

Jürgen Partenheimer, born in Munich, Germany, who studied in the USA, Germany, Mexico and France counts among the outstanding artists of his generation.

He participated at the XI. Paris Biennial, XLII. Venice Biennial and XVI. Sao Paulo Biennial leading to the inclusion in exhibitions among others at The Museum of Modern Art, New York; the National Gallery Washington; the San Francisco Museum of Modern Art; The Singapore Art Museum; Gulbenkian Foundation, Lisbon; Fondacion Miró, Barcelona; the Museum of Contemporary Art in Madrid; Museum Ludwig, Cologne and the National Gallery of Art in Berlin.

In 2000 Partenheimer was the first contemporary German artist to whom the China National Gallery of Art in Beijing and the Nanjing Museum in Nanjing dedicated a comprehensive retrospective of his work. Important one person exhibitions include the Stedelijk Museum, Amsterdam; Gemeentemuseum The Hague; S.M.A.K. Ghent; IVAM, Valencia; CGAC, Santiago de Compostela; Nationalgalerie Berlin; Kunstmuseum Bonn; Staatliche Kunsthalle Karlsruhe; Museum am Ostwall, Dortmund; Pinacoteca do Estado, Sao Paulo and IKON Gallery, Birmingham.

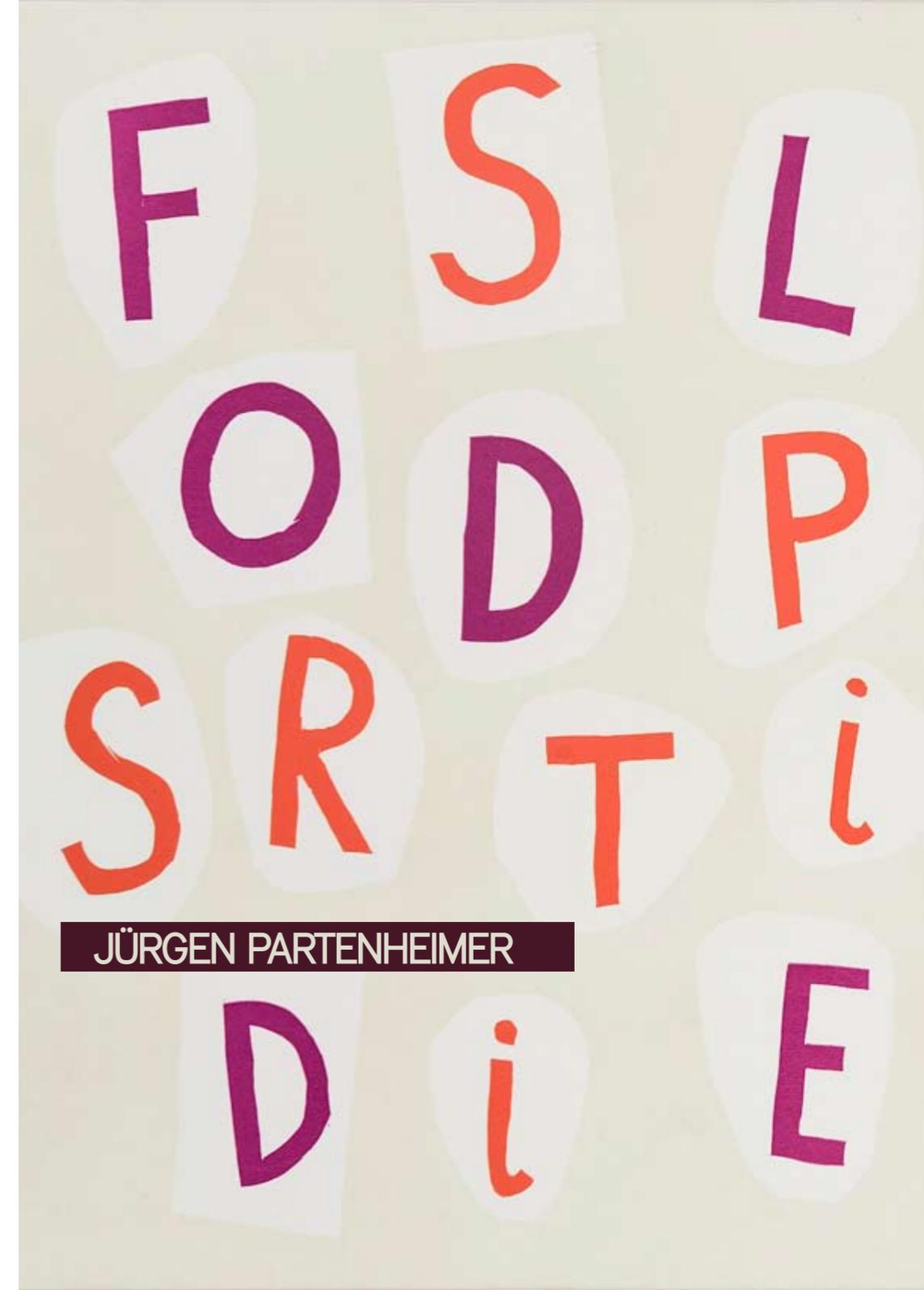
His awards and grants include the Federal Cross of Merit of Germany for outstanding international achievement; the Grand Prize for Visual Art, Germany; the Art Critics' Prize of Madrid, Spain; the National Endowment of the Arts Award, New York; Arteleku Grant, Basque Ministry of Culture, San Sebastian; Canada Council Grant, Montréal; Copan, Artist in Residence Award, Sao Paulo, Brazil and the Nietzsche Grant, Artist in Residence, Sils-Maria, Switzerland. He was Guest of Honour at the German Academy, Villa Massimo in Rome.

