



LARS REIFFERS *1978

Painting

Short overview

- 1998–99 Art studies at Université de Provence, Aix-en-Provence with Prof. F. Faure, Prof. A. Absensour and Prof. J.-C. Le Gouic
- 1999 Art studies at the Academy of Arts Münster, class of Prof. H.-J. Kuhna
- 2001 Europe scholarship of the Academy of Arts, Münster Special prize of the Lucas-Cranach-Prize 2001, Kronach
- 2002 Appointment as master student of Prof. H.-J. Kuhna
- 2003 Master of Arts, Academy of Arts Münster

The works of the German painter Lars Reiffers are reminiscent of the Dutch still life genre of the 17th century - brilliant in their use of colour and hyperreal in their exploration of the tactile qualities of natural and artificial surfaces.

Reiffers works with a magnified perspective in which, for example, full flowers fill the large-format picture surface and float against a dark background. His work, however, is determined by far more than the mere depiction of surfaces and their transience. Reiffers does not merely depict his subject, but arranges the flora, bringing them into a convincing juxtaposition of texture, colour and luminosity. His approach is meditative; nature is idealised.

Reiffers, who was awarded the Lucas Cranach Special Prize in 2001, first studied painting in Aix-en-Provence before further developing his technique at the Art Academy in Münster. In 2015, Reiffers decided to borrow from genre painting. By approaching this tradition again in a contemporary way, he focuses on museum spaces filled with old master paintings - all seen through the eyes of a modern audience. The space, the visitors and the artworks are given equal importance in the composition, with Reiffers creating a balance between natural and artificial light.



He has depicted, among others, the Versailles Battlefields Gallery, an 1837 institution that houses an impressive collection of thirty-three paintings and the Louvre Museum. Each painting is almost photographic in its details, and yet it is the layering of colours, the play of light and the movement of the brush that allow Reiffers to both compose and document.

Solo exhibitions, participation in exhibitions and fairs in China, Denmark, England, France, Germany, Italy, Spain, South Korea and Turkey.

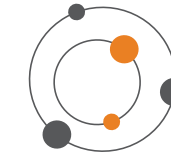
ARENA • 2019
oil on canvas • 120 x 160 cm



JÖRG BACH • Cloud • 2023
corten steel, waxed • 100 x 150 x 45 cm



LARS REIFFERS • The Mirror Hall 2 • 2019
oil on canvas • 120 x 150 cm



ART-isotope
Gallery Schöber

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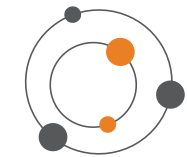


ART-isotope • Gallery Schöber

base: Manor house Sümmermann
Von-Steinen-Str. 1
58730 Fröndenberg, Germany

orbit: New Archive, Castle Wertheim
Schlossgasse 11
97877 Wertheim, Germany

ART-isotope.de



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Knokke Art Fair 2023
Grand Casino Knokke, Bonaparte Hall

JÖRG BACH
MECHTHILD EHMANN
LARS REIFFERS



MECHTHILD EHMANN • Wintersun • 2020
solid glass, cut, polished • 47 x 42 x 28 cm



AXEL SCHÖBER *1955

Gallery owner

ART-isotope · Gallery Schöber

Since the founding of ART-isotope in 2000, Axel Schöber has been promoting contemporary art.

He promotes contemporary art with a focus on drawing, painting, object, print and sculpture. In addition to his lecturing and seminar activities in the areas of gallery and art management, Axel Schöber oversees editions as well as art collections. All his artistic positions have an unmistakable signature and meet classical quality criteria. In his collaboration with the artists, he attaches great importance to continuity in artistic development and values the trusting, long-term cooperation with collectors and curators.

In addition, thematic exhibitions and international art competitions are used to make the entire spectrum of the visual arts accessible to a broad public.

All activities take place conceptually both in the 'base' (classical gallery in Fröndenberg) and in the 'orbit' (including the New Archive of Wertheim Castle). In this way, the gallery's sphere of activity can be enlarged in a target group-oriented way and contemporary art can be staged in unusual spaces. The gallery's activities are documented in detail on the internet.

The gallery team is at your disposal for business equipment, organisation of exhibitions/studio visits, collection advice/dissolutions, documentation.

