

Um Himmels Willen

(For Heaven's Sake)

May 20 - June 24, 2011

Exclamations of amazement and consternation

stimulate reflections

wonderfully fantastic

Peripher, Zweierstrasse 176, 8003 Zurich, Switzerland, www.peripher.ch

Hans Rudolf Baer

* 1937, Zurich, Switzerland / lives in Zürich

assemblages

Calin Dover Tarrats

* 1969, Bronx, NY / lives in San Juan, Puerto Rico

mixed media paintings

Ricardo Morales Hernández

* 1980, Bayamón, PR / lives in Cidra, Puerto Rico

drawings & collages

Marianne Pletscher

* 1961, Switzerland / lives in Zürich

photographic documentation & objects

Monika Reize

* 1964, Solothurn, Switzerland / lives in Zürich

photographies (camera obscura)

Ricardo Morales Hernández (RMH) has gentle eyes, a quiet voice. But in discussions he's quick-tempered. Not fanatically, however, highly engaged he discusses biblical subjects and Christian values, but also artistic strategies and the pitiless art market. Faith and doubt are the tension field in which he moves.

In order to decipher the Bible, he put himself into their stories. "I as a Biblical Character" are testimonies of this attempt. The drawings are less idyllic than what we're used from children's Bibles. He does not search to illustrate but to feelings, the motives that stimulate the figures. Why did Jonah avoid God's order? What "for heaven's sake" did he think, when the whale spit him out after 3 days? How did he feel when he warned the inhabitants of Niniveh (in today's Iraq) about the oncoming destruction of the town (which caused the people to repent and the suspension of the judgment)?

Das zentrale Werk der RMH-Retrospektive ist seine Interpretation von Hieronymus Boschs "Der Garten der Lüste" aus dem 15. Jahrhundert. Auf rund 90 x 250 cm vereinen sich die Triptychon-Themen "Der Garten Eden", "Der Garten der Lüste" und "Die musikalische Hölle" auf einem einzigen Blatt, das den Titel "The Garden of my Delights" trägt. Besonders im dritten Teil nimmt sich der Künstler die Freiheit, Boschs Vorlage visuell auszulöschen, Identitäten aufzuheben, die Zerstörung und das Chaos regieren zu lassen - denn so stellt er sich die Hölle vor.

The central work of the RMH retrospective is his interpretation of Hieronymus of Bosch "The Garden of Earthly Delights" from the 15th century. On approx. 90 x 250 cm the artist joins the triptych subjects "The Garden Eden", "The Garden of Earthly Delights" and "The Musical Hell" on one single sheet which carries the title "The garden of my Delights". Particularly in the third part the artist takes the freedom to extinguish visually Bosch's presentation, to extinguish identities and to let destruction and chaos reign - as this is how he imagines hell.

Works:

- „The Garden of my Delights“ (after Hieronymus Bosch)
- "The Interminable Series of Visions of the Kingdom" (4 large drawings), 2007
- "I as a Biblical Character" (7 small drawings), 2009
- "Deeper. Love your enemies" (framed collage), 2009
- "Four las lágrimas de mi pueblo" (framed collage), 2009
- "My wife's dream of Rome" (framed collage), 2009
- untitled (drawing, 60 x 71 cm), undated
- Floral Explosions series (4 large drawings), ink and graphit on paper, 2006/2007
- untitled (4 small drawings), 2007

Ricardo Morales Hernández (* 1980, Bayamon, Puerto Rico) schloss an der Universidad de Puerto in Rio Piedras mit dem Bachelor of Arts in Social Science ab und unterrichtet heute an der Universidad de Puerto Rico in Cayey und an der Escuela Internacional de Diseño, Universidad del Turabo. Als Künstler ist er Autodidakt. Stipendien und Residenzen brachten ihn zum Center of Photography at Woodstock (New York), zur Karrvaz Foundation (Spanien) und zur New England Biolab Foundation sowie zu Arteven (Mexico) und zum Instituto de Cultura Puertorriqueña.

finished his studies at the Universidad de Puerto in Rio Piedras with a Bachelor of Arts in Social Science. Currently he is a teacher at the Universidad de Puerto Rico in Cayey and in the Escuela Internacional de Diseño, Universidad del Turabo. As an artist he is an autodidact. Scholarships and residences brought him to the Center of Photography at Woodstock (New York), to the Karrvaz to Foundation (Spain) and to the New England Biolab Foundation as well as to Arteven (Mexico) and to the Instituto de Cultura Puertorriqueña.

He has struck a broader audience in 2009 with his masterful installation in the project space ÁREA in Caguas where he resided as an artist. In the same year he took part in the Viennese short film festival VIS. He works interdisciplinary in the areas of painting, photograph, installation, collage, poetry, video and music. RMH lives with his family in Cidra, Puerto Rico. Curriculum: www.ricardomoraleshernandez.com.

