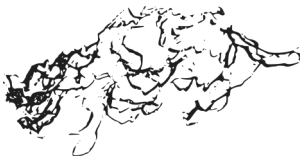


Matthias Schaufler

I MUSICI E PULCINELLA



LACATENA FINE ARTS



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Matthias Schaufler

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LFA is happy to announce the second solo exhibition by Matthias Schaufler (*1964, Laichingen) opening at our headquarters on Via Toledo 292, on Sunday, December 15. at 11 am.

The show was planned in continuity with a presentation of five seminal paintings (a landscape and four portraits) by Schaufler, previously featured in the same Neapolitan rooms. In Spring 2023, the *Portraits* series inaugurated an entirely new body of work, eventually resulting in the *Musikanten* cycle (*I musici*,) 2024, now exhibited in a curated selection of six drawings and two large canvases.

The works on display have been selected with the intention of highlighting an aspect of Schaufler's language in particular: that of the relationship with the art of signs, with a research close to an aesthetics involving both handwriting and writing. A writing inevitably rhythmic and never tonal, made of sharp and restless pencil and watercolor signs, that outline an acute and conscious thought. The thought of the disappearance of the image and the unattainability of beauty.

It would be too simple to think, following Stendhal, that, "beauty is only the promise of happiness"ⁱ The risk of such a conclusion would be not seeing how this new aestheticization of the world, which the majority of people welcome, involves a violence and devastation that, at all levels, worsen the already unprecedented desensitization, which began a long time ago – from the theatre to the museum, from the art center to the foundation – through shows, performances and installations in which, first cynicism, then the commitment to an exalted empathism, alternated in institutional and non-institutional cultural proposals.

Can beauty and the things that the ubiquitous threat allows to escape from this dreadful picture still be recognized?

Though no one knows how to define beauty, everyone has experienced the powers of wonderment. At the very beginning of *Une Saison en enfer* Rimbaud writes: "One evening, I sat Beauty down on my lap. – And I found her bitter. – And I insulted her." Like a flash of lightning, beauty does not let itself be subjugated. And for this sole reason, it is worth never forgetting its flare.

i Stendhal, *De l'Amour*, chap. XVII.

In this recent series of works, Schaufler explores the area of a lyricism that is linked to the vivid awareness of disappearance: the disappearance of the image. Lyricism as a way of seeing beauty against the background of what threatens it - as both the original outbreak of poetry and the instinctive refusal of everything that impedes it.

Pulcinella takes us in and out of this world, where an encounter with beauty is likely to occur. An interruption that suddenly rips through the gloomy opacity of today's world. The beauty that gets mixed up with poetry, which is nothing and nowhere, is the manifestation of the irrepressible need for liberty that is in mankind. It's a passionate quest for what has no price. In fact, those who end up not abandoning the desire to make this quest their own are few, and they are far beyond... or way behind us.

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LFA è lieta di annunciare l'inaugurazione della seconda personale di Matthias Schaufler (*1964, Laichingen) Domenica, 15 Dicembre, dalle ore 11.00.

La mostra è stata concepita in continuità con la presentazione di cinque dipinti seminali di Schaufler (un paesaggio e quattro ritratti) già esposti nelle stesse stanze napoletane lo scorso anno.

Nella primavera del 2023, la serie dei *Ritratti* ha difatti inaugurato un corpus di lavori completamente nuovo, dando vita al ciclo dei *Musikanten (I musicisti)*, 2024, ora esposto in una selezione di sei disegni ad acquerello e matita e due grandi tele.

Le opere in mostra sono state scelte con l'intento di evidenziare un aspetto particolare del linguaggio di Schaufler: quello del rapporto con l'arte dei segni, con una ricerca vicina a un'estetica che coinvolge sia la grafia che la scrittura. Una scrittura inevitabilmente ritmata, mai tonale, fatta di segni netti e inquieti che tratteggiano un pensiero acuto e consapevole. Il pensiero relativo alla scomparsa dell'immagine e all'irraggiungibilità della bellezza.

