

RAIMUND
GIRKE

RAIMUND GIRKE
FORCE FIELDS

*FORCE
FIELDS*

THE MAYOR GALLERY

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11 October—25 November 2022

THE MAYOR GALLERY

21 Cork Street, First Floor
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RAIMUND GIRKE
Texts 1960—1995

Kunsthaus Zug 1995

Translated by Timothy Adès, 2022

Thoughts On My Paintings

Abandoning colourful polychrome for monochrome increases the scope for working with colour: the result of fewer colours is higher quality. Instead of many colours vying for precedence, one colour takes command, comes into its own, is free to attain its full intensity.

I have given up the polychrome in favour of the single colour, and have – as a logical consequence – in turn given up the single colour in favour of the sombre non-colour of black-white-grey. Black-white-grey is largely undisclosed colour, full of secrets and adventure.

Black-white-grey finally becomes colour (and emerges from the realm of the graphic) when I work the black, step by tiny step, through countless variations of grey into white, the colour which shines out above all the rest when the coloured surface is set in motion by continuous changes in the chiaroscuro. White – heat and cold together. Embodiment of purity, light, brightness.

Black and grey have an ancillary function. Their task is to set the white in fine vibration: aided by the structure, to transmit to it a continuous motion over the entire surface of the picture; to modulate it with sensitivity; to carry the white and let it reach its full radiant power. Black and grey emphasise the white by opposing it: they increase its luminosity.

Composition in the traditional sense no longer exists. The whole image is a single structural field, divided into individual structural areas in which no figure is dominant. The different structural areas consist of countless structural elements, almost equal and just slightly varied in tone, shape, and size. These give the colour-surface a quiet but extremely forceful vitality. Every small structural element has its function as a part of the total structural field: it is active and therefore indispensable. Distinct tendencies of the individual structural areas emerge and are hidden again in mutual penetration and transparent superimposition.

The world of the monochrome offers, within narrow limits, inexhaustible and totally novel possibilities. Colour, reduced to itself alone, free of all restraints, gains its own life and manifests itself in its full force.

Monochrome malerei (cat.), Städtisches Museum Leverkusen, Schloss Morsbroich, Leverkusen 1960

Painting is not there to register states of mind or experiences. Painting is the most objective possible representation by pictorial means. In other words: all the superfluous and unclear must be banned from painting: clarity and order must be created. Mondrian: "Although I was entirely aware that one can never be absolutely objective, yet I sensed that one can become less and less subjective, until the subjective in the work no longer prevails."

The painterly means of representation are reduced to a reliable minimum, enabling a sharp image to emerge, transparently formed and yet instinct with secrecy. Only by simplification is justice done to the individual part, which is enabled to develop its full force.

In polychrome, colour is ineffective and there is always the clash of competition. Restriction to one colour brings it to the full radiance of its intensity. The brightest, most radiant and intense colour, is white. White is the queen of colours, for colours are 'acts of light' (Goethe) and white is the colour nearest to light. White is heightened by black and grey, they support it and play only a subordinate, ancillary role. They modulate the white in the finest nuances, they set it vibrating: across the whole field of the painting, they transmit to it incessant movement, and with that, life. Black, grey and white keep on changing in quick succession and bring about the vibration mentioned above.

Conventional composition, building on the dominance of particular colours or shapes, and labouring under the mutual oppression of elements, no longer exists. One structural element stands beside another of almost equal value – just slightly different in shape, size and hue – and is part of a closed structural field that covers the whole painting. The balance of opposites abolishes all the particularities of form. The result is utmost unity. So then there is no longer any individual shape, but just an assemblage of items of equal value, accessible only in connection to a larger whole. The complete structural field consists of several structural elements (often just one), perhaps differently oriented. They overlay, they penetrate – like layers of paint – and covertly reveal the structure's basic outlines.

One can no longer speak here of 'constructing' a painting: one must, rather, describe the process of painting as a breaking-down into many structural elements which, delicately nuanced, give the picture a structured top surface. There is tension in the painting, but no contrasts: the tension rests on nuance.

Elements of nearly equal value are brought together and set in motion with delicate differentiation, though only an extreme sensibility can perceive it.

Das einfache das schwer zu machen ist (cat.), Galerie Adam Seide, Hanover 1960

In my white paintings I don't want to pin the space down. I want to bring the picture to a stage which enables unrestricted movement in space, above and beyond the movement on the surface. This rests on the White, finely nuanced, swelling and receding.

The White conveys the swift movement of the structural layers, closely stacked and gathered, into a great, restful, continuing motion, with no beginning and no end. The White escapes any fixity, it appears ever-spreading, ever-changing. It is at once rest and motion, is boundless and takes away the picture's materiality. By the way it comes to be, the layer of white colour, thick though it is, remains light and transparent, promoting a continual fluctuation in the painting.

Not constriction and stiffness, but breadth, freedom and mobility are the goal.

Europäische Avantgarde (cat.), Galerie d, Frankfurt am Main 1963

white.

white

white is colour material

white contains all other colours, is the most complex colour.

white is beginning and end.

white is the objective colour.

white is purity and clarity.

white is light colour, light-colour.

white is the colour of greatest intensity and sensibility; it develops its power by degrees up to the highest level, ebbs away and climbs again in a continual rhythm.

white experiences modification by dimming and lightening and is effectively changed in a number of areas: force-fields of different energy come into being.

white is emptiness.

white is immateriality.

white is pure energy.

white is rest.

white is silence.

white is persistence, persistence under tension.

white is restful and slowly goes at first into a vibrating motion, into a broad limitless motion, not to be grasped.

white spreads from inside to outside and contracts again, swells and floods from one force-field into the next and again into the next until it flows into the immeasurable and grows and combines itself into a great swelling and shrinking unitary movement.

white is vibrancy, slow, quick, ultra-quick and slowly recommencing beyond the point of rest.

contraction follows extension.

white is movement: but not factual, stiff, constant.

active movement of the eye creates imaginary movement of the white. this movement is fluctuation of the white.

white is activity.

white is excitement.

white is space, is whitespace,

white is unfixable space, is endless, limitless space.

white is dimensionless space.

white is a weightless, endless gliding in broadest space.

whitespace, articulated through horizontal modifications, rests, vibrates, spreads and contracts, is taken up in perpetual change, is vital space.

white space is continual space.

white demands meditation.

1965

Integration 5 und 6, Zeitschrift für eine neue Konzeption der Kunst und Kultur, Arnheim, April 1966

White is rest and motion, is activity and passivity. white is purity and clarity.

White is unlimited dimensional space, is immaterial. white is pure energy.

The white of my pictures has for two years been divided with sweeping, light grey, horizontally arranged lines. This creates zones or respectively force-fields of varying size. Each of these zones is an integrating component part of the white picture. The result is that motion occurs in the vertical: this upward or downward motion can gradually speed up or slow down, or stay the same.

There is also a quite different kind of motion. The white is active, continually changing. Spreading and shrinking alternate, occur simultaneously, can hardly be separated. This fluctuating motion of the white is supported, stepped and also stymied by the occurrence of motion across the various broad zones of the painting. It is ever-present as a barely perceptible yet intrusive and constricting motion, a motion of silence and breadth. Endlessly the white spreads out, giving space, space without limits. The white puts the painting into a state of flight and takes its weight from it. By organising the white into horizontal zones, into force-fields, the substance white is changed, there is white of a different energy and radiance.

Raimund Girke (cat.), Galerie h, Hanover 1966 (A shorter version of this text has appeared in: "Egoist" 7, Hrsg. Adam Seide, Frankfurt am Main 1965)

Colour as matter palpable and visible.

Colour not as indication of something, but as presence.

Colour that changes into nuances and can be experienced in what can barely be seen, in what can only just be felt.

Colour as something at rest and silent.

Geplante Malerei (cat.), Westfälischer Kunstverein, Münster 1974

Determining elements of the manufacturing process are the materials: they require specific modes of behaviour, which must remain legible. Strokes of colour, free-running and commensurate with the picture surface, form a more or less mobile colour-field, and the superimposition and cumulative connection of successive, slightly differing layers of colour result in a chromatic near-homogeneity and an extraordinary thickness and intensity of colour. The layered build-up accentuates not only the materiality of colour but the painting process itself: it leads to a seemingly tranquil coloration whose latent energy is only gradually experienced.

