



Gerhard Lang

THE HERRISCHRIED SERIES I AND II

An Excerpt

GALERIE ALBRECHT BERLIN



Gerhard Lang

THE HERRISCHRIED SERIES I AND II

An Excerpt

With sections of the essay *In the darkroom of seeing clouds* by Ursula Panhans-Bühler

Translated by Matthew Partridge

GALERIE ALBRECHT BERLIN

Gerhard Lang exhibited and performed at the 1995 Venice Biennial and in 2017 at the documenta 14 in Kassel. Other venues include Düsseldorfer Kunsthalle; PS1, New York; Hayward Gallery, London; German Museum, Munich; Science Museum, London; Canadian Center for Architecture, Montreal; Architecture Biennial, São Paulo; Triennial, Milan; National Museum of Science and Technology, Kaohsiung; Graham Foundation, Chicago

The work would not have been possible without the advice and generous support of Margrith and August Künzel. The drawing works were created in the fields outside the village of Herrischried in the Black Forest in Germany in summer 2019 and 2020.

Thanks to Edith and Hans-Fritz Lang, Hessische Kulturstiftung, Helmut Aebischer, Gerhard Grieshaber, Markus Huber and Werner Meyerdrees

Photos: Front cover, photo on pages 39/40 and drawing works on pages 13/14, 15/16, 17/18, 21/22, 25/26 by Kaspar Hiltbrand. All other works, photo on pages 1/2 and back cover by Margrith Künzel

Galerie Albrecht, Bleibtreustraße, 48, 10623 Berlin, Germany, www.galeriesusannealbrecht.de
© The author Ursula Panhans-Bühler and VG Bild-Kunst, Bonn, 2020

Ursula Panhans-Bühler
*In the darkroom of seeing clouds**

Modern image technology from photography to electronic rendering withdraws the hand from the process of picture recording. Yet in his *Zeichnen des Sehens der Wolke* (Drawing the process of seeing a cloud) Gerhard Lang relies on the hand as the motive agent of his imaging. This offers a protocol of the process of seeing the cloud, but without this being *controlled* by the eye during transcription. The eye does not intervene: culturally biased interference, as happens when switching focus between the motif and the drawing, is precluded.** [...]

What is the hand, this experienced puppet of the eye, doing when it is drawing the act of seeing the cloud? It does not *reproduce* the motif instantaneously as does each *camera obscura*, even that of the eye, but it *processes* it. As it draws the picture its time is elapsing, as too is the cloud's. This gives rise to a twice-processed image: through the movement of the hand and that of the cloud. Even in superlative weather, three hours for clouds is no trifle. [...]

Gerhard Lang's drawing of the process of seeing the cloud is regulated by eye and hand as "nervous encompassing organs" (Aby Warburg). Even by keeping the gaze riveted to the cloud formation the outcome is a psychic-electric rendering of the process of seeing into an image that is blindly executed by the hand as a kind of organic Geiger counter.

Ursula Panhans Bühler is emeritus professor of the history of modern art at the School of Arts and Design at the University of Kassel in Germany. She was one of the founding members of the *Society of the Shadow Accelerators*.

* The essay was first published in *Nubi Tempora. Cloud Landscapes*, issued by the Deutsche Wetterdienst (German Meteorological Service), Offenbach am Main, 2017, 5–8.

