



Gerhard Lang

THE SEEING OF CLOUDS

Visus Signatus Drawings

GALERIE ALBRECHT BERLIN



(cover and previous page)
Gerhard Lang's large easel in
the village of Herrischried in
the Black Forest, Germany.

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THE SEEING OF CLOUDS

Visus Signatus Drawings

With sections of the essay *In the darkroom of seeing clouds* by Ursula Panhans-Bühler
Translated by Matthew Partridge

GALERIE ALBRECHT BERLIN

Gerhard Lang exhibited and performed at the 1995 Venice Biennial and in 2017 at the documenta 14 in Kassel. Other venues include Düsseldorf Kunsthalle; PS1, New York; Hayward Gallery, London; German Museum, Munich; Science Museum, London; Canadian Center for Architecture, Montreal; Architecture Biennial, São Paulo; Triennial, Milan; National Museum of Science and Technology, Kaohsiung; Graham Foundation, Chicago; Frankfurter Kunstverein, Frankfurt am Main; MuseumsQuartier (MQ), Vienna; Stiftung Kunst und Natur, Museum Sinclair-Haus, Bad Homburg

The work in this paper was created in the fields outside the village of Schloss-Nauses in the Odenwald region and the village of Herrischried in the Black Forest in Germany.

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Photos on pages 17/18, 20, 21/22, 31/32, 33/34 and 35/36 by Kaspar Hiltbrand.
All other photos by Margrith Künzel and Gerhard Lang.

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Ursula Panhans-Bühler
*In the darkroom of seeing clouds**

Modern image technology from photography to electronic rendering withdraws the hand from the process of picture recording. Yet in his *Zeichnen des Sehens* der Wolke (Drawing the process of seeing a cloud) Gerhard Lang relies on the hand as the motive agent of his imaging. This offers a protocol of the process of seeing the cloud, but without this being *controlled* by the eye during transcription. The eye does not intervene: culturally biased interference, as happens when switching focus between the motif and the drawing, is precluded.** [...]

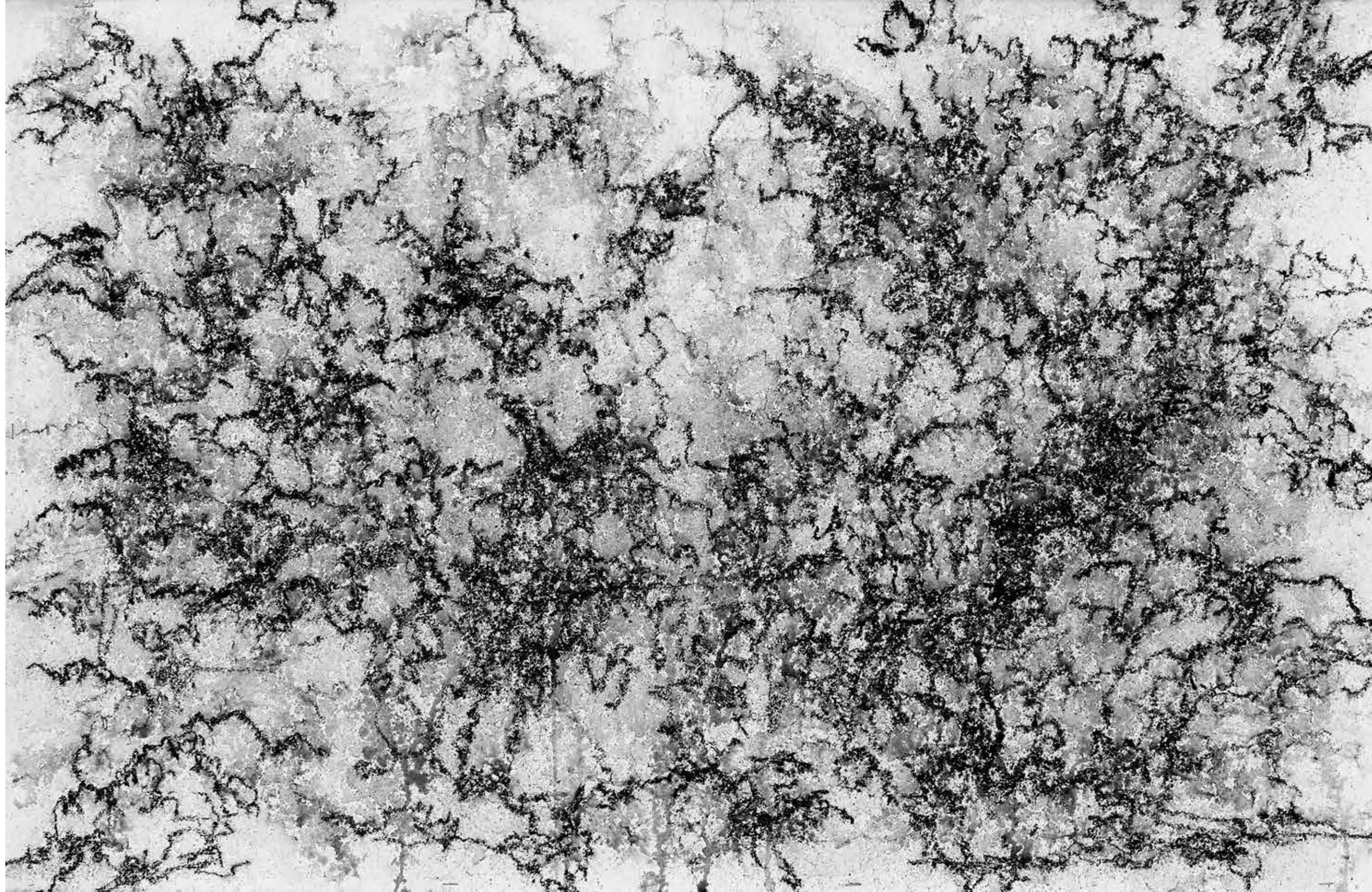
What is the hand, this experienced puppet of the eye, doing when it is drawing the act of seeing the cloud? It does not *reproduce* the motif instantaneously as does each *camera obscura*, even that of the eye, but it *processes* it. As it draws the picture its time is elapsing, as too is the cloud's. This gives rise to a twice-processed image: through the movement of the hand and that of the cloud. Even in superlative weather, three hours for clouds is no trifle. [...]

Gerhard Lang's drawing of the process of seeing the cloud is regulated by eye and hand as "nervous encompassing organs" (Aby Warburg). Even by keeping the gaze riveted to the cloud formation the outcome is a psychic-electric rendering of the process of seeing into an image that is blindly executed by the hand as a kind of organic Geiger counter.

Ursula Panhans Bühler is emeritus professor of the history of modern art at the School of Arts and Design at the University of Kassel in Germany. She was one of the founding members of the *Society of the Shadow Accelerators*.

* The essay was first published in *Nubi Tempora. Cloud Landscapes*, issued by the Deutsche Wetterdienst (German Meteorological Service), Offenbach am Main, 2017, 5–8.

** This drawing method is generally called Blind Drawing. In the work of Gerhard Lang this drawing method is referred to as VISUS SIGNATUS (The drawn seeing).



The Seeing of Clouds
Schloss-Nauses, Visus Signatus
drawing, pastel and rain on paper,
23 December 2018, 66 x 102 cm

The Seeing of Clouds
Herrischried, Visus Signatus
drawing, oil pastel on paper,
30 May 2019, 162 x 230 cm



