

29.10.17

Jeroen Geel

Portfolio 2017

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Curriculum Vitae p. 3



Jeroen Geel

Born 11. September 1976 in Zürich
Grown up in Horgen, Meerbusch (D) and Wädenswil
lives in Luzern, with Atelier in Emmenbrücke
since 2002 independant artist and art mediator

Education

1997 – 2002 Lucerne School of art and design, Art teaching

1992 – 1997 High school for mathematics and natural science Rämibühl,
Zürich

1992 – 1989 Secondary School Fuhr Wädenswil

1989 – 1983 Primary School Gerberacher Wädenswil

fields of activity

2016

«art on the building» Credit Suisse Filiale Kriens

2015

Guest lecture, Master Art Teaching at the Lucerne School of art and design
about school developement and transfer between the diferent school sub-
jects on high school level

Competition «art on the building» «Crematorium Thun»: Light concept and
wall painting for oratory

fife week journey with the train to Istanbul: Recherche on cultural history,
Scetching, Collecting seeds

since 2014

Doing creative sausage workshops (Course centre Ballenberg):
Instructions on how to make a sausage, cultural history of the sausage

2011

Guest lecture, Bachelor of art and education at the Lucerne School of art
and design: Speech, Input in watercolor technique, Vortrag, Inputs zu
Aquarelltechnik, final discussion of the resulting works

since 2007

Founding member of the Alpineum Produzentengalerie Luzern:

- Programation and planing of the exhibitions 2016/17
- Organisation of the so called «Demontage»-events: Feedback and critics of
the ongoing exhibitions
- Participation at art fairs and exhibitions see „exhibitions“ p.11

since 2006

Teacher at the high school Romanshorn:

- teaching art
- teaching media education
- special week «Perception, self-awareness, selfportrait» together with a
biology teacher.
- special week «Drawing between observation and invention»
- special week «From hunter-gatherers to fastfood eaters»,
Practice and Theorie of prahistoric and modern cooking technologies
- adults education
- Developing the pilot project KiK
(«Kompetenz im Kontext» - meaning: competence in context) 2010 – 2016

2006

Three month agricultural labor in the mountains near Sigriswil (BE)

2005 – 2006

Studio grant in Cairo from the KSK and the city of Lucerne

2004 – 2011

Portrait orders in oil and watercolor

2004 – 2005

Art teacher at the privat school SiL in Birmensdorf (ZH)

2003 – 2004

Two six-month assignments at the botanical garden as alternative service

(instead of military):

- Scientific research, organisation, design of the exhibitions: «Grass» und «Plants of the native americans»
- Team leader, organisation and construction of Japanese bamboo fences for the exhibition «Aufrecht, biegsam, leer – Bamboo in ancient Japan» at the ethnic museum Zürich
- Gardenwork

since 2002

art exhibitions and participation at art fairs, see „exhibitions“ p.11

2002

Three month journey through Argentina and Bolivia: Scetching and seed-collecting

1998 – 2002

Founder of the «beamer-cinema» at the Lucerne School of art and design: Screening altogether more than 80 movies and discussing them with fellow students

Awards

2014 Award for young artists from the city of Lucerne and publication of a monography

2011 Cultural price for the Alpineum Produzentengalerie and its efforts as an art mediator

2004 Half year studio grant in Cairo from the KSK and the city of Lucerne

Public collections

2016 Hoffmann-La Roche: «Picture marble 3», «Picture marble 21.1», «Picture marble 21.2»

2015 Credit Suisse: wall painting «Beschattung», «PET-Kelch», «Timber», «Picture marble 21.4»

Kanton Luzern: «Picture marble 21.3»

2013 Credit Suisse: «Twister»

Kanton Luzern: «Kubus»

2011 Stadt Luzern: «Landscape after Rubens», «Winter forest»

2010 Kanton Luzern: «Rust gold»

CSS-Insurance: «Venus», «Thinker», «Two Apples»