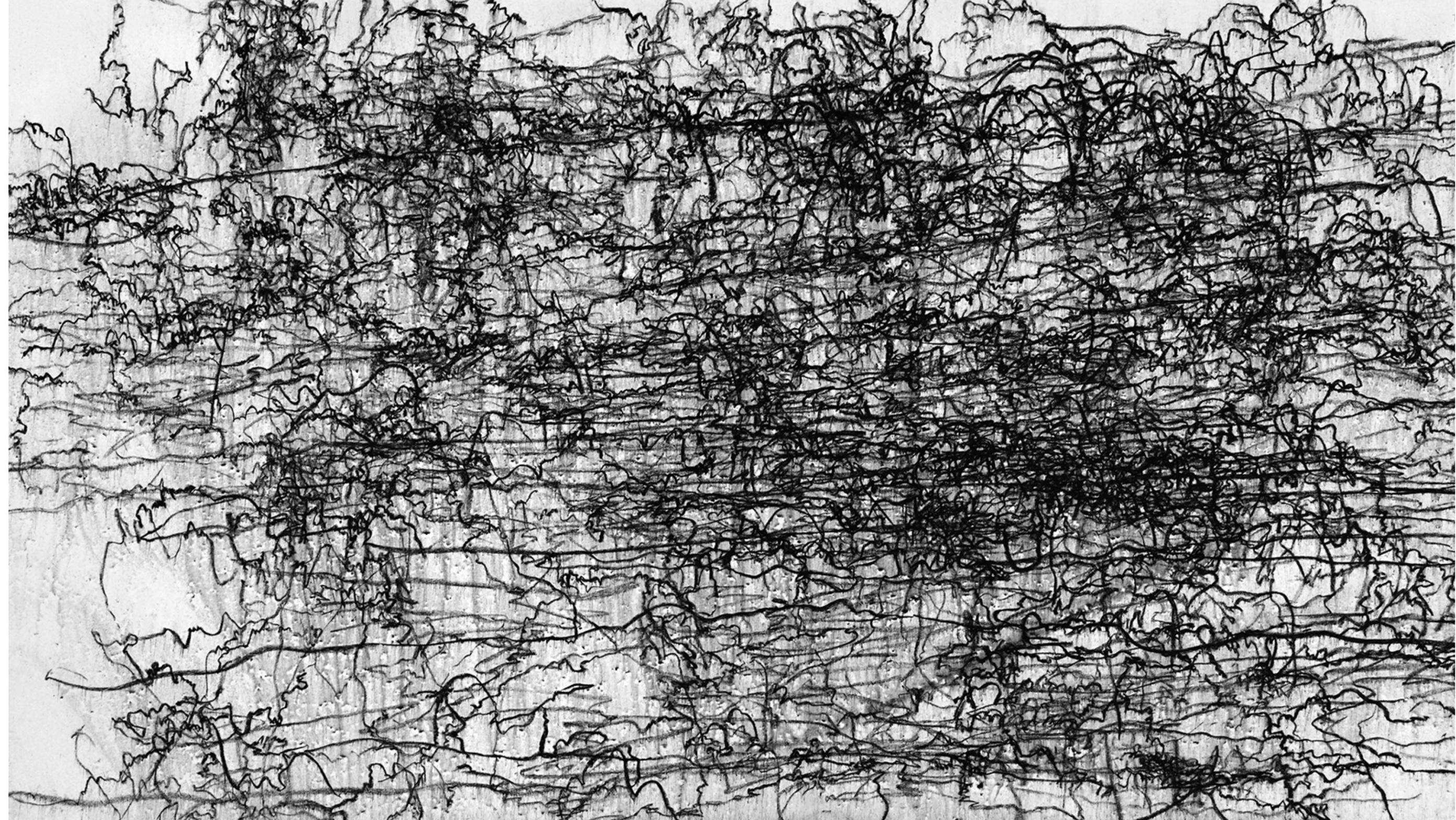
** This drawing method is generally called Blind Drawing. In the work of Gerhard Lang this drawing method is referred to as VISUS SIGNATUS (the drawn process of seeing).

