

HERMANN

NITSCH

PIETER

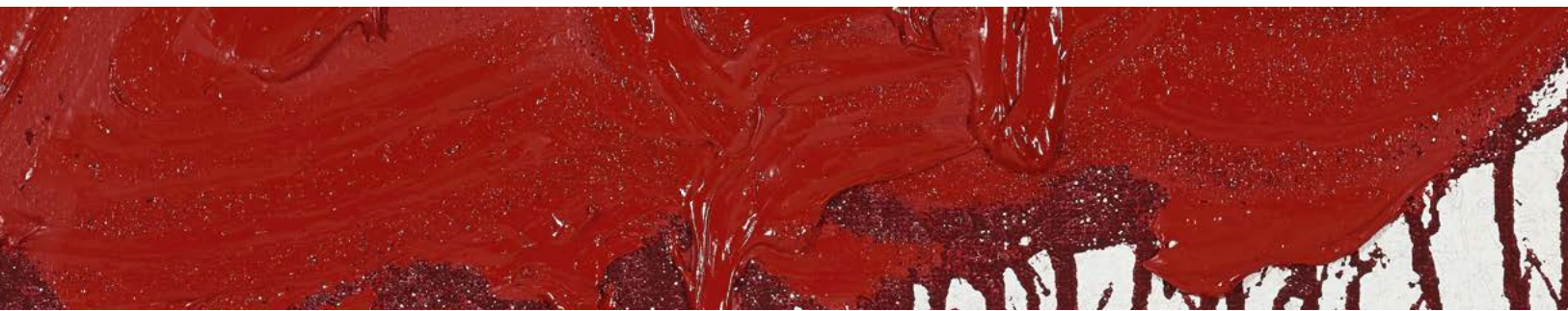
OBELS



MOMENTOUS



CONVERGENCE



OPERA GALLERY

HERMANN NITSCH
PIETER OBELS

MOMENTOUS CONVERGENCE

29 FEBRUARY
15 MARCH 2024

OPERA GALLERY



GILLES DYAN
FOUNDER AND CHAIRMAN
OPERA GALLERY GROUP

SYLVAIN P. GAILLARD
DIRECTOR
OPERA GALLERY DUBAI

FOREWORD

Opera Gallery Dubai invites you to an extraordinary convergence of artistic brilliance, as we unveil the inaugural 2024 exhibition in Dubai featuring the groundbreaking works of two visionaries, Pieter Obels and Hermann Nitsch. This exhibition is a celebration of the raw, the visceral, and the profound, showcasing the undeniable synergy between two artists who, despite their distinct styles, share an innate connection to the elemental forces that shape our world.

Pieter Obels, known for his ability to transform seemingly mundane materials into captivating narratives, invites us to explore the profound beauty that lies within simplicity. His mastery over raw materials mirrors the city of Dubai itself, a testament to the transformative power of vision and innovation. Obels' work resonates with the modernity and dynamism that defines Dubai, drawing parallels between his artistic journey and the city's rapid evolution.

On the other end of the spectrum, we encounter Hermann Nitsch, a provocateur who revels in the emotive and the corporeal. Nitsch's use of raw materials transcends the canvas, reaching into the depths of human experience. His visceral performances and paintings are a symphony of the primal and the sublime, urging us to confront the raw essence of existence. In juxtaposition with the opulence of Dubai, Nitsch's work becomes a visceral commentary on the human condition, challenging us to question the boundaries between beauty and brutality.

As you navigate the works of Obels and Nitsch, it becomes evident that their practices, while distinct, are deeply complementary. Obels' refined minimalism provides a visual counterpoint to Nitsch's visceral maximalism, creating a dialogue that transcends the boundaries of convention. Together, they weave a narrative that explores the essence of creation, destruction, and the infinite possibilities that lie in between.

Dubai, a city that stands as a testament to human ingenuity and ambition, provides a unique backdrop for the convergence of these artistic voices. As both Obels and Nitsch make their debut in this vibrant metropolis, we invite you to ponder the parallels between their art and the city's constant metamorphosis. Dubai's skyline, much like Obels' sculptures, reaches for the heavens, while the pulsating energy of the city resonates with the raw intensity of Nitsch's performances.