2009 Hoffmann-La Roche: «Painters pray», «Bosk 1 & 2», «Black apple», «Snowball», «Selfportrait with apple»

2007 Stadt Luzern: «Bireschnitz», «Z», «Purity»

2004 Kanton Luzern: «Chicken», «Heap»

Works 2006 – 2017 s. 7

Paintings s. 8

Drawings s. 19

Sketchbooks s. 27

Picture marble s. 32

Paintings s. 8



Landstreicher 552215 1 6

oil on panel, 20.2.2017
24 x 21 cm



Landstreicher 666112 2 6

oil on panel, 14.2.2017
24 x 21 cm



Landstreicher 412261 2 4

oil on panel, 30.1.2017
24 x 21 cm



Landstreicher 555634 3 4

oil on panel, 1.2.2017
24 x 21 cm



Landstreicher 321552 1 6

oil on panel, 21.2.2017
24 x 21 cm



Landstreicher 543244 2 6

tempera on panel, 7.2.2017
24 x 21 cm



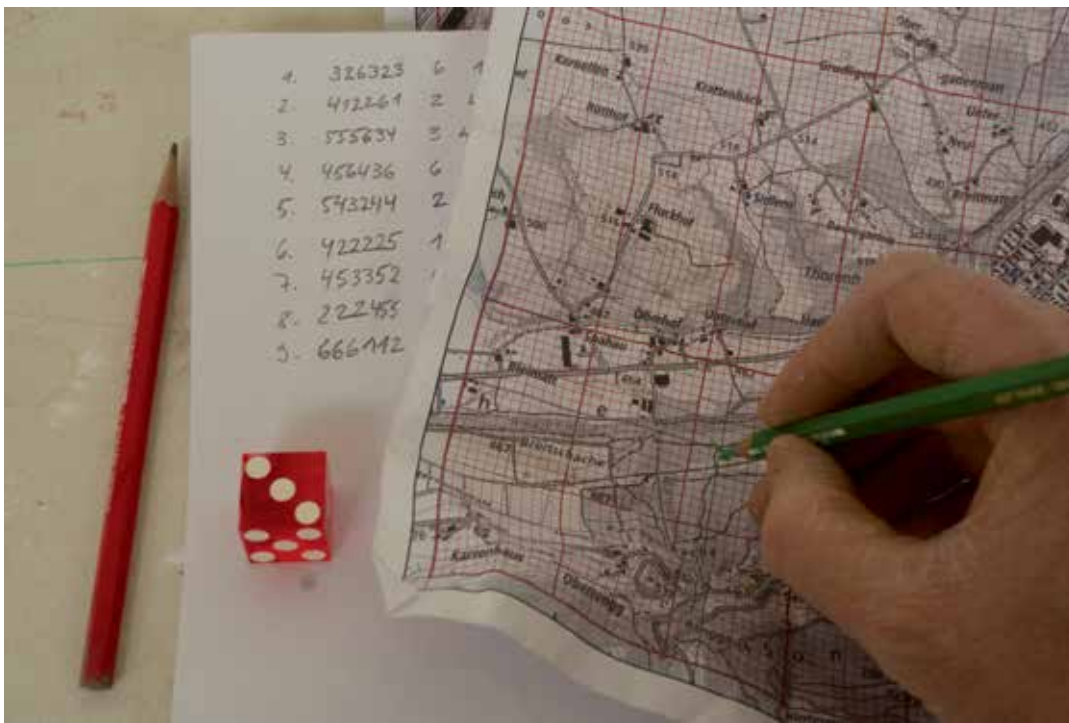
Landstreicher 326323 6 1

oil on panel, 14.2.2017
24 x 21 cm



Landstreicher 456436 6 5

oil on panel, 2.2.2017
24 x 21 cm



Project «Landstreicher»

since January 2017

In my studio I roll dices six times to get a specific coordinate on the map of Lucerne and surrounding. With another roll i get the direction of my view.

This strategie allows me to give up my preferences and dislikes towards certain compositions and leave the choice completely to chance.

It is about intuitively catching time and place and making a picture out of it.