Fundamentele Schilderkunst / Fundamental Painting (cat.), Stedelijk Museum, Amsterdam 1975

Silence, emptiness,

Breadth –

Places of

Rest,

Places of

Recollection

Düsseldorf 1980

c o l o u r

in its sensual experience

as a palpable substance

or almost incorporeal glaze,

in an immeasurable richness

of differing intensities,

in an unknowable multiplicity

of superimpositions

and penetrations,

there moves, recorded

or peacefully positioned,

p a i n t i n g

Aquarelle (cat.), Kasseler Kunstverein, Kassel 1984/85

Drawing, sketching,
quick noting of a thought,
fluent and easy, just a suggestion;
the hand races over the paper in rhythmic motion,
records this very motion, stops, holds,
accentuates or leaves alone, interrupts,
sets to again vehemently, hurries on;
idea and execution are one;
emotional excitement touches down immediately in
writing, in drawing.

*Vom Zeichnen. Aspekte der Zeichnung 1960 - 1985 (cat.), Frankfurter Kunstverein, Frankfurt am
Main 1985*

Colour,
stretching between white and black,
running through the gamut of grey
and touching the pure colours,
Colour,
moving between warm and cold,
transmitting rest without excluding motion,
unfolding between silence and noise.

Day and night
the grey of air,
twilights,
rising,
vanishing light.

Cologne, 12.4.87

*Gegenstand: Malerei (cat.), Neue Galerie, Staatliche und Städtische Kunstsammlungen Kassel, Schöne
Aussicht 1, Kassel 1987*

Bright and dark grey,
soft grey,
hard grey,
gleaming, dull,
ringing and silent grey,
restful grey,
mobile grey,
the grey of morning and
the grey of evening,
the grey of endless possibilities,
of countless colours,
the grey of fullness and emptiness,
of the past and the future,

the grey of twilight.

Increasing light and
reducing dark,
brightness that hints at darkness,
and hard unmasking light,
growing darkness and
vanishing light,
darkness that embraces light
and sinks in deep black:
movement of light,
time of transition,
of both resolving and becoming,
time of movement and of rest,

the time of twilight,

shadowed light,
light shadow,
shadowlight.

Erschienen als Teil der Lithomappe: Raimund Girke. Schattenlicht, Hrsg. Verlag Haras, Saulgau 1992

By strict reduction, the multiplicity of colours unlocks itself in the differentiation of their immeasurable richness, spreading over the surface in countless modulations. Colour creates an autonomous world. Reduction and differentiation of colour result in complexity and demand precision in the painterly formulation.

Colour energies arrange themselves in force-fields, determine the intensity of the painting. Colour, not to be grasped by reason, develops its effect only in the presence of rational procedure and behaviour.

Colour is a constituent element of painting, of my painting.

20 April 1992

Museum für Konkrete Kunst Ingolstadt (cat.), Hrsg. Peter Volkwein, Edition Braus, Heidelberg 1993

My medium is colour, the colour grey, it's white, it's black.

Grey is the basis: grey is the colour area from which colour moves into white and black. I see white in relation to grey, and likewise black is related to grey. Ever-changing mutual dependencies and influences created a lively field of relationships which is always in motion.

Grey-colour is at the centre of my painting and is also the departure area for the unknowable multiplicity of the world of colours, and of bright colours. White, black and grey are not to be grasped with lapidary concepts: one must imagine them as broad colour-fields of unlimited extent and endless multiplicity. The various colour-fields play into one another, overlay and penetrate each other, or laid over or under each other.

Colour is uninterruptedly in fluctuating motion, and always latently contains the opposite colour. Bright without dark, cold without warm, lively without restful, heavy without light, these are unthinkable. The potential changes, vibrating together within the colour, put the colour fields in tension. Colour energies in the various zones, streams and fields of the painting essentially help to determine the pictorial intensity.

Being and Not-being spring from each other;

Heavy and light condition each other;

Long and short measure each other;

High and low compel each other.

(Lao-Tse: Tao-Te-King, book 1, chapter 2)

Cologne, 21.11.94

Colour and Light

Bright and dark,

day and night,

night and day,

incessant,

hardly perceptible

movement.

Changing

in the stream of light,

in the rise and fall

of dark

and of light,

of night and of day.

Experience of time.

13.12.94

Colour,
moving
and errant,
elusive,
dynamic,
and forming
force-fields.

Colour,
streaming,
flowing
and stalling,
spreading
and shrinking,
of highest energy.

World of colour,
matter
and spirit too,
bewitching
and of symbolic power,
ungraspable,
unfathomable:

Colour.

Cologne, 13.12.94

Earth colours: minerals, rocks, ores, vegetable and animal substances, amorphous or crystalline, soft or firm, scrambled or shattered; warm and cool colours, from Naples yellow to malachite green, through ochre, burnt Sienna, English red, caput mortuum, to umber, sepia and olive, from the white of chalk and clay to the black of soot and lignite.

Earths: fluid, dry, tough and brittle, runny, rough, milled and ground to dust, element, mere appearance and palpable substance in one, plastic matter, translucent, opaque and dense, evoking real and apparent space, limited one side and endless the other.

Colours of matter.

Earth colours, resting and moving, clear bright, deep-glowing and dark as night, shining and gleaming, matt and absorbent, ringing bright and sonorous like day and dusk and heavy, earthy night, dark, physical, renouncing gay hues, putting tone in tone, placing tone by tone, piling tone on tone, developing one colour out of another.

Colours between day and night.

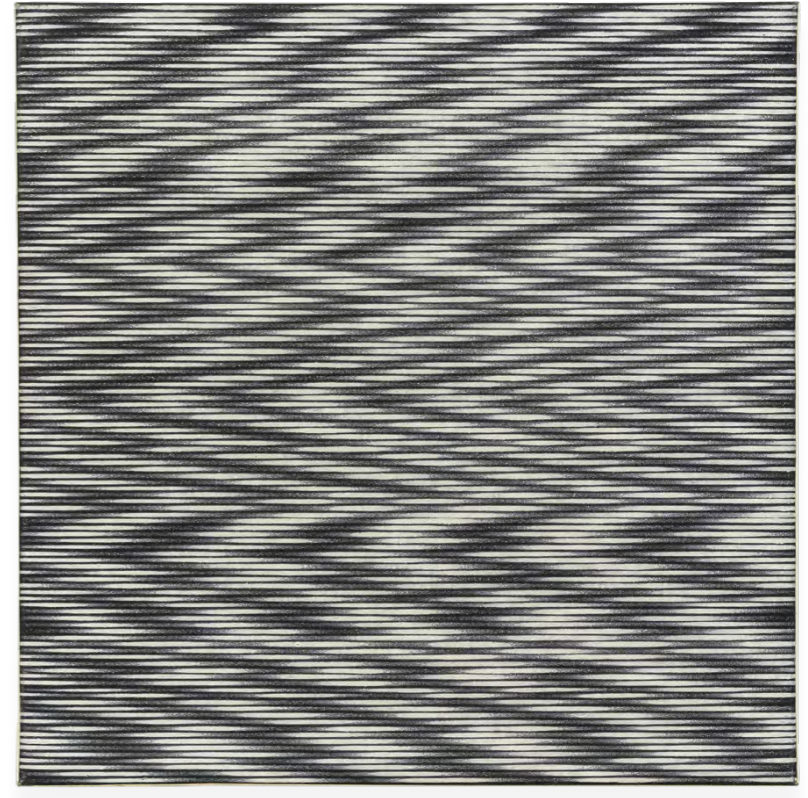
Earth, heavy, shade-rich element and yet full of light, matter, near the origin, resting on itself, both persistent and changeable, soft and hard, sprig and rock, mud and ore, stuff that stifles fire and smothers noise, that can flare, both cool and warm,