Sarebbe troppo semplice pensare, seguendo Stendhal, che “il bello è solo la promessa della felicità”. Il rischio di una simile conclusione sarebbe quello di non vedere come questa nuova estetizzazione del mondo, accolta con favore dalla maggioranza delle persone, comporti una violenza e devastazione che, su tutti i livelli, aggravando una desensibilizzazione senza precedenti, iniziata già da tempo – dal teatro al museo, dal centro d'arte alla fondazione – attraverso spettacoli, performance e installazioni in cui, prima il cinismo, poi l'impegno di un esaltato empatismo, si sono alternati nelle proposte culturali istituzionali e non.

Si può ancora riconoscere la bellezza, e tutto ciò che di onnipresente la minaccia permettendole di sfuggire a questo quadro?

Anche se nessuno sa come definire la bellezza, tutti hanno sperimentato il potere della meraviglia. All'inizio di *Une Saison en enfer*, Rimbaud scrive: “Una sera, ho fatto sedere la Bellezza sulle mie ginocchia. – E l'ho trovata amareggiata. – E l'ho insultata.”

Come un lampo di luce, la bellezza non si lascia soggiogare.

In questa recente serie di lavori Schaufler esplora a fondo l'ambito di un lirismo legato alla vivida consapevolezza di una scomparsa: la scomparsa dell'immagine. Il lirismo come modo di vedere la bellezza sullo sfondo di ciò che la minaccia, come slancio originario della poesia e come istintivo rifiuto di ciò che ne impedisce l'emanazione.

Pulcinella ci conduce dentro e fuori questo mondo, dove è probabile che avvenga l'incontro con il bello, o con la sua trasfigurazione. Un'interruzione che squarcia all'improvviso la cupa opacità del mondo odierno. La bellezza che si confonde con la poesia, che è niente e da nessuna parte, è la manifestazione dell'insopprimibile bisogno di libertà che è nell'uomo. È una ricerca appassionata di ciò che non ha prezzo. Sono pochi, infatti, quelli che finiscono per non abbandonare il desiderio di far propria questa ricerca, e sono molto più in là... o molto più indietro di noi.

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Untitled, 2024
watercolors and pencil on paper
51 x 67 cm
in Linden frame
unique





Untitled, 2024
watercolors and pencil on paper
51 x 67 cm
in Linden frame
unique



Pulcinella, 2024
watercolors and pencil on paper
67 x 51 cm
in Linden frame
unique



Untitled, 2024
watercolors and pencil on paper
51 x 67 cm
in Linden frame
unique



Untitled, 2024
watercolors and pencil on paper
37 x 49 cm
in Linden frame
unique





Untitled, 2024
watercolors and pencil on paper
37 x 49 cm
in Linden frame
unique





1st Archer, 2024
oil on canvas
200 x 100 cm
unique



Madame, 2024
oil on canvas
180 x 100 cm
unique



VITA

Matthias Schaufler

1964* Laichingen

Lives and works in Berlin

1988–1990 Hochschule für Bildende Künste Hamburg with Franz Erhard
Walther and Mike Hentz

1990–1991 Städelschule Frankfurt with Martin Kippenberger

Solo Exhibitions (selection)

2023 / Ritratti, LFA, Naples

Triptychs, ak contemporary, Köln

2022 / Pastorale, ak contemporary, Köln

2021 / Matthias Schaufler & Aksel Schaufler, Schaufler vs. Schaufler – Bischd
au do? JUBG, Köln