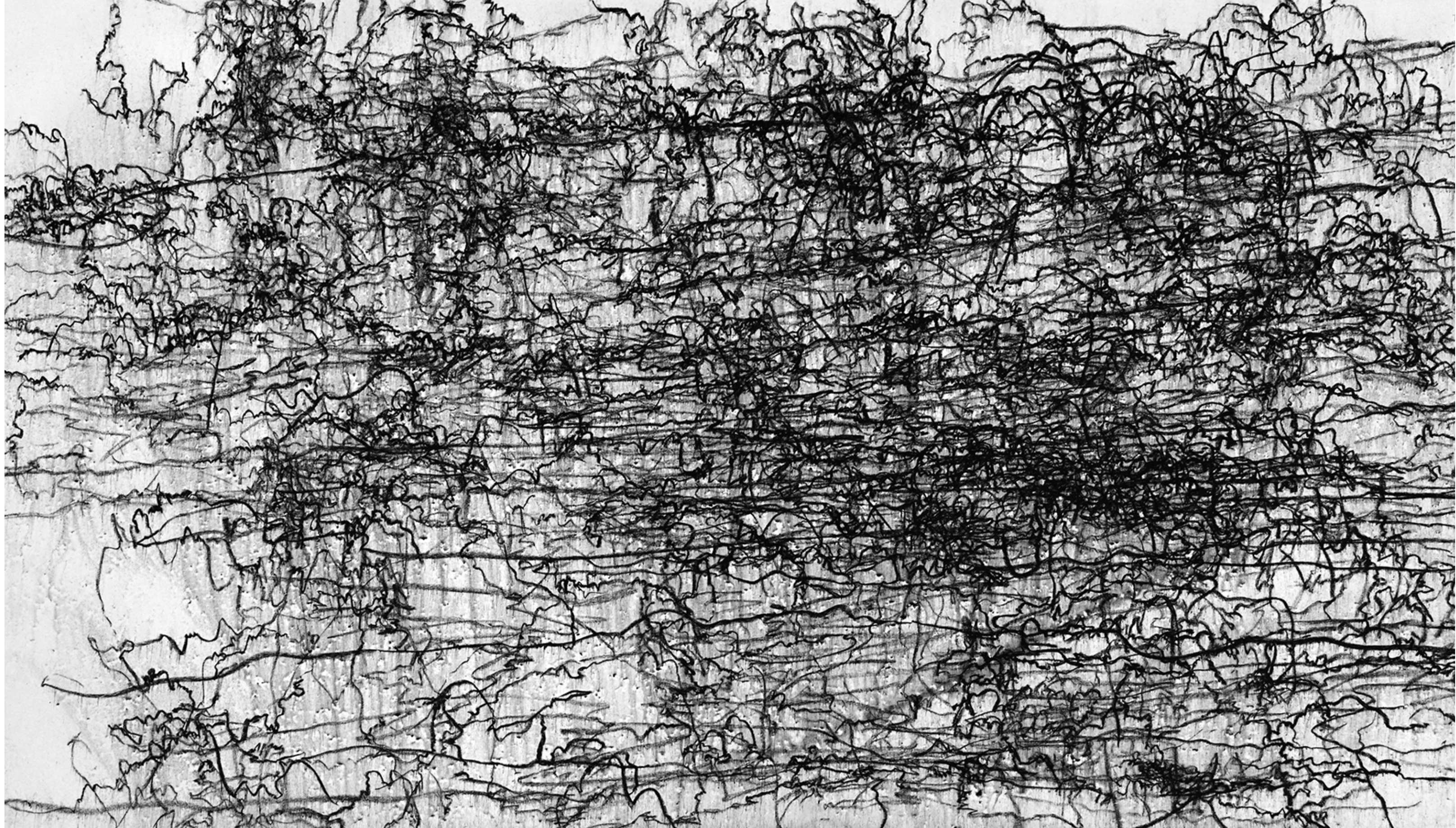
The Seeing of Clouds
Schloss-Nauses, Visus Signatus
drawing, pastel and rain on paper,
9 June 2019, 18 x 26 cm



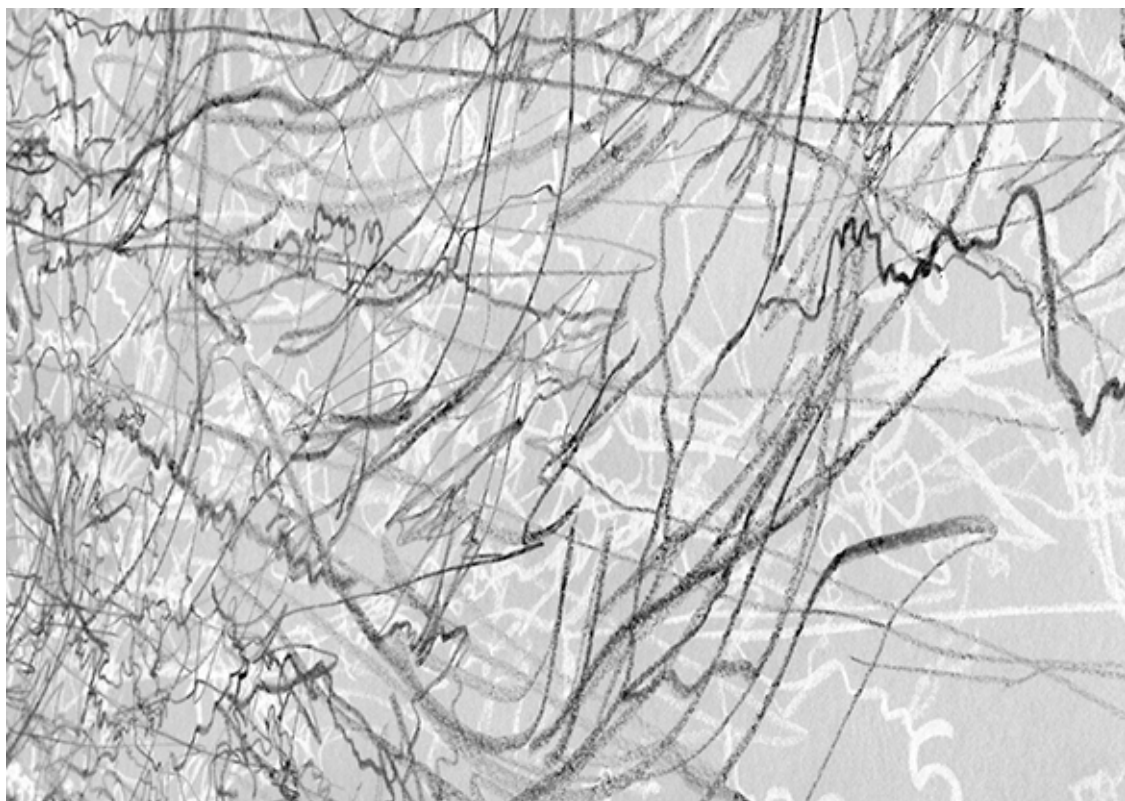


The Seeing of Clouds
 Schloss-Nauses, Visus Signatus
 drawing, graphite and pastel on paper,
 21-23 June 2019, 69 x 99 cm





The Seeing of Clouds
Herrischried, Visus Signatus
drawing, pastel and rain shower
with hail and thunder on paper,
20 July 2019, 130 x 230 cm



(above)
Detail photographed

(right)
The Seeing of Clouds
Herrischried, Visus Signatus
drawing, oil pastel and graphite
on paper, 21/22 July 2019,
163 x 230 cm