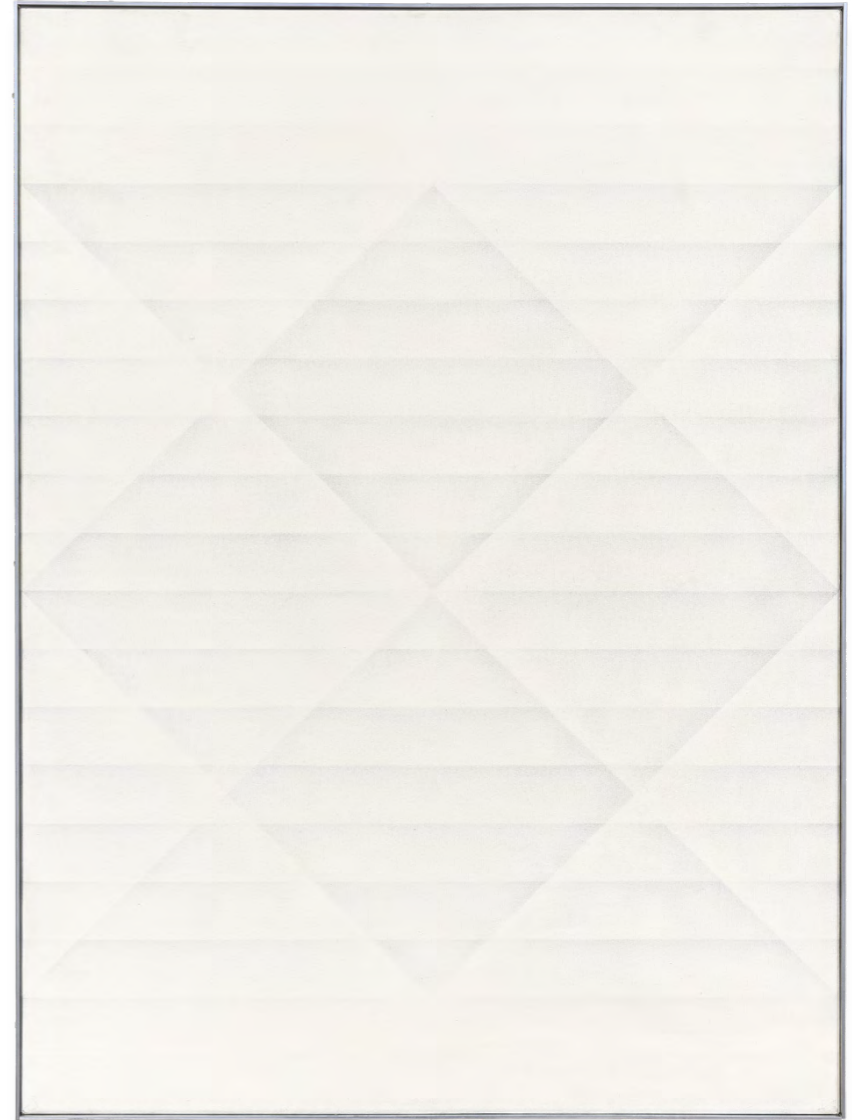
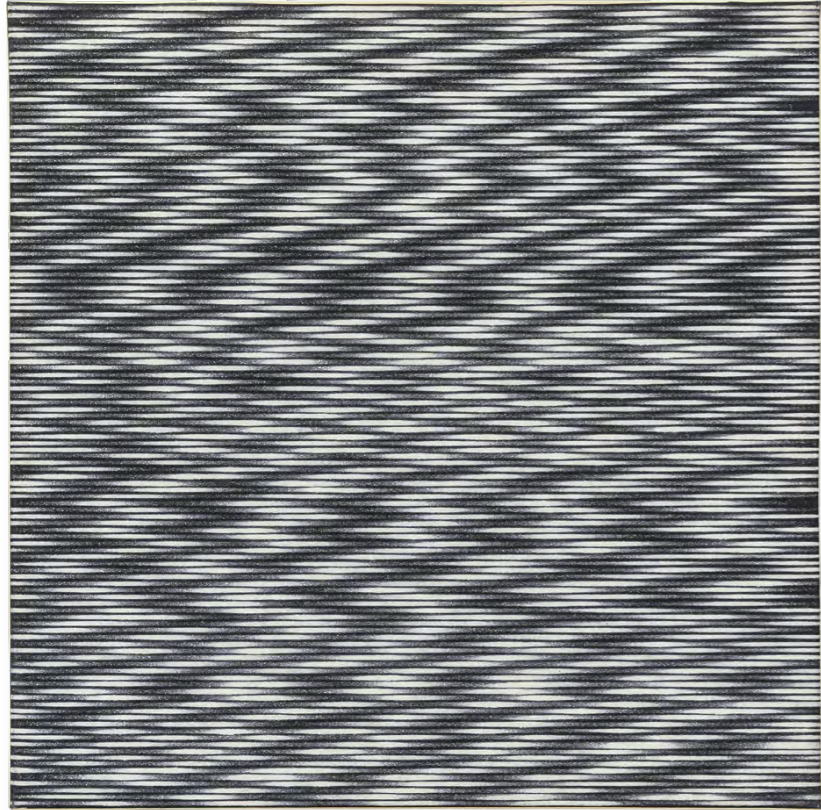
Colours of shadow.