HERRISCHRIED I

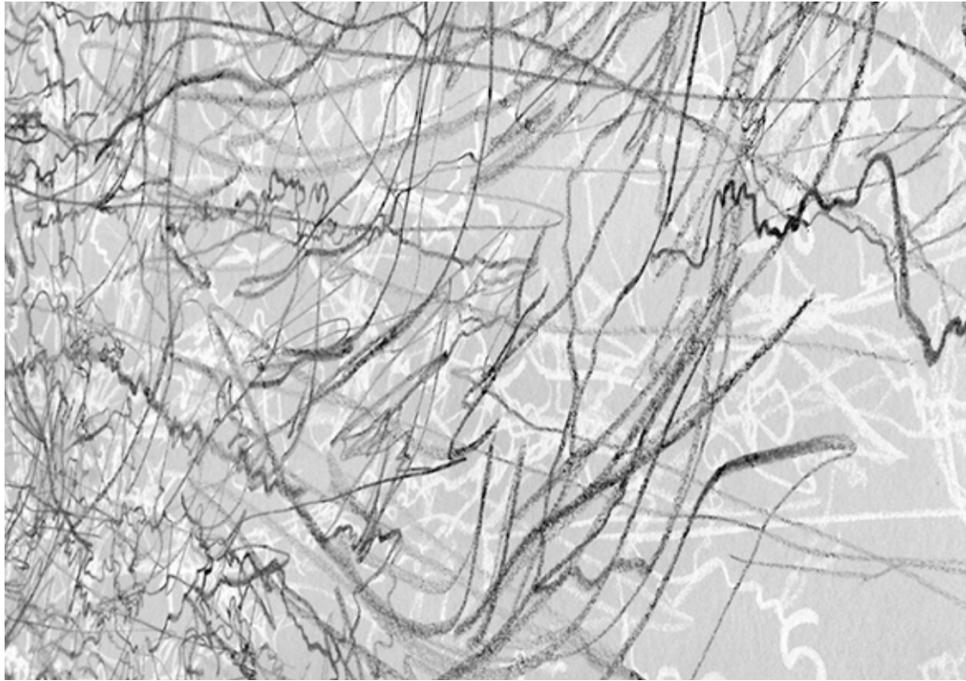
2019

The process of seeing the clouds,
Visus Signatus drawing, oil pastel
on paper, 30 May 2019, 162 x 230 cm





The process of seeing the clouds,
Visus Signatus drawing, pastel and
rain shower with hail and thunder
on paper, 20 July 2019, 130 x 230 cm



(above) Detail photographed from an angle.

(right) The process of seeing the clouds, Visus Signatus drawing, oil pastel and graphite on paper, 21/22 July 2019, 163 x 230 cm





The process of seeing the clouds,
Visus Signatus drawing, white oil
pastel and graphite on grey primed
paper, 30/31 July 2019, 135 x 232 cm

On 25 July 2019 there was not a single cloud above Herrischried. On this day Gerhard Lang's eyes were always looking at the immobile parts of the landscape while he was drawing with oil pastel on paper, 162 x 235 cm



The process of seeing the clouds,
Visus Signatus drawing, pastel and
strong rain shower with thunder on
paper, 26 July 2019, 138 x 233 cm

Courtesy: Private collection in
Switzerland



HERRISCHRIED II

2020

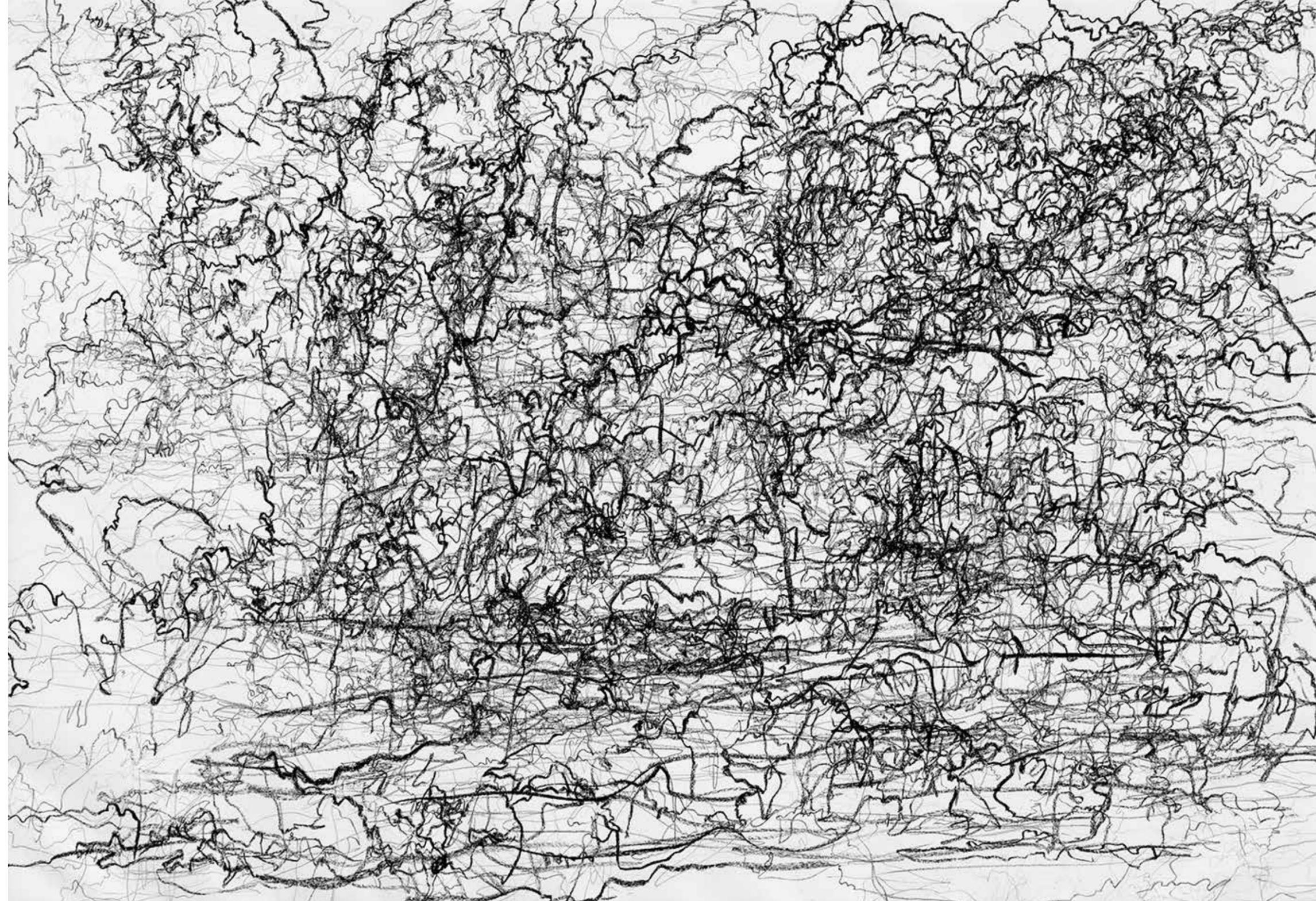
The process of seeing the clouds,
Visus Signatus drawing, graphite on
paper, 19 July 2020, 162 x 232 cm



