



# IS IT THE END OF THE WORLD

– AS WE KNOW IT?

Exhibition catalog

GALERIE  
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STRELOW  
STRELOW  
& WALTER

**IS IT THE END OF THE WORLD**  
– AS WE KNOW IT?

5 November 2022 - 21 January 2023



Fausto Amundarain, Spain/Venezuela

Peer Boehm, Germany

Björn Drenkwitz, Germany

Dimitri Horta, Switzerland

Mathias Kessler, Austria/USA

Raquel Maulwurf, Spain/The Netherlands

Corinna Mayer, Germany

Ulf Puder, Germany

John Stark, Scotland

George Steinmann, Switzerland

José Vivenes, Venezuela

„It's the End of the World As We Know It' – The song title of the U.S. college rock band R.E.M. captures the spirit of the times like no other, although the song was already released 35 years ago. Apocalyptic ideas accompany the history of mankind; they can already be found in ancient oriental cultures, but they are especially firmly anchored in the Western worldview. Thus „the tradition of apocalyptic thinking belongs deeply to the Christian culture“ (Johannes Fried). It is therefore not surprising that then, as now, dystopian ideas are always associated with changes and the transformation of the known environment and evoke existential fears.

This can also be observed today, at the beginning of the third decade of the 21st century. We live in a time in which the world is changing ever more rapidly. For a long time now, we have no longer been talking about change, but about transformation, by which we mean fundamental and permanent changes – triggered by crises at all levels of human coexistence and living space. The world as we knew it, does it still exist? A social uncertainty is at least perceptible everywhere.

This can also be felt in art, but at the same time art offers a wide variety of starting points to help us locate ourselves anew in these very turbulent times. In the international group exhibition „Is it the end of the world as we know it?“ we show eleven artistic positions, which deal in their work with the individual and social challenges of our present. Drawing, painting and photographically, they open up to us serious and critical, but also affectionate and humorous views of the rapidly changing world. By looking into the human psyche, into nature, into the past or the present, the exhibition not only wants to show the viewers the complexity of the topic, but also to enable them to approach it individually.









**Fausto Amundarain, Spain/Venezuela**

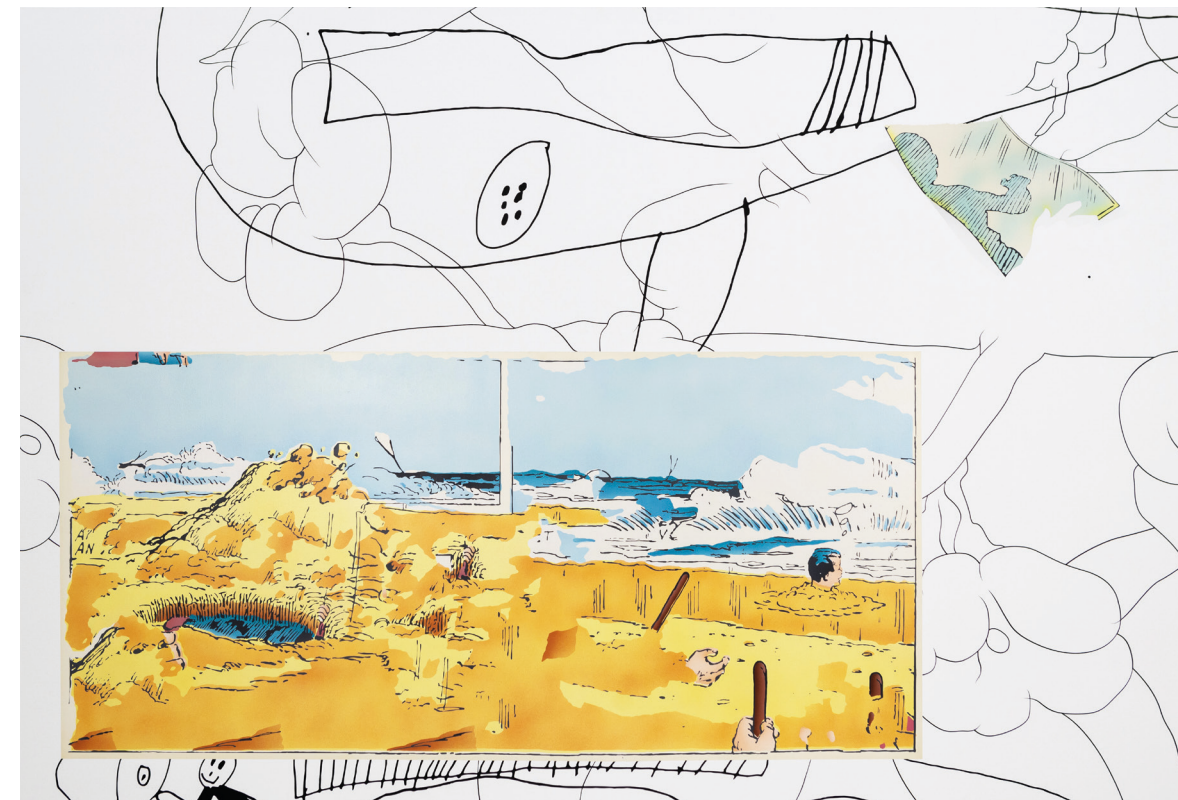
Fausto Amundarain (b. 1992 in Caracas, Venezuela) is an artist whose research is based on various references. Among other things, he uses excerpts from comics and caricatures as visual language for his artwork. In doing so, he reflects on the history of these elements, which are already nostalgic by nature and present in the collective memory. However, Amundarain collects these elements, images and pictograms not only to explore their history and social significance, but above all to create his own images and structures, which he usually presents in a very condensed and saturated form. In doing so, he literally creates “spaces” in which the images communicate with each other, but at the same time in which they are constantly lost and found again. In the process, paths to new stories open up, and that is ultimately what really interests the Venezuelan artist. His works are spaces of transformation. By breaking down the basic composition, by adding and removing elements, and by using lines to compose and redevelop the whole, the artist manages to completely change the meaning of the original images, taking them out of context and transforming them into something new that seems to be constantly in flux.