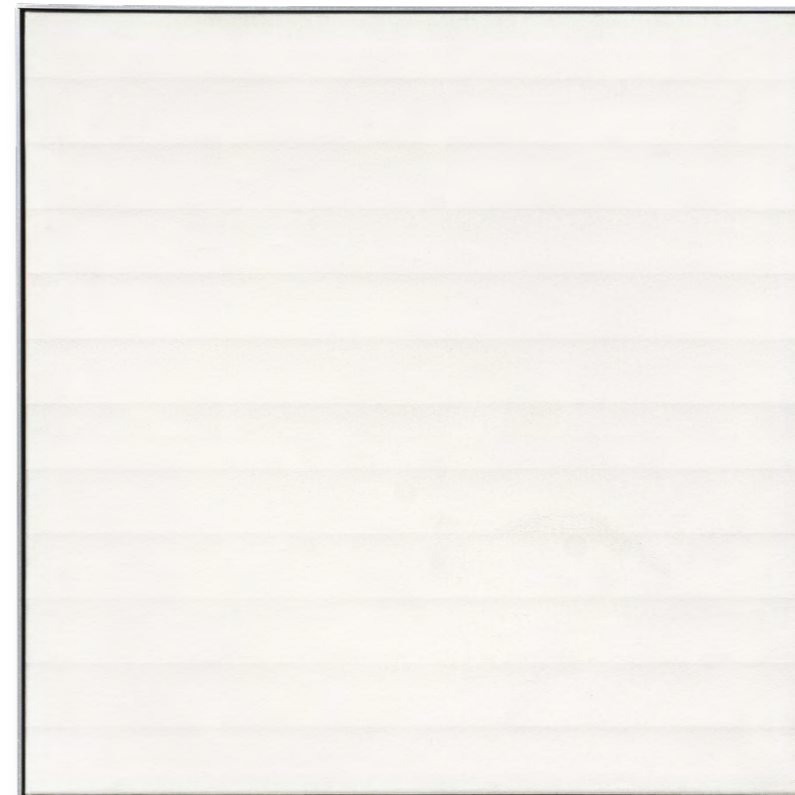
6.1.95

PLATES

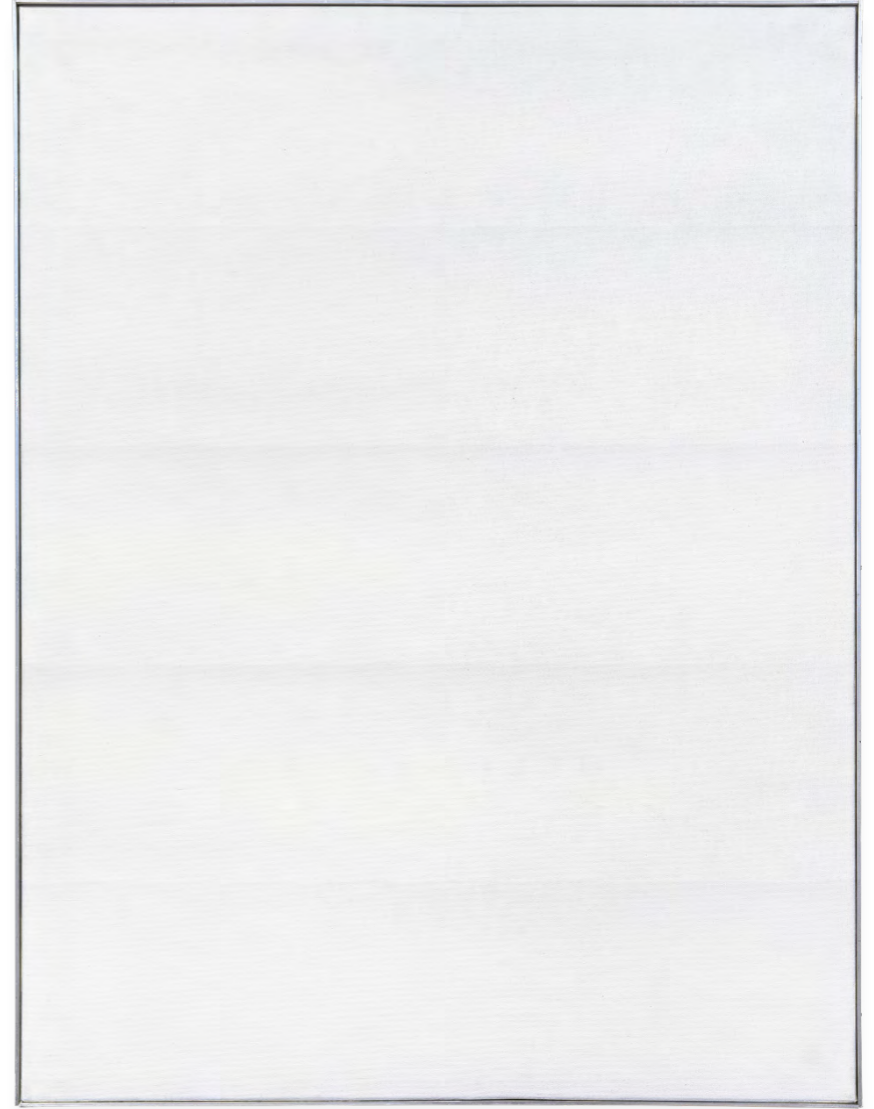