The fall of the damned

2010, mixte technique on chinese paper on panel
50 × 57 cm



Four apples

2007, watercolor on paper
on aluminium
105 × 95 cm



Selfportrait with apple

2007, watercolor on paper on aluminium
52 × 41 cm



Couple

2007, watercolor on paper on aluminium
34.5 × 26 cm



Eal

2010/11, mixte technique on chinese paper on panel
50 × 57 cm



Stool

2008, watercolor on paper on aluminium
45 × 60 cm

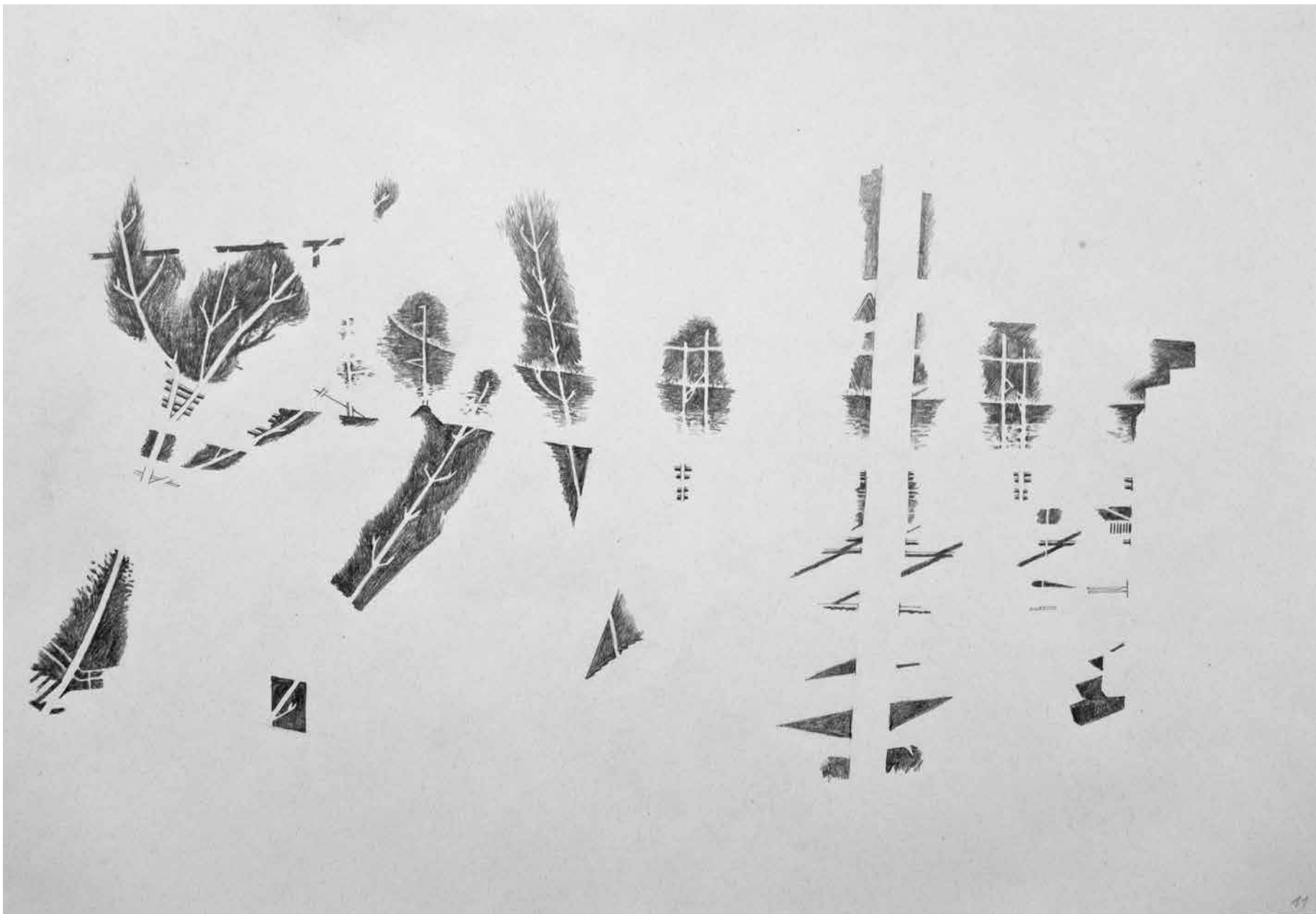
Drawings

S. 19



Spatium 10

2016, pencil on paper
42 × 29.7 cm



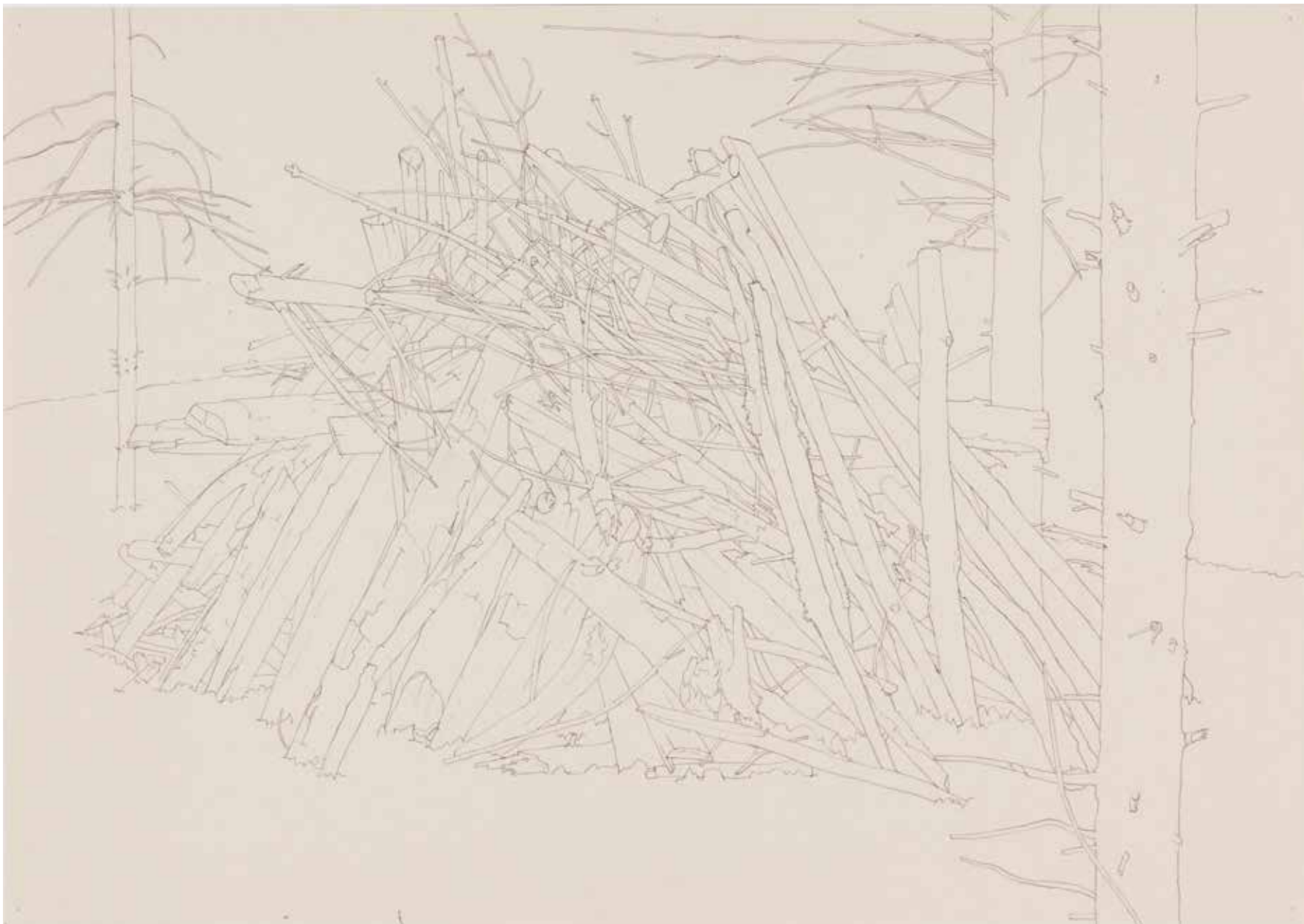
Spatium 9

2016, pencil on paper
42 × 29.7 cm



Spatium 22 (balcony)

2016, pencil on paper
42 × 29.7 cm



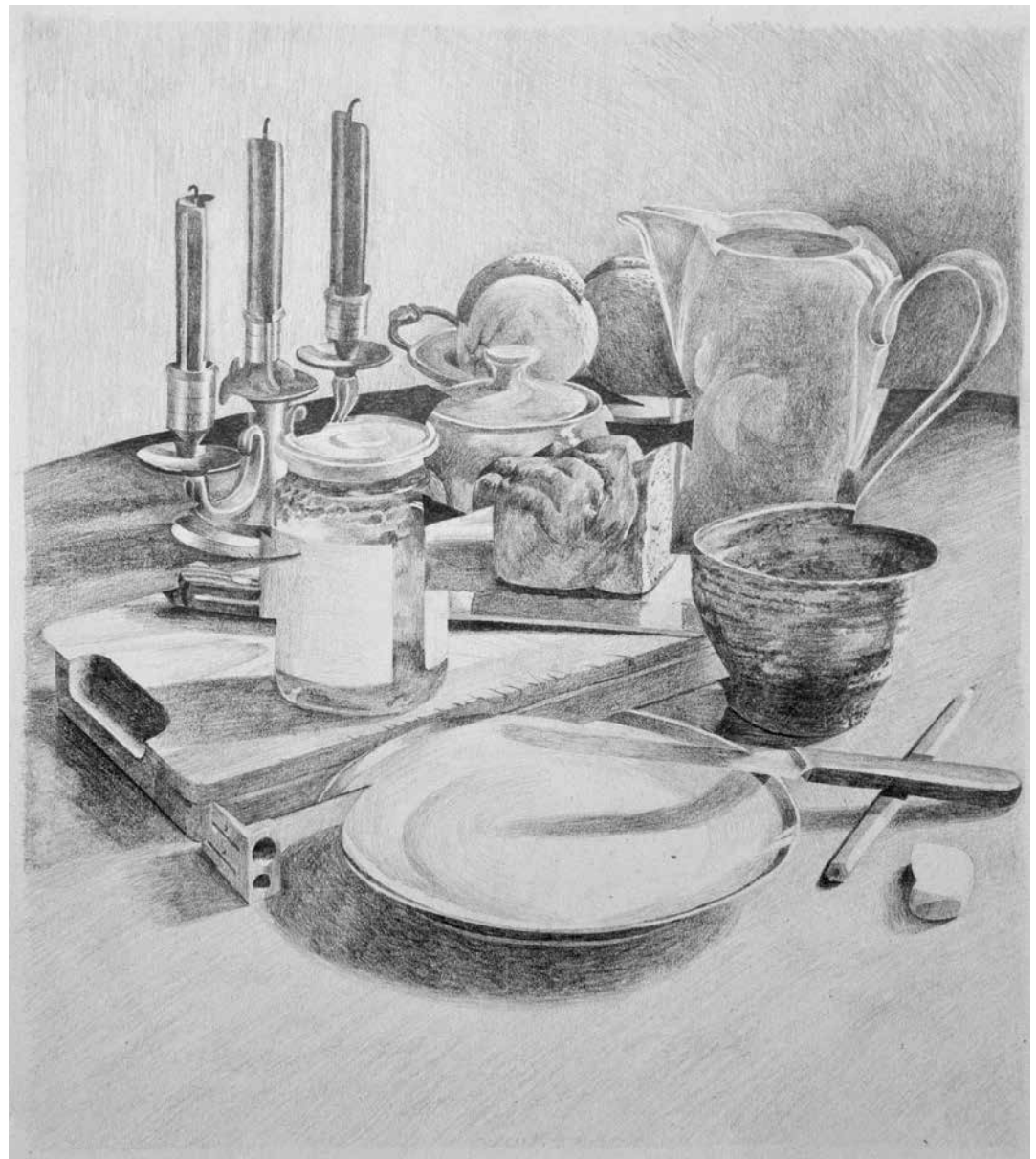
Spatium 16 (heap of wood)