This exhibition is a testament to the power of art to transcend boundaries and connect disparate worlds. As you embark on this visual journey, let the works of Pieter Obels and Hermann Nitsch serve as a catalyst for contemplation, a celebration of the raw beauty that resides within us all. Welcome to a groundbreaking experience that marks a momentous convergence of artistic expression and urban dynamism.

سيلفان جيلارد
المدير
أوبرا جاليري دبي
جيل ديان
رئيس مجلس الإدارة والرئيس التنفيذي
مجموعة أوبرا جاليري

يدعوكم معرض أوبرا جاليري دبي للاستمتاع بالإبداعات الفنية أثناء انطلاق المعرض الأول لعام 2024 في دبي، حيث يستعرض تشكيلة من أجمل الأعمال للفنانين المبدعين Pieter Obels و Hermann Nitsch. كما يحتفي المعرض بالمفاهيم المجردة والعميقة والشمولية، ويسلط الضوء على الانسجام الكبير بين الفنانين اللذين يرتبطان بشكل وثيق مع العناصر الرئيسية التي ترسم ملامح عالمنا على الرغم من الاختلاف في أساليبهما.

ويشتهر Pieter Obels بقدرته على تحويل العناصر العادية إلى تحف مبتكرة تأخذ مشاهديها في رحلة لاستكشاف الجمال الطبيعي الذي يتجسد من خلال البساطة، وتتجسد إبداعاته الفنية من خلال مدينة دبي نفسها، مما يؤكد على القوة التحويلية للرؤية والابتكار. كما تتميز أعمال الفنان باللمسات العصرية والديناميكية التي تشتهر بها مدينة دبي، حيث ترسم هذه الأعمال نوعاً من أوجه التشابه بين مسيرته الفنية والتطوير السريع للمدينة.

ويبرع الناشط Hermann Nitsch باستخدام العاطفة والمواد الخام ليبتكر أفضل التحف الفنية التي تجسد التجارب البشرية العميقة. وتعكس عروض الفنان ولوحاته العميقة الفطرة والبساطة من أجل تشجيع الزوار على التفكير بجوهر الوجود، حيث تصبح أعماله بمثابة تعليق عميق على الحالة الإنسانية يتباين مع فخامة دبي بما يفرض على الزوار تحدياً جريئاً لمعرفة الحد الفاصل بين الجماليات والجوانب التي تعكس القسوة والوحشية.

ويظهر التكامل بين أعمال الفنانين أثناء مشاهدتها على الرغم من الاختلافات بينهما، حيث توفر بساطة Obels المعاصرة نقطة تطابق بصرية لأعمال Nitsch العميقة، مما يطرح حواراً يرتقي بالحدود التقليدية ويخلق روايات تستكشف جوهر التشييد والتدمير والإمكانات اللانهائية التي تكمن بينها.

وتوفر دبي خلفية فريدة تجمع بين هذه المواهب الفنية بوصفها دليلاً على البراعة والطموح البشري، ندعوكم لحضور الظهور الأول للفنانين في هذه المدينة النابضة بالحياة من أجل التفكير في أوجه التشابه بين أعمالهم الفنية والتحول المستمر للمدينة، حيث تشابه أعمال Obels مع أفق مدينة دبي الذي يمتد إلى ما لا نهاية، بينما تتماشى البساطة العميقة لأعمال Nitsch مع الطاقة الحيوية للإمارة.

ويؤكد المعرض على قوة الفن للارتقاء بالحدود وربط العوالم المختلفة، ويأخذ الزوار في رحلة بصرية لمشاهدة أعمال الفنانين التي ستعمل دافعاً للتفكير والاحتراف بالجمال الطبيعي الموجود داخل كل شخص. كما نرحب بجميع الحضور في هذه التجربة الاستثنائية التي تعكس التقارب الكبير بين التعبير الفني والديناميكية الحضرية.