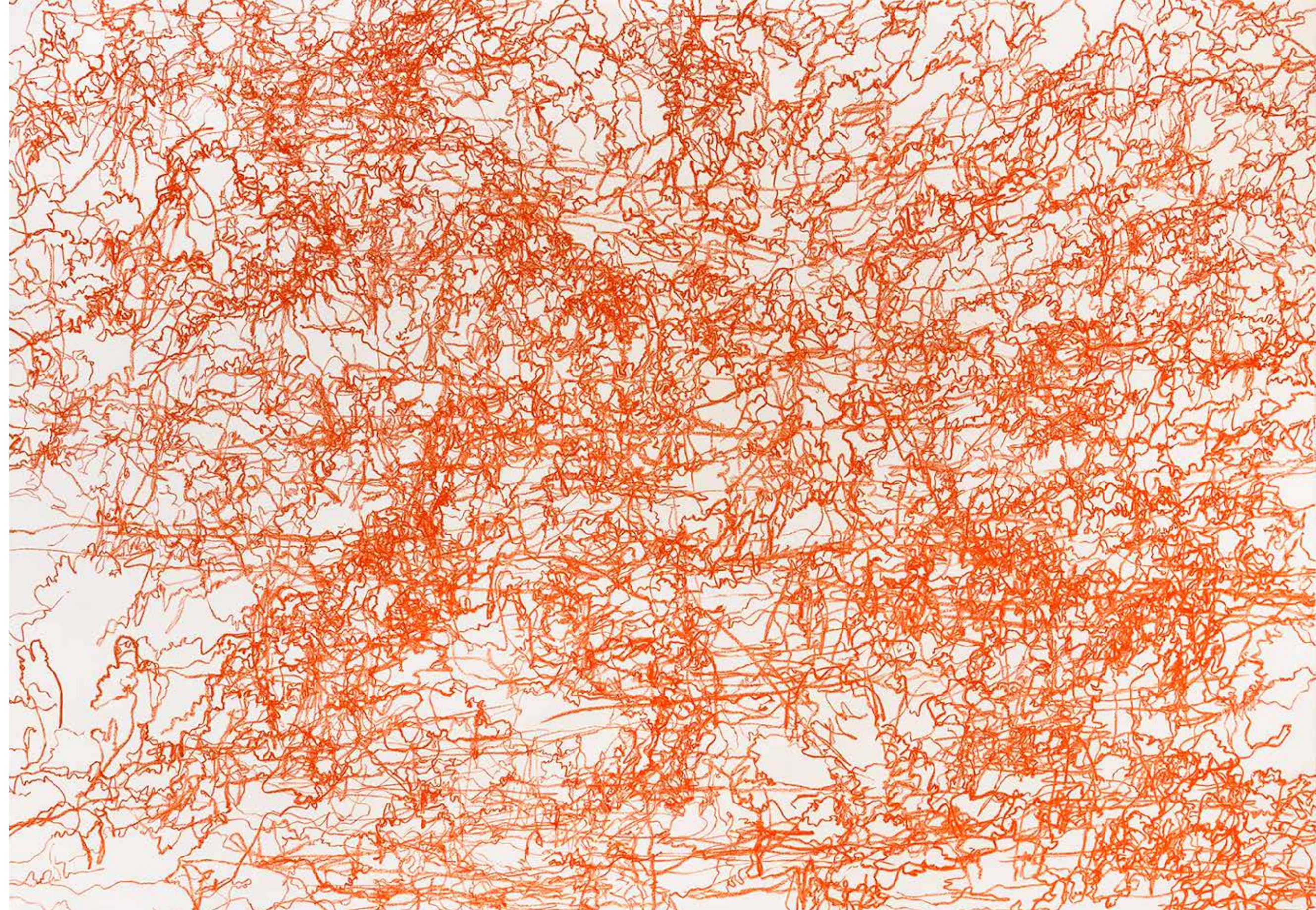


The Seeing of Clouds
Herrischried, Visus Signatus
drawing, pastel and strong rain
shower with thunder on paper,
26 July 2019, 138 x 233 cm

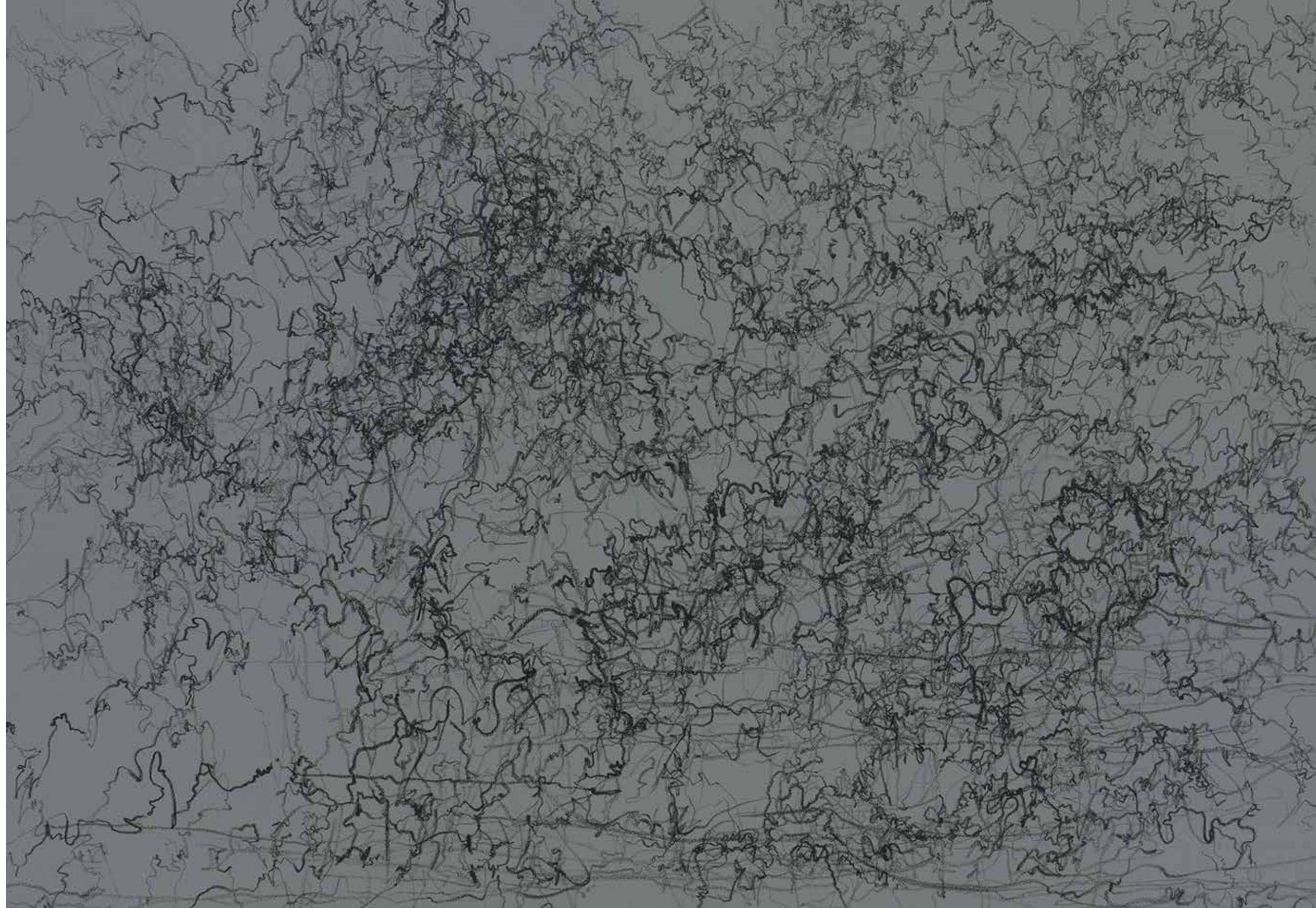
Courtesy: Private collection in
Switzerland



The Seeing of Clouds
Herrischried, Visus Signatus
drawing, pastel on paper,
21 July 2020, 161 x 232 cm

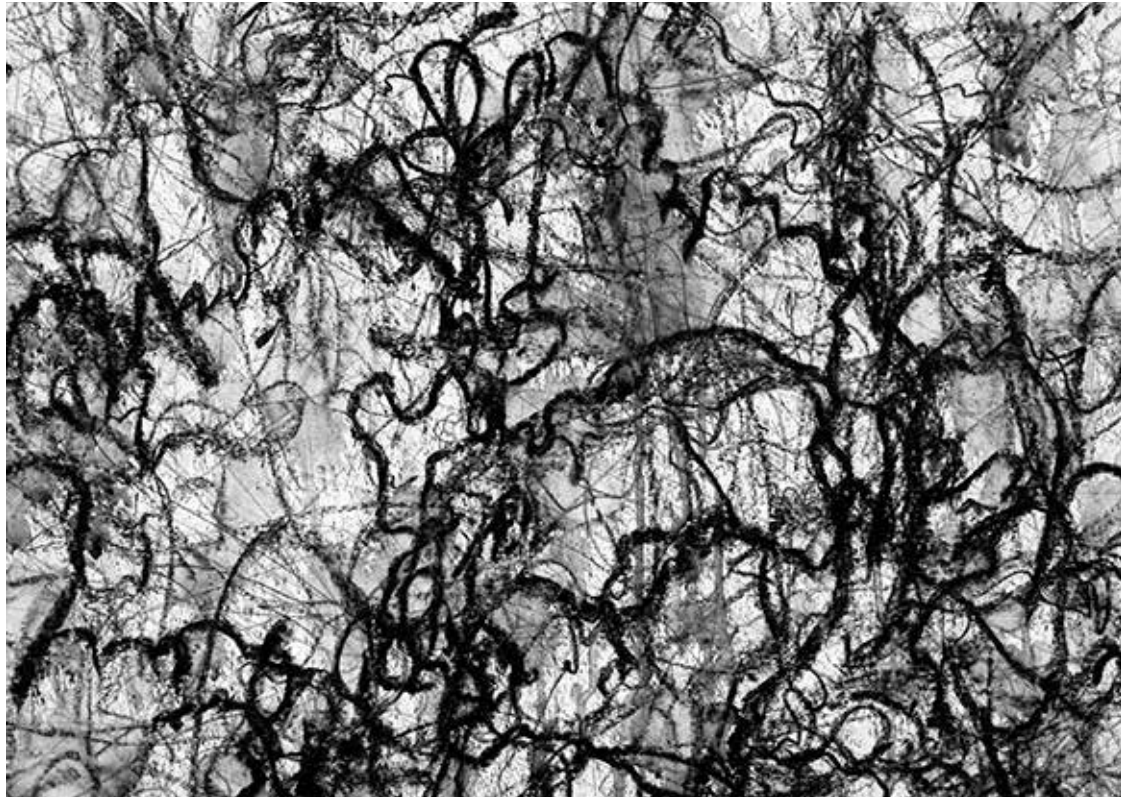


The Seeing of Clouds
Herrischried, Visus Signatus
drawing, oil pastel on grey
(Jurassic) primed paper,
24 July 2020, 160 x 229 cm