2016, pencil on paper
42 × 29.7 cm



Spatium 11.1 (breakfast)

2016, pencil on paper
40 cm × 42 cm



Spatium 11.2 (breakfast)

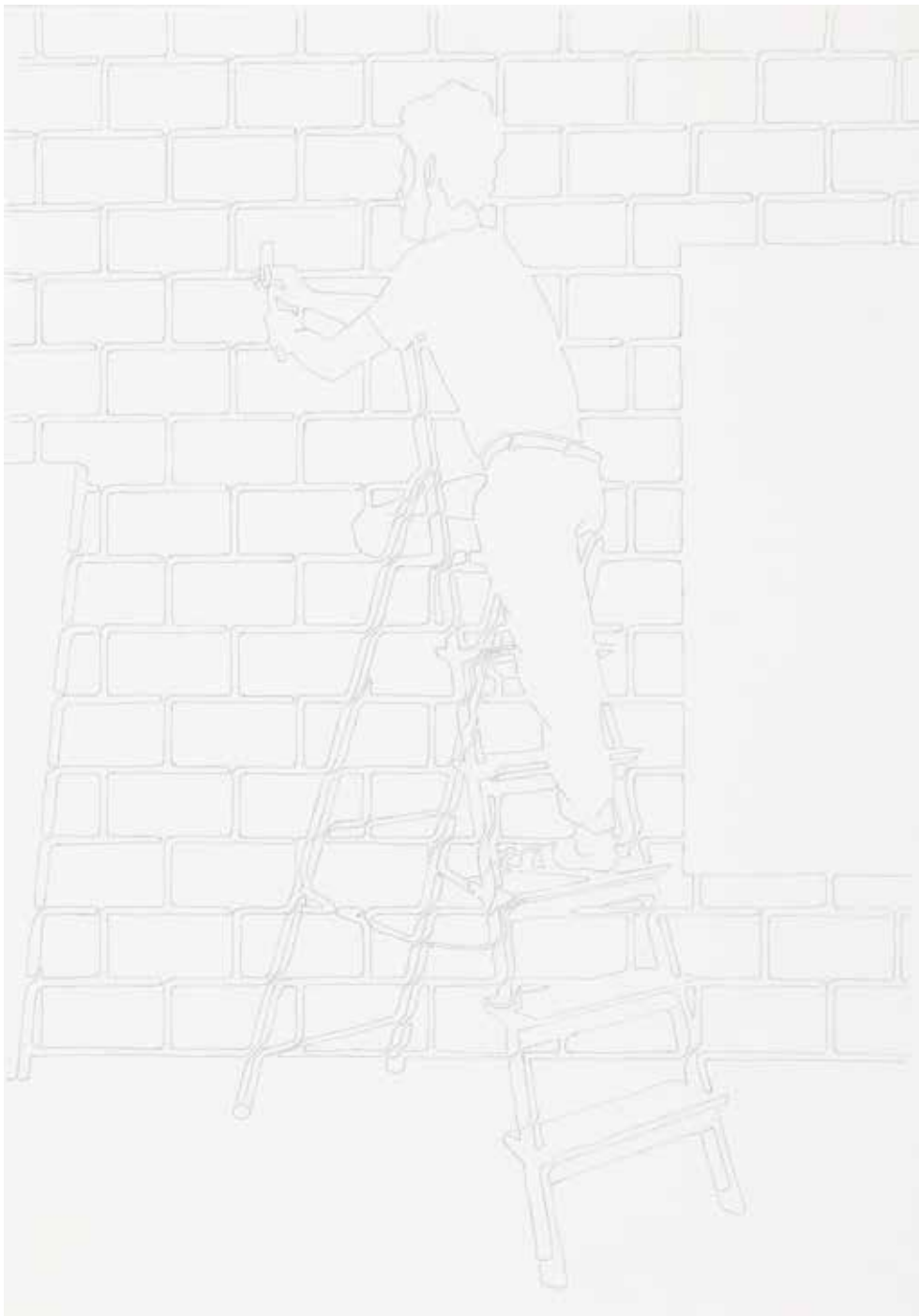
2016, pencil on paper
40 cm × 42 cm



interior
with car
view (frontal view)
blue

Spatium 1 (SUV)