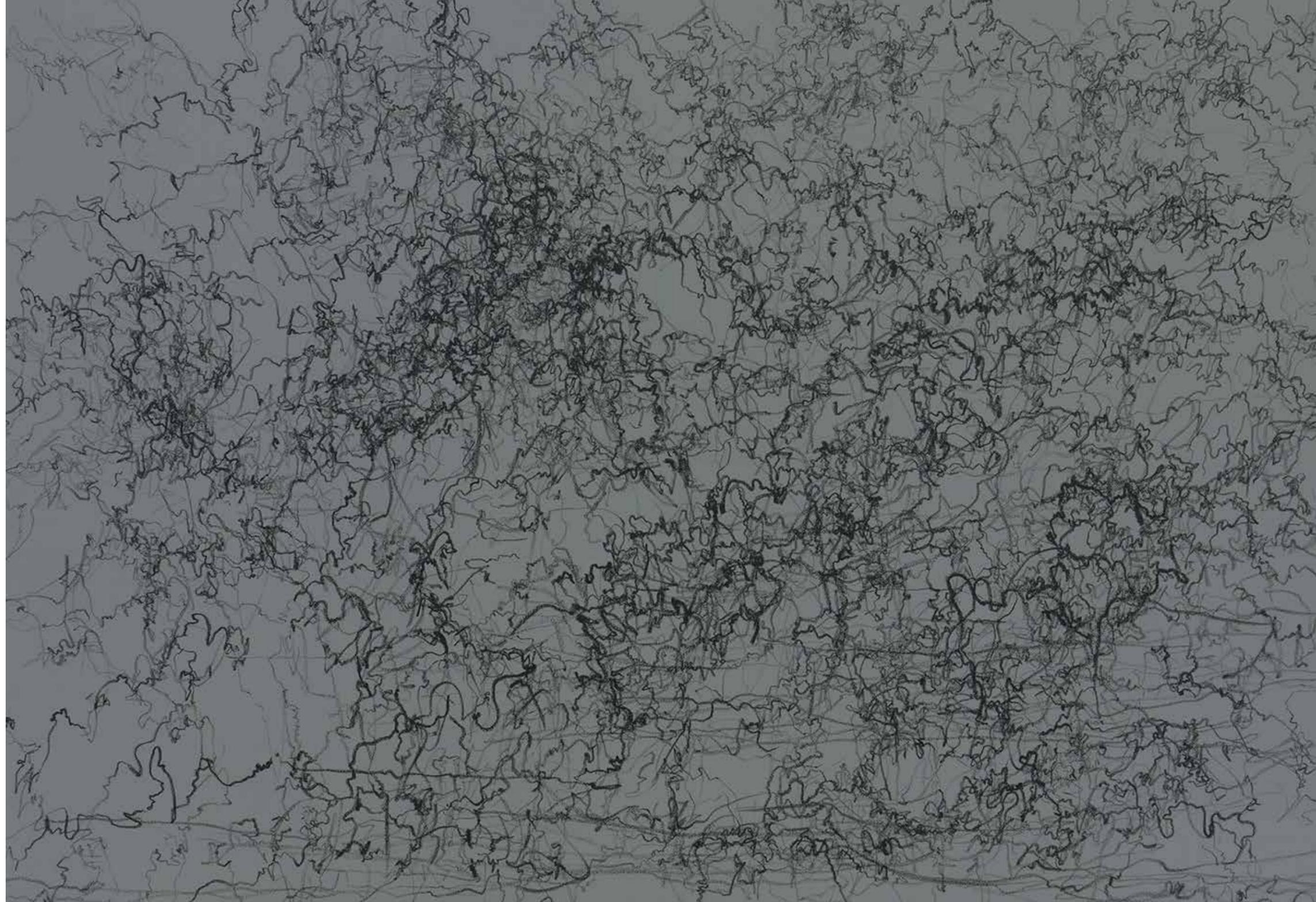
The process of seeing the clouds,
Visus Signatus drawing, pastel on
paper, 21 July 2020, 161 x 232 cm



