



ORION SHIMA & MARTIN STOMMEL

- Moonlight at Noon -

April 28th– July 3rd 2021

The exhibition is supported by Stiftung Kunstfonds and the German Federal Government Commissioner for Culture and the Media:



The janinebeangallery presents in its exhibition „Moonlight at Noon“ paintings and works on paper of the Albanian artist Orion Shima and the German artist Martin Stommel, who lives and works in Bonn. Both have been producing their artworks for several decades and are exhibiting internationally.

The basis for the exhibition „Moonlight at Noon“ featuring artworks by Orion Shima and Martin Stommel was established in 2019, when we came into contact via the internet with the Albanian gallerist Lauresha Basha of Gallery 70 in Tirana, Albania. We liked each other from the outset and furthermore discovered common grounds regarding the alignment of our galleries, spawning the idea for a more extensive exchange. So in June of that year we relayed an invitation from Lauresha Basha to Martin Stommel for a solo exhibition at Gallery 70 in Tirana.

For this exhibition Martin Stommel travelled in October 2019 to Tirana and was not only delighted by the candour and cordiality of his hostess but also by the kindness of the general public. Among other artists he was introduced to Orion Shima, who is also engaged as a professor at the University of Arts in the Albanian capital and who expressed his immediate trust by spontaneously letting Stommel give a lecture to his curious students.

Apart from our fundamental enthusiasm for the work of Orion Shima we noticed the mutual sympathy of the artists as well as the reciprocal understanding for their artistic works. These circumstances very naturally authored the concept of a common exhibition of the two artists in our premises in Berlin.

A rather obvious common thread of both artists is the genre of figurative painting. Style and content of Stommel and Shima are despite all differences connected by the archetypes underlying the subjects, respectively the pursuit of them.

With the exhibition we want to bring the works of Martin Stommel and Orion Shima—considering their shared European but still highly different cultural backgrounds—into dialogue. The formal distinctions are being clarified by the juxtaposition, while the masterful artworks as a whole of both artists embody an independent, cross-cultural artistic medium, which connects very fundamentally.



Orion Shima

by Alban Hajdinaj

Orion Shima's painting is a matter that has been „seasoned“ for a long time. For almost two decades, his painting seemed to address the same concern, which is, in fact, an internal process, with its elements constantly moving and recomposing themselves to reach a kind of filtering of the highest clarity, notably coinciding with his works of the recent years. In his early days as an artist, Shima explored abstract painting and showed an interest in matter painting. These experiences have left their mark on his artwork. Along with his academic formation during the art school years, one can say that they constitute the matter that currently inspires his painting - a figurative painting, essentially uninterested in objective reality.

Shima uses figurative representation as an initial impetus or pretext to create some personal marks, through which the artist builds a perceptual, individual world. This is a world of feelings and emotions, deciphered through painted situations and characters.

Shima usually works fast. He quickly throws raw paints—slightly mixing them—directly onto the canvas, not on the palette. He follows a preliminary sketch or drawing, but the colours give impetus and determine the work's shape. The brush's movement creates the rhythm that the work needs, while the paint's thickness gives the required intensity. In the multicoloured (sometimes even monochromatic) tension and drama created on the canvas' square, painted objects overhang in suspense. The pictorial gesture used fanatically in every corner of the canvas' surface, gives paintings a material

sensation, reinforcing their inner subjective atmosphere, an atmosphere of dream and vision. Shima paints by heart and does not use visual references other than his memory, which revolves around the painter's childhood and adolescence.

In addition to its strongly manifested style, Orion Shima's painting also speaks through the selection of themes. Nature, vegetation, man, and animals are the only subjects of his paintings, as if to confirm that painting is an analogy of the living things.

His characters are lonely people, lost and distracted whose portraits we rarely distinguish. They speak through silhouettes and quick but accurate spots, always playing the role of the painter's own alter ego.

The characters in Orion Shima's paintings are not only references from romantic art painting in general, but also contemporary romantic characters thrown in an alien and rejected world, finding refuge and solace in the shadows of a dense vegetation, positioning themselves at the edges of the world.