2011, pencil on paper
39 × 29.5 cm



Spatium 8.1

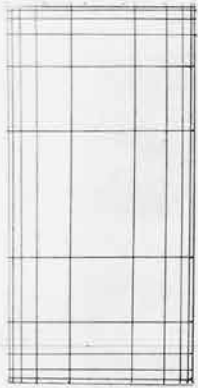
2011, pencil on paper
29.5 × 42 cm



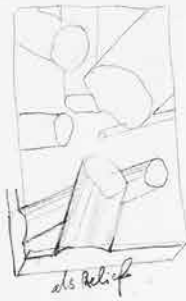
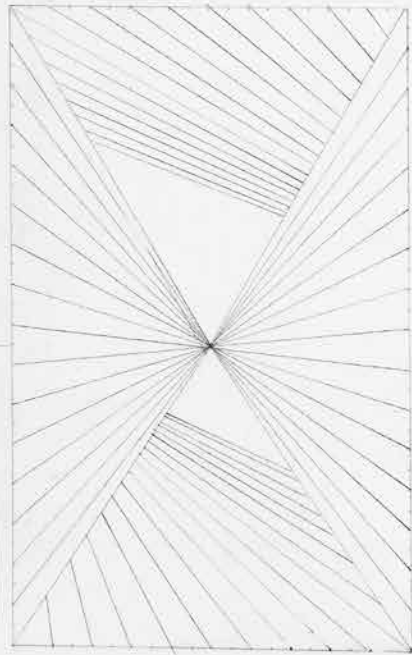
Spatium 8.2

2011, pencil and watercolor on paper
29.5 × 42 cm

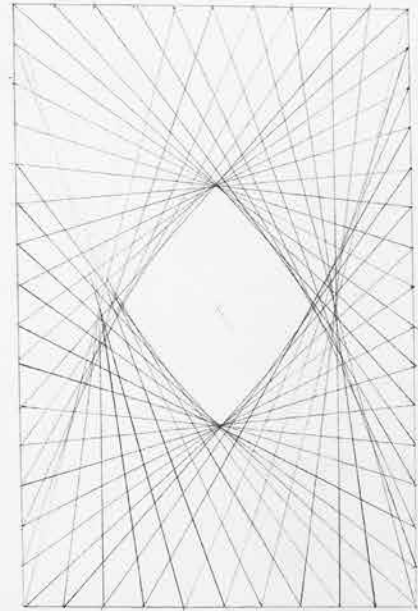
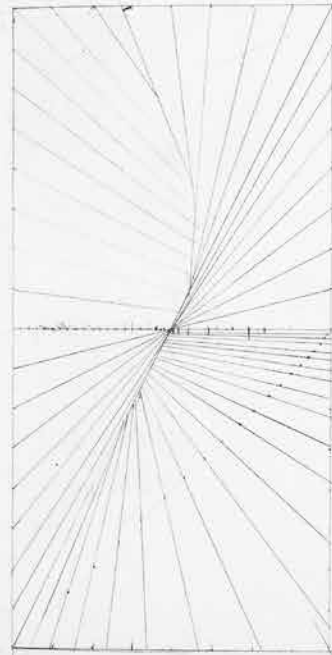
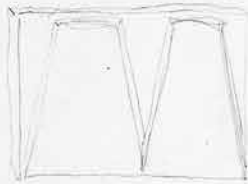
Sketchbooks S. 27



120 / 10 = 12

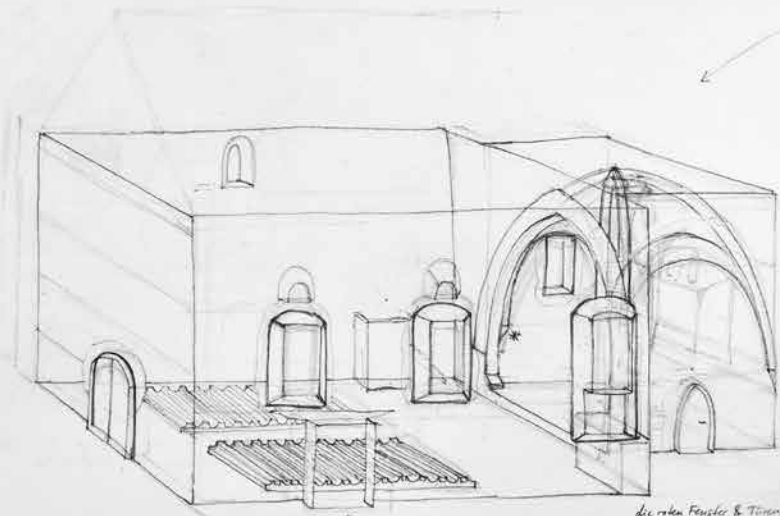


als Relief

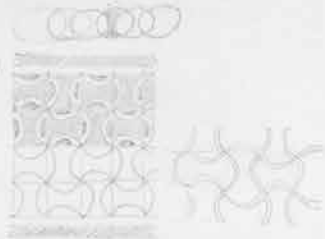


120 x 120

Capa (St. Georg)
Kloster



die roten Fenster & Türen sind nachträglich eingebaut und beschützen die alten Fenstern
die roten jetzt gegenwärtigen die weißen Fenster