On 27 July 2020 there was not a single cloud above the village of Herrischried. On this day the artist's eyes were always looking at the immobile parts of the landscape while he was drawing with oil pastel on paper, 161 x 230 cm

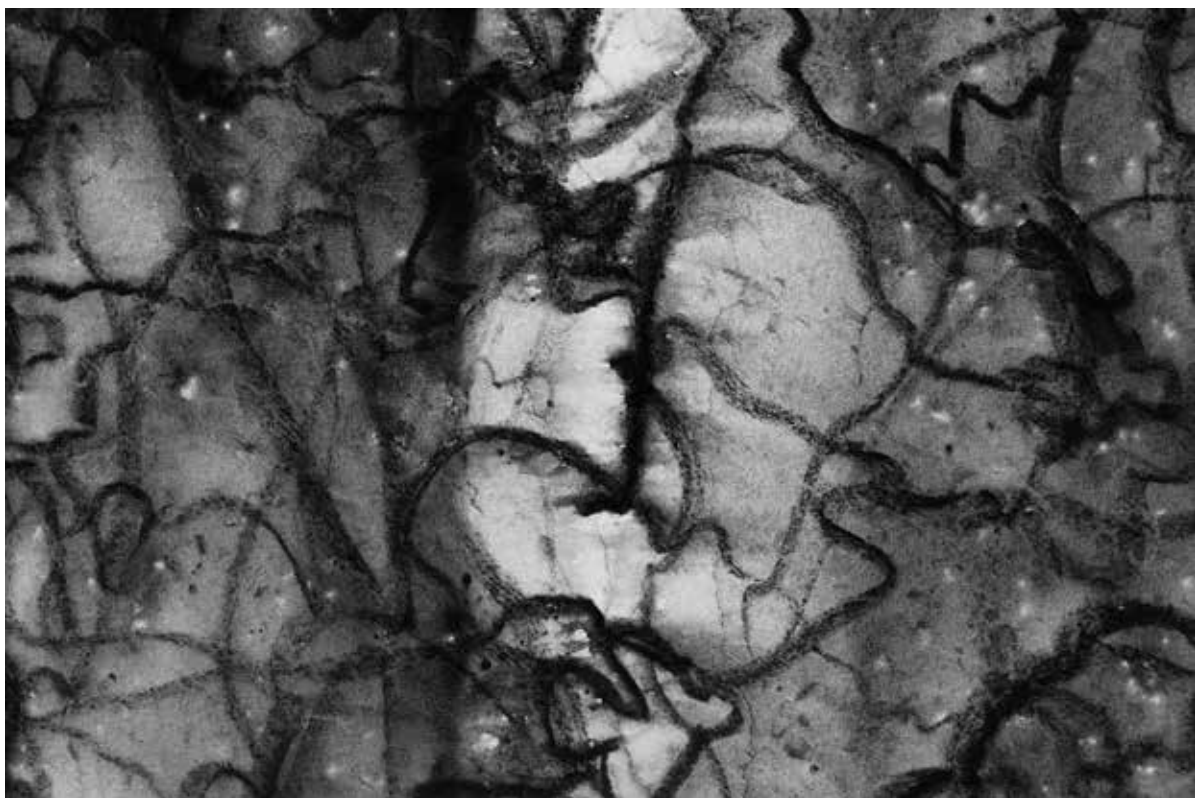




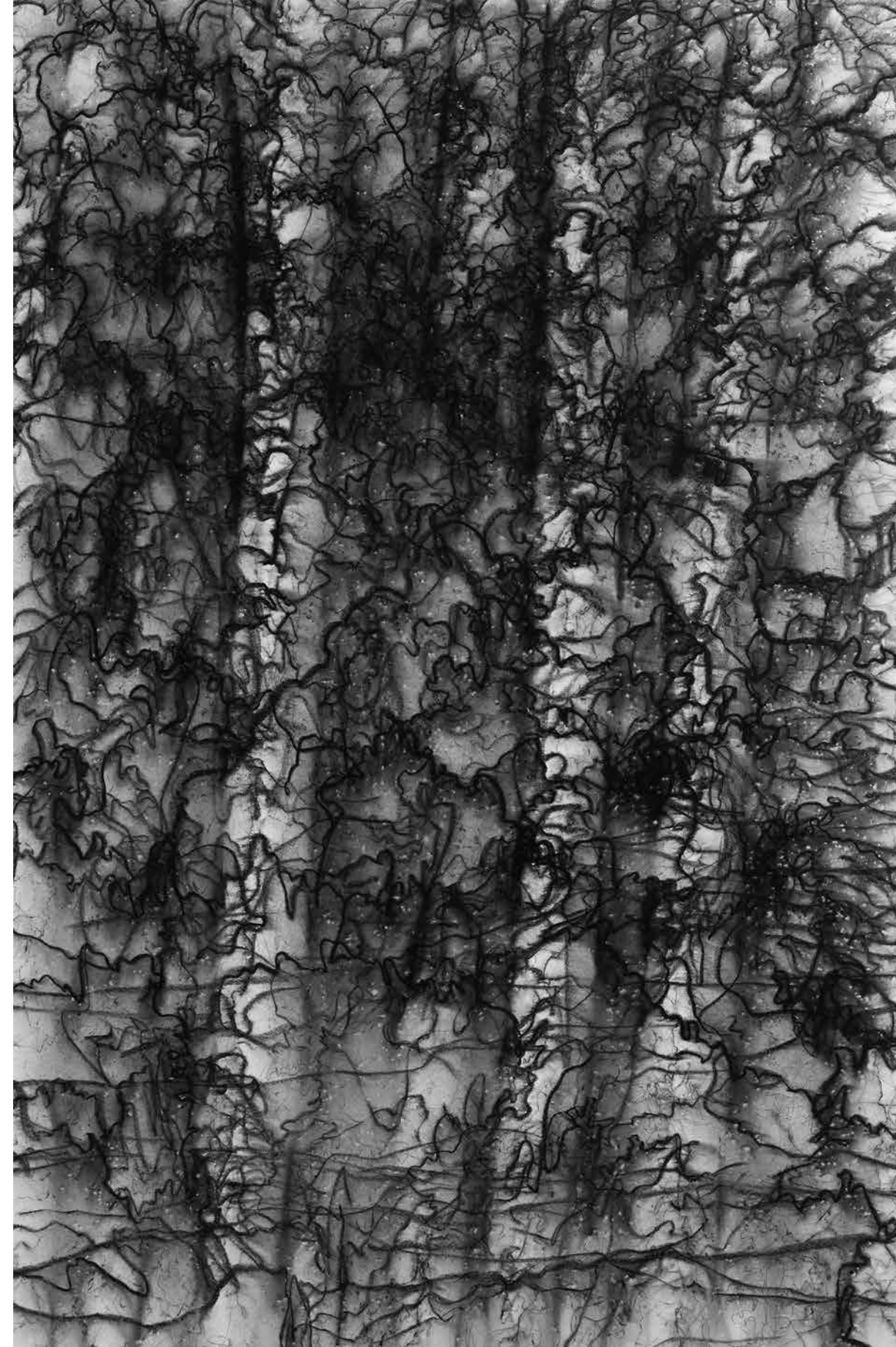
(above)
Detail

(right)
The Seeing of Clouds
Herrischried, Visus Signatus
drawing, graphite, water colour
pen, pastel, strong rain shower
with thunder on paper,
1 August 2020, 137 x 232 cm