**MOMENTOUS
CONVERGENCE**

Two radicalities, two generations, two sincerities. “Momentous Convergence” creates an unprecedented dialogue between Pieter Obels and Hermann Nitsch, two visionaries who transcend the beauty of the human condition and humble materials. The former, a Dutch sculptor born in 1968, elevates raw steel into airy, organic choreographies. As for the latter, an essential figure in the Viennese Actionism of the 1960s and one of its founding fathers, he invented a language where the reality of bodies and pictorial explorations merge.

Master of extreme performance, the Austrian Hermann Nitsch, who passed away in April 2022 at the age of 83, developed a powerfully expressive oeuvre, a total art marked by controversy and illuminations that question the very notion of creation. Born in 1938 in Vienna at the dawn of the Second World War, Nitsch bore the vivid scars of the conflict. “The war made me a cosmopolitan being, an enemy of all nationalisms and politics from school,” he wrote in his oral autobiography. Thus, in the early 1960s, he contributed to the rise of Viennese Actionism, a movement inheriting the tortured expressionism of Austrians Oskar Kokoschka and Egon Schiele in a rejection of conventions, academicism, and sacralised, museum-bound bourgeois art. Actionism, experienced by its authors and spectators as a multidisciplinary total art, breaks free from the art piece to confront the reality of creation. And what is more real, more true than the body? It would become the field of tireless experimentation for Nitsch, materialised in his Theatre of Orgies and Mysteries (Orgien Mysterien Theatre), the den of his bloody artistic performances which he orchestrates with his troupe of performers in the Prinzendorf Castle in Lower Austria, purchased in 1971. “The O.M. Theatre allows Nitsch to link Antonin Artaud’s *Theatre of Cruelty* with Friedrich Nietzsche’s concept of tragedy: with blindness and castration, the ‘tearing apart of Dionysus’ is central to Nitsch, staged with the dismemberment of an animal corpse,” writes art historian Matthias Schäfer.

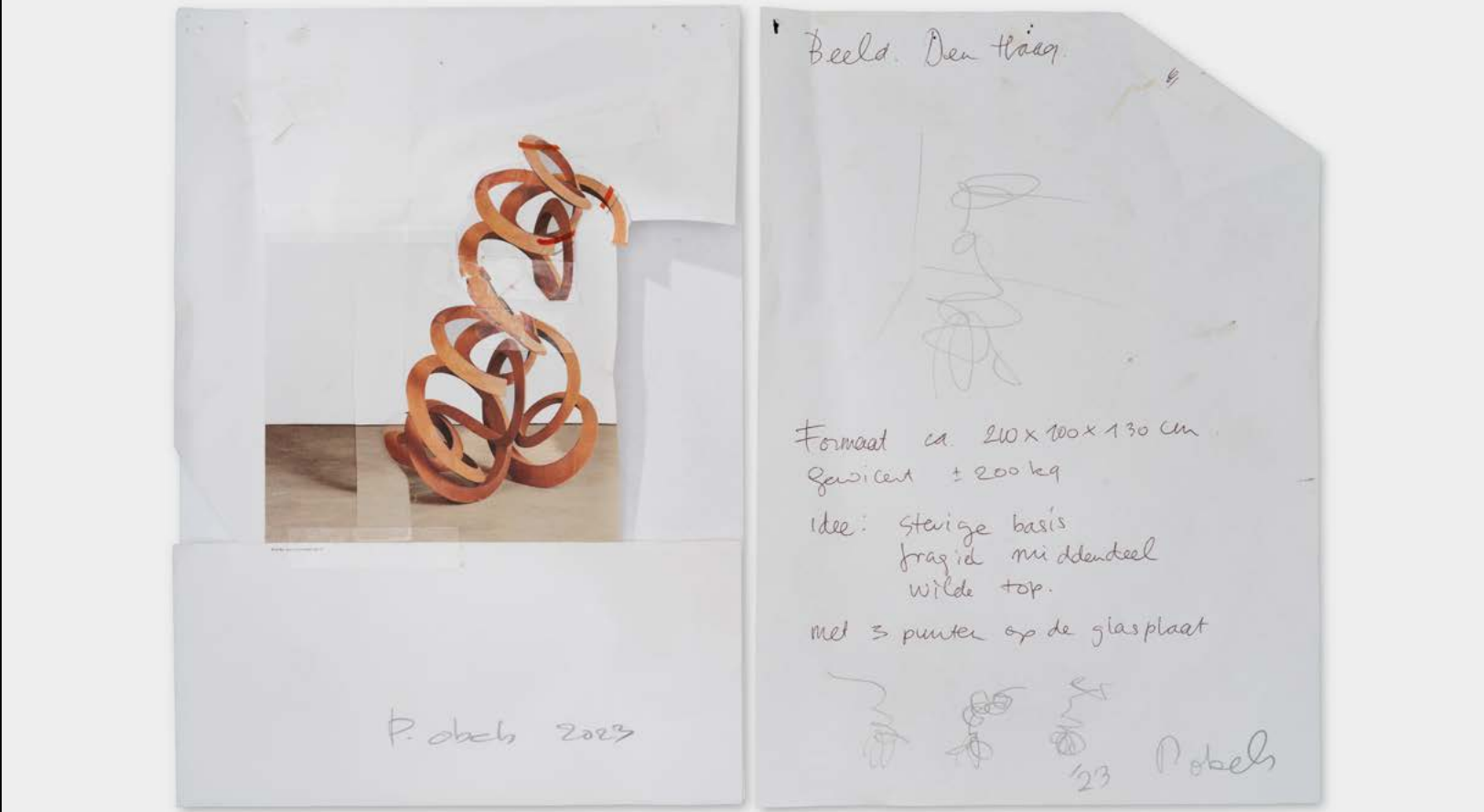
Ritualised, sacralised, borrowing from religious liturgies and mythology — although Hermann Nitsch declared himself an atheist until the end of his life — his performances elevate this Dionysian repertoire. “In my view, the Dionysian principle is an act of undisciplined creation, the Dionysian experience, that is, both creation and destruction, well demonstrates the cycle of this cosmic life,” said the artist in the year of his death. “I am very interested in cosmology. I don’t think there’s just one universe, but an infinity. The cosmos has no beginning or end; it is eternal. Art is an intense condensation of life. Creation is always in motion.”