Fresken St. Johann Mautern

8 Jh.

12 Jh.

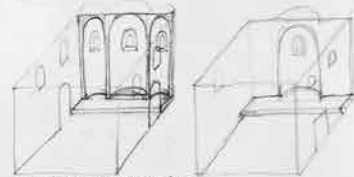


unbedingt mit Fresken des gotischen Anbau vergleichen



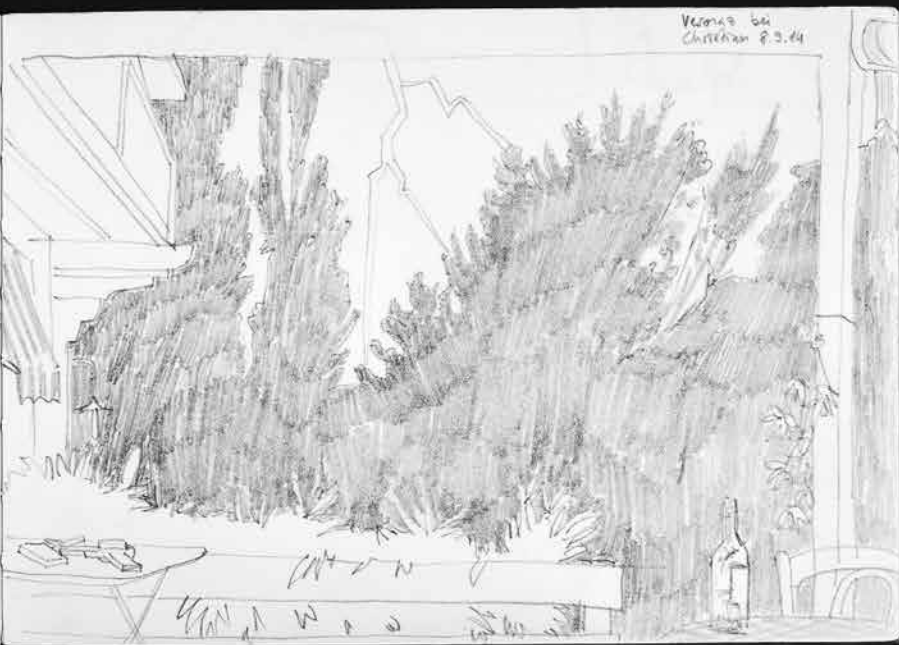
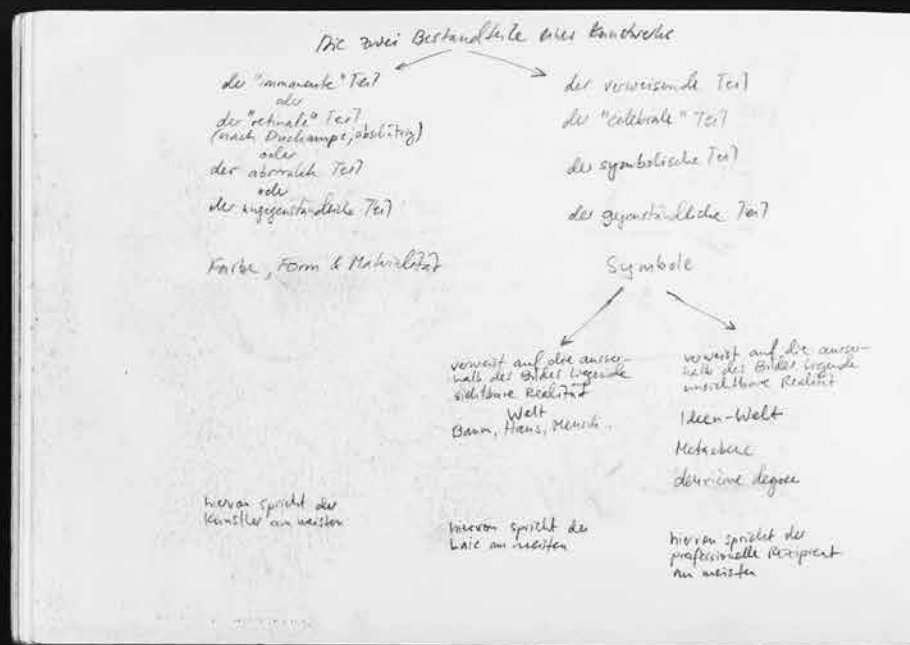
die rote Umfassung dient dazu die Fläche des Originalen zu begrenzen. Sie ist im Original nicht vorhanden. Im Original, die Umfassung des Originalen bildet demnach die Rahmenlinie des Innenraums. Diese die Kuppel im Inneren der Raumverteilung festlegen

2-er Reihen



Vormittliches Ansicht im 8 Jh.
St. Johann
Mautern

St. Georg
Rudolfs



Picture marble

s. 32



Brain lego

2014/15, plaster, animal glue, pigments
33 × 22 × 15 cm



Monument

2012, plaster, animal glue, pigments
d: 38cm h: 53 cm



Picture marble 12

2012, plaster, animal glue, pigments
22 × 31 × 1.5 cm



Picture marble 3

2011/12, plaster, animal glue, pigments
21 × 29 × 1 cm



Picture marble 20

2013, Gips, Knochenleim, Pigmente
34 × 43 × 2 cm



Picture marble 21.3

2013, plaster, animal glue, pigments
31.5 × 40 × 2 cm
3. of 5 plates



Picture marble 18

2012/13, plaster, animal glue, pigments
27.5 × 37.5 × 2 cm



Picture marble 22

2013, plaster, animal glue, pigments
23 × 32 × 1.5 cm



Drifter

2014, plaster, animal glue, pigments,
aluminium reinforcement
109.5 × 167.5 × 3 cm



Pentelian Plotter

2014/15, plaster, animal glue, pigments
h: 137 cm, arrangement variable

New Buildings Collapsing

Ruin, Middle English 'collapse of a building', from Old French ruine, from Latin ruina 'a collapse, a rushing down, tumbling down', from ruere 'to rush headlong, fall violently, collapse'.

In an era of epoxy and polyurethane resins, Plexiglas frames, digital prints and downloadable works of art, it seems astonishingly nostalgic to find someone spending months making marble out of plaster and bone glue in order to end up propping a one-square-meter, reinforced panel of scagliola against the wall after about 12 weeks. And yet there is an undeniable fascination to the effort, which probably applies to traditional craftsmanship per se. On one hand, the making of scagliola is an extremely exacting, precise craft, but it also requires a willingness to accept the vagaries of chance in the resulting design. The artist Jeroen Geel (*1976), at home in Lucerne, is a virtuoso in both respects. So what is scagliola? Also known as polished marble or marble plaster, it is an ancient technique for the manufacture of shiny, colourful surfaces. High-quality plasters, bone glue and pigments are kneaded and shaped into loaves. Repeated relayering yields structures that vary in both colour and form. The loaves are then cut into slices and left to harden, after which their surfaces are sanded, spackled and polished to a glossy sheen, with their structures and colouring changing every step of the way. The volume of the marble plaster determines depth and chromatic intensity.