The process of seeing the clouds,
Visus Signatus drawing, graphite,
water colour pen and pastel on
paper, 22 July 2020, 159 x 229 cm



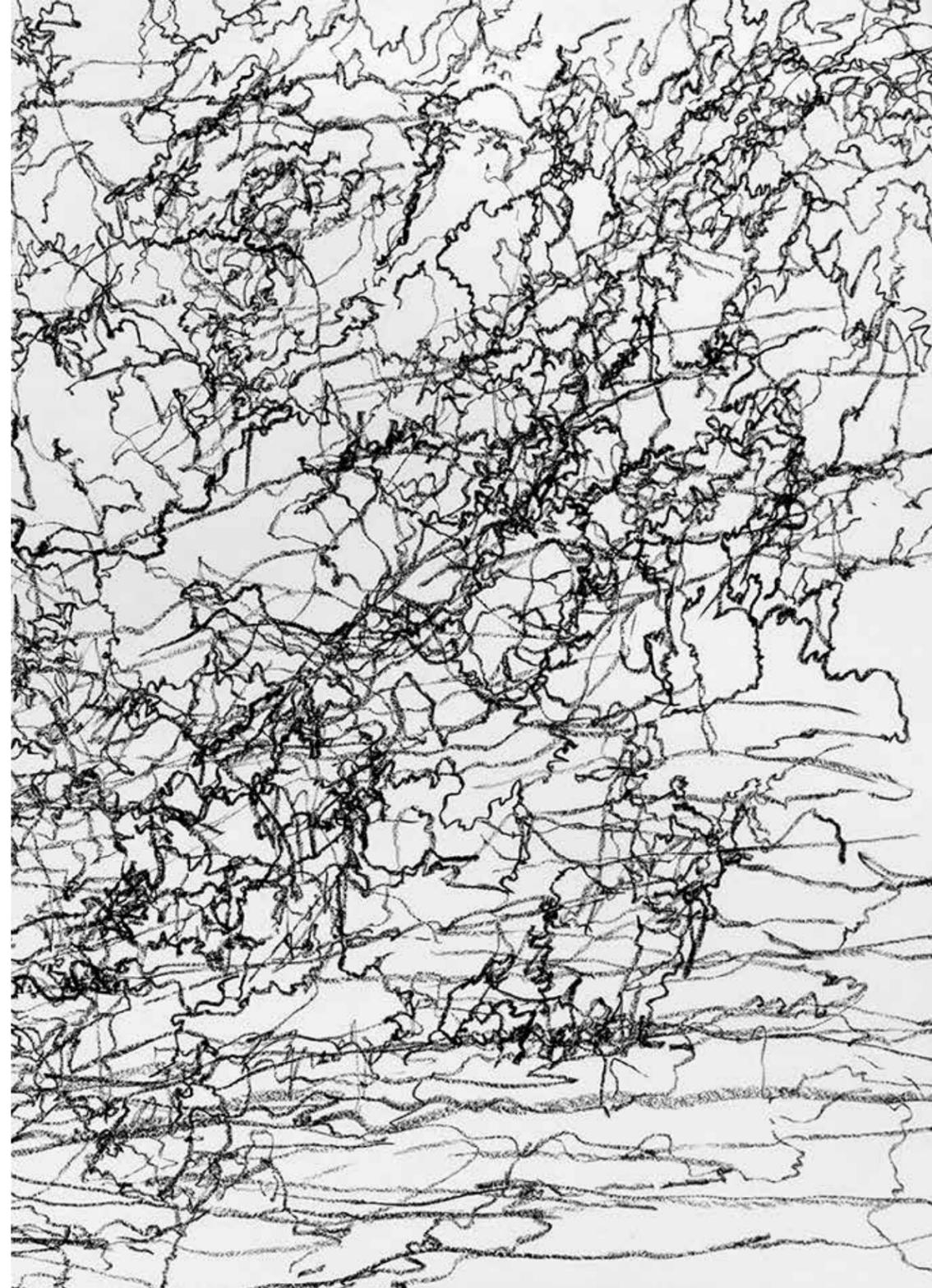