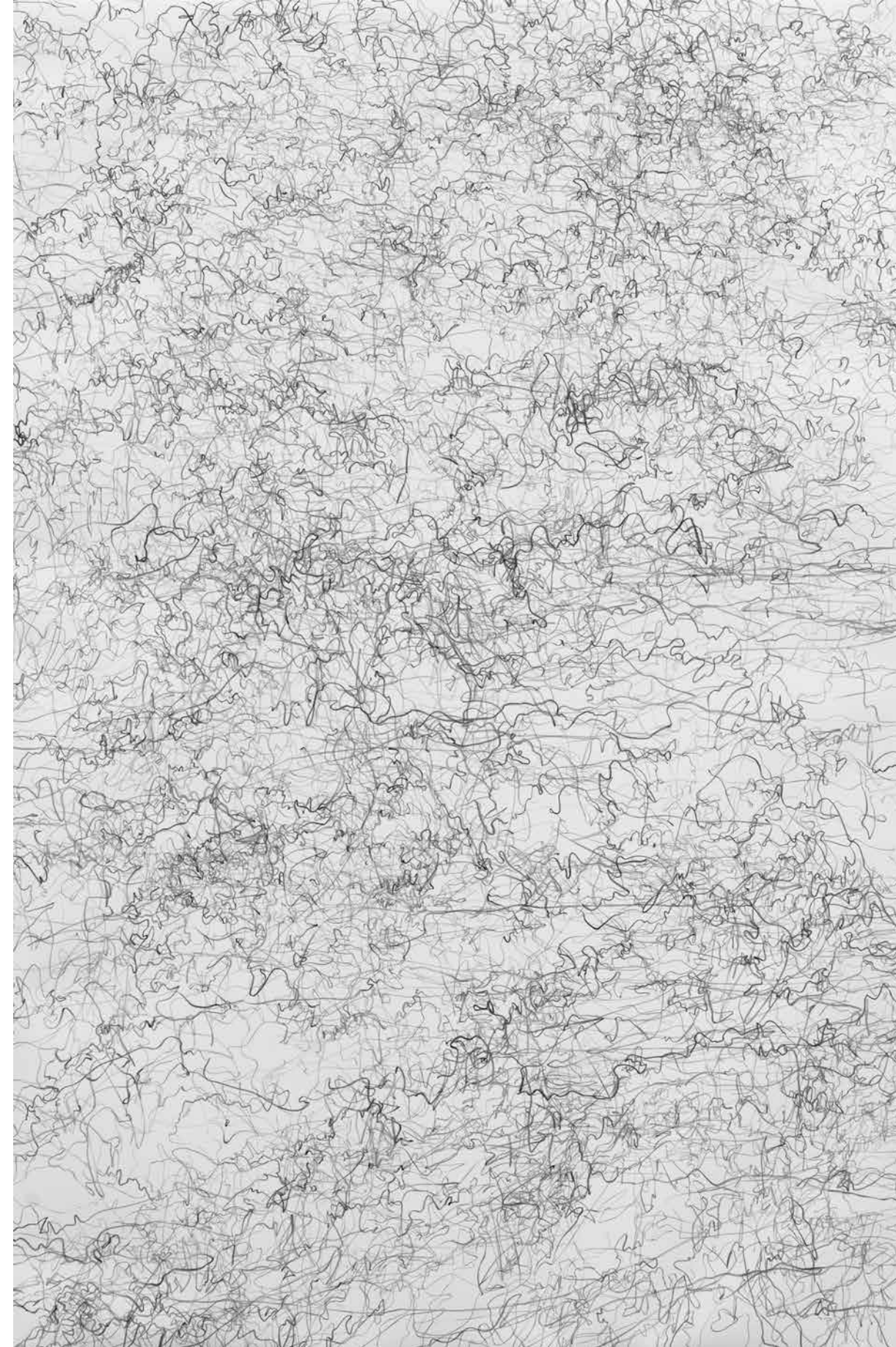


The Seeing of Clouds
Herrischried, Visus Signatus
drawing, pastel, graphite and
heavy rain on paper,
5 August 2021, 228 x 146 cm



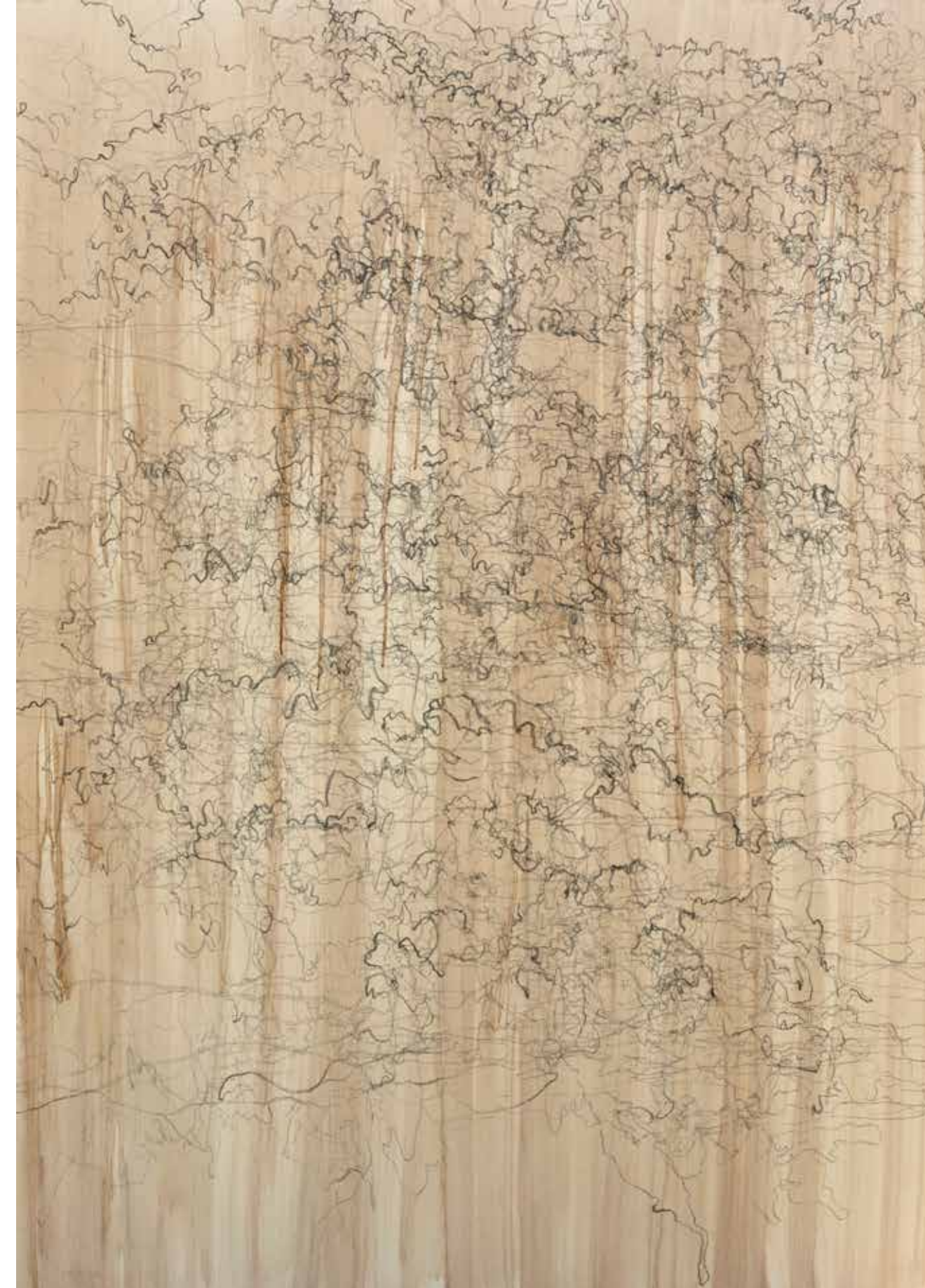


The Seeing of Clouds
Herrischried, Visus Signatus
drawing, graphite on paper,
8 August 2021, 228 x 148 cm



