



Hans Scheuerecker

Profile

SIMPLY HEADS

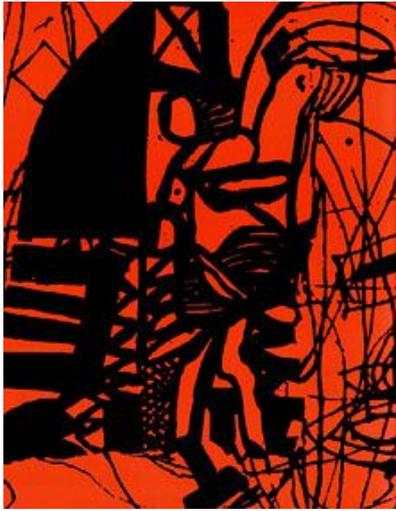
The Cottbus-based artist Hans Scheuerecker (1951) has never made things easy for the viewer of his images, nor for himself while painting.

His works are characterised by the often violent traces of brisk pencil and brushwork, or of the spray canister, but a simple or thoughtless depiction is not his intention. Scheuerecker's art takes the rarely problem-free road from without to within, and in its heightened expression displays nothing less than his "incurability" in battling with life on the painting's surface. His constant alternation of intensification and decorativeness. It is certainly no coincidence that one of his recurring basic themes of the past twenty years (since 1984, to be exact) is entitled "From the Faces Series" and the elements from it that continue to haunt him have been worked and re-worked in all his artistic methods (silk-screen printing, drawing, gouache, panel painting, verre églomisé).

It is as if they are fatefully compelling him to take note of them, these faces, sometimes appearing as visage, head or skull, sometimes as presentiment, dream image or vision. The artist consciously departs from the sphere of portrayal and recognisability, as the title soberly implies. H. Scheuerecker knows the deeper features hidden behind our daily façade of smiles and make-up, he knows the one within the other, so who would expect harmony and glossing over from him? Neither fit in. And yet his works possess a secret poetry, an almost imperceptible glow, and now and then a childlike scribbled flourish.

But his inescapable trademark is above all the harsh lines and bundles. They annihilate the countenance, or what it is usually held to be. Scheuerecker pitilessly buries or puts behind bars the beguiling surface appearance; he holds up a mirror to us, touches on wounds. But his figures are far too lively to sink into gloom, which an occasional current of irony and self-mockery, as in "Family Violation of the Narcotics Act", also confirms. But even here, on the other hand, we find simply heads, simply painting.

Jörg Sperling



■ untitled (screen-printing)



■ Painting from the series "Faces" I
(Screen-printing)

Biography

1951

Born in Röhmhild/Thüringen.

1967-1971

Apprenticeship and work as electrician, military service, move to Cottbus.

Trainee in the scenery department of the Cottbus Municipal Theatre.

1973-1979

Stage technician, at various times theatre carpenter and fitter, handyman on building sites, babysitter, bill poster, doorman and ticket tearer.

1975-1979

Rejection of application to the painting studio of the Dresden Academy of Visual Arts (HfBK). Rejection of membership of the Association of Visual Artists of the GDR by its Cottbus committee. Membership confirmed by the central committee in Berlin.

since 1979

Freelance painter, graphic artist, actionist and stage designer.

1982-1991

Black-and-white period.

1982-1986

Teaching post at the Cottbus branch of the HfBK Dresden.

1984

Painting performances begin.

1989-1990

Renewed interest in panel painting.

1989-1999

Collaboration with the Sandow Group begins.

1992

First winner of the Brandenburg State Art Prize.

1993

Work on the project "Malerpyramide" (Painter Pyramid) with Mathias Körner.

1995

Working scholarship to Rio de Janeiro (Brazil).

1996

Begins sculptural work.

2003

"Träumer im Paradies" (Dreamer in Paradise), television documentary on H. Scheuerecker (RBB).



■ untitled (2004), 200 x 300 cm



■ untitled (Sush Mush)

Exhibitions

45 solo and 60 group exhibitions since 1972, including:
 Cottbus (Brandenburgische Kunstsammlungen),
 Leipzig (Galerie Eigen+Art),
 Dresden (Staatliche Kunstsammlungen, Kupferstich-Kabinett),
 Berlin (Staatliche Museen, Nationalgalerie),
 Leipzig (Museum der Bildenden Künste),
 Leverkusen (Museum Morsbroich),
 Hamburg (Kunsthalle),
 Paris (La Vilette),
 Mainz (Gutenberg-Museum),
 Erfurt (Angermuseum),
 Frankfurt/Main (Dresdner Bank),
 Halberstadt (Martinikirche),
 Rio de Janeiro (Museum of Modern Art),
 Wels, Austria (action painting).



■ Painting from the series: The process of looking definitely is a creative activity, J.B. I
210 x 150 cm



■ There are always three (Cinderella)
serigraphy, 48 x 38,5 cm

Ausstellungen

Works in public collections

Beeskow, Burgmuseum;
Berlin, Staatliche Museen Preußischer Kulturbesitz,
Kupferstichkabinett und Sammlung der Zeichnungen;
Cottbus, Brandenburgische Kunstsammlungen;
Dresden, Staatliche Museen, Kupferstich-Kabinett;
Frankfurt/Main, Deutsche Bank;
Frankfurt/Oder, Galerie Junge Kunst;
Schwerin, Staatliches Museum;
Senftenberg, Schlossmuseum, Kunstsammlung der Lausitz;
Rio de Janeiro, Museum of Modern Art

Numerous works are in private collections, both national and international.