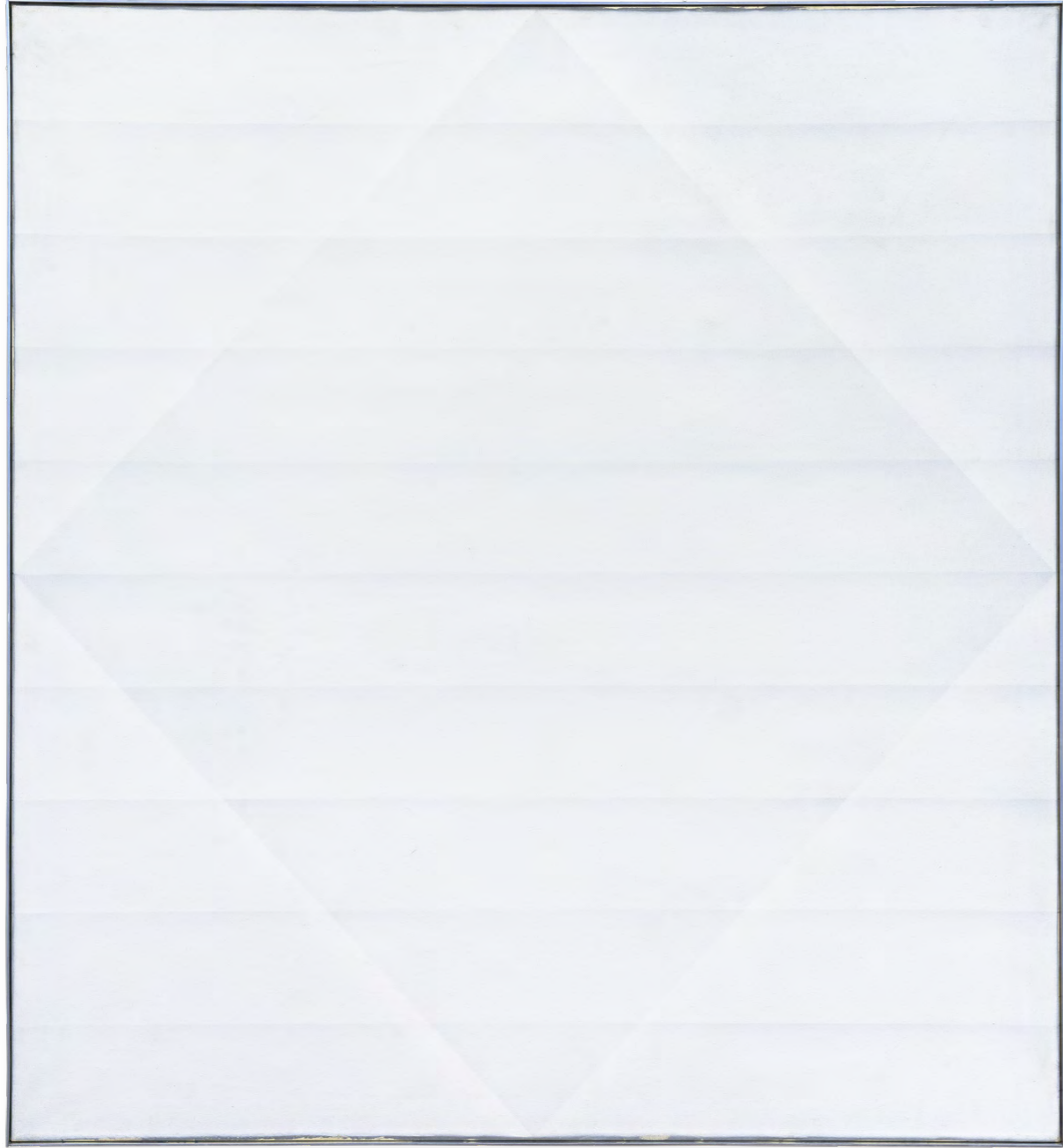


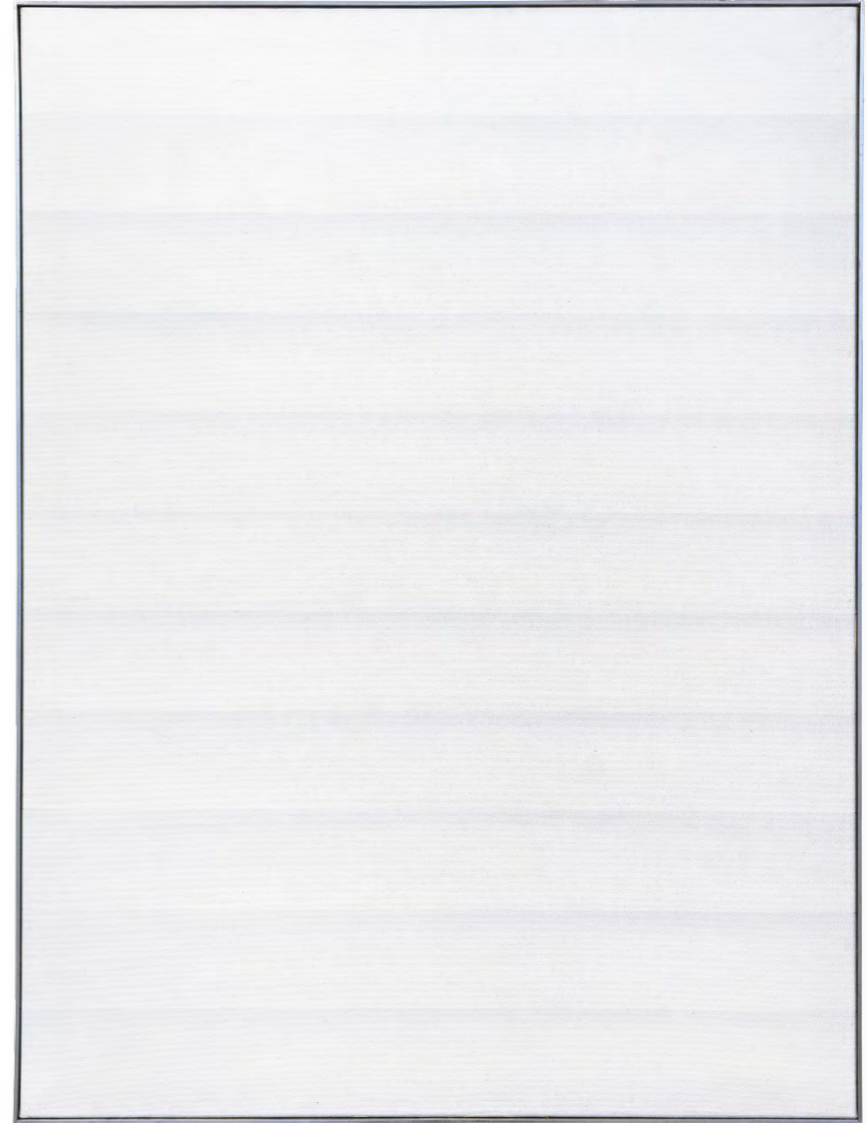
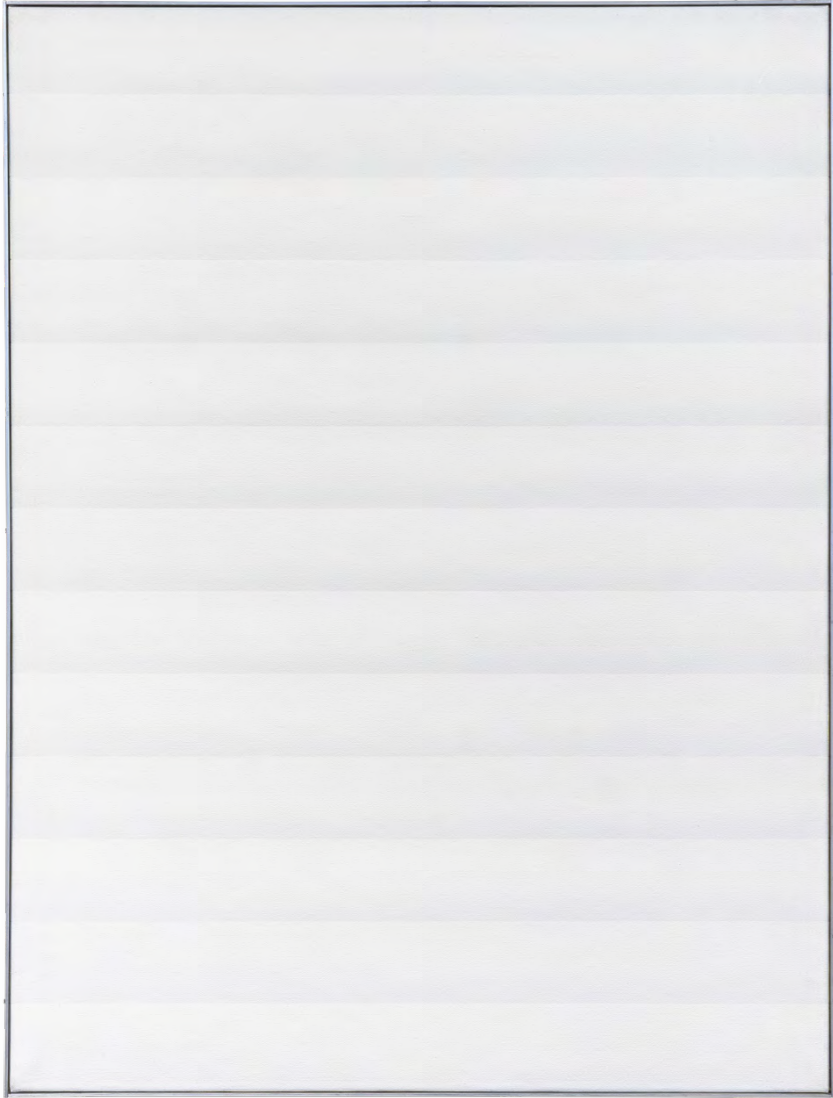