Fausto Amundarain  
After Dark, 2022  
Acrylic on canvas  
140 × 100 cm



Fausto Amundarain  
Secret Code, 2022  
Acrylic on canvas  
140 × 100 cm



Fausto Amundarain  
Resolve, 2022  
Acrylic on canvas  
120 × 180 cm





Fausto Amundarain  
 Untitled (HSU02), 2022  
 Mixed media assembly on wood  
 55 × 45 cm



Fausto Amundarain  
 Untitled (HSU01), 2022  
 Mixed media assembly on wood  
 55 × 45 cm





## Peer Boehm, Germany

In his works Peer Boehm plays with the perception of reality and the memory of things seen and experienced.

The starting point of the works are old photos, on which strangers and not clearly assignable places and interiors can be seen. The viewer is familiar with such images, he knows them from the past. But these photos show up in an alienated form. The works are monochrome and have lost their three-dimensionality. The viewer is confronted with them like a faded memory from childhood, into which he can empathize, even though the people depicted are unknown. This is possible because of the way they are depicted. This is because the viewer perceives them less as strangers than as anonymous types to whom everyone can relate. In this process, it can also happen that events that took place far in the past and are only vaguely present in the memory become similar to the way they are depicted in the picture. During the viewing process, our own images are formed in our life memories, which merge with Boehm's works and make the strangers more familiar to us and breathe life into them. In this process, the viewer almost becomes the artist himself. In the imagination, entirely new images are constituted from a mixture of memory images and the artist's works.

Born in Cologne in 1968, the artist studied archaeology and German language and literature at the University of Cologne. He is a co-founder of various artist groups and his work has been shown in over 20 solo exhibitions in Germany and Italy. Peer Boehm lives and works in Cologne.



Peer Boehm  
Unter Aufsicht nach Pilzen suchen, 2021  
Ballpoint pen and coffee on seamap  
89 × 110 cm

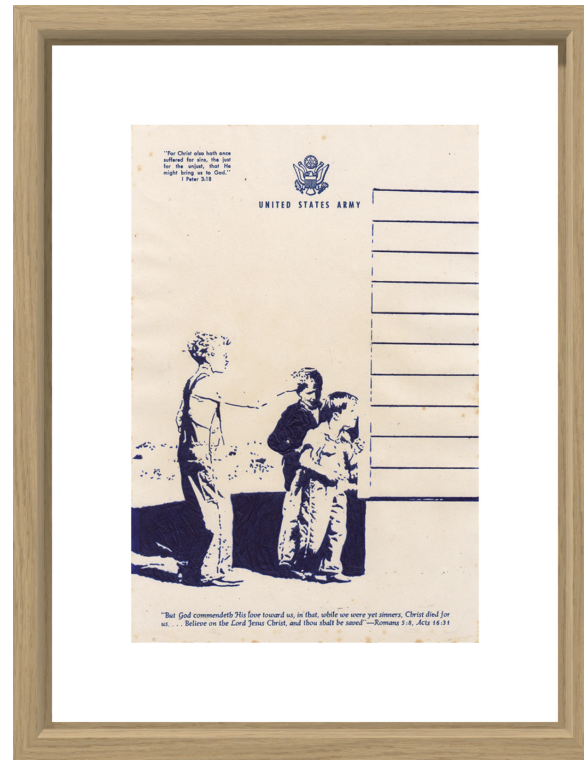




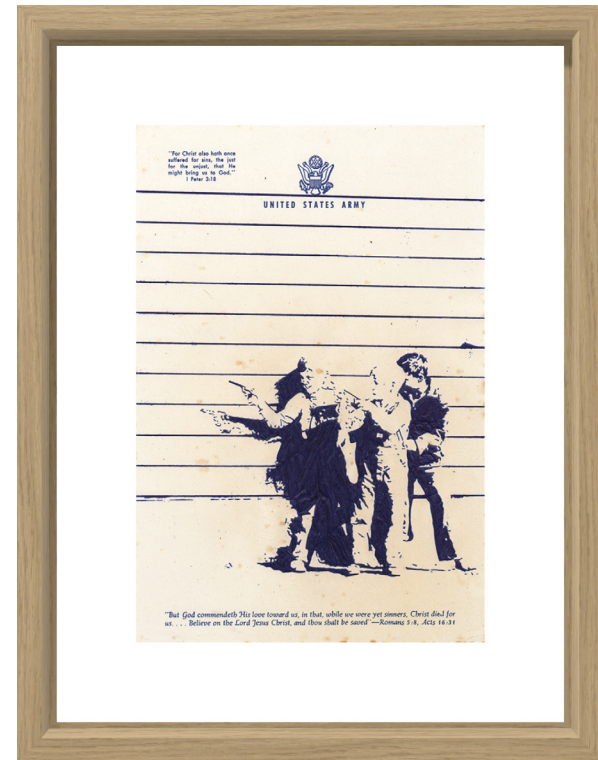
Peer Boehm  
The Real Thing, 2021  
Ballpoint pen on pre-printed paper  
40 × 30 cm



