#)

'It was strange that such modern, occidental-looking patterns already existed in India during the 17th century, and they were so simple, so powerful, so quietly and naturally abstract, so near, as well, to my own field, which was already something like poetry. Poetry is so often like that, isn't it? Playing with words, using words in such a natural abstract way.'

– Franck André Jamme, Tantra Song - Tantric Painting from Rajasthan, Publisher Siglio Los Angeles 2011

Franck André Jamme has published fifteen books of poems and fragments since 1981, as well as numerous illustrated books (with Jaume Plensa, James Brown, Zao Wou Ki, Marc Couturier, Suzan Frecon, Yang Jie Chang, Olivier Debre, Acharya Vyakul, Philippe Favier). He has been praised by Edmond Jabes, Henri Michaux and René Char (whose Complete Works he has edited in La Pléiade), and has been translated by John Ashbery. He is also a specialist and curator of contemporary Indian Tantric, Brut and tribal arts (for Magiciens de la terre at Centre Pompidou, Fondation Cartier and Galerie du Jour/Agnes b., Paris, the CCA and Meridian Gallery, San Francisco, Feature Gallery, The Drawing Center and Lawrence Markey Gallery, NYC). He has published numerous works in the United States, including Moon Wood (Selavy Press, 2000); Extracts from the Life of a Beetle (Black Square, 2000); The Recitation of Forgetting (Black Square, 2003); Another Silent Attack (Black Square/Brooklyn Rail, 2006); New Exercises (Wave Books, 2008). He is one of the authors of The Yale Book of French Poetry, 2004. For his life work, he received in 2005 the Grand Prix de Poesie de la Societe des Gens de Lettres. He lives in Paris and Burgundy.

<https://www.goodreads.com/book/show/11871463-tantra-song>

VERDER:

AUF DER SUCHE NACH 0,10: INTERVIEW WITH WOLFGANG LAIB

FondationBeyeler

Auf der Suche nach 0,10 – Die letzte futuristische Ausstellung der Malerei: Interview mit dem Künstler Wolfgang Laib.

Klik op: <https://www.youtube.com/watch?v=VJYJlpxLAvQ>

WOLFGANG LAIB 2/2 - ABOUT TIME

Wolfgang Laib evokes the extent of his vision of art which for him is not simply a question of colors or painting. Inspired by artists like Brancusi or Jakob Brackle and by Asian philosophy, his art approaches the balance between the temporal and the timeless, the fragile and the eternal. For Laib nothing replaces the experience of life that must be embraced body and soul. This is what he advises to young artists who for him should not be caught up in art schools.

Klik op <https://vimeo.com/236887275>

WOLFGANG LAIB 1/2 - ABOUT LIFE

Wolfgang Laib is a German artist whose practice is inextricable from his modest and hermetic way of life. Son of a doctor, he began studying medicine. Passionate about Asian philosophy, his parents made him discover tantric art and took him to India. It is after this journey that he realizes his first egg in black granite, a Brahmanda, and decides that he will become an artist and not a doctor.

Klik op: https://www.youtube.com/watch?v=qlFwr_GIW9c

WOLFGANG LAIB - WHERE THE WATER AND THE LAND END

Goethe-Institut Myanmar

Exhibition at The Secretariat Yangon January/February 2017

Goethe-Institut Myanmar in cooperation with ifa Stuttgart

Video by Martin Schacht

Copyright by Goethe-Institut Myanmar

Klik op: <https://www.youtube.com/watch?v=89N1LJHV99s>

WOLFGANG LAIB EXPRESSING HIS THANKS AT THE 2015 AWARDS CEREMONY

Klik op: <https://www.youtube.com/watch?v=uVQ8s8YO5ds>

WOLFGANG LAIB: WITHOUT TIME, WITHOUT PLACE, WITHOUT BODY EXHIBITION,

Thaddaeus Ropac

Trailer or the exhibition "Without Time, Without Place, Without Body" organized by the Museo Novecento, Florence, Italy.

From October 2019 to January 2020.

Klik op: <https://www.youtube.com/watch?v=pqmp9eosHw>

WITHOUT TIME, WITHOUT PLACE, WITHOUT BODY. WOLFGANG LAIB A FIRENZE

Without Time, Without Place, Without Body a cura di Sergio Risaliti

25 ottobre 2019 - 26 gennaio 2020

Museo di San Marco (Polo Museale della Toscana), Cappella dei Magi (Palazzo Medici Riccardi),
Cappella Rucellai (chiesa di San Pancrazio, Museo Marino Marini),
Cappella Pazzi (Complesso Monumentale di Santa Croce)

Klik op: <https://www.youtube.com/watch?v=YZAUSsoPgeM>

WOLFGANG LAIB ALLA CHIESA DELLA SPINA - PISA

Klik op: <https://www.youtube.com/watch?v=boOTeNujtZA>

+

EXTRA:

KÖNIGSKLASSE IV. GEGENWARTSKUNST IN SCHLOSS HERRENCHIEMSEE. VON DAN FLAVIN
BIS WOLFGANG LAIB

Ausstellungsfilm "Königsweg" - Schloss Herrenchiemsee - 11.05.2019 - 03.10.2019

Im glanzvollen, von König Ludwig II errichteten Schloss Herrenchiemsee findet erneut die Sommerausstellung KÖNIGSKLASSE mit Hauptwerken aus der Pinakothek der Moderne statt. Künstlerräume von Wolfgang Laib, Dan Flavin oder Arnulf Rainer werden in der unvollendeten, historischen Architektur des Schlosses neu kontextualisiert. Diese Auseinandersetzung wird durch das Kunstvermittlungsprogramm KÖNIGSKUNDE unterstrichen. Täglich laden junge Kunstvermittlerinnen und Kunstvermittler zum Dialog ein: es geht nicht nur darum, Wissen zu vertiefen, sondern die ästhetischen Dimensionen von Kunstwerken und Räumen sowie von Kultur und Natur zur Sprache zu bringen.

Klik op: <https://www.youtube.com/watch?v=avfLEpCLwmc>