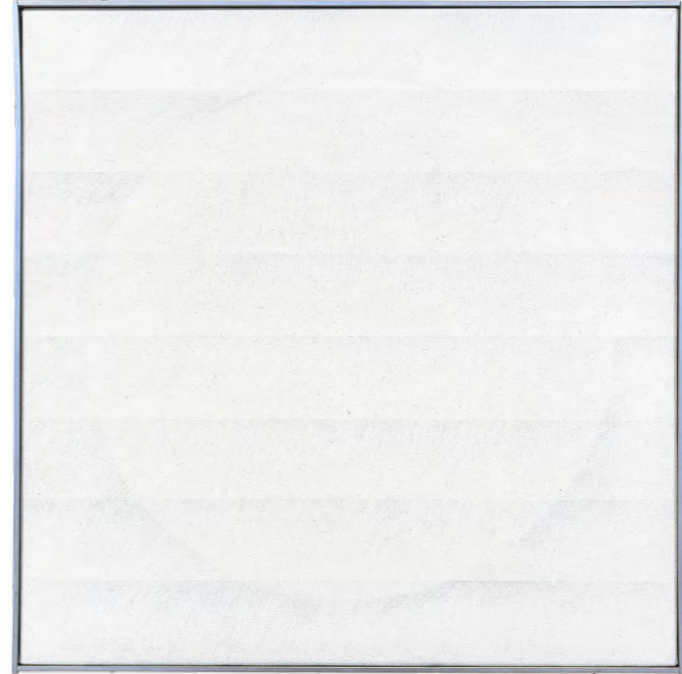






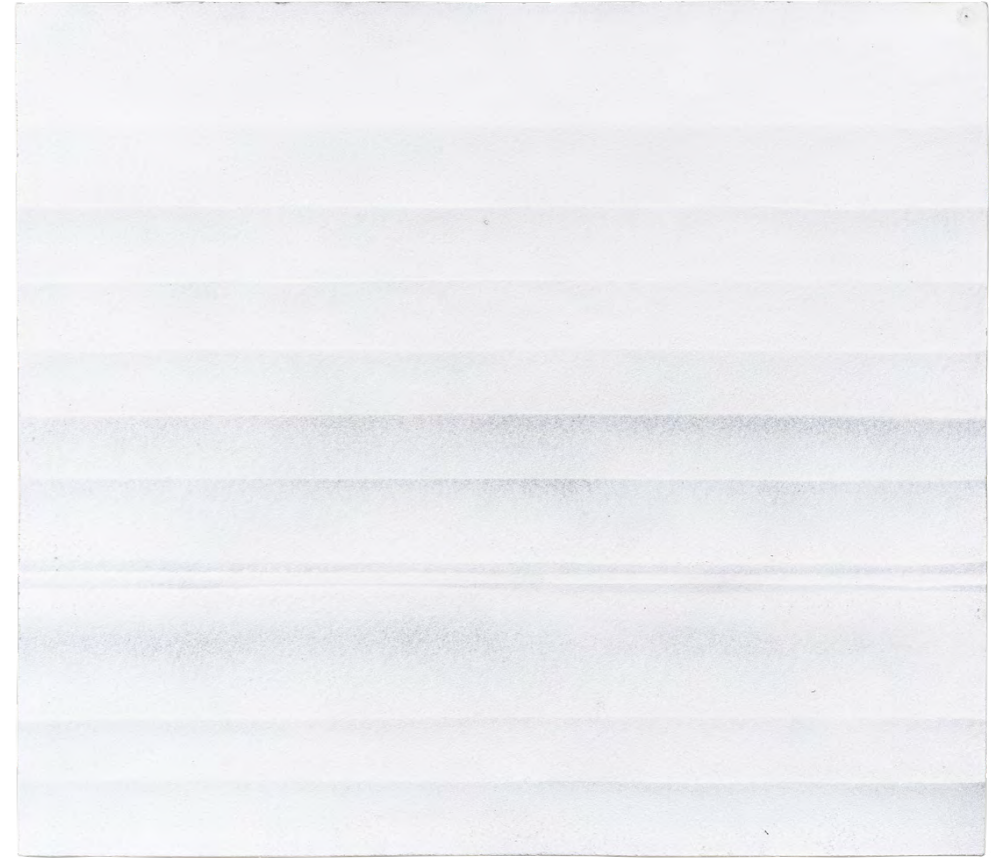




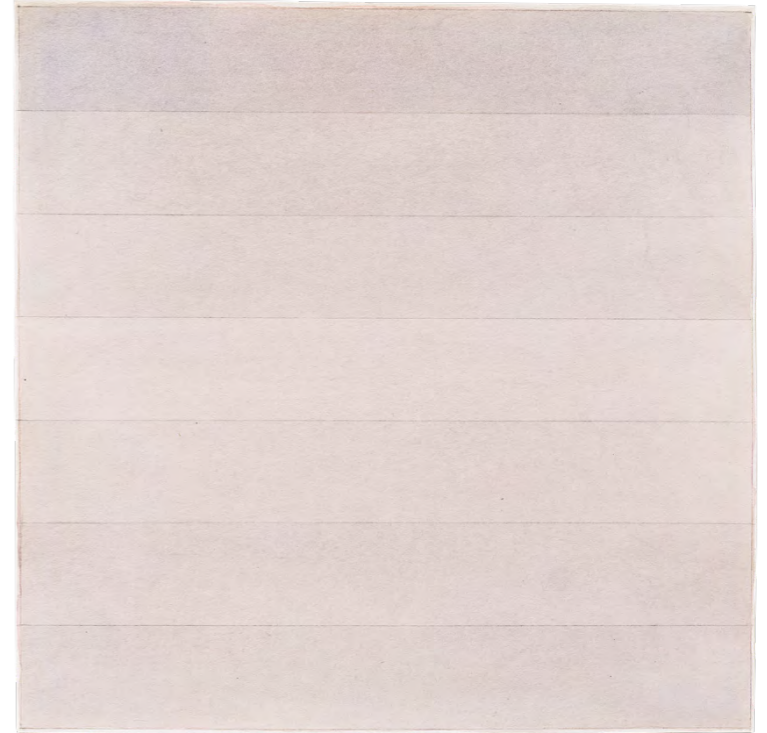
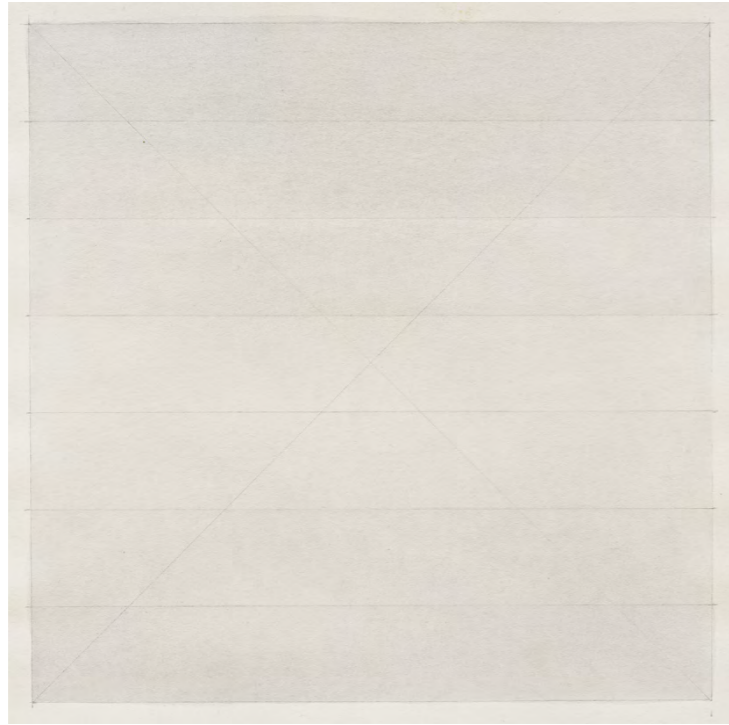


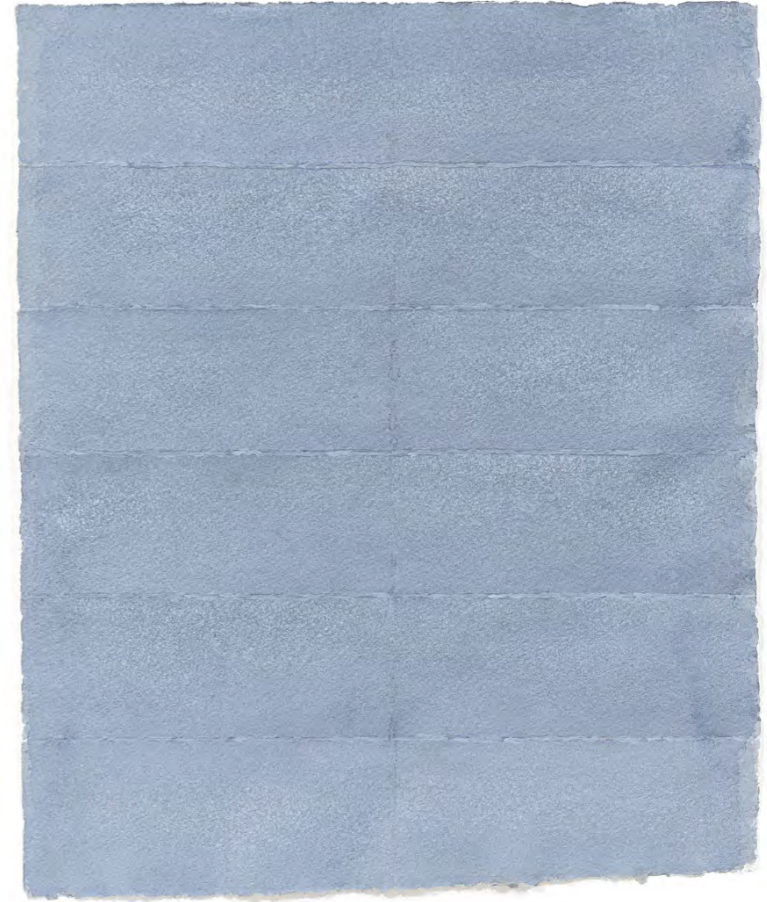
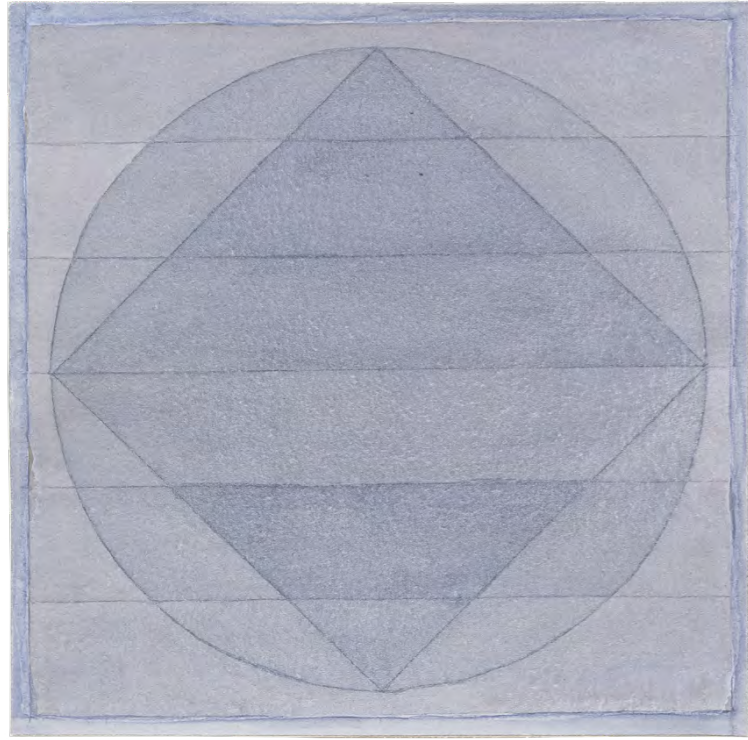


WORKS ON PAPER









LIST OF WORKS

p. 27 *Weisses Bild III*
1963
Mixed media on nettle
70 x 70 cm
27 1/2 x 27 1/2 inches

p. 28 *Untitled*
1965
Tempera on canvas
60 x 60 cm
23 5/8 x 23 5/8 inches

p. 29 *Fluktuation II*
1965
Tempera on canvas
60 x 60 cm
23 5/8 x 23 5/8 inches

p. 30 *Unruhige Mitte*
1965
Tempera on canvas
60 x 60 cm
23 5/8 x 23 5/8 inches

p. 31 *Untitled*
1966
Tempera on canvas
95.5 x 70.3 cm
37 5/8 x 27 5/8 inches

p. 32 *Labiles Gleichgewicht*
1966
Oil on canvas
105 x 105 cm
41 3/8 x 41 3/8 inches

p. 33 *Lamellenbild*
1967
Tempera on canvas
60 x 60 cm
23 5/8 x 23 5/8 inches

p. 34 *Kreuz im Quadrat*
1968
Oil on canvas
114 x 114 cm
44 7/8 x 44 7/8 inches

p. 35 *Horizontale / Grau*
1968
Tempera on canvas
160 x 135 cm
63 x 53 1/8 inches

p. 36 *Untitled*
1969
Oil on canvas
115 x 105 cm
45 1/4 x 41 3/8 inches

p. 37 *Progression BR I*
1970
Tempera on canvas
95 x 72 cm
37 3/8 x 28 3/8 inches

p. 38 *Progression BR V*
1970
Oil on canvas
95 x 72 cm
37 3/8 x 28 3/8 inches

p. 39 *Progression BR VII*
1970
Oil on canvas
95 x 72 cm
37 3/8 x 28 3/8 inches

p. 40 *Drehung I*
1970
Tempera on canvas
105 x 105 cm
41 3/8 x 41 3/8 inches

p. 41 *Untitled*
1971/72
Oil on canvas
40 x 40 cm
15 3/4 x 15 3/4 inches

p. 42 *Untitled*
1972
Oil on canvas
110 x 110 cm
43 1/4 x 43 1/4 inches

p. 45 *Nr 7 Gouache*
1962/63
Gouache on paper
37 x 41 cm
14 5/8 x 16 1/8 inches

p. 46 *Untitled*
1967
Graphite on paper
10 x 10 cm each
4 x 4 inches each

p. 47 *Untitled*
1967
Graphite on paper
10 x 10 cm each
4 x 4 inches each

p. 48 *Nr 11 Aquarell (grey-blue)*
1969
Gouache on paper
14 x 14 cm
5 1/2 x 5 1/2 inches

p. 49 *Nr 13 Aquarell (rosa)*
1969
Gouache on paper
14 x 14 cm
5 1/2 x 5 1/2 inches

p. 50 *Nr 15 Aquarell (blue)*
1971
Gouache on paper
15 x 15 cm
5 7/8 x 5 7/8 inches

p. 51 *Nr 21 Aquarell (blue)*
1972
Gouache handmade paper
31 x 26 cm
12 1/4 x 10 1/4 inches