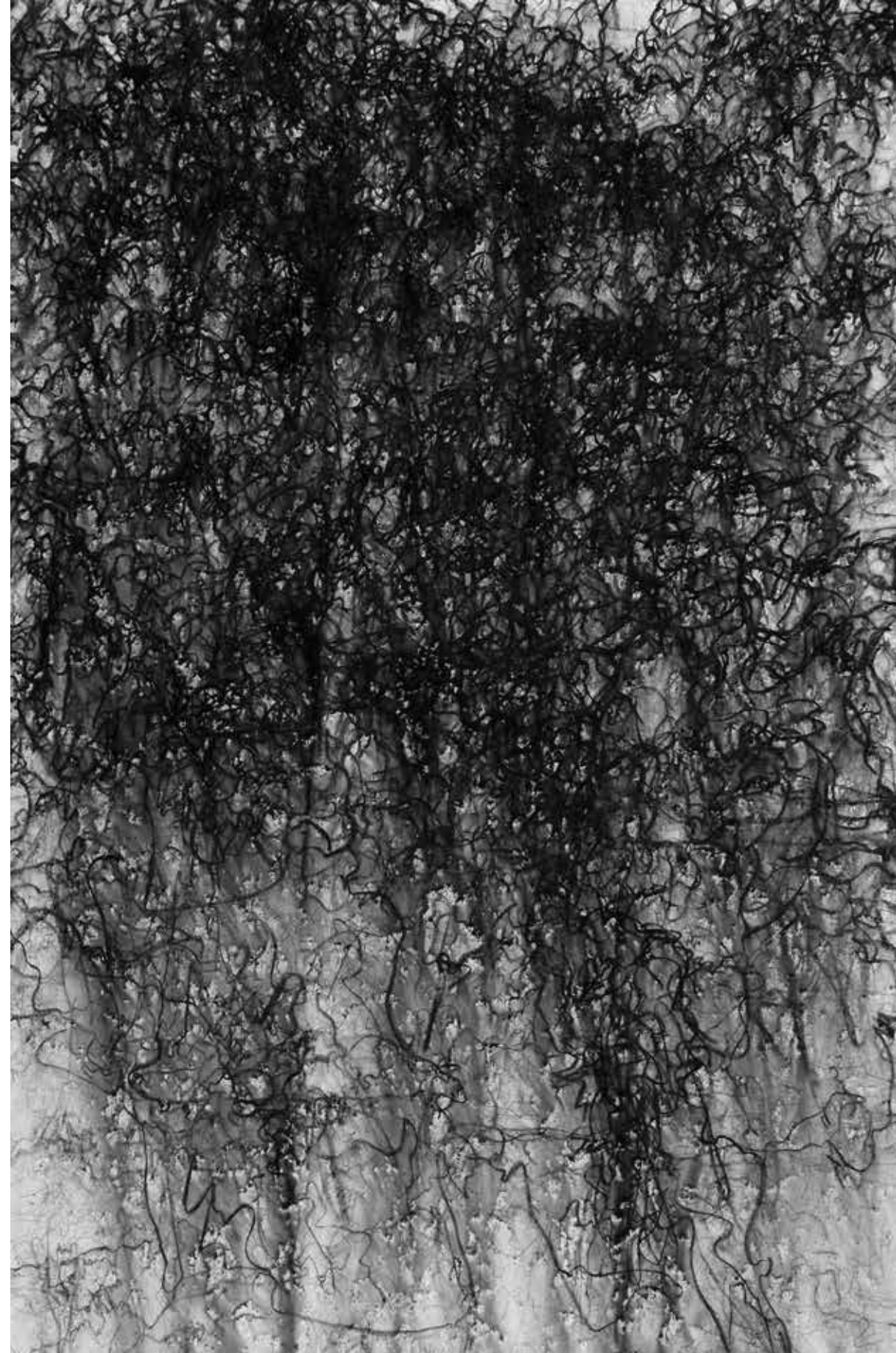


The Seeing of Clouds
 Herrischried, Visus Signatus
 drawing, graphite and water colour
 on paper, water colour pigment of
 baked Herrischried soil,
 13 August 2021, 228 x 159 cm

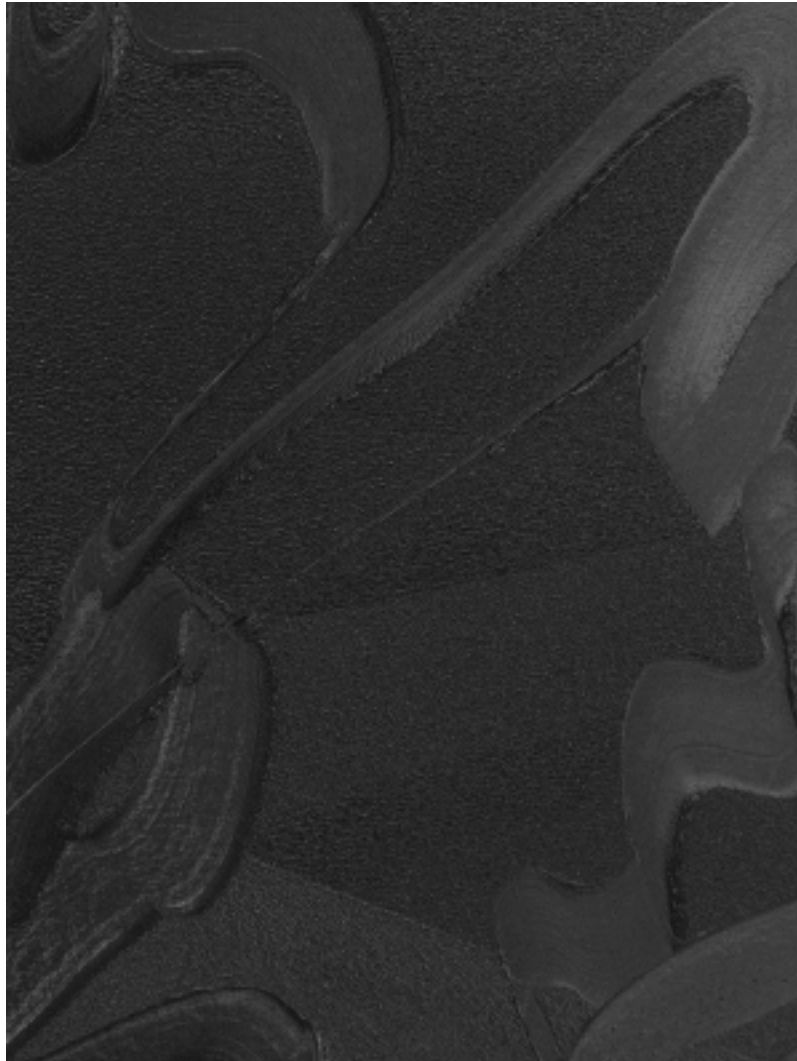




The Seeing of Clouds
Herrischried, Visus Signatus
drawing, pastel, graphite, thunder
and heavy rain on paper,
15 August 2021, 226 x 146 cm

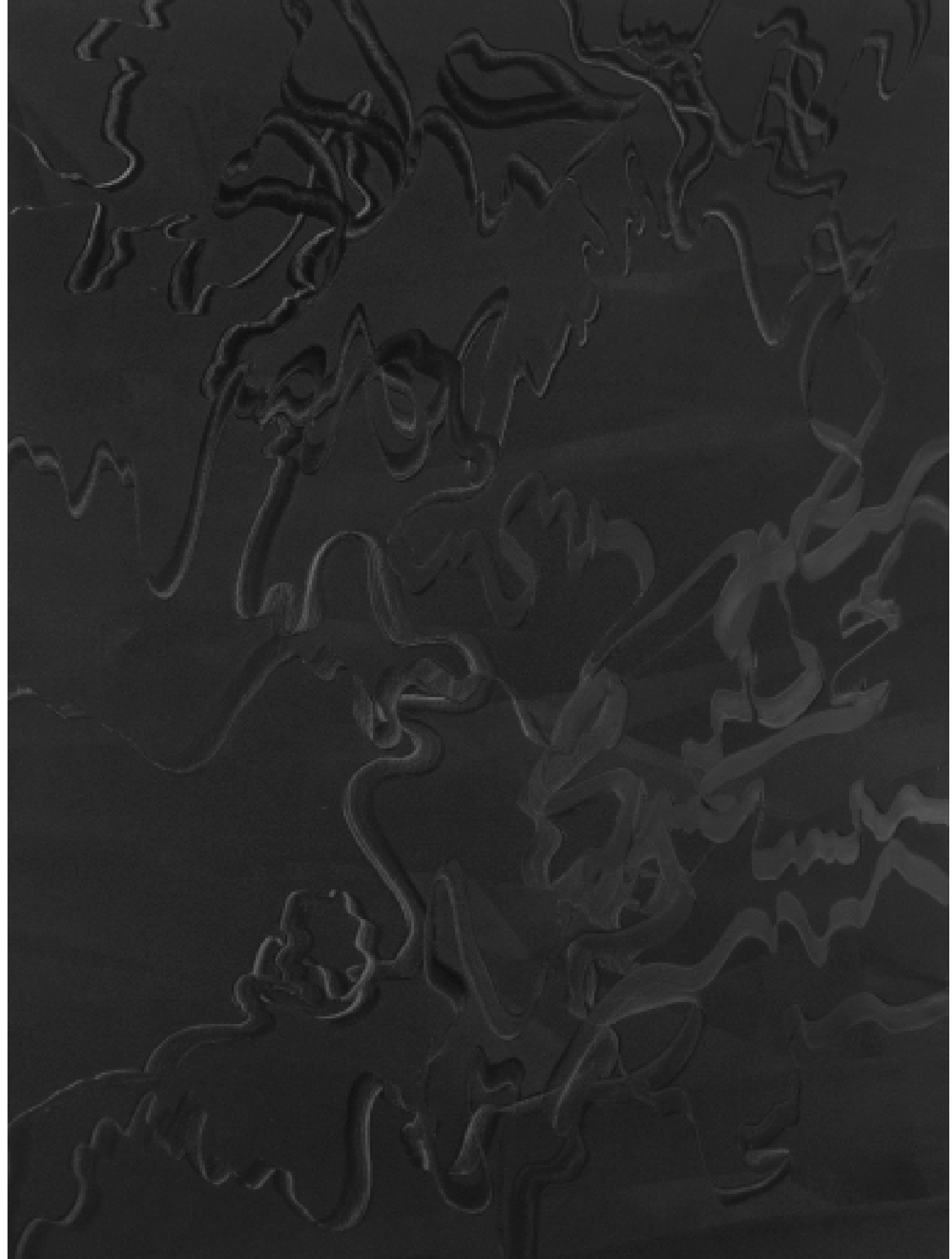


The Seeing of Clouds
Schloss-Nauses, Visus Signatus
drawing with scraper, gelatin
and oil on paper,
26 October 2021, 150 x 100 cm