2020 / Duo Show (mit Thomas Arnolds), ak-RAUM, Köln

Le Kitsch, (mit Anna Fassauer), Galerie Robert Grunenberg, Berlin

Punk Delikatessen, (mit Marie Matusz), sun works, Zürich

2019 / André Butzer, Matthias Schaufler, Galerie Hammelehle und Ahrens,
Köln

2018 / SCHAUFLER In the Studio, Galerie Hammelehle und Ahrens, Köln

2016 / Art of this Century Galerie Köln, Galerie Hammelehle und Ahrens,
Köln

2015 / 6 Lombaseggel, Galerie Hammelehle und Ahrens, Köln

2014 / Oil Painting, Galerie Cinzia Friedlaender, Berlin

2013 / Party Fears 2, Kunstverein Leverkusen Schloß Morsbroich e.V.,
Leverkusen

2012 / Imkerin, Galerie Cinzia Friedlaender, Berlin
29, Galerie Helmut Seiler, München

2010 / Buttes-Chaumont, Galerie Hammelehle und Ahrens, Köln
Eichberg, Asum, Westerlau, Galerie Cinzia Friedlaender, Berlin

2009 / Crimson Azarin, Galerie Hammelehle und Ahrens, Köln

2008 / Viridian u. a., Galerie Cinzia Friedlaender, Berlin
INSIDE, Galerie Hammelehle und Ahrens, Köln (mit Tim Berresheim)

2007 / Patrick Painter Inc., Santa Monica/USA
FYW Ausstellungsraum, Köln

2006 / Cupid & Psyche 2006, Galerie Hammelehle und Ahrens, Köln
Matthias Schaufler, Saarlandmuseum Saarbrücken
prisons et paradis, salon et communisme, gilmore girls, dépendance, Brüssel

2005 / Mitsou und die (Helmut Berger) Bourgeoisie, Galerie Hammelehle und
Ahrens, Köln
Heiden, Brotherslasher, Köln

2003 / Die paranoisch-affirmative Methode, Galerie Hammelehle und Ahrens,
Köln
Tagebuch einer Frau, Brotherslasher, Köln

2002 / Sex und Politik, Galerie Hammelehle und Ahrens, Köln

Bataille für Kinder, Galerie Hammelehle und Ahrens, showroom kleiner
Schlossplatz, Stuttgart

2001 / Galerie Hammelehle und Ahrens, Stuttgart

2000 / Nackte, Galerie Hammelehle und Ahrens, Stuttgart
Vers l'invisible, Galerie Karlheinz Meyer, Karlsruhe

1999 / Galerie Gerhard Hofland, Haarlem
Galerie Hammelehle und Ahrens, Stuttgart

1998 / Galerie Ascan Crone, Hamburg
Galerie Karlheinz Meyer, Karlsruhe
Sans fin, Galerie Christian Nagel, Köln
Wiensowski und Harbord, Berlin

1997 / Galerie Bleich-Rossi, Graz
Galerie Hammelehle und Ahrens, Stuttgart

1996 / Zwischenbericht (with Michael Krebber), Galerie Christian Nagel, Köln

1995 / Galerie Hammelehle und Ahrens, Stuttgart

1994 / Galerie Christian Nagel, Köln
Was ist Kritik?, Kreis 28 e.V., Innsbruck

1992 / Galerie Bleich-Rossi, Graz

1991 / William Holden Company, Galerie Christian Nagel, Köln

1989 / 10.1989, Münzstra.e 10, Hamburg

Group exhibitions (selection)

2022 / „PS 2“ - Curated by Alexander Warhus, Joanne Greenbaum x Matthias Schaufler, FRIZZ23, Berlin

Painters Paint Paintings: LA Version - curated by Alexander Warhus, Nino Mier Gallery, Los Angeles

Malerei, Thomas Arnolds, André Butzer, Matthias Schaufler, Nosbaum Reding, Luxembourg

2020 / Parabasis, curated by Francesca Lacatena, with Betty Bee, Timothy Davies, Effe Minelli, Rosa Panaro, Antonietta Raphael, Megan Francis Sullivan, Matthias Schaufler, Galleria Tiziana di Caro, Naples

2019 / leikela annual show #3, Horbach Kunsträume, Köln
avanti, Jagla Ausstellungsraum, Köln

Du coq à l'âne, Le Bel Ordinaire, l'espace d'art contemporain de la Communauté d'agglomération Pau Béarn Pyrénées/France