BIOGRAPHY

- 1930 Born in Heinzendorf / Lower Silesia, Germany 28th October.
(after 1945: Skrzyńka/Poland, ca. 100 km southeast from Wrocław)
- 1951- Studies at the Werkkunstschule Hanover, Germany
1952 (Kurt Schwitters studied there in the early 20th century, when Hanover was an important centre for avantgarde art and artists)
- 1952- Studies at the Staatliche Kunstakademie Düsseldorf, Germany
1956 (his last and most important teacher was Georg Meistermann)
- 1959 Awarded the *Preis der Stadt Wolfsburg für Malerei*
- 1960s Participation in first international exhibitions on the subject of monochrome painting (Leverkusen, Germany; Lincoln, Nebraska, USA; Bern, Switzerland)
- 1962 Awarded the *Kunstpreis der Jugend*, Stuttgart
- 1966- Teaches at the Werkkunstschule Hanover, Germany
1971
- 1970s Beginning of exchanges on artistic issues with American artist friends and colleagues
- 1971- Teaches as Professor at the Hochschule der Künste, Berlin
1996 (today: Universität der Künste)
- 1977 Participation in *documenta 6*, Kassel, Germany
- 1990 Participation in the Venice Biennale
- 1995 Awarded the *Lovis-Corinth-Preis*
- 2002 Awarded the *Niedersächsische Kunstpreis*
- 2002 Raimund Girke dies in Cologne, Germany on the 12th June.
- Since An early major work by Girke (together with an ensemble of works on paper) is in the collection of the Busch Reisinger
2003 Museum, Harvard University, Cambridge/Mass.

SOLO EXHIBITIONS

- 1958 Galerie Adam Seide, Hanover, Germany
- 1959 Galerie Adam Seide, Hanover, Germany
- 1961 Galerie Diogenes, Berlin, Germany
Galerie Adam Seide, Hanover, Germany
- 1962 Studio Helms, Hanover, Germany
- 1963 Studio Ruhnau, Gelsenkirchen, Germany
Weiss, aktiviert, Galerie d, Frankfurt am Main, Germany
- 1964 Studio Hanckel, Essen, Germany
Galerie Barerstrasse 84, Munich, Germany
- 1965 Galerie Loehr, Frankfurt am Main, Germany
- 1966 Galerie h, Hanover, Germany
Galerie Jülicher d, Mönchengladbach, Germany
Studio UND, Munich, Germany
Studio des Kunstvereins Hanover, Germany
Kleine Galerie, Schwenningen, Germany
- 1967 Städtischer Kunstpavillon, Soest, Germany
Galerie Rewolle, Bremen, Germany
- 1968 Galerie Langer, Braunschweig, Germany
Galerie Gunar, Düsseldorf
- 1969 Kestner-Gesellschaft, Hanover; Overbeck-Gesellschaft, Lübeck; Kunstverein Mannheim, Germany
(with Pfahler und Fruhrunk)
Galerie Ursula Lichter, Frankfurt am Main, Germany
- 1970 Galerie Der Spiegel, Cologne, Germany
Galerie m, Bochum, Germany
Galerie Teufel, Koblenz, Germany

Progressionen, Galerie Ernst, Hanover, Germany
 Kabinett für aktuelle Kunst, Bremerhaven, Germany
 Galerie Fürneisen, Hamburg, Germany

1971 Galerie Müller, Stuttgart, Germany

1972 Galerie Der Spiegel, Cologne, Germany
 Galerie Annemarie Verna, Zürich, Switzerland
 Modern Art Galerie, Berlin, Germany
 Galerie Klein, Bonn, Germany
 Galerie Denise René-Hans Mayer, Düsseldorf, Germany
 Kunstverein Bremerhaven, Germany
 Galerie Ernst, Hanover, Germany

1973 Galerie de Gestlo, Hamburg, Germany
 Galerie Thomas Keller, Munich, Germany

1974 Westfälischer Kunstverein, Münster, Germany
 Städtisches Kunstmuseum, Bonn, Germany
 Kabinett für aktuelle Kunst, Bremerhaven, Germany
 Galerie Annemarie Verna, Zürich, Switzerland
 Galerie Teufel, Cologne, Germany
 Galerie Klein, Bonn, Germany
 Galerie de Gestlo, Hamburg, Germany

1975 Galerie Swart, Amsterdam, The Netherlands
 Galleria la Bertesca, Milan, Italy
 Galleria la Bertesca, Genoa, Italy

1976 Galerie Klein, Bonn, Germany
 Galerie Der Spiegel, Cologne, Germany
 Galerie Annemarie Verna, Zürich, Switzerland
 Galerie Daniel Templon, Paris, France

1977 Galerie de Gestlo, Cologne, Germany

1978 Oliver Dowling Gallery, Dublin, Ireland
 Galerie de Gestlo, Cologne, Germany

1979 Kabinett für aktuelle Kunst, Bremerhaven, Germany
 Kunstverein Braunschweig, Germany

1980 Janus Gallery, Los Angeles, USA

1981 DAAD-Galerie, Berlin, Germany
 Galerie Bossin, Berlin, Germany
 Galerie Walter Storms, Munich, Germany

1982 Kunstmuseum Düsseldorf, Germany
 Salone Villa Romana, Florence, Italy
 Galerie Walter Storms, Villingen, Germany
 KHG, Giessen, Germany
 Institut für moderne Kunst, Nuremberg, Germany
 Studio Carlo Grossetti, Milan, Italy

1983 *Raum für Malerei*, Cologne, Germany
 Galerie Bossin, Berlin, Germany

1984 Galerie Dr. Luise Krohn, Badenweiler, Germany
 Galeria Akkumulatory 2, Poznan artothek, Cologne, Germany

1985 Galerie Meyer-Ellinger, Frankfurt am Main, Germany
 Galerie Fahnmann, Berlin, Germany
 Kabinett für aktuelle Kunst, Bremerhaven, Germany

1986 *Malerei 1956/1986*, Neuer Berliner Kunstverein, Berlin; Josef Albers Museum Quadrat Bottrop; Frankfurter Kunstverein, Frankfurt am Main, Germany
Die Stille ist der Unruhe Herr, Sommerakademie Salzburg, Austria
 Galerie Wilkens & Jacobs, Cologne, Germany

1987 Galerie Christa Schüppenhauer, Essen, Germany
 Galerie Dorothea van der Koelen, Mainz, Germany
 Galerie Edith Wahlandt, Stuttgart, Germany
 Galerie Walzinger, Saarlouis, Germany
 Kunstraum Fuhrwerkswaage, Cologne, Germany
 Galerie Katrin Rabus, Bremen, Germany
Arbeiten auf Papier, Museum am Ostwall, Dortmund, Germany

1988 Arbeiten auf Papier, Wilhelm-Hack-Museum, Ludwigshafen/Rh.; Städtisches Museum Leverkusen, Schloss Morsbroich, Germany
 Galerie Wilkens & Jacobs, Cologne, Germany
 Galerie Hans Strelow, Düsseldorf, Germany

1989 Kunstverein Bremerhaven, Germany
 Kunstverein Ludwigshafen/Rh., Germany
 Weissbewegung, Galerie Nowald, Berlin, Germany
 Brandstetter & Wyss, Castel Burio-Arte, Castiglion d'Asti, Italy
 Galleria Peccolo, Livorno, Italy
 Galerie Meyer-Ellinger, Frankfurt am Main, Germany
 Galerie Dorothea van der Koelen, Mainz, Germany

1990 Galerie Katrin Rabus, Bremen, Germany
 Galerie Edith Wahlandt, Stuttgart, Germany
 Galerie Lehmann, Dresden, Germany
 Studio, G7, Bologna, Italy
 Studio Carlo Grossetti, Milan, Italy
 Brandstetter & Wyss, Zürich, Switzerland