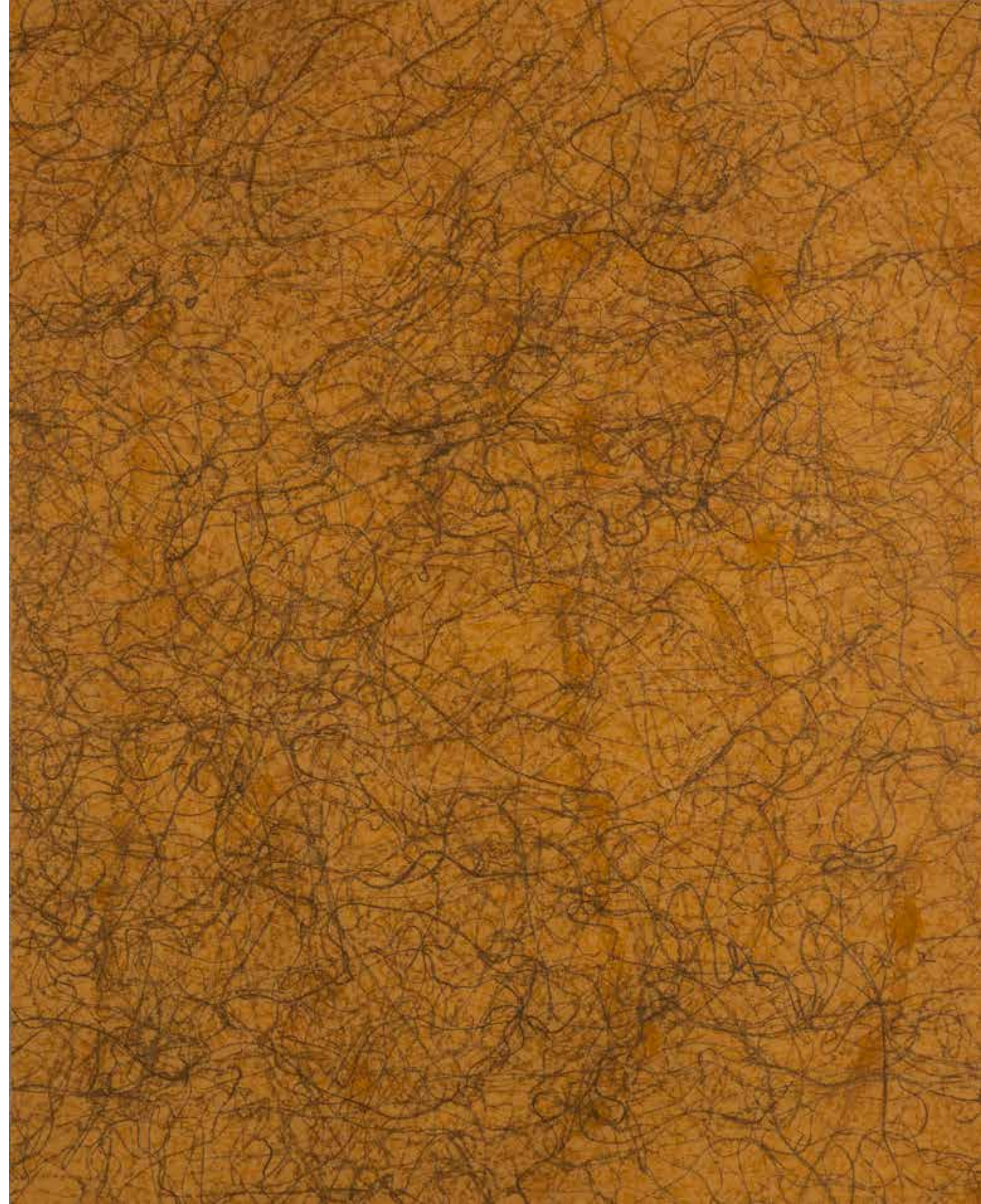
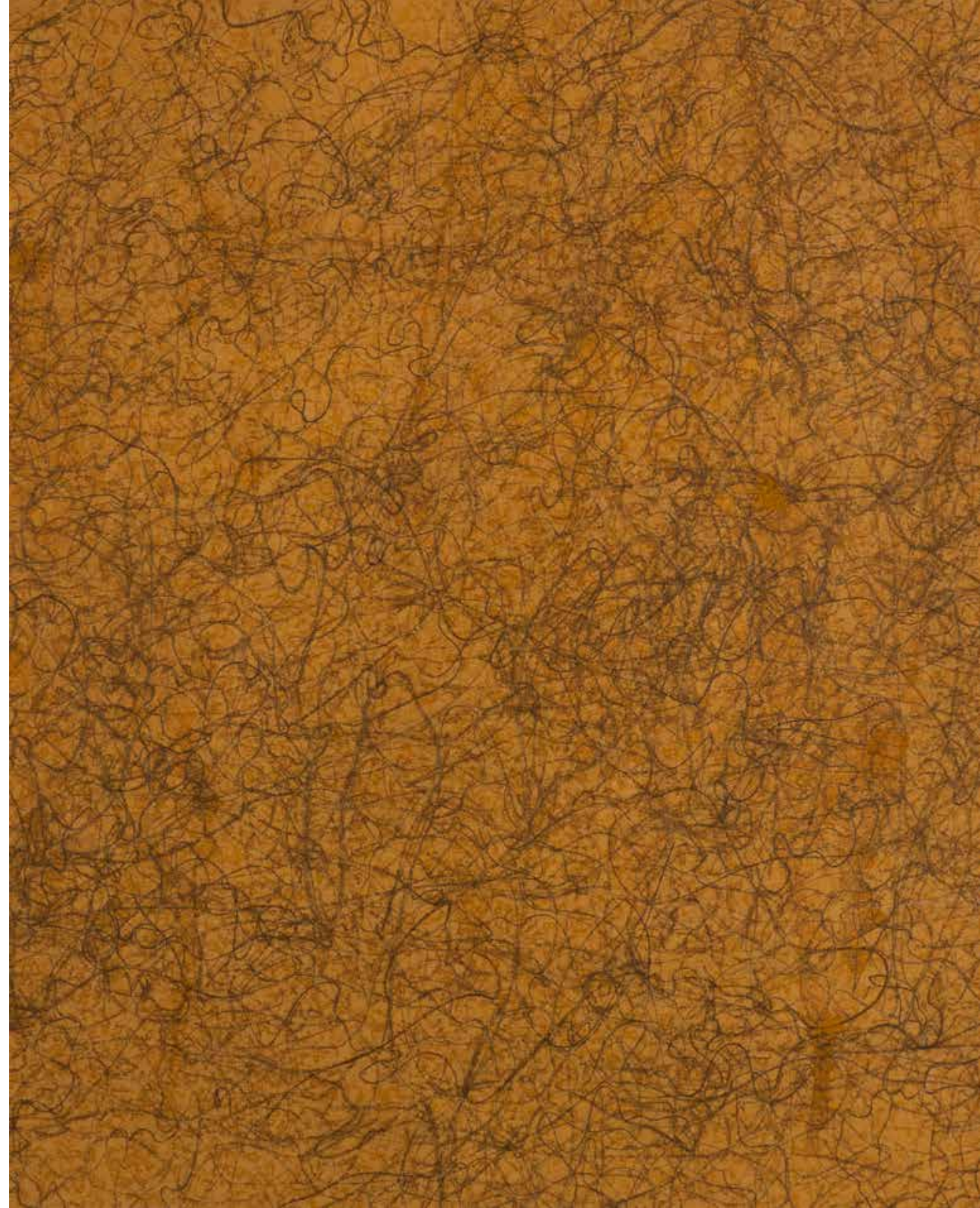


(next work)
The Seeing of Clouds
Schloss-Nauses, Visus Signatus
drawing, graphite, white pen,
pit coal and rain falls on primed
paper, 23 March to 4 April 2022,
triptych, 70 x 56 cm x 3

(next work but one)
The Seeing of Clouds
Schloss-Nauses, Visus Signatus
drawing, graphite, oil pastel
and rain falls on primed paper,
25 to 27 April 2022,
triptych, 70 x 56 cm x 3









(left)
Detail of triptych on the page
before last.