Tel.: +49 (0)30 470 561 74
Mobil: +49 (0)163 17 447 38
E-Mail: info@janinebeangallery.com
www.janinebeangallery.com

CV Orion Shima

1969 born in Tirana, Albania
1989 - National Academy of Arts, painting department,
1993 Tirana, Albania
lives and works in Tirana, Albania

Solo Exhibitions (selection)

2021 „Moonlight at Noon“, with Martin Stommel,
janinebeangallery, Berlin
2020 „Hortus conclusus“, FAB Gallery, Tirana, Albania
„Side by Side“, with Martin Stommel, Gallery 70,
Tirana, Albania
2019 „Between Darkness and Light“, Gallery 70,
Tirana, Albania
2018 „Images of Memories“, The Hague, Netherlands
2015 „Memories of Water“, Tardini Gallery, Venice,
Italy
2014 „Survival of Images“, Casa Mantegna, Mantova,
Italy
2012 „Counter Landscape“, National Gallery of Arts,
Tirana, Albania
2005 „Dusk“, Zero Gallery, Tirana, Albania
2002 „Bireality“, National Gallery of Arts, Tirana,
Albania
2000 „Informal Sensibility“, XXI Gallery, Tirana,
Albania
Private Gallery, Bielefeld, Germany
1999 „Nostalgia“, XXI Gallery, Tirana, Albania
1997 Amimony Gallery, Ioannina, Greece
1994 „Angels“, Amimony Gallery, Ioannina, Greece

Group Exhibitions (selection)

2019 „In Paper & Plex“, Gallery 70, Tirana, Albania
2011 „Painting of Modern Life“, Onufri XVIII Edition,
National Gallery of Arts, Tirana, Albania
54th Edition of the Venice Biennial, Official
Albania Pavillion, Venice, Italy
2009 „Cosi vicina, cosi lontana, Art in Albania before
and after 1990“, Contemporary Art Museum in
Villa Croce, Genoa, Italy
2008 „Do You Know a Place Where The Paradoxes
Blossom“, Onufri XV Edition, National Gallery of
Arts, Tirana, Albania
2007 52nd Venice Biennial, Collateral Event, Galleria
Contemporanea, Venice, Italy
2006 „4 Artists“, National Gallery of Arts, Tirana,
Albania
„There is no place like home“, Onufri XIV,
National Gallery of Arts, Tirana, Albania
2002 Zoumbulakis Gallery, Athens, Greece
2001 „Mediterranea I“, National Gallery of Arts,
Tirana, Albania
„Mediterranea I“, Rome, Italy
1999 „In and Out“, Onufri XIII Edition, National
Gallery of Arts, Tirana, Albania
Torino Biennial Young Artists, Mediterranea,
Torino, Italy





Martin Stommel's Interpretation of the World between Rage and Silence

by Dr. Friedhelm Häring

(Director of Oberhessisches Museum 1978 - 2012)

The artist Martin Stommel shows his large-format oil paintings of the past years. This includes the work titled „Amazonenkampf“ (*Fight of Amazons*, 220 x 240 cm, 2018), an image full of dynamics and drama. The format as well as the wrestling of the participants as a motif reminds of Peter Paul Rubens' painting from 1618 titled „The Rape of the Daughters of Leucippus“, featuring similar measurements (224 x 210 cm) and being one of the major works of the Alte Pinakothek in Munich.

Castor and Pollux, sons of Leda and Zeus—who seduced her in the guise of a swan—, brothers of the beautiful Helena, are robbing in Rubens' depicting Hilaeira and Phoibe, daughters of King Leucippus of Argos. This happened shortly before the marriage of the two girls, a circumstance which possibly plays a role in wedding rituals and bride abductions to this day, providing a continuous actuality to the old myth. The two naked voluptuous blondes only seem partly renitent. An amoretto on the left behind the neck of the horse observes the outcome with interest.

One aspect making the work by Rubens—an epitome of baroque painting—exciting, is the way Rubens positions four moving personae plus two horses filling the roughly square picture and yet achieves a certain natural motion sequence.

