

DUNJA EVERS – El Dorado
18 January – 2 March 2013

“The wise man loves the rivers and lakes / the benevolent man loves the mountains.”
Kung Fu Tzu (Confucius)

In the current exhibition, Gallery taubert contemporary presents new landscape paintings by the artist Dunja Evers.

El Dorado – the earthly paradise – the golden land of plenty. The title of the exhibition refers to Dunja Evers' imaginary concept of landscape painting.

In this new series of works, the artist draws heavily on the traditional Chinese landscape painting. The Chinese landscape painting is not so much representation as creation. It is not about the reproduction of nature but rather about the emotional impression which the contemplation of nature leaves. This applies to Dunja Evers' works as well.

As in Dunja Evers' earlier small-format landscape paintings, the El Dorado series is about hybrids between film, photography and painting, but where the photographic aspect used to be in the foreground, it is now being replaced by painting.

Dunja Evers works with ink on existing large-format inkjet prints on watercolour paper. Unlike in her earlier landscapes, the image is no longer evenly coated with paint. Now, the artist deliberately intervenes by taking the brush to an existing image, thus modifying the limits of photography and painting. The result appears more as watercolour than as photograph.

Dunja Evers blurs the boundaries between the genres right from the beginning of the process. She uses the computer to manipulate motives generated from film, leaving only fragments of the original image as a basis for the creation of her visual world.

The deliberately chosen artificial nature of the colours underlines the aspect of re-creation. It reinforces the impression that it is not about the exact representation of landscapes, but, as in the Chinese paintings previously referred to, about the reflected impression of nature.

Two of the works from the new series lean particularly heavily on the far-eastern tradition of scrolls. The works entitled "El Dorado" and "Shan Shui" play not only on the spiritual aspect of this tradition, but in format and composition also refers back to both the long, horizontal scroll (Japanese makimono, "rolled thing") and the vertical scroll (Japanese kakemono, "installed thing"). Both formats are meant to convey movement and change the viewpoint of the observer rather than a fixed center.

With these new works, Dunja Evers creates an imagery all of her own which, while reminding us of already existing images, distinguishes itself from them and defies any attempt at unambiguous categorisation.

Dunja Evers born 1963 in Hamburg, Germany
She lives and works in Berlin and Düsseldorf, Germany.