PREVIOUS PAGE UP
65. Malaktion, Schloss Prinzendorf,
Prinzendorf, 31 July 2013,
Photo: Atelier Nitsch/Dirimart Gallery,
Photographer: Tomasz Kowalski

OPPOSITE TOP
Pieter Obels’ sketchbook
© René van der Hulst

PREVIOUS PAGE BOTTOM
Pieter Obels working in his studio
in Tilburg in the Netherlands,
November 2023 © René van der Hulst

OPPOSITE BOTTOM
37. Malaktion, Kunsthaus, Mürrzuslag,
8 October 1995, Photo: Atelier Nitsch,
Photographer: Matthias Herrmann





In this mystical theatre, the body, colour, and sound converge to create a total experience. Hermann Nitsch's works transcend the traditional relationship between artist and spectator, instead inviting the observer to become an actor in a sensory drama. Nitsch's performances are cathartic rites, ecstatic celebrations that reveal the duality of human existence, between life and death, pain and pleasure. The symbolism of blood, omnipresent in Nitsch's work, is a central element that elicits intense reactions. The ritualised use of this vital fluid creates a direct link between the artist, the spectator, and the cyclical nature of existence. The body becomes a medium to explore the mysteries of life, with blood, projected onto canvases, serving as its extension.

"The Viennese Actionists of the sixties (like Otto Mühl or Hermann Nitsch) used their bodies as artistic material, subjecting them to violence," write Sylvie Roques and Georges Vigarello in *The Skin as an Object of Fascination*. "Violence is omnipresent in their performances. The goal, as stated by Hermann Nitsch, is to engage the spectators by stimulating their sense of smell and touch." Thus, the spectator can themselves become an actor in the performance. Art historian Matthias Schäfer continues in this vein: "In Nitsch's O.M. Theatre, repressed energies and intentions become manifest, and the systematic increase in the dynamism of actions allows for the externalisation of instinct: excessive, even criminal acts are aesthetically transposed. Thanks to the presence of the artistic framework, the taboo can be truly transgressed, and the weight of the original sin 'neutralised'. Here, the individual must experience a sort of second birth, where they possess a 'virgin' consciousness."