Speaking of nostalgia, the artist's conceptual approach – filling sketchbooks, making drawings and holing up to mull over ideas before telling the whole world about them – is probably antiquated as well. Geel doesn't mind; being fashionable is not one of his goals. He is happily 'old school', if you will. Well, not quite: experiment and innovation are not to be underestimated in his art. The band Einstürzende Neubauten (New Buildings Collapsing) – it has given its name to this text and was cofounded in 1980 by Blixa Bargeld – repeatedly impact the electronic music scene in Germany because they never stop trying out new directions in music. Similarly, Geel cannot be tied down to a genre or a spe-

cific craft. He spends hours and hours working in his studio; he broods and experiments, draws, makes ceramics, paints watercolours, carves etchings, applies gold-leaf, plasters, moulds and sands. When he is on the road, he visits Romanesque churches in the Grisons or Baroque castles in Bavaria, all the while filling page after page of his sketchbook. He studies volume, structure and architecture until he understands a building from foundation to gable, making it his own and interpreting it for his art.

Jeroen Geel is an architect of ruins. Drawing on venerable techniques, he creates art with unbridled delight. Taking his cue from what has gone before, he produces new work of his own that is as much like pop art as it is nostalgic. His marble plaster, which looks so genuine from afar, proves in close-up to be astonishingly modern, abstract and with a palette that is utterly unlike marble. The artist plays crossover with the material that he kneads, moulds and polishes, lending the finished works the impression of an eclectic mix. Some of them remain true to the original stone; others are humorous imitations of meat; still others look as if he had used a strobe flash. Whatever the case, we are meant to realize that they are deliberately crafted. The imitated product becomes an object in its own right, emancipated from the real marble that served as a model. Further study of the marble plaster reveals marks in the material; we note the traces of energy that formed the whole and follow the meandering colours. We would look at the work, examine it and try to decipher it in our minds. Which stratum lies on top, which one underneath? Which layer came first? What determines the shape? Is it a solid, enduring whole, or is it about to crumble and collapse?

Geel's works lead a curious in-between existence. With their rectangular cut and high-gloss polish, the panels of marble plaster seem to be hard as stone and indestructible. Using the same technique, Geel has now begun making large-format panels out of his material that look fragile, broken, like found pieces and ruins that are just about to collapse. The English word 'ruin' comes from the Latin ruere, which means 'to fall'. These works thrive on the aesthetics of decay. It is in the nature of ruins to imply the past – something that has gone before or left-

vers from another time. Inquiring into the representation of architecture, Max Frisch once mentioned the Acropolis and described the ruin as the only form of executed architecture that is still sketchy. Quoting Frisch, Hermann Burger suggests that sketchy or unfinished buildings probably appealed to the writer – he originally trained as an architect – because they compel viewers to imagine what the ruin might have looked like as a whole. According to Burger, the act of imaginative completion is a more vibrant artistic pleasure than admiring finished buildings. The appeal of the ruin therefore lies in the fact that it was once a whole. But what about ruins that have never been whole, ruins newly created – by Jeroen Geel, for instance? A few examples of architecture from the nineteenth century demonstrate that ruins can indeed be planned, constructed and purposefully invested with an aura of nostalgia as bearers of times gone by. Although they are sometimes dry, dusty and barren (as seen, for example, as a child on holiday in Crete), there is still something magical about them! We are intrigued by the enigma of certain architectural remains. Conjecture joins historical fact. What kind of new buildings collapsing will we leave behind some day?

As a maker of new ruins, Geel loves to experiment and give shape to his materials, so much so that he keeps changing, refining and developing his techniques. Having devoted himself to marble plaster for over four years, he has begun to test a new mode of manufacture using the same ingredients. Like a confectioner, he squeezes his prepared plaster through a cloth pastry bag to make thin, little white sausages. Carefully snaking them around in a spiral, he builds towers that rapidly harden into a solid mass and yet still look extremely fragile. Looking at them in the studio, we talk about Rosendorfer's 'Architect of Ruins' and follow a trail of associations that leads to the music of the *Einstürzende Neubauten*. The towers actually look extremely crude, almost inept and they are clearly non-functional as vessels. The receptacle as a fundamental sculptural motif lends these white bodies a beauty and charm that is, as mentioned, indebted to a fascination with ancient handicrafts. The technique of making a hollow body out of coiled clay is fundamental to the potter's craft and is essentially the foundation of all sculptural endeavour.

Origins and elementary beginnings are akin to the act of sketching. When drawing the capital of a column in a church in order to understand its volume, Geel is actually (re)constructing it in his mind with great precision, while at the same time leaving the nature of his materials and the process of production undefined and merely hinting at certain things. Once again, Max Frisch's thoughts on the Acropolis apply. For him, a sketch has a direction but no end; it is the expression of a worldview that is no longer or not yet closed. This lack of closure is appealing, stimulates thought, calls for greater scrutiny and complementary ideas. Anything that is open-ended, in between or unfinished – possibly even collapsed – yields enthralling riddles and creates myths. The stories told by the 'architect of ruins' are not boring because there is room for interpretation. Jeroen Geel's works of art are in a state of becoming and passing. The direction is defined, the destination is not. In between there lies the rigid, immutable shape of a new building, which he blithely ignores.