(right)
Detail of triptych on the previous
page.

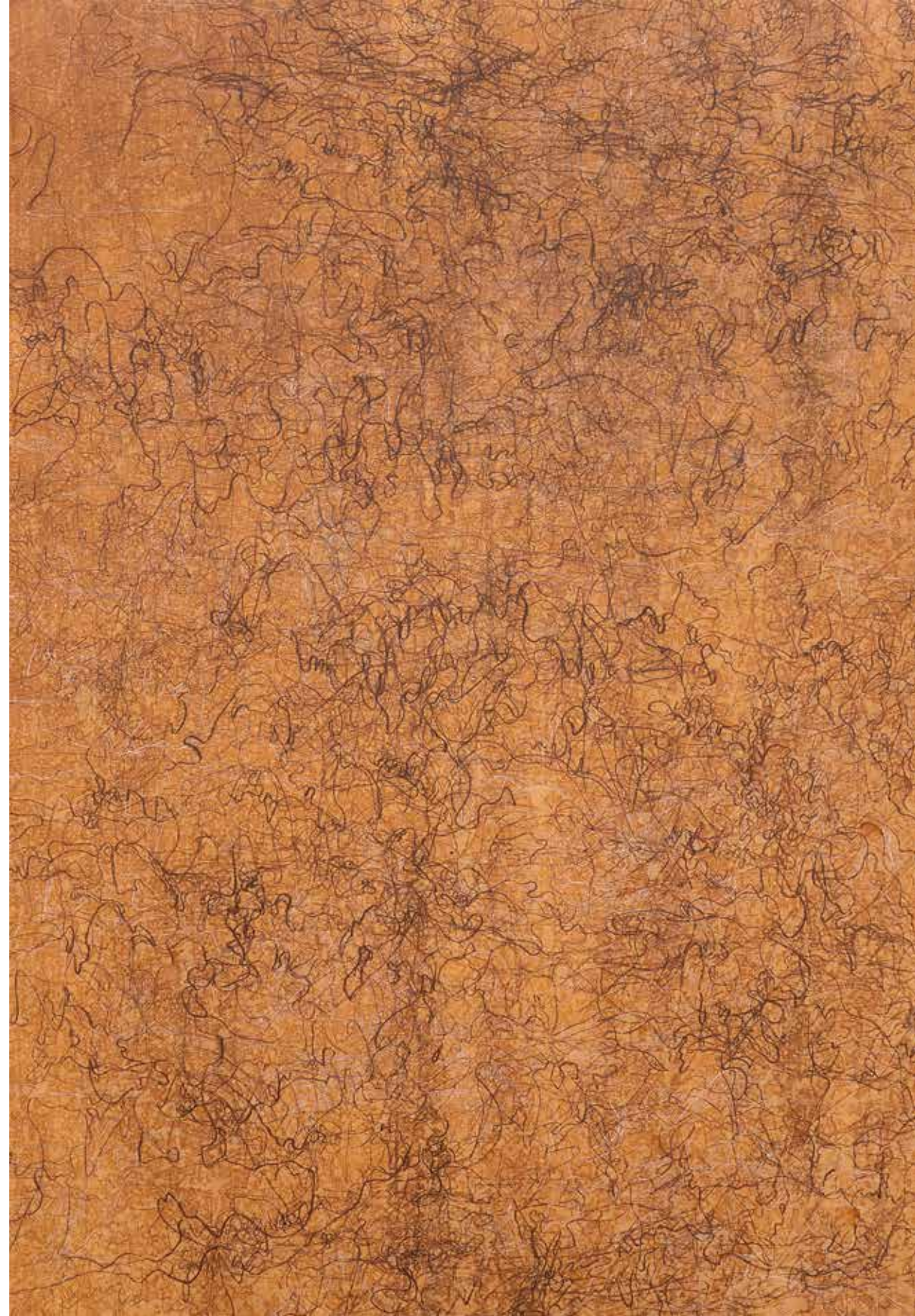


The Seeing of Clouds
Herrischried, Visus Signatus
drawing, graphite and Jaxon
on paper,
13 August 2022, 228 x 146 cm

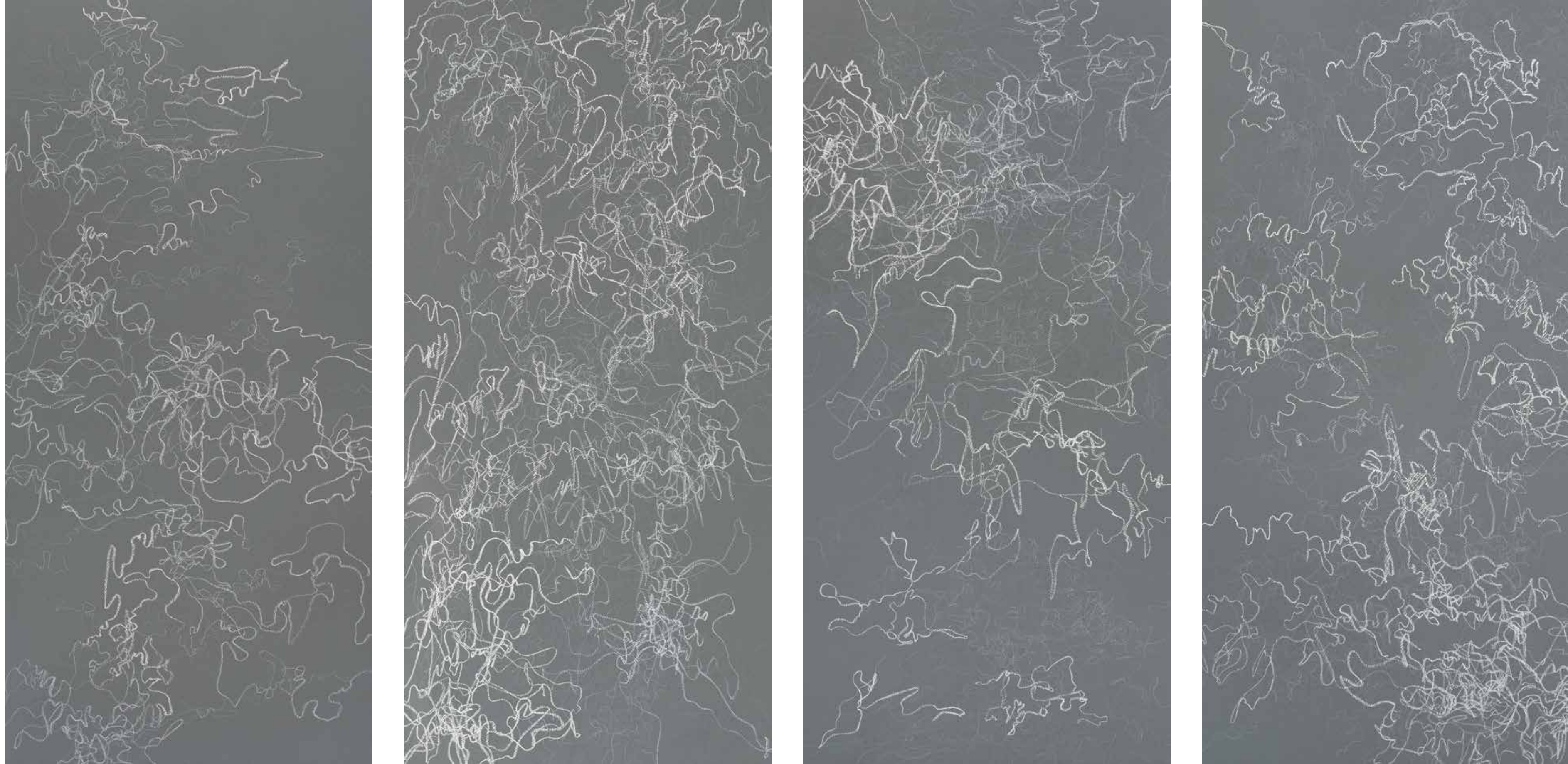




(right)
 The Seeing of Clouds
 Herrischried, Visus Signatus
 drawing, graphite, white pen,
 pit coal, pastel and rain falls on
 paper, water colour with pigment
 from Apt, Provence,
 5 to 20 August 2022, 228 x 163 cm



The Seeing of Clouds
Schloss-Nauses, *Visus Signatus*
drawing, graphite, white pen,
chalk, Jaxon on grey (Graphite)
primed paper, polyptychon,
22 to 25 November 2022,
each singular work: 151 x 72 cm



Since October 2018
Gerhard Lang's medium sized easel
has been standing throughout the
year in the village of Schloss-Nauses
in the Odenwald region.