Peer Boehm  
Playstation, 2018  
Ballpoint pen on pre-printed paper  
21.5 × 28.5 cm



Peer Boehm  
United States Army, 2021  
Ballpoint pen on pre-printed paper  
22.8 × 15.2 cm

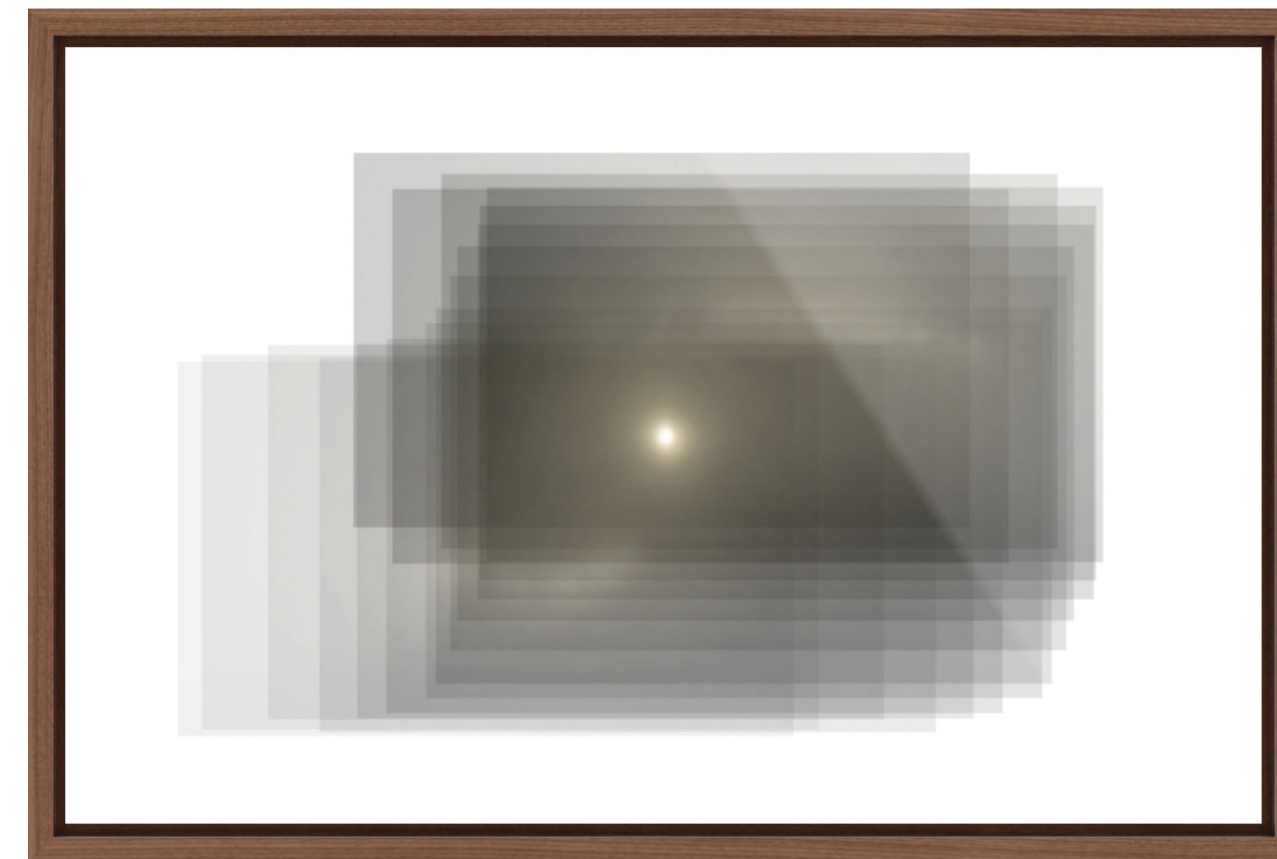




**Björn Drenkwitz, Germany**

Björn Drenkwitz's works deal with the concept of time, its meaning for the medium of video as well as its influence on the viewer's perception. Time is perceived here less as a sequence of events and more as an idea, but at the same time as something that can be experienced physically, as something very subjective. This also applies to his most recent series, "Das Schaudern der Welt (The Shuddering of the World)." Images of war find their way into our everyday lives; on smartphones, computers and on TV they are omnipresent. The viewer can only guess at the true horror of war; it disappears behind the aesthetics of the images. In the power of their representation, they leave us powerless. "The Shuddering of the World" tries to make the intangible tangible. Fast flying objects, barely visible to the naked eye, become visible in the digital video image: each individual image is isolated and repeatedly mounted on top of each other, always with the flying object in the center. In this way, the flying weapon becomes visible, but at the same time immersed in its surroundings. Drenkwitz thus captures the experience of the sublime of war: a moment of infinity that is always linked to the moment of danger.

Björn Drenkwitz (\*1978) studied theater-, film- and media studies at the Johann Wolfgang Goethe University in Frankfurt am Main from 1999 to 2003 and media art at the Hochschule für Medienkunst in Cologne from 2003 to 2010. He teaches at the Art Academy in Mainz.



Björn Drenkwitz  
Das Schaudern der Welt I, 2022  
C-print, shadow gap frame  
50 × 75 cm  
1/3 plus 2 A.P.





Björn Drenkwitz  
 Das Schaudern der Welt II, 2022  
 C-print, shadow gap frame  
 50 × 66 cm  
 1/3 plus 2 A.P.



Björn Drenkwitz  
 Das Schaudern der Welt III, 2022  
 C-print, shadow gap frame  
 50 × 44 cm  
 1/3 plus 2 A.P.