Together a living space, studio, and stage, Hermann Nitsch's Theatre reached its zenith in the summer of 1998 with the *6-Tage-Spiel*, a performance lasting six days and nights, an "aesthetic ritual glorifying existence" blending theatre, painting, and music. His actions led to his arrest on three occasions for work deemed blasphemous and pornographic. In 1966, he was even sentenced to six months suspended prison for the painting *Die erste heilige Kommunion* (*The First Holy Communion*), depicting menstruation. This was intolerable for the conservative Austria of the time. "Pornography is a state invention," he asserts. "There is only good or bad erotic art."

The constancy of blood led him in the latter years of his career to develop paintings of great vitality, increasingly colourful. Ever-present in his canvases, the use of deep red and carmine recalls the bloodthirsty rituals of the *Orgien-Mysterien Theater*. In his acrylics, the colour of blood, symbolic of both life and death, floods the canvases, evoking both the cruelty of existence and the vitality of each moment. In his large formats, *2 x 3 m*, *SIII_5_05* (2005) and *30_14* (2014), carmine inundates the canvas, and the red oxidises towards brown, like blood gradually coagulating and darkening. His recent paintings *HF_Manel_21* (2021), *HF_05_20* (2020), and *HF_odo_20* (2020) play more on traces and explosive blotches, with games of bloody and abstract drippings, vibrant expressionist echoes already found in his earlier works *SF_13_14* (2014) and *KK_15_13* (2013).

OPPOSITE TOP

Pieter Obels' studio in Tilburg in the Netherlands, November 2023
© René van der Hulst

OPPOSITE BOTTOM

56. Malaktion, Nitsch Museum, Mistelbach, May 2009,
Photo: Atelier Nitsch,
Photographer: Daniel Feyerl/Team Niel

Each brushstroke becomes a sacrificial act, the artist yielding to creative chaos to better reveal the raw truth of existence. Impulsive gestures and expressive marks reveal a raw energy, creating an aesthetic reminiscent of Action Painting while deeply rooted in existentialist philosophy. Hence, his paintings are not merely contemplative; they are dynamic expressions that seem to capture the precise moment when the artist communes with his creative process. Works in motion.

However, his latest canvases reveal a new direction, with brilliant frescoes of colours and movements capturing the raw energy and inherent duality of the artist. In these recent pictorial audacities, Hermann Nitsch mixes vivid hues and indulges in explosive gestures. Initially favouring liquid paintings mixed with blood in his canvases, towards the end of his life, he used thicker colours and materials, whose textures visualise the force of the gesture and the dynamics of the brush on the canvas in a bodily explosion, the artist literally dancing with his canvases in the den of his studio. The colour palettes change. A touch of green appears amidst a whirlwind of yellows, oranges, and reds in *HF_Anne_21* (2021), while *HF_25_20* (2020), with its blue variations, offers a serene and powerful canvas reminiscent of Claude Monet's *Water Lilies*, to which the artist held immense admiration. Fascinated by this monument of Impressionism, which he visited at the Musée de l'Orangerie during each of his stays in Paris, the Viennese artist was invited by the museum shortly before his death to engage in dialogue with this masterpiece. For him, the *Water Lilies* resonated with his own practice. "In my performances, my expressive and religious painting became a completed drama, an analytical dramaturgy. What remains to be seen is a frenzy of colours and shapes that detach well beyond the content, like the colour ecstasies of Monet's *Water Lilies*," he said in 2022 in an interview with Sarah Imatte, curator of the museum, a few months before his death. He did not have time to realise his project of reinterpreting Monet for the Orangerie, which paid tribute to him at the beginning of this year by exhibiting a set of paintings and graphic works made shortly before his death in the space of the "pronaos" of the *Water Lilies*. An unfinished accomplishment.