Lena Friedli

Translation: Catherine Schelbert

Exhibitions S. 42



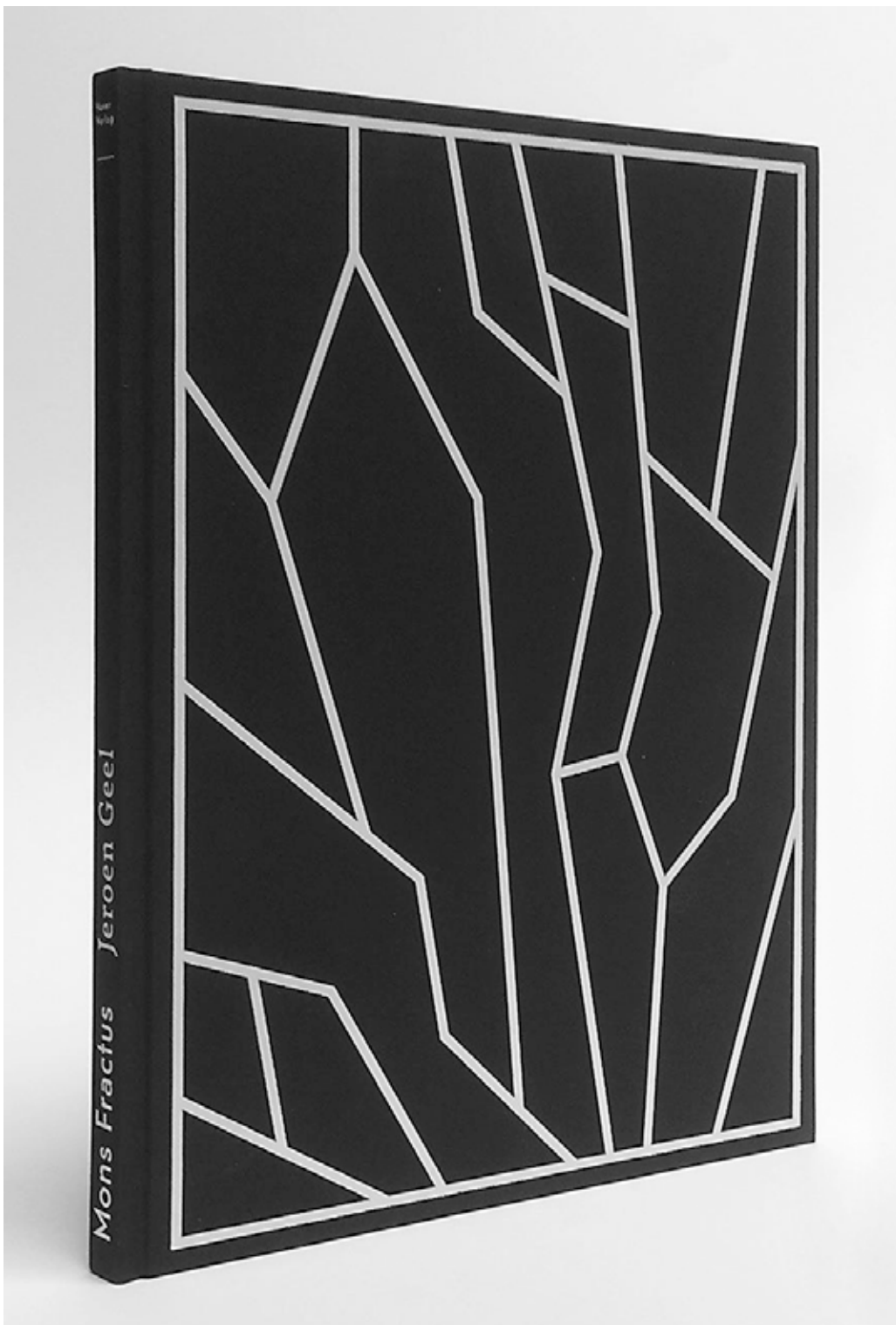
«Spatium»
Jeroen Geel & Sandra Kühne

Alpineum Produzentengalerie Luzern
01.10. – 29.10.16

**«Mons Fractus -
Jeroen Geel»**

Kunstmuseum Luzern
13.06. – 19.08.15





Publication to the exhibition
Publication award for Young artists 2015:

«Mons Fractus - Jeroen Geel»

Text: Claudia Kübler, Lena Friedli

Publisher: Kommission Bildende Kunst Stadt Luzern / Kunstmuseum Luzern.

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2016

**Jahresausstellung
Zentralschweizer Kunstschaffen 2017**
Artmuseum Luzern

«Lanstreicher» - Paintings from Jeroen Geel,
Kantonsschule Romanshorn

«Expeditionen ins Landesinnere»
- Statements Swiss art,
Art Fair Zurich 2017

«Leichtbekömmlich» - Sommerausstellung
der BASIS-Dokumentationsstelle,
Kunsthalle Luzern

Art Fair Suomi 2017,
Helsinki

2016

«Retrospective
- A showcase on cutting-edge art»,
RocheKunst, Basel

«Spatium» Zeichnungen und Papierschnitte
Jeroen Geel und Sandra Kühne,
Alpineum Produzentengalerie, Luzern

2015

«Jeroen Geel - Mons fractus»,
Kunstmuseum Luzern

Werkbeiträge Kanton Luzern,
Akku, Emmenbrücke

«Catch of the year»,
Dienstgebäude, Zürich

Wandarbeit «Beschattung»,
Credit Suisse, Kriens

2014

«Minimale 2»,
Alpineum Produzentengalerie, Luzern

«Art Ort Tat» Gruppenausstellung,
Galerie am Leewasser, Brunnen SZ

Art Athena - Platforms Project,
Faliro Pavillion, Athen

«Wonderfue! Zeromoney»,
Gelbes Haus, Luzern

2013

«Corpus delicti» der Blick des Begehrens,
Alpineum Produzentengalerie, Luzern

«Jahresausstellung Zentralschweizer
Kunstschaffen»
Kunstmuseum Luzern

«Catch of the year»
Dienstgebäude, Zürich

«Samo Stancer, Andri Stadler, Jeroen Geel»
Cheminée nord, Usine Kugler, Genf

«Alchemus II» - Jeroen Geel, Samo Stancer
Alpineum Produzentengalerie, Luzern

Supermarket Artfair
Kulturhuset, Stockholm

2012

«Bildmarmor» Jeroen Geel
Wäscherei Kunstverein, Zürich

2011

«Äther»
Alpineum Produzentengalerie, Luzern

«Jeroen Geel, Michael Greppi, René Odermatt,

Samo Stancer - Peintures et Objects»
Cheminée nord, Genève

Preview Artfair
Ex-Flughafen Tempelhof, Berlin

«Halt!» Gruppenausstellung zum 10jährigen
Jubiläum der Station21
Station21, Zürich

«Treignac/Alpineum Experimental Dialogues:
A Prologue»
Treignac (F)

Supermarket Artfair
Stockholm

2010

«Kopien und Zitate»
Alpineum Produzentengalerie, Luzern und sic -
Raum für Kunst, Luzern

«Jahresausstellung Zentralschweizer
Kunstschaffen»
Kunstmuseum Luzern

«Alchemus - Jeroen Geel, Christian Duss»
Alpineum Produzentengalerie, Luzern

«inside»
Kunsthalle, Luzern und Station21, Zürich

UND#5 – Plattform für Kunstinitiativen
Nancyhalle, Karlsruhe

Supermarket Artfair
Kulturhuset, Stockholm

2009

«Minimale – Die grosse Leistungsschau für
aktuelle Mikrokunst»
Alpineum Produzentengalerie, Luzern

Contact and Website S. 47

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