## Dimitri Horta, Switzerland

Driven by the question of the essence of being human, Swiss artist Dimitri Horta explores the vague, elusive aspects of human existence, often irritating the viewer with the absence of a safe ground. This is evident in his figurative, surrealist works as well as in his artistic exploration of landscape and nature. Landscape and nature is a recurring theme. In particular, Lake Zurich, which lies on his doorstep, motivates contemporary interpretations. In his reed series, he takes up the grasses bordering the lake as “an overgrowing parable for life. Shimmering, lively, it catches the wind in its rustling, it offers shelter to the brood, as well as to insects and small fish. But not only protection, but also dangers lurk in it, snakes or predatory fish it offers a rich feeding ground.” (Nicole Gnesa) Here Horta draws on the history of the reed motif in cultural studies and art, which is also closely linked to Hegel’s philosophy of nature. Nature understood as “the ground of longing of a self-maturing.” Horta’s rather abstract reed paintings, which like many of his works are reminiscent of Japanese woodcuts, therefore allow the viewer to associate the image of nature with inner human states. These images, which evolve from interlocking lines and organic forms, evoke memories of emotions such as melancholy, longing, confusion, ecstasy, joy - never static, always flowing. Indeed, one of Horta’s central concerns is to capture the moment of process, of transformation, to which nature is permanently exposed. This is evident not only in the ductus of the paint application, but also in his experimental use of picture supports and materials. Here, for example, he resorts to copper plates for the image carrier, which Horta treats by applying and removing a wide variety of nitrates

and substances in such a way that “a completely new and strong colorfulness emerges,” which he himself can only partially plan. For quite some time, the image is still transformed by the chemical reactions between copper and substances. This process with its drying phases can sometimes take months, and individual spots on the works can still change color for a long time.

Horta, who was born in Lausanne in 1970, lives in Zurich. His works, which have been presented in Europe and Asia in numerous solo and group exhibitions, are represented in public and private collections worldwide.



Dimitri Horta  
Bluegrass 2, 2021  
Mixed media on copperplate  
140 × 100 cm





Dimitri Horta  
Bluegrass 3, 2021  
Mixed media on copperplate  
140 × 100 cm



Dimitri Horta  
Sonnenuntergang 2#, 2020  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 4#, 2020  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 10#, 2020  
Mixed media on copperplate  
20 × 14.3 cm





Dimitri Horta  
Sonnenuntergang 1#, 2022  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 3#, 2022  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 5#, 2022  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 7#, 2022  
Mixed media on copperplate  
20 × 14.3 cm





Dimitri Horta  
Sonnenuntergang 8#, 2022  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 9#, 2022  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 11#, 2022  
Mixed media on copperplate  
20 × 14.3 cm



Dimitri Horta  
Sonnenuntergang 12#, 2022  
Mixed media on copperplate  
20 × 14.3 cm

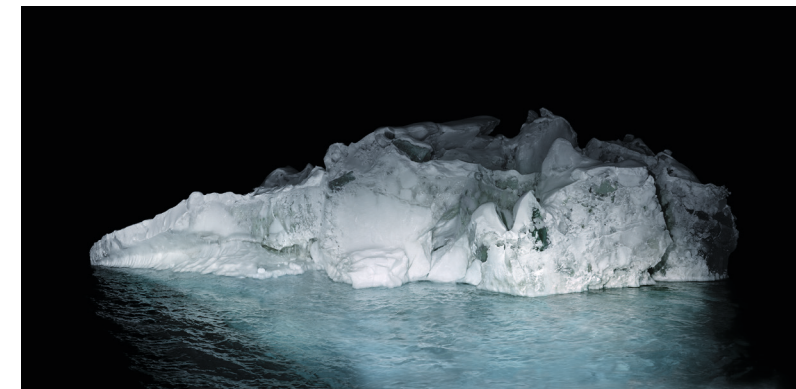


## Mathias Kessler, Austria/USA

Mathias Kessler is an Austrian artist living in Austria and New York who critically questions and reinterprets the concept of nature. In his artistic practice, Kessler mainly uses the media of photography, installation and performance. In doing so, he addresses ecological, social and socio-critical issues. The content of his art is broad: romantic painting, land art, and digital rendering compete and collide to turn familiar opposites such as nature and culture, representation and experience, and thus ideology and aesthetics on their heads. Through various means, he negotiates the definition and interpretation of the relationship between society and economic interests for the world and its natural resources.

In his "Staging Nature" series, Kessler questions the commercialization of nature through his sublime images of Arctic ice. Together with a group of scientists, the artist embarked on an expedition to explore the Arctic seas. In the silent darkness of night, Kessler illuminated the larger-than-life iceberg formations in the manner of Hollywood films, creating eerie, vivid images that reveal more detail than can be seen with the naked eye. The real-life icebergs thus take on a hyper-realistic presence. With these works, the artist enters the field of tension between likeness, fiction and documentation, between reality and illusion. The moment of time the pictures were taken in 2007 intensifies the field of tension even more impressively.

Kessler looks back on a multitude of international exhibitions and residencies. Among others, he has had solo exhibitions at the Kirchner Museum, Davos (CH), Kunsthal Rotterdam (NL), Boulder Museum of Contemporary Art, Boulder Colorado (USA), Palmengarten, Frankfurt am Main (DE), Rosphoto National Museum for Photography, Saint Petersburg (RUS), GL Holtegaard Museum, Copenhagen (DK), Dommuseum, Vienna (AUT), and Kunstraum Dornbirn (AUT). His works are represented in various private and public collections.