2018 / Albert Oehlen – Collected Trance, Aishti Foundation, Beirut/Lebanon

2017 / The Method – an exhibition devised by Paulina Olowska, Gdansk City Gallery, Danzig/Polen

Back to the shack, Meliksetian, Briggs, Los Angeles

2016 / Der Funke soll in Dir sein – curated by André Butzer, Salon Dahlmann, Berlin

schaufler breunig... aus Liebe zur Natur, Jagla Ausstellungsraum, Köln

She might be – curated by David Ostrowski and Michail Pirgelis, Delmes & Zander, Köln

2015 / Better than De Kooning, Villa Merkel, Esslingen

Faux Amis, Simon Lee Gallery, London

Flowers and other Abstractions – Malerei aus Berlin, Markhof 2, Wien

2014 / 17 abstract paintings, Wertheim, Köln

Richard Parker – Peppi Bottrop, Benoit Platéus, Clunie Reid, Matthias Schaufler, Aribert von Ostrowski. Curated by Marc LeBlanc, Michael Thibault Gallery, Los Angeles

Fürchtet Euch nicht! Bestimmung des Feldes zu einer gegebenen Zeit:
Malerei nach 2000 (Arnolds, Biber, Butzer, Oehlen, Schaufler, Schwalb, Wulff, Winkler), Neue Galerie Gladbeck

Albert Oehlen – Malerei im Gespräch, Museum Folkwang, Essen

Traces, Cokkie Snoei Gallery Rotterdam

2013 / Painting forever!, KW Institute for Contemporary Arts, Berlin

Albert Oehlen, Markus Oehlen, Joyce Pensato, Matthias Schaufler, John Sparagana, Rebecca Warren, Galerie Max Hetzler, Berlin

The Method – a project devised by Paulina Olowaska, Studio Voltaire, London

2012 / Martha Jungwirth, Albert Oehlen, Matthias Schaufler,

Galerie Hammelehle und Ahrens, Köln

2011 / Château Christopher Robin (mit André Butzer, Marcel Hüppauff, Mike

Kelley, Maja Körner, Louise Lawler, Andreas Neuner, Albert Oehlen, Ralf Schauff, Philipp Schwalb, Thomas Winkler, Ulrich Wulff), Galerie Hammelehle und Ahrens, Köln

Matthias Schaufler and Tim Berresheim, Corbett vs. Dempsey, Chicago

2008 / My Generation (presented by Patrick Painter, Peres Projects and

Reiner Opoku), Spichernhöfe, Köln

2007 / LEG SHOW (mit Tim Berresheim und Albert Oehlen), Patrick Painter

Inc., Santa Monica/USA

2004 / Kjubh Kunstverein, Cologne

All Creatures Great and Small, Comme ci Comme ça II, Salon d'Art, Köln

2003 / In portraiture irrelevance is ugliness, Museum Schloss Hardenberg, Velbert

Keiner ist besser oder eventuell besser, Brotherslasher, Köln

2002 / In portraiture irrelevance is ugliness, Galerie Reinhard Hauff, Stuttgart
showroom kleiner schlossplatz, Galerie Hammelehle und Ahrens, Stuttgart

2001 / Schöne Aussicht, Sudermannplatz 1, Köln

2000 / Come in and find out 4, Podewil Center for Contemporary Art, Berlin

1999 / Malerei, INIT-Kunsthalle, Berlin

1998 / Günther Förg, Michel Majerus and Matthias Schaufler, Galerie Karlheinz Meyer, Karlsruhe

1996 / Glockengeschrei nach Deutz – das Beste aller Seiten, Galerie Daniel Buchholz, Köln

1994 / May we show you our etchings, Postamt 301, Hamburg
Dialogues, curated by Luk Lambrecht, Provinciaal Museum, Hasselt

1993 / Grafica 1, Innsbruck

1992 / Wohnzimmer/Büro, Galerie Christian Nagel, Köln
S.S.S.S.R., Galerie Bärbel Grässlin, Frankfurt