In Pieter Obels' sculptural work, there is a constant defiance of gravity. By transcending the massive and dense nature of humble metals, the Dutchman endows his steel sculptures with an organic grace and lightness, moving, almost unreal. The robustness and austerity of steel evaporate. Metal becomes living matter, drawing in the air volutes and plant-like curves in osmosis with their environment, winding like a strand of DNA in the turn of a garden. Pushing the boundaries of Corten steel, a metal prized by architects for its durability and the rust patina it acquires over time, Pieter Obels strips it of its industrial characteristics to exalt its poetry. Working alone in his workshop in Tilburg, Netherlands, without the aid of assistants, Obels coils, refines and delicately laminates the metal. Then, it remains to wait for time to do its work, adorning the shiny metal with orange corrosion. This choice of a minimal palette, reduced to earthy tones and subtle nuances by the natural oxidation process at work, amplifies the emotional power of his creations. This breadth of forms and their subtle tonalities — ochre, orange-brown, glowing red — are also found in the works on paper displayed, inks based on lacquers whose delicate monumentality occupies the centre of the sheet.

This relationship with space and the monumental is another characteristic of Pieter Obels' work. His installations, often designed to occupy urban or landscape spaces, dialogue with the surrounding architecture, transforming the exhibition space into a contemplative place, an invitation to explore the duality between spectator and object, between the void and the full. However, although studying the same material, Corten steel, Obels' poetic minimalism is distinct from the conceptual, mathematical, and industrial aesthetic language of a Bernar Venet and the radical purity of his 'Arcs', 'Straight Lines', or 'Angles'. Or from the physicality of Richard Serra's works, which enclose space in elliptical voids delimited by imposing twists of metal. Obels prefers the soft and airy curve of soaring steel. His recent works seem to float in weightlessness, fixed to the rough wood base by an imperceptible point of support in a true technical mastery. *Among the Leaves* (2023), *The Night we Met* (2023), and *The Wonder of You* (2023) are no longer steel sculptures, but rather volutes of smoke.

Each of these works seems to resonate with a subtle harmony, inviting the viewer to delve into silent meditation on the ephemeral nature of everything. The simple geometric shapes, stripped of superfluity, reveal an intrinsic elegance, a beauty in simplicity that the artist exploits with mastery. Bold deconstructions and juxtapositions create a dialogue between the past and the present, between the ephemeral nature of life and the permanence of the material. "When I embark on a new sculpture, I don't start with a precise plan," he explains about his creative process. "My works are born spontaneously, like an improvisation. I transform the rigidity of Corten steel into graceful and whimsical sculptures. I subject the material to what I want to express, making it dance and move without a specific rhythm. In the same way, I recommend you familiarise yourself with my work, through your own movement. Discover the sculpture from different angles and aspects. This is how one can best feel the movement of the steel."

Movement. Pieter Obels' sculptures can only be understood in this in-between, the space of the material and the space of the spectator who brings it to life. One models the other in an endless ballet. Each look, each shifted viewpoint, each wandering delineates a new understanding of the form, but also a new, disconcerting perception of one's own space. His evocatively titled sculpture *The Way it Shapes You* (2024) is thus an invitation to rethink oneself through these silent choreographies. By pushing the boundaries of minimalism, Obels offers an experience that transcends the superficial to touch the very essence of existence. His art, far from being a mere representation of reality, becomes a medium through which one can explore the fragile beauty of the world. Through the apparent simplicity of his creations, Pieter Obels engages in deep reflection on the ephemeral nature of existence and on art as a revealer of the hidden poetry of the world. In this sense, his approach to transcendence brings him closer to Hermann Nitsch. For both artists, creation is always in motion; and matter, a dance.



PIETER OBELS

BIOGRAPHY

Pieter Obels, born in 1968 in Kruisland and later studying at the Academy for Fine Arts in Tilburg in 1992, is an artist whose sculptures challenge the conventional perception of steel as an austere and rugged material. Despite working primarily with Corten steel, known for its robustness, Obels’ creations defy expectations by embodying a sense of lightness and grace through intricate, delicate, and sinuous shapes.