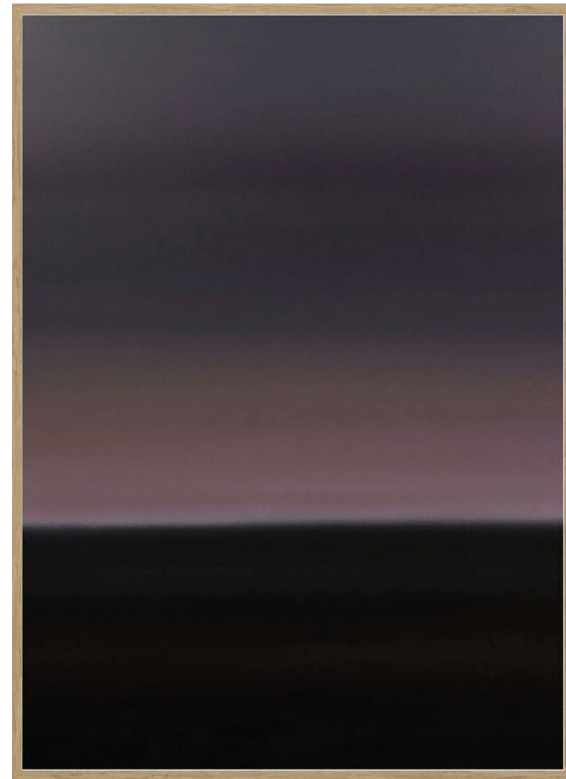


Mathias Kessler  
Ilulissat 001X, Greenland, 2007, 2022  
Digital C-Print, mounted behind a 1/8"  
non-reflective gallery plexi with back brace  
50 × 100 cm  
Edition 1 of 10



Mathias Kessler  
Ilulissat 011\_3, Greenland, 2007, 2022  
Digital C-Print, mounted behind a 1/8"  
non-reflective gallery plexi with back brace  
80 × 160 cm  
Edition 1 of 10





Mathias Kessler  
Catskill Mountains, 2022 07 30, 2022  
Airbrush on 3 mm Alu-Dibond  
70 × 50 cm  
Unique piece



Mathias Kessler  
Attersee, July 8, 2022, 2022  
Airbrush on Alu-Dibond, oak painters frame  
50 × 70 cm  
Unique piece



Mathias Kessler  
Heute werde ich wohl finden, wonach ich gesucht habe.  
Das Resort, Still L\_01, Lech, 2020/2022  
Digital C-print, framed in a walnut photo box frame  
with vinyl typo on museum glass  
33 × 50 cm  
Edition 1 of 5, plus 2 A.P.



Mathias Kessler

Den Himmel auf Erden gibt es nicht und Träume werden  
schon gar nicht wahr. Das Resort, Still Z\_01, Zug, 2022

Digital C-print, framed in a walnut photo box frame

with vinyl typo on museum glass

33 × 50 cm

Edition 1 of 5, plus 2 A.P.



Mathias Kessler

Ich hatte keine Erinnerungen mehr, mit denen ich mich identifizieren  
konnte. Ich vermisste sie entsetzlich.

Das Resort, Still AP\_01, Arlberg Pass, 2022

Digital C-print, framed in a walnut photo box frame

with vinyl typo on museum glass

33 × 50 cm

Edition 1 of 5, plus 2 A.P.



Mathias Kessler

Jetzt bin ich hier. Der Zufluchtsort. Unser Schloss.

Das Resort, Still AP\_02, Arlberg Pass, 2022

Digital C-print, framed in a walnut photo box frame

with vinyl typo on museum glass

33 × 50 cm

Edition 1 of 5, plus 2 A.P.



Mathias Kessler

Ich träume wieder. Eigentlich hatte ich es schon vor langer Zeit  
aufgegeben. Das Resort, Still AP\_03, Arlberg Pass, 2022

Digital C-print, framed in a walnut photo box frame

with vinyl typo on museum glass

33 × 50 cm

Edition 1 of 5, plus 2 A.P.