Martin Stommel paints a likewise mature and independent choreography of his four persons and the two horses on his canvas. He accomplishes this with a spontaneous, vivid, contemporary *alla prima* painting, which holds in its style a tremendous martial impact force, furthermore emphasizing the aggression of the

Amazons on their horses from left to right. The painting densely and profoundly underscores the ancient battle of sexes between man and woman as well as the psychological meaning. The Amazons rejected the get-together with men, especially the role of the serving ewe, of the devoted house-wife or of the subordinated to males by nature. The organisation of the composition on the picture surface is admirable, Stommel's formal and colour-stylistic talent is accurate and astonishing. The interpretation of the topic as elemental and dramatic, conflict-laden and socially relevant is also easily evident from the colour, which is far off the sensually overabundant palette of Rubens. The generosity of Stommel's paintings, the unconcern about details, the substantiality conveys the old topic to the artistic aspiration of today: to be true, to be real and to describe the whole of the contexts of life.

His triptych „Danse sur Mer“ (260 x 235 cm, 2019) with its unusual choreography is even more remarkable regarding its format and is similarly grave in terms of interpretation. Again a term emerges, which shall be explained. Through choreography, a scripture of dance, a ballet director defines position, stance and the sequence of motions of dancers following a specific music. A ballet constitutes in its different scenes and procedures, which makes dances of old choreographies repeatable, like those of Maurice Béjart (1927 – 2007) for example. In the painting „Danse sur Mer“ the center image features young Dionysus, the god of wine, festivity, fertility and religious ecstasy, dancing on the bow of a ship. Pirates had mistaken him for a random rich young man and seized the ship. Suddenly vine leaves twined around the ship,



the boy transformed into a palm tree, then into a panther and the juvenile god changed the pirates into dolphins. Like a street dancer in a red robe the god dances with the silhouettes of women his self-forgotten, morphing dance, victoriously swaying, jumping over predators with arms wide spread above the untamed life. The pirates are pushed away left and right into the side wings of the picture and are experiencing their metamorphosis into dolphins. The image captures a ritual dance, like that of young people in the urban context of big cities, dancing away the fears and threats with a street dance. In terms of colour the painting also appears buoyant, winning and optimistic. The choreography seems new and different. It is reminiscent of those of the innovative and famous ballet director John Neumeier from Hamburg.

The abundance of movement with a new vocabulary of shapes, the expressive power in terms of colour enable the great scenic quality of Stommel's paintings in which all becomes metaphor and allegory. His artworks question value and world, time and sense. In them the artist gives remarkable answers in a digital world alienated of all senses. Only in agony we are all „Sebastian“ (2019). In the arenas of competition and comparison we all become a „Cachorrada“ (*Pack of Hounds*, 2020), especially when we commit these altercations warlike and pounce on each other. Dance and dream blend in his painting „Green Afternoon“ (2015). The monumental painting „Die Eroberung der Zeit“ (*The Conquest of Time*, 280 x 330 cm, 2019), consisting of four parts, reflects existence and our everlasting odyssey. We recognize the sirens, trying to lure Ulysses to them; we see Circe, who transformed Ulysses' companions into pigs and left and right the Lotus-eaters of Homer's epos are dreaming in an ecstasy, bestowing them with oblivion.

Is „Jasmin“ (70 x 110 cm, 2019) also forgetting everything in her sleep and dream? The dream behind closed lids has wings to gracefully carry her away to a landscape of love. Rarely does Stommel paint with so much blissful calm. The furor is stronger. Martin Stommel's painting is a statement on the turmoil of the world; a method, an attempt to find a way from the inferno to paradise. His control of lighting, the visionary compositions full of suspense and drama, their extensive diagonals and gestures, the elongated bodies of the protagonists in his paintings all lead from banality to the essential question. In his paintings the world and the ever-changing luck burst and fate roars in the eternal chant of the mystery of the universe. Herein the artists follows the fevers of Tintoretto (1518 – 1594) or Max Beckmann (1884 – 1950). The art-historical education of Martin Stommel, the brilliant artistic studies with the famous Russian dissident Boris Birger, who came as an immigrant to Bonn, the academic studies in Munich and Berlin directed him to a remarkable philosophic transfer of real visual experiences into epiphanic viewing experiences, inspiring new visual solutions. His dynamic of the pictorial scripture, his freedom of choice of colour, his visionary reinterpretation in the formal solutions are rare qualities in the international art scene.





tel.: +49 (0)30 470 561 74
 cell: +49 (0)163 17 447 38
 email: info@janinebeangallery.com
 www.janinebeangallery.com