"The Sleeping Beauty oder Rosas hundertjähriger Schlaf / The Sleeping Beauty or Rose's hundred-year-old sleep" originated as a result of **Monika Reize's** selfportraits. The idea was to take a photo of herself in an unobserved moment. So why not while she sleeps?

Sleep as a moment of surrendering, of losing self-control, of letting the subconsciousness trickles through in dreams and movements.

Out of technical interest and the desired randomness of the result she built a camera obscura (pin hole camera) and has experimented with it overnight, exposing the pictures during up to eight hours.

Monika Reize (* 1964, Solothurn) has visited the F + F art school in Zurich during four years, has finished a one-year certificate course at the International Center of Photography in New York, has worked in NY as a photographer and assistant and since 1999 as a picture editor in Zurich. In her free work she is interested in art photograph, conceptual and experimental photography and Super-8 filming. Since 1991 scholarships and exhibitions led her to Prague and New York as well as to different Swiss places and spaces. Her curriculum can be found under http://www.peripher.ch/inventar/monika_reize.pdf.

Works:

series of 7 photographs entitled "The Sleeping Beauty oder Rosas hundertjähriger Schlaf" (40 x 40 cm on baryt paper und aluminium, limited edition of 7 each, shot with a camera obscura in New York, 1997)

Marianne Pletscher's series "Sichtbare Trauer / Visible Grief" is a documentation of decorations on graves in Zurich cemeteries. The exhibition also features her relics and doll objects as well as her bowls made out of old records (LPs).

Marianne Pletscher (* 1961) war Journalistin und Sozialpädagogin. Sie leitete das "atelier recyclingart" in Zürich. Seit 2006 gestaltet sie Textilbilder und wechselte von der Analogfotografie ins digitale Zeitalter. Seit 2010 ist sie Mitglied der GAF 3.10.ZH, die von Nadja Athanasiou geleitet wird. Im Peripher sind nebst Fotografien Reliquien sowie ihre Babilöffel und Schallplattenschalen ausgestellt, die sie unter dem Label Frieda Frech produzierte.

was a journalist and social education worker. She managed the "atelier recyclingart" in Zurich. Since 2006 she produces textile images and changed from analogue to digital photography. Since 2010 she is a member of the GAF 3.10. ZH which is supervised by Nadja Athanasiou.

Works: „Sichtbare Trauer - Visible Grief“, photographic documentation; relics, doll spoons and doll vases, record bowls

Hans Rudolf Baer searches for abstraction in his paintings and for the sensuousness of the figurative in his objects.

In his assemblages, everyday findings stretch their short live cycles by becoming part of the artist's poetical small world drafts.

Is his conscience gnawing at him for having heated up the consumption as a former advertising professional? Is he thinking about the continued existence of things and live? We suggest you ask the artist of the exhibited relics.

Hans Rudolf Baer (* 1937, Zürich) war an der Kunstgewerbeschule in Zürich Schüler von Ernst Gubler und Ernst Keller, arbeitete als Grafiker, Designer, Bühnenbildner und Illustrator in Düsseldorf, Paris und Zürich. Baer lebt in Hottingen, bietet in Wollishofen Malkurse an und hat seine Bilder und Objekte bereits verschiedentlich ausgestellt. www.hrbaer.ch

was a pupil of Ernst Gubler and Ernst Keller at the vocational art school in Zurich, worked as a graphic artist, designer, stage designer and illustrator in Dusseldorf, Germany, Paris, France and Zurich, Switzerland. Baer lives in Zurich, offers painting courses and has exhibited his paintings and objects in different places. www.hrbaer.ch

Works:

- 62 assemblages

The series "Seein Red" by **Calin Dover Tarrats** is based on the picture of a protesting woman found on the Internet.

"To see red" stands for the highest excitement, but also for an anti-capitalistic position as well as for the punk group which carries the same name and which has inspired the artist, who himself is a passionate (noise) musician.

Calin Dover Tarrats finances his artistic existence in varied manner, among which as a night porter at a hotel where he has access to a coffee machine and a microwave oven. This stimulated him to experiment in his mixed media works with coffee and microwave rays.

Calin Dover Tarrats (* 1969, Bronx, NY) has an eventful life behind him. He served in the US Army, spent time in prison because he "saw red" when a superior treated his soldiers in an unreasonable manner, studied and teaches art, was active as a social worker, fills up vending machines and does night shifts in a hotel reception to support himself and his teenage son.

Since 2006 he is known in the Puerto Rican off-scene as a relentless artist and musician. His curriculum can be found under www.el-status.com.

Works:

- „Seein' Red“, series of 4 mixed media paintings on paper