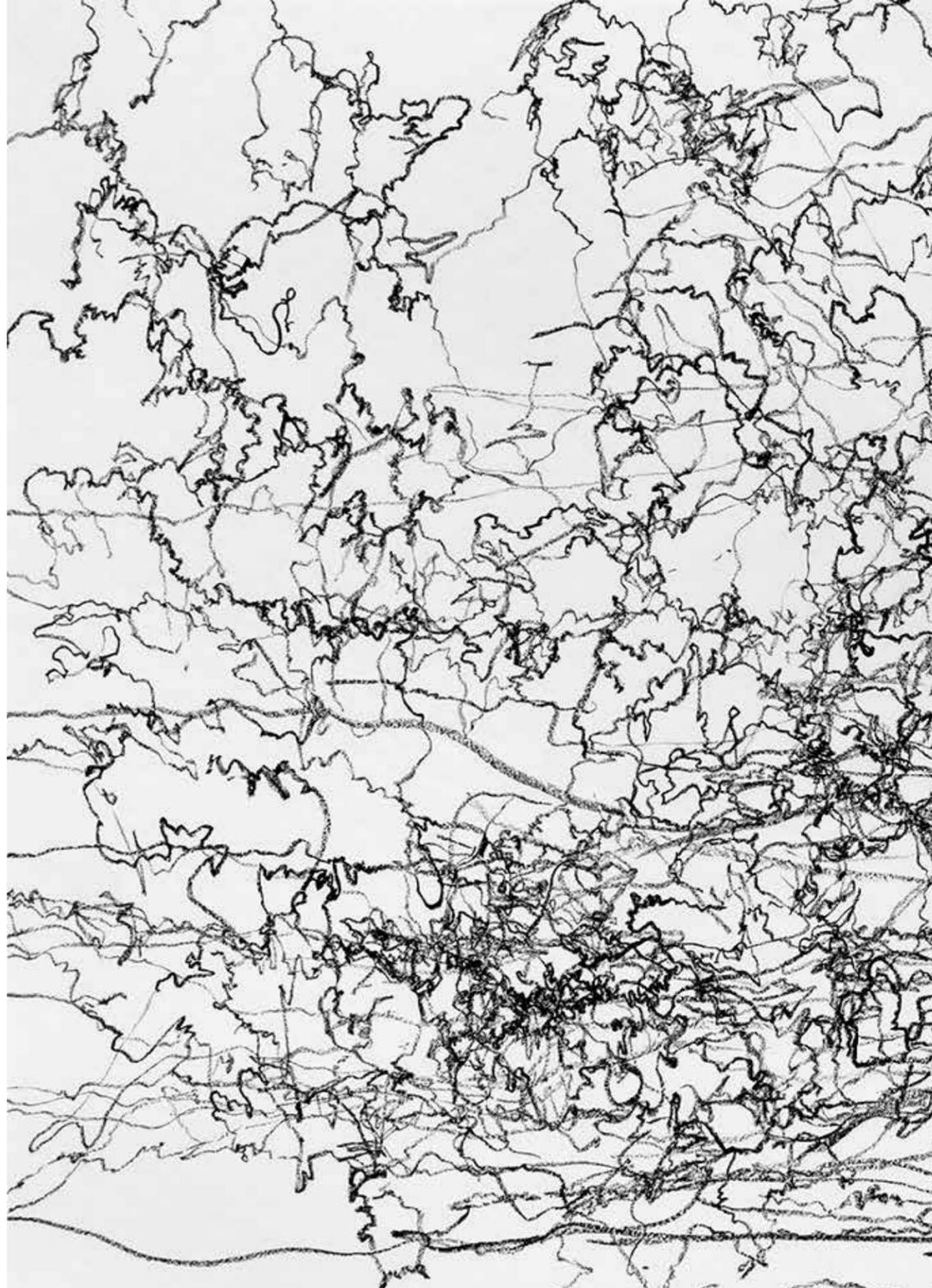
The process of seeing the clouds,
Visus Signatus drawing, oil pastel
on grey (Jurassic) primed paper,
24 July 2020, 160 x 229 cm