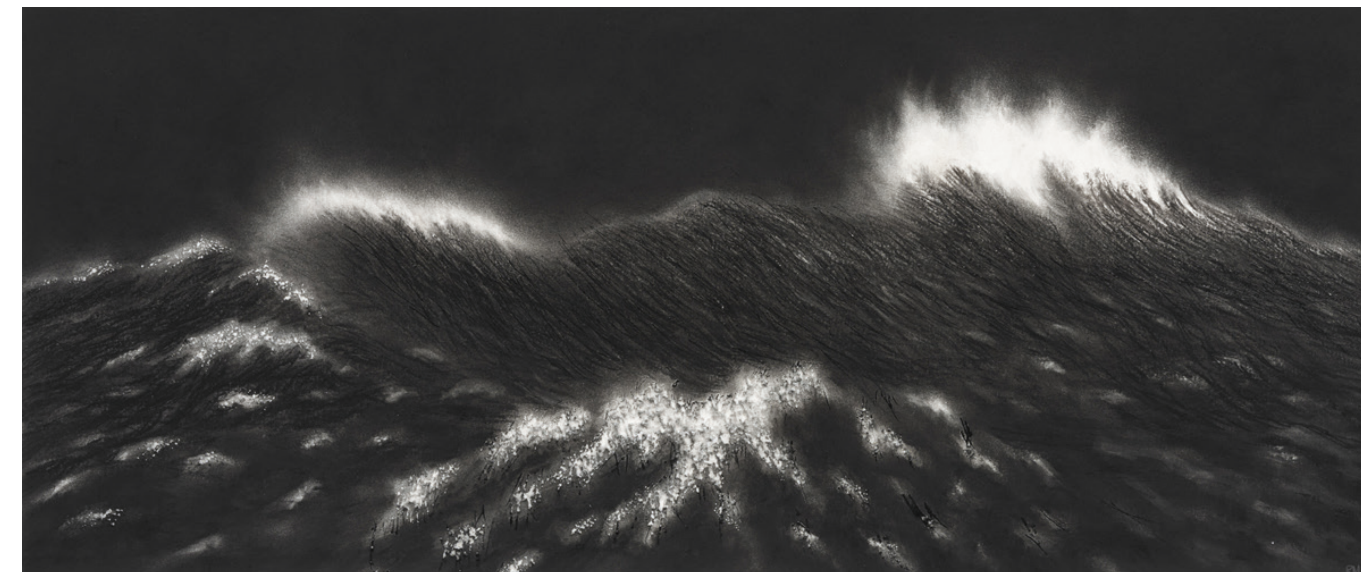


## Raquel Maulwurf, Spain/The Netherlands

While Raquel Maulwurf's previous work dealt with the remnants and destruction of war, her new work captures our world's chaos when hit by the forces of nature and ecological disasters; exploring the notion of whether nature is striking back at us for polluting its oceans, poisoning its air, burning down forests and turning the ground we walk on into radioactive wasteland.

Making something evocative and beautiful from horrific events, these images, both destructive and monumental, are manipulated in such a way that only the essence of the event remains. The drawings no longer show what we see, but that which we know, making current events tangible, posing the question of why mankind is so eager to destroy.

Drawing on museum board allows the artist to brutalize the surface with sharp objects; depicting violence through violence by scratching, the artist is materializing destruction in both subject and process.



Raquel Maulwurf  
Black sea XVI, 2020  
Charcoal, pastel on museum board, framed  
30 × 71 cm





Raquel Maulwurf  
Black sea XVII, 2020  
Charcoal, pastel on museum board, framed  
30 × 71 cm



Raquel Maulwurf  
Burning XXXVII, 2022  
Charcoal, pastel on museum board, framed  
30 × 71 cm





Raquel Maulwurf  
Cloudburst XVIII, 2021  
Charcoal, pastel on museum board, framed  
30 × 71 cm



Raquel Maulwurf  
Burning down the house I, 2022  
Charcoal, pastel on museum board, framed  
21 × 27 cm

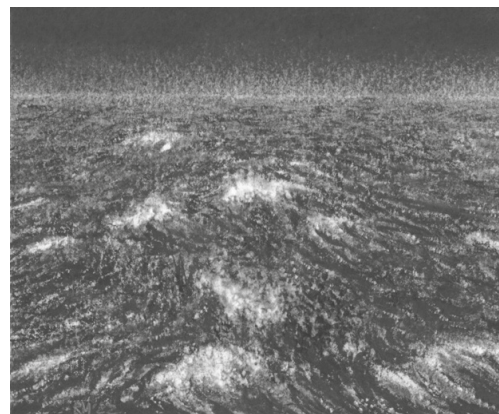


Raquel Maulwurf  
Clouds XV, 2022  
Charcoal, pastel on museum board, framed  
21 × 27 cm





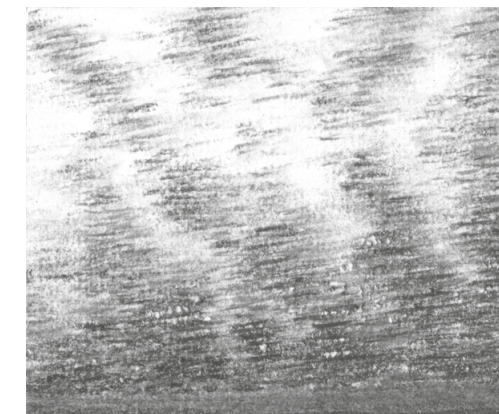
Raquel Maulwurf  
Moving nightscape 3, 2022  
Charcoal, pastel on museum board, framed  
9 × 11 cm



Raquel Maulwurf  
Seascape 25, 2022  
Charcoal, pastel on museum board, framed  
9 × 11 cm



Raquel Maulwurf  
Into the trees 4, 2022  
Charcoal, pastel on museum board, framed  
9 × 11 cm



Raquel Maulwurf  
Moving landscape 10, 2022  
Charcoal, pastel on museum board, framed  
9 × 11 cm

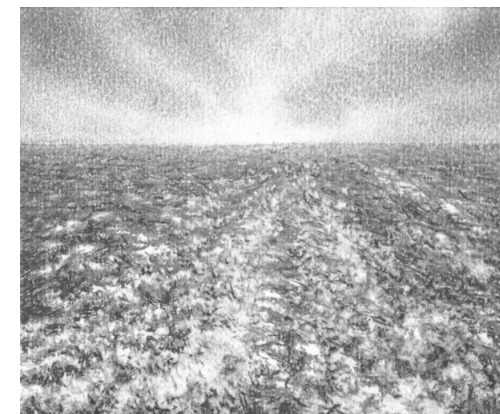




Raquel Maulwurf  
Aurora Borealis, 2022  
Charcoal, pastel on museum board, framed  
11 × 9 cm



Raquel Maulwurf  
Clouds 17, 2022  
Charcoal, pastel on museum board, framed  
11 × 9 cm



Raquel Maulwurf  
The wake 4, 2022  
Charcoal, pastel on museum board, framed  
9 × 11 cm





Corinna Mayer, Germany

Corinna Mayer is known as a painter of humorous “sceneries in which figures from art, pop and lifestyle come together as in a family constellation” (Christoph Schütte). Her archetypal figures allow viewers to transfer their own projections and ideas onto them. Mayer’s images, reminiscent of collages, in which motifs, gestures, poses and figures from the most diverse contexts and times meet, open up new levels of time and space. It is a show into the complex interior of the human being, in which the conscious and the unconscious, the experienced and the dreamed, the past and the present meet and combine to form a new reality.

