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# Wandkalender Meister zeitgenössischer Kunst 1998

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Kalendertext Axel Alexander Ziese

## MAI Dr. Markus Wanger

Der künstlerische Autodidakt Markus Wanger wurde im österreichischen Feldkirch geboren. Er lebt heute in seiner Heimat im Fürstentum Liechtenstein, Vaduz. Seine Ausstellungstätigkeiten führten ihn u.a. auch nach Spanien, ausserdem bestehen Dauerausstellungen in Österreich und in der Schweiz. „Schon früh öffnete sich für mich die Welt der Farben und Formen. Farben und Formen verkörpern für mich eine Freiheit, welche nicht durch irgendwelche Konventionen eingeengt ist. ... Insbesondere Turner, Goethe, Monet und Itten haben mich farblich geprägt und das Spiel mit den Farben gefördert“, so beschreibt Markus Wanger sich und seine Kunst. Seien es Blumendarstellungen, Gebäude oder auch abstrakte Variationen wie *Urknall* und *Cyber* - in allen seinen Bildern herrscht eine blütenprachtige Farbintensität, die er mit Spachtel und Pinsel aufträgt. Manchmal benutzt er Gips oder einen kräftigen Farbauftrag, um die Plastizität hervorzuheben. Seine Reisen hinterlassen Eindrücke, die er in seinen Interpretationen zu berühmten Bauwerken festhält; so leuchtet ein rosa Abendhimmel hinter dem Big Ben auf oder das Empire State Building ragt aus einem Häusermeer empor. Durch eine ihm eigene Mischtechnik schafft Markus Wanger den Balanceakt zwischen Gegenständlichem und Abstraktion: Seine Bilder vermitteln oftmals einen flimmernden Eindruck, wie wenn die sengende Hitze bebt, und trotzdem lassen sich Konturen erkennen, die eindeutige Aussagen zulassen.

## MARKUS WANGER

Dominates and restrained colours reveal themselves as extremely profound in the varied and complex works by Markus Wanger according to the characteristic of the respective picture. Colour structures replace concreteness and turn ordinary objectivity into abstract forms with symbolic character, thus producing the intended atmosphere with the observer.

Landscapes, architecture and the results of a lot of studies and journeys are dealt with in a way that everything that is specific temporal and secondary meaningful seems to be extracted. This premise can be noticed throughout his whole works and conveys the impression of harshness and unbroken strength to the observer, even where fragile, delicate objects such as flowers and plants in his still lifes are painted like an optima forma of a hymn to the Creation.

His abstractions differ from the first generation of the informal in so far as the intention of the picture which is painted has its origin in a continuous temporal cognitive thought-process; the primacy for the creation of a picture. He sublimates the imagery of what is universally valid, as well as he categorically eliminates what is secondary in a judiciary sense which might disturb the meaning of the picture.

"Harmony or disharmony of colours", as the artist quotes, "consequently used, speak a language of their own which includes the observer. Both has the effect of being specific and evoking varied atmospheres. Yellow, blue and red as a Triassic signalize clear conditions and atmospheres. However, mixed colours leave enough scope on both sides."

For Markus Wanger, Doctor of Law, it was more important to learn about the knowledge and expertise of Turner, Goethe, Monet and Itten and to let himself get inspired by them than to take over an academic cliché; in this way the "ars iuris" of an autodidact originated. He perfectly masters all the different painting techniques and thus achieves the optimum of the meaning of the respective picture, varying between dainty colour application of matt quality and varnished, gleaming nuances. He makes the contours visible through daintiness in colour application instead of using graphic auxiliary lines. The different light and shadow plays on the colour structures create what is depicted and the colour produces the form according to substance and material. In the deliberate effect of the colours, the colour surfaces which are applied eruptively thick or which are varnishingly flowing into one another reflect the spontaneity and the pleasure of the moment from painting.

In his architecture cycle of important buildings of London, New York and Liechtenstein, created in the middle of the 1990s, the symbolic colour blue to which he assigns the primary colour yellow is dominating, which transfers a light that radiates from the inner of the buildings with a mixture in all nuances of the colour green. This is a cycle of very high value of communication since answers to the complex of questions of urbanity are basically conveyed in these pictures, which the observer can cognitively ascertain, provided that he devotes himself to the work with dedication.

According to Goethe's opinion that the artist works as a human-being for the sake of mankind, Markus Wanger vividly puts it like that, "The aim is pleasure, that is pleasure for the observer of the picture as well as pleasure for myself." In his work monograph he ends with, "Art is the mirror of society. Artists hold it up."

# Wall Calendar Masters of Contemporary Art Art 1998

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Calendar text by Axel Alexander Ziese

## MAY Dr Markus Wanger

Artistic autodidact Markus Wanger was born in Feldkirch in Austria. Nowadays he is living in his home in the principality of Liechtenstein, Vaduz. His exhibition activities inter alia brought him to Spain and furthermore there are long-term exhibitions in Austria and Switzerland. "The world of colours and forms opened up to me very early. For me colours and forms embody a kind of freedom which is not restricted by any conventions. ... Especially Turner, Goethe, Monet and Itten had a deep influence on me concerning colours and fostered my playing with colours", in this way Markus Wanger describes himself and his art. Whether concerning flower depictions, buildings or abstract variations like "*Big Bang*" and "*Cyber*" - in all his pictures there is a blooming and magnificent intensity of colours prevailing, which he applies with spatula and brush. Sometimes he also uses plaster or an intense application of colours in order to emphasize plasticity. His journeys leave impressions which he reflects in his interpretations of famous buildings; e.g. a pink evening sky is shining behind Big Ben or the Empire State Building is towering above a mass of houses. Markus Wanger manages the balancing act between concreteness and abstraction due to his individual and typical mixed media technique: His pictures often transfer a flickering impression as if the heat with fire and sword were shaking but nevertheless contours can be noticed which allow definite interpretation.