1991 Galerie Strelow, Düsseldorf, Germany
 Arbeiten auf Papier, Städtische Galerie Quakenbrück, Germany
 Aquarell und Zeichnungen, Galerie Meyer-Ellinger, Frankfurt am Main, Germany

1992 Galerie Walter Storms, Munich, Germany
 Galerie Strelow, Düsseldorf, Germany
 Galerie Alfred Kren, Cologne, Germany
 Galerie Fricke, Lüdenscheid, Germany
 FruitMarket Gallery, Edinburgh, UK
 Japanisches Kulturinstitut, Cologne, Germany (with Matsuo Ryusho)
 Galerie Brandstetter & Wyss, Zürich, Germany

1993 Galerie Dorothea van der Koelen, Mainz, Germany
 Galerie Mathias Kampl, Passau, Germany

1994 Galerie Maria Wilkens, Cologne, Germany
 Ev. Kirchengemeinde, Bad Soden a. Ts., Germany
 Galerie Ucher, Cologne, Germany (with Vaclav Bostik)
 Zeche Zollverein, Essen, Germany

1995 Galerie Elke Dröscher, Hamburg, Germany
 Sprengel Museum, Hanover, Germany
 Saarland Museum Saarbrücken, Germany

1996 Staatliche Kunstsammlungen Dresden, Gemäldegalerie Neue Meister, Dresden, Germany
 Galerie Gebr. Lehmann, Dresden, Germany
 Von der Heydt-Museum Wuppertal, Germany
 Kunsthalle Nuremberg, Germany
 Museum Moderner Kunst Landkreis Cuxhaven, Otterndorf, Germany
 Galerie Edith Wahlandt, Stuttgart, Germany

1997 Galerie Hans Strelow, Düsseldorf, Germany
 Trinitatiskirche, Cologne, Germany
 Busche Galerie, Berlin, Germany
 Kunstraum Radius, Stuttgart, Germany

1998 Galerie Brandstetter & Wyss, Zürich, Switzerland
 Galerie Dorothea van der Koelen, Mainz, Germany

1999 Galerie Elke Dröscher, Kunstraum Falkenstein, Hamburg, Germany
 Städtische Galerie, Germany

2000 Galerie Hans Strelow, Düsseldorf, Germany
 Galerie Walter Storms, Munich, Germany
 Kunstverein Oerlinghausen, Germany
 Galerie Meyer-Ellinger, Frankfurt, Germany
 Galerie Edith Wahlandt, Stuttgart, Germany
 Kunstsammlungen Chemnitz, Germany

2001 Kunstmuseum Heidenheim, Germany

2002 Galerie Der Spiegel, Cologne, Germany
 Galerie Hans Strelow, Düsseldorf, Germany

2003 Galerie Peter Zimmermann, Mannheim, Germany
Raimund Girke - Eine Hommage, Kunstraum Fuhrwerkswaage, Cologne, Germany

2004 *Hommage à Raimund Girke*, Edith Wahlandt Galerie, Stuttgart, Germany

2005 *Written In Water*, Ming Yuan Art Center, Shanghai, China

- Dorothea van der Koelen, Mainz, Germany
 Galerie Fahnmann, Berlin, Germany
Erde, Himmel, Weiten (earth, heaven, vastness), Richard Haizmann-Museum - Museum für Moderne Kunst, Niebüll, Germany
- 2006 *Raimund Girke – Nachtzeichen*, Galerie Peter Zimmermann, Mannheim, Germany
Raimund Girke, in Bewegung, Galerie Werner Klein, Cologne, Germany
 Galerie Hans Strelow, Düsseldorf, Germany
- 2007 *Malerei und Zeichnungen*, Kunstraum Falkensteinmuseum, Elke Dröscher, Hamburg, Germany
Versuch einer Rekonstruktion, Galerie Walter Storms, Munich, Germany
- 2008 *Monumentale Aquarelle*, Galerie Hans Strelow, Düsseldorf, Germany
Interdependenz, Galerie Florian Trampler, Diessen am Ammersee, Germany
- 2009 *Raimund Girke Werke aus vier Jahrzehnten*, Museum Moderner Kunst Wörlen, Passau, Germany
Raimund Girke Farbe und Licht Malerei aus fünf Jahrzehnten, Josef Albers Museum Quadrat, Bottrop, Germany
Raimund Girke: Lecture by Dr. Dietmar Elger, Kunsthalle Bremerhaven to the Ausstellung Kunstverein, Germany
Raimund Girke – Malerei, Kunstverein Bremerhaven, Germany
- 2010 *Hommage an Raimund Girke - zum 80. Geburtstag*, Edith Wahlandt Galerie, Stuttgart, Germany
Bilder aus 5 Jahrzehnten, Galerie Fahnmann, Berlin, Germany
Raimund Girke Struktur, VGH Galerie, Hanover, Germany
Raimund Girke Werke 1953 bis 2001, Walter Storms Galerie, Munich, Germany
- 2011 *Raimund Girke represented by Axel Vervoordt Gallery*, Belgium
Raimund Girke: Investigating White, Gallery Sonja Roesch, Houston, Texas, USA
Raimund Girke Werke, Galerie Florian Trampler, Munich, Germany
- 2012 *Raimund Girke zum 10. Todestag*, Museum Kurhaus Kleve, Germany
- 2013 *Raimund Girke - Percezioni/Perceptions*, Galleria Peccolo, Livorno, Italy
Raimund Girke - RUHE und BEWEGUNG, Das kleine Museum - Kultur auf der Peunt, Weissenstadt, Germany
Raimund Girke - Percezioni/Perceptions, Galleria Studio G7, Bologna, Italy
Raimund Girke – Vielfalt, Galerie Fahnmann, Berlin, Germany
- 2014 *Raimund Girke Malerei - Ausgewählte Arbeiten auf Leinwand und Papier*, Galerie Florian Trampler, Munich, Germany
- 2015 *Raimund Girke - In Between White*, Axel Vervoordt Gallery, Hong Kong
Raimund Girke - Bilder aus 3 Jahrzehnten, Galerie Fahnmann, Berlin, Germany

KRAFT DER FARBE/Power of Colour, Villa Grisebach Berlin; Düsseldorf; Munich, Germany
Raimund Girke: INVESTIGATING WHITE, Gallery Sonja Roesch, Houston, Texas, USA

- 2017 *Raimund Girke*, Galerie Fahnmann, Berlin, Germany
Raimund Girke: Touched in White, Galerie Dierking, Zurich, Switzerland
Raimund Girke: ruhig bewegt, Galerie Stefan Hildebrandt, St Moritz, Switzerland
- 2018 *Raimund Girke: Dominanz des Lichts*, Axel Vervoordt Gallery, Antwerp, Belgium
- 2019 *Raimund Girke. White limitless. Highlights from the 1960s*, Walter Storms Gallery, Munich, Germany
Investigating White, Gallery Sonja Roesch, Houston, Texas, USA
The Silent Balance, Axel Vervoordt Gallery, Hong Kong
Raimund Girke, Galerie Knoell, Basel, Switzerland
- 2020 *Raimund Girke - for his 90th birthday*, Gallery Franz Swetec, Düsseldorf, Germany
Raimund Girke: Im Rhythmus, Kewenig Gallery, Berlin, Germany
Raimund Girke - Schraffuren (hatches), Homage on the occasion of the artist's 90th birthday, Kolumba, Kunstmuseum des Erzbistums Cologne, Germany
- 2021 *Was weiss das Weiss*, Axel Vervoordt Gallery, Winjegem/Kanaal, Belgium
- 2022 *Gespannte Ruhe (tense silence), Works on Paper 1957 – 2001*, Kupferstichkabinett, Staatliche Kunstsammlungen Dresden, Residenzschloss, Dresden, Germany
Klang der Stille - Sound of Silence Retrospective, MKM Museum Küppersmühle, Duisburg, Germany
Raimund Girke: Force Fields, The Mayor Gallery, London

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Printed on the occasion of the exhibition:

RAIMUND GIRKE: FORCE FIELDS

11 October – 25 November 2022

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Edition of 300

Raimund Girke, *Texts 1960 – 1995*, Kunsthaus Zug 1995 © Timothy Adès, translated in 2022
Photography © Rayan Bamhayan

Special thanks to: Karin Girke, Amy Baker, Christine Hourdé

All dimensions of works are given height before width before depth
The colour reproduction in this catalogue is representative only

Design by Stephen Draycott

Published by The Mayor Gallery

Printed by STATE Media

ISBN: 978-1-9163595-3-6