Her more recent works, which are astonishingly multicolored for Mayer, such as “Glücksmaschine” (2022) or “Im Herzzentrum der Maschine” (2021), also tell of human longings and dreams. At the same time, however, they also address the alienation of human beings through the transformation of their living environment by increasing digitalization. The search for happiness is therefore also coupled with a longing for a past, supposedly safer world. Thus, her paintings are “not only mirrors of what we are, but also what we want to be” (Corinna Mayer).

Corinna Mayer’s artistic work includes painting, drawing, murals, installation, text, song, and performance. Her two-dimensional works have been exhibited nationally, as well as in Italy, Austria, Spain and in South Korea. She has received numerous scholarships including the Künstlerhaus Balmoral scholarship and the “Atelierstipendium” of the City of Frankfurt am Main. In the 1990s she studied at the Städelschule in Frankfurt am Main in the class of Hermann Nitsch.

She lives and works in Frankfurt am Main.



Corinna Mayer  
Glücksmaschine, 2022  
Oil on canvas  
150 × 170 cm





Corinna Mayer  
Im Herzzentrum der Maschine, 2021  
Oil on canvas  
100 × 120 cm



Corinna Mayer  
Waiting for the Spaceship, 2022  
Oil on canvas  
100 × 120 cm



Corinna Mayer  
Schmetterlingsmaschine, 2021  
Oil on canvas  
120 × 170 cm





### Ulf Puder, Germany

Ulf Puder belongs to the first generation of graduates of the Leipzig Academy of Fine Arts and is an important representative of the New Leipzig School, whose visual language is characterized by a strong narrative quality and mastery of the brush. For many years, Puder's work has influenced a generation of younger painters throughout Europe. One secret to the fascination that emanates from Puder's paintings lies in a pictorial concept of deliberate unstagedness, a pictorial language that is as simple and natural as possible. His pictures, reduced to the essential, captivate through the tension between silence and chaos, idyll and apocalypse, and abstraction and representationalism. Familiar yet disorienting, tranquil yet unsettling, these "elegies of modern society" inevitably draw us in.

Ulf Puder (1958, Leipzig, Germany) is represented worldwide in important public and private collections and exhibited in renowned institutions.



Ulf Puder  
Landschaft mit antiken Ruinen, 2018  
Oil on canvas  
100 × 120 cm





Ulf Puder  
Polderlandschaft, 2021  
Oil on canvas  
50 × 60 cm



Ulf Puder  
Stadtlandschaft 2, 2022  
Oil on canvas  
80 × 100 cm



Ulf Puder  
The Chalet with the yellow Door in the Boi de Vincennes, 2021  
Oil on canvas  
50 × 60 cm



Ulf Puder  
The Icebergs 1, 2022  
Oil on canvas  
50 × 60 cm



Ulf Puder  
The Icebergs 2, 2022  
Oil on canvas  
50 × 60 cm





## John Stark, Scotland

John Stark's dystopian, post-apocalyptic paintings reference the past to understand the future. In doing so, they are deeply influenced by the history of Western art: the Germanic Gothic, the dark existence before the advent of reason, the haunting superstitions of the medieval mind that sprouted in the visions of artists like Salvator Rosa in his paintings of witches or the neoclassical Bacchanals of Poussin, but also by the still lifes of the Dutch Baroque, moving between memento mori and carpe diem. Stark's paintings, laden with symbolic and mythological allusions, reference the dreamlike and archetypal, employing universal motifs in combinations that are unique in their own way. Often these masterfully painted paintings are motivated by social criticism, as in his multi-part work "Mother Earth," with which Stark addresses the loss of man's original relationship to the earth through the cultural development of mankind. He appropriates the visual language of past times for his paintings, "alienating (them) and constantly reinventing them" and putting them at the service of his conceptual thinking. "John Stark is one of a growing number of painters who have embraced the legacy of conceptualism and the thinking that characterized conceptual art." (Graham Crowley) His paintings are rooted painterly in the tradition of Western painting, but thematically they are in the midst of a discourse about the future of humanity.

Stark can now look back on numerous exhibitions in institutions and galleries in Europe and the USA. His work is featured in numerous public and private collections in Australia, Germany, Great Britain, Finland, France, Ireland, Italy, as well as the Netherlands, Switzerland, and the United States. These include the Javier Baz Collection, Denver, Colorado; The Mark Clannachan Collection, Linchmere, United Kingdom; the Julian & Stephanie Grose Collection, Adelaide, Australia; the SØR Rusche Collection, Oelde / Berlin; the collections of David Roberts, London and Anthony Salz, London; and the Soho House Collection, also in London. John Stark lives in Scotland.