1991 / Sammlung Kippenberger, Paris Bar, Berlin
Virtuosen vor dem Berg (Klasse Kippenberger), Galerie Grässlin-Ehrhardt, Frankfurt
Give me your hand before I call you back (Klasse Kippenberger), Galerie Bleich-Rossi, Graz

1989 / Schaufler/Weißleder/Zehrer, Galerie Bleich-Rossi, Graz

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Albert Oehlen: Trance, Exhibition Catalogue, Aïshti Foundation, Beirut, Skira Edizione, Milano 2019

Better than de Kooning, Exhibition Catalogue, Villa Merkel Galerien der Stadt Esslingen, Snoek Verlag, Köln 2015

Matthias Schaufler: Party Fears 2, Exhibition Catalogue, Kunstverein Leverkusen Schloss Morsbroich 2013

Painting Forever!, Exhibition Catalogue, Berlinische Galerie; Deutsche Bank KunstHalle 2013

KW Institute for Contemporary Art, Berlin; Neue Nationalgalerie Berlin, Verlag Kettler, Bönen 2013

Martha Jungwirth, Albert Oehlen & Matthias Schaufler, Robert Grunenberg in: frieze d/e 3, 2012

Art Now Vol 3, by Hans-Werner Holzwarth, Taschen Verlag 2008

Viridian, by Francesca Lacatena, brochure, Galerie Cinzia Friedlaender, Berlin, 2008

Künstlerinsert Matthias Schaufler in: Text 3, Andreas van Dühren, Revolver Verlag, Frankfurt/Main 2007

Leg Show – Albert Oehlen, Matthias Schaufler, Tim Berresheim, Exhibition Catalogue. Patrick Painter, Santa Monica/USA 2007

Matthias Schaufler, by Kathrin Elvers-Svamberk, Exhibition Catalogue, Saarlandmuseum, Saarbrücken 2006

Matthias Schaufler, piktogram talking pictures, by Michal Wolinski, Warschau 2005

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Hallo Wände – Matthias Schaufler, Peter Abs in: SPEX Nr. 7/2005, pg 78, Köln 2005

Die Heiligtümer der Heiden, Michael Eichwald in: Texte zur Kunst Heft 55/Sept, Berlin 2004

Matthias Schaufler – Heiden, Ausst.-Kat. Verlag Brotherslasher, Köln 2004
Matthias Schaufler, Jan Verwoert in: Frieze Art Fair Yearbook 2003–04
Keiner ist besser oder eventuell besser, Verlag Brotherslasher, Köln 2003
Matthias Schaufler – Tagebuch einer Frau, Exhibition Catalogue, Verlag
Brotherslasher, Köln 2003
Fear of a kind planet, by Markus Selg, Possible Press Berlin 2002
Berlin Interiors, pg 201/202, Benedikt Taschen Verlag, Köln 2002
Come in and find out 4, Exhib. Cat, Podewil Center for Contemporary Art,
Berlin 2001
Matthias Schaufler – Nackte by Robert Fleck, Exhib. Cat, Hammelehle und
Ahrens / Galerie Karlheinz Meyer, Stuttgart/Karlsruhe 2000
W. H. Company - The Hot Tour, in: Kunstforum Band 122, pg 170–173,
Ruppichterroth, 1993
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6/92, Köln 1992
Matthias Schaufler, Luk Lambrecht in: Forum International No. 13,
May/August 1992, pg 76 - 78
Matthias Schaufler at Bleich-Rossi, Johanna Hofleitner in: Flash Art, Summer
1992
William Holden Company – The Hot Tour by Jutta Koether und Barbara
Straka, Wewerka & Weiss Galerie, Berlin 1991
Die Süchte ziehen an einem Strang, Franz Degen in: University of Summer,
1.8.1990
Matthias Schaufler / Ralph Weissleder / Joseph Zehrer, Justin Hoffmann in:
Artscribe, November/Dezember 1989



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