Gallery artists

Sónia Aniceto (painting/textiles/drawing), Jörg Bach (sculpture), Eberhard Bitter (painting/drawing), Mechthild Ehmann (sculpture), Michael Falkenstein (woodcut/print), Sieglinde Gros (sculpture/relief), Constantin Jaxy (drawing/object), Susanne Maurer (painting), Anastasiya Nesterova (painting/woodcut), Lars Reiffers (painting), Welf Schiefer (painting/drawing), Conrad Schierenberg (painting), Dorothea Schüle (painting), Jolanta Szalanska (painting), Marc Taschowsky (painting/object) and Tina Wohlfarth (painting/paper cut/print)



JÖRG BACH *1964

Sculpture

Short overview

- 1983–1986 Practical training with sculptor Roland Martin
- 1986–1991 Studied free sculpture at the Academy of Fine Arts in Karlsruhe with Prof. Walter M. Förderer and Prof. Hiromi
- 1988–2001 Artistic teaching at the Municipal Youth Art School Tuttlingen
- 2018 HEITLAND HONNEUR Award Winner
- 2019 Wilhelm-Loth Prize for the sculpture square at art KARLSRUHE 2019
Member of Künstlerbund Baden-Württemberg
Member of Neue Gruppe München

Jörg Bach's steel objects are free-standing sculptures or wall objects that usually – following the basic principle of the line – end in complex intertwinings and penetrations.

The applied curves and the monochrome surfaces (either rusty or lacquered or polished in their entirety) give the sculptures a lightness that runs counter to the material and an almost organic homogeneity. This is also reflected in the names of the sculptures, for instance soil fruit, ground crop etc.

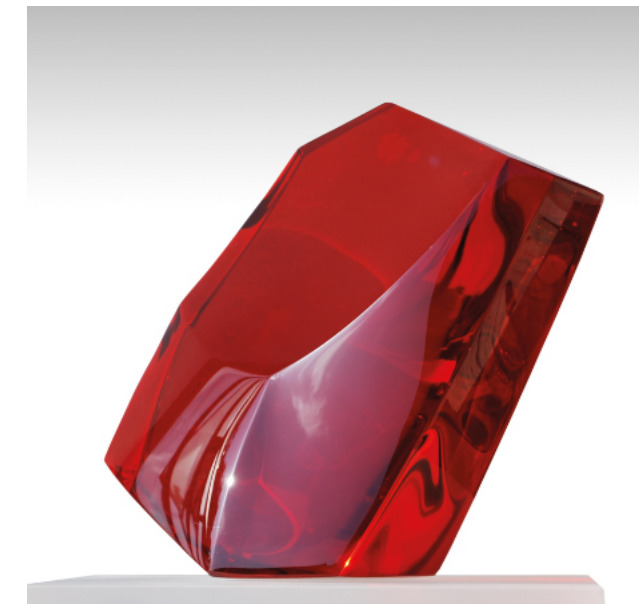
Solo exhibitions, participation in exhibitions and art fairs in Austria, Belgium, Canada, Germany, Great Britain, Italy, Singapore, Spain, Switzerland and The Netherlands.



GRID · 2002
corten steel, lacquer · 33 x 33 x 20 cm



NEULAND · 2018
corten steel, waxed · 47 x 42 x 28 cm



RED HEAD · 2002
solid glass, cut and polished · 30 x 30 x 20 cm

Although originally engaged entirely with representational art, Mechthild Ehmann has since 1997 developed an abstract language of form in her sculpture, combining formal discipline with a sensuality that often hints at organic forms.

With her classical conception of sculptural language and in distant kinship with Brancusi, Arp and Hepworth, Mechthild Ehmann gets right to the heart of things with her unremitting passion for form and material.

Opposing, even contradictory themes and material properties merge into a unity in the sculptural process: compact and open, stable and mobile, grounded and floating. Hardly anyone can resist the thrill of touching the sculptures and is very surprised to be able to turn them a full rotation with great ease.

Solo exhibitions, participation in exhibitions and fairs in Austria, Belgium, Great Britain, France, Germany, the Netherlands and Switzerland.



MECHTHILD EHMANN *1963

Sculpture

Short overview

- 1983–88 Apprenticeship as a stonemason
- 1988–94 Studied sculpture at the State Academy of Fine Arts in Stuttgart, with Prof. K.-H. Seemann, Prof. M. Ullman
- 2000 Promotion Prize of the Energy Baden-Württemberg
- 2007 Zonta Regio Art Prize (CH, D, F)
- 2008 Medal Salon des Artistes Francais, Grand Palais, Paris
- 2010 Medal Salon des Artistes Francais, Grand Palais, Paris
Prize E.-M. Sandoz, Fondation Taylor, Paris
- 2011 Prix A. D. A. G. P., Paris
- 2015 Kunsthalle Würth, Schwäbisch Hall
- 2017 Bräunlich-Bieser Prize, Waldshut-Tiengen



INTIMATE · 2019
solid glass, cut and polished · approx. 45 cm high