John Stark  
Caput, 2022  
Oil on wood  
60 × 50 cm



John Stark  
 Mother Earth, 2021  
 Oil on panels  
 including plinth, 2 × panels each 36 × 42 cm





## George Steinmann, Switzerland

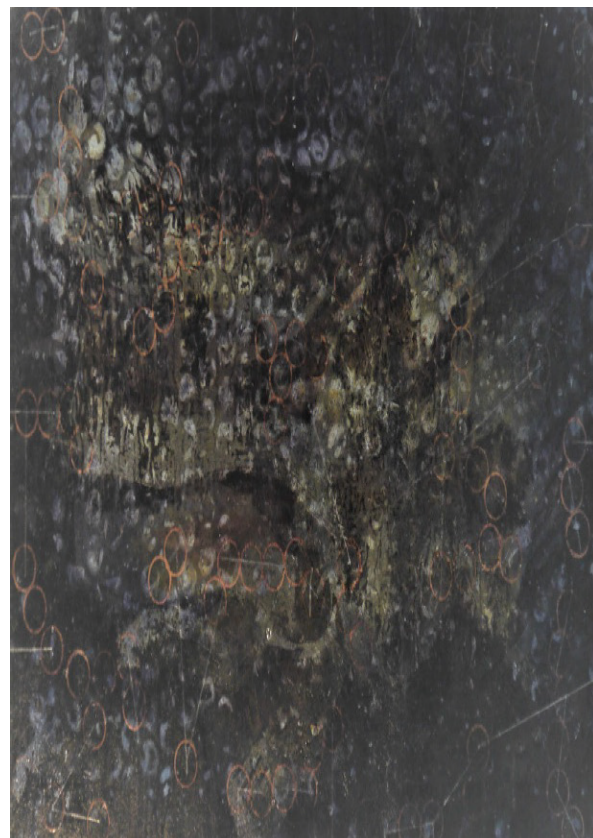
Swiss artist, musician and researcher Georg Steinmann is one of the most influential international artist working on the topic of sustainable development. He is convinced that art can provide answers to the great challenges of the Anthropocene. Steinmann describes the alarming state of the world as an expression of a crisis of perception and alienation from nature. He sees his artistic practice as a means of exploring social, economic and ecological connections and dependencies and making them visible with the help of aesthetic strategies. In the 40 years of his work, Georg Steinmann has developed a specific iconography whose individual components go far beyond their purely aesthetic value. Rather, he is concerned with rediscovering the therapeutic significance of certain materials and using their symbolic power for his work. In his paintings, stones, woods, water and plants become motifs between external appearance and inner effective forces. His drawings with plant juices, show themselves as scores that make visible what is contained in nature. In interaction with written notes and thought sketches, these poetically illustrate the processuality of thought. With his photographic work, on the other hand, Steinmann illuminates the theme of savagery, in which economic, social, and scientific, as well as cultural components are intimately intertwined. With his wilderness photographs, dyed blue with blueberry juice, the artist points out to us that there is no such thing as a “neutral view of nature.” He explores the various aspects of wildness with an artistic eye.

George Steinmann (\*1950) is a visual artist and musician; he lives in Bern. He studied painting, music and Afro-American studies in Bern, Basel, Helsinki and San Francisco. Steinmann has accompanied and conceived numerous transdisciplinary projects, performances and exhibitions since 1979. He is the recipient of the Meret Oppenheim Art Prize, awarded by the Federal Office of Culture Switzerland.



George Steinmann  
Call for Sustainability, 2015 / 2016  
Blueberry juice, pencil, tempera with blueberry juice, copper pin, shellac  
29.7 × 21 cm





George Steinmann  
 Gespeicherte Soziale Energie, 2015  
 Blueberry juice, pencil, tempera with blueberry juice, antiseptic, lemon juice  
 29.7 × 21 cm



George Steinmann  
 Suchraum Wildnis, 2015  
 Analogue photo (b/w photography) processed with blueberry juice  
 40 × 50 cm  
 Edition 1 of 3





**José Vivenes, Venezuela**

José Vivenes' work is characterized by an intensive examination of the essence of being human. In his paintings, collages and drawings he takes up existing contradictions that characterize human beings, but also our society. This concerns the stability of social structures, but also other socio-political issues and, more generally, interpersonal interaction. His examination of these topics is also based on his own life experiences in a politically and socially divided country. At the same time, however, the works have a cross-national and cross-societal relevance. Vivenes is an astute observer of human and social depths and shallows. His paintings poetically tell of the fragile reality of our being, often recalling art-historical European models, and thus revisit the centuries-old dispute in Western philosophy about the image of man.

José Vivenes, born in 1977 in Maturín, Venezuela, graduated from the Armando Reveron Institute of Plastic Arts and the Metropolitan University in Caracas. He is one of the most popular contemporary Venezuelan artists. Vivenes lives and works in Caracas, Venezuela.



José Vivenes  
Forma distopica, 2021  
Oil on canvas  
65 × 54 cm





José Vivenes  
 Fabulación por la herencia (de escenario distópico), 2021  
 Oil on canvas  
 51 × 45 cm



José Vivenes  
 De la misma distopia, 2021  
 Oil on canvas  
 82 × 62 cm



José Vivenes  
 Reposo del delirio (paisaje distopico), 2021  
 Oil on canvas  
 56 × 87 cm





José Vivenes  
Un buena medida una historia repetida, 2018-2019  
Oil on canvas  
146 × 147 cm



José Vivenes  
Repuesta al delirio, 2021  
Oil on canvas  
50 × 44 cm



José Vivenes  
Incomprensible canto, 2021  
Oil on canvas  
95 × 71 cm







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GALERIE  
HEIKE  
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**STRELOW  
&WALTER**

GALERIE HEIKE STRELOW  
Lange Straße 31  
D-60311 Frankfurt am Main  
+49 (0) 69-48 00 544-0  
info@galerieheikestrelow.de  
www.galerieheikestrelow.de