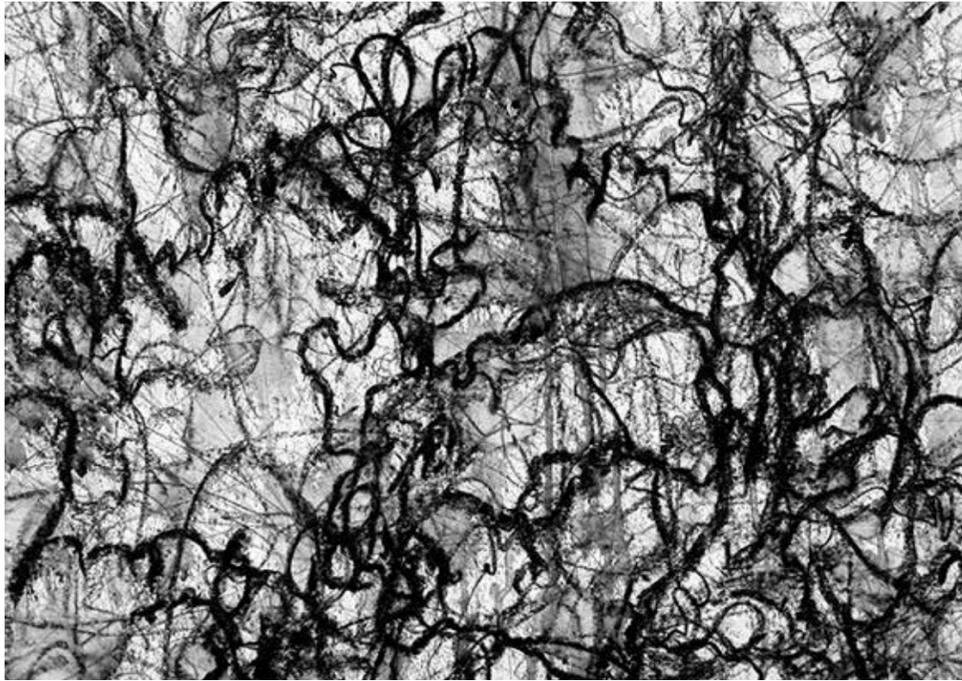


(right) On 27 July 2020 there was not a single cloud above the village of Herrischried. On this day the artist's eyes were always looking at the immobile parts of the landscape while he was drawing with oil pastel on paper, 161 x 230 cm

(next page) Diptych, the process of seeing the clouds, Visus Signatus drawing, oil pastel on paper, 28 July 2020, each 131 x 115 cm







(above) Detail

(right) The process of seeing the clouds, Visus Signatus drawing, graphite, water colour pen, pastel, strong rain shower with thunder on paper, 1 August 2020, 137 x 232 cm

(next page) The easel's position when not used and under rough weather conditions.