Vita Martin Stommel

1969 born in Bonn, Germany
 1993 - student of Boris Birger
 2001
 1994 - studied painting at the Academy of Fine Arts,
 1997 Munich (with prof. Bernhard Weißhaar)
 1998 - postgraduate studies of painting at the University
 1999 of Arts (HdK), Berlin (with prof. Klaus Fußmann)

Solo Exhibitions (selection)

2021 „Moonlight at Noon“, with Orion Shima,
 janinebeangallery, Berlin
 2020 „Side by Side“, with Orion Shima, Gallery 70,
 Tirana, Albania
 2019 „Lust and Expectation“, Gallery 70, Tirana, Albania
 „Arkadia“, janinebeangallery, Berlin
 2018 „Near And Dear“, with Petra Rintelen, Arthus
 Gallery, Zell a. H., Germany
 „Mira La Poesia“, Kunstraum David, Vienna, Austria
 „On Force and Truth and Paint“, with Petra
 Rintelen, Hilbert Raum, Berlin
 2017 artfein gallery, Berlin
 2016 artfein gallery, Berlin
 Circus Festival Monte Carlo, Monaco
 2015 artfein gallery, Berlin
 „Von Göttern und Helden“, Galerie Mühlfeld &
 Stohrer, Frankfurt a. M., Germany
 2014 Galerie Mühlfeld & Stohrer, Frankfurt a. M.,
 Germany
 Galerie Neuhauser Kunstmühle, Salzburg, Austria
 Leipziger Buchmesse, Galerie Neuhauser,
 Kunstmühle, Leipzig, Germany
 2013 salondergegenwart, Hamburg, Germany
 2012 „Werkauswahl“, Kunstverein Südsauerland, Olpe,
 Germany
 „Zeichnungen“, Galerie Mühlfeld & Stohrer,
 Frankfurt a. M., Germany
 2011 „Himmelreich“, with Markus Fräger, Galerie
 Mühlfeld & Stohrer, Frankfurt a. M., Germany
 2010 Galerie Hyna, Tegernsee, Germany
 Katholische Akademie in Bayern, Munich,
 Germany
 2008 Galerie Conzen, Frankfurt a. M., Germany

2007 Thyssen Krupp, Duisburg, Germany
 2006 Istituto Italiano di Cultura, Frankfurt a. M.,
 Germany
 2005 Konrad Adenauer Stiftung, St. Augustin, Germany
 Théâtre Princesse Grace, Monaco, under the patro-
 nage of HSH Prince Rainier III
 2004 „Illustrationen zur Göttlichen Komödie“, City
 Museum Bonn, Germany
 Residency at the 28th International Circus Festival
 in Monaco
 2003 Diocesan Museum, Trier, Germany
 Galerie Bernd Duerr, Munich, Germany
 Galerie Mensch, Hamburg, Germany
 „Zirkus-Portrait-Stilleben-Landschaft“, Museum
 Charlotte Zander, Bönningheim, Germany
 „Manege Frei“, Kallmann-Museum, Ismaning,
 Germany
 2002 Galerie Roer, Münster, Germany
 2001 St. Remigius, Bonn, Germany
 Circus Fumagalli, Bonn and Düsseldorf, Germany
 Circus Roncalli, Cologne, Germany
 1999 Lew Kopelew Forum, Cologne, Germany
 1996 Federal Ministry for Economics, Bonn, Germany
 Staatsgästehaus Petersberg, Königswinter
 1994 Altes Rathaus Oberwinter, Germany
 1988 Kunstverein Rhein-Sieg, St. Augustin, Germany

Group Exhibitions (selection)

2020 „Dodo Dialogues“, janinebeangallery, Berlin
 „Art is a Remedy“, janinebeangallery, Berlin
 Kunsthalle Willingshausen, Germany
 2016 Circus Festival Monte Carlo, Monaco
 2015 „Personal Structures“, European Cultural Center,
 Biennial Venice
 2013 Museum Charlotte Zander, Germany
 Lehmbruck-Museum, Duisburg, Germany
 Galerie Dürr, Munich, Germany
 2006 30 Jahre Galerie Dürr, Munich, Germany
 2005 Galerie Bernd Dürr, Munich, Germany