Jürgen Partenheimer was Visiting Professor at Concordia University, Montréal in 1982, at San Francisco Art Institute from 1983-1984 and at Staatliche Kunstakademie, Düsseldorf from 1984-1985. Distinguished Visiting Professor at University of California, Davis in 1985, Professor of Art at Rijksakademie in Amsterdam from 1987-1990, Visiting Professor and visiting artist at Royal College of Art, Edinburgh from 1992-1994, at Rhode Island School of Design and at Williams College 2008-2009 and at WITS School of Arts, Johannesburg, 2011

His work has been widely published internationally. Monographs include among others Cantos, Amsterdam, 1997; Fragments, Karlsruhe, 1998; Cantos y otras mentiras / songs and other lies, Valencia, 1999; CrossMapping, Beijing, 2000; Architecture-Sculpture, The Hague, 2001; La robe des choses, Ghent, 2002; Suave Loucura-Gentle Madness, Sao Paulo, 2005; Roma-Sao Paulo Drawings and Copan Diary, Sao Paulo, 2007; Metaphysical Landscape, Basel, 2007; Discontinuity, Paradox and Precision, Birmingham, 2008; Lemke, Berlin, 2011.

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JÜRGEN PARTENHEIMER

FOLDED SPIRITS

POETRY BY
LEBOGANG MASHILE

Contains nine hand printed lithographs and linocuts by Jürgen Partenheimer completed with an occasional watercolour and pencil drawing together with eight poems by Lebogang Mashile.

The poems and text were hand-printed from aluminium plates in Gill Sans with different point sizes, selected and positioned by the artist with the generous consent of the poet.

The book was hand printed by Mark Attwood, Leshoka Legate and Jacky Tsila at The Artists' Press in White River, South Africa on 250 gsm white BFK Rives in an exclusive edition of 15 plus 5 artist's proofs.

The solander box for the book was created by Lunetta Bartz, Johannesburg and produced by Buchbinderei Adolphs, Düsseldorf, using a colour linoleum cut by Jürgen Partenheimer printed on 145 gsm Zerkall paper.

This book was co-published by The Artists' Press, White River, and David Krut Publishing, Johannesburg, Cape Town & New York, 2012.



Upon arrival for his residency at the NIROX Foundation in September 2011, Jürgen Partenheimer set out with a notebook to capture his impressions of what would serve as home to him for two months. This workbook is the fourth of its kind, the others originating on trips to Rome, Sao Paulo and the Nietzsche House in Switzerland, and is Partenheimer's method of creating an archive of visual perceptions that establish an imaginary, found and gathered vocabulary for a body of work created in response to a place. Over the course of his stay, Partenheimer's extended South African Diary, exhibited at NIROX Projects at Arts on Main towards the end of his stay, grew to include 32 drawings, entitled "Seeds & Tracks"; 14 watercolours, his "South African Landscapes"; 10 watercolours and drawings entitled NIROX; and 3 very large watercolours on Somerset paper given to him by David Krut Print Workshop (DKW) master printer Jill Ross. Two new additions to the body of work, which were begun in 2011 and finished during his visit to South Africa in May 2012, are an artist book containing poetry by Lebogang Mashile and (produced in collaboration with Mark Atwood at The Artists' Press), and a suite of prints produced in collaboration with DKW.

As a rule, before Partenheimer visits a new country he delves into the literature, and particularly the poetry, of the nation, which he posits as an indicator of the cultural pulse of a people. The one person he was certain he wanted to meet during his time spent in South Africa in 2011, was poet Lebogang Mashile. The artist book, *Folded Spirits*, which contains Partenheimer's images and poems by Mashile, is described by Partenheimer as "a condensed reflection of [his] time in South Africa...created as an interior monologue, which turned to a dialogue, which turned into a polyphonic concurrency, an artistic



conversion of text and image into an impartial overall visual perception." Although they hail from different continents and work in different media, in dialogue Partenheimer and Mashile realised that their sensibilities are in fact very similar. Dieter Ronte has written before, in relation to Partenheimer's artist books, that "word and image, poem and print are joined in open dialogue." In a similar vein, Hank Hine has written of the "longing that words and images demonstrate for one another, and the interconnectivity of word and image" which is a key component of Partenheimer's manipulation of the relationship between his work and Mashile's in *Folded Spirits*. The titles of the poems have been discarded for use in the book, allowing the texts to flow freely from one to another, and to weave in between and through the images to which they relate. The successful choreography of each page allows the reader access to the imaginary dialogue between two countries, and the existential, formative experiences shared between two artists.

The suite of prints comprises three large works, two medium-sized works (intended to exist as triptych and diptych, while still maintaining their independent energy) and one small work. The vocabulary established in the South African Diary is evident also in the prints, with shapes and lines shared between projects. The prints, although minimalist in their aesthetic, have been created using a combination of techniques – etching, sugarlift and spitbite aquatint, linocut and chine collé – requiring the deployment of much technical skill for the creation of each print. Partenheimer describes the works as 'highlighting the individual nature and presence of a single image from the "archive" – the body of drawings and watercolours done at NIROX.'