In contrast to the imposing and weighty steel sculptures of artists like Richard Serra, Obels’ works present a striking departure, almost like witnessing the yin and yang of steel. Through a skillful blend of rigidity and dynamism, his sculptures occupy a unique realm between weight and weightlessness, confounding traditional notions of steel’s limitations. The bends and curves in his pieces challenge the perceived boundaries of the material, aiming to craft organic forms with a natural, innate sense of plasticity.

One of Obels’ remarkable abilities lies in seamlessly integrating his sculptures into natural surroundings. Instead of imposing themselves, his artworks mirror the softness and harmony often found in nature, establishing a harmonious connection with the environment through their rusty brown colouration and flowing shapes.

Working independently, without assistants, Obels’ creations possess an elegiac quality, evoking a nostalgic yearning for an era that favoured poetry over power, fragility over industrial noise, and balance over force. Despite their contemporary nature, his sculptures exude a wistful sentiment for a gentler universe, embracing curves over straight lines, symbolising a world where objects harmonise, engage in dialogue, and seek mutual agreement.

Obels’ artworks reflect an aspirational world—a realm dominated by beauty, attuned to nature, and embracing the gentle curve over the rigid line. They resonate with a desire for a more harmonious coexistence, where balance and beauty reign supreme, fostering an environment where dialogue and agreement perpetually thrive.

Pieter Obels currently resides and works in Tilburg in the Netherlands.

السيرة الذاتية

وُلد Pieter Obels عام 1968 في كرويسلاند، ودرس في أكاديمية الفنون الجميلة في تيلبورغ عام 1992، وهو فنان تتحدى منحوتاته المفهوم التقليدي للمواد المعدنية القاسية والجامدة. ورغم اعتماد أعماله بشكل أساسي على فولاذ كورتن، المعروف بصلابته، إلا أن إبداعات Obels تتجاوز التوقعات من خلال تقديم أشكال معقدة ورقيقة ومتعرجة تجسد رهافة الإحساس ورشاقة الحركة.

وعلى عكس المنحوتات الفولاذية المهيبة والبارزة لفنانين مثل Richard Serra، تمثل أعمال أولبز خروجاً عن المألوف وتجمع المتناقضات في عالم الفولاذ، لتقدم مشهداً فريداً يمزج بين الصلابة والحيوية ويتجاوز المفاهيم التقليدية لاستخدام الفولاذ. وتتحدى التعرجات والمنحنيات في قطعه الفنية الحدود المتصورة للمادة بهدف صياغة أشكال أصلية تمنح إحساساً طبيعياً وفطرياً بالمرونة.

ويعبّر Obels عن إمكاناته المميزة من خلال دمج منحوتاته بصورة سلسلة في البيئة الطبيعية المحيطة. كما تعكس أعماله الفنية جمال الطبيعة وتناغم مكوناتها، مما يؤسس لعلاقة منسجمة مع البيئة من خلال اللون البني والأشكال الانسيابية.

ويعمل Obels منفرداً ليقدم إبداعات أنيقة تحمل حنيئاً إلى عصر يفيض بالمشاعر والرقّة والتوازن. وعلى الرغم من طبيعتها المعاصرة، تخر منحوتاته بمشاعر تعبّر عن مساحات أجمل، وتحضن منحنيات محمولة على خطوط مستقيمة، وترمز إلى عالم تتناغم فيه العناصر وتتكامل.

وتعكس أعمال Obels الفنية عالماً يفيض بالجمال والتوازن ويتناغم مع الطبيعة ويجمع بين الخطوط المتعرجة والمستقيمة بأسلوب سلس، مما يعزز الانسجام ويؤسس لبيئة يزدهر فيها الحوار والوفاق الدائم.

يقيم Pieter Obels ويعمل حالياً في مدينة تيلبورج الهولندية.

PIETER
OBELS

THE WONDER OF YOU

2023

Corten steel on wooden base
Unique piece

200 × 135 × 115
78.8 × 53.1 × 45.2 in
incl. wooden base:
50 × 40 × 40 cm
19.7 × 15.7 × 15.7 in

PROVENANCE
Artist's studio



PIETER
OBELS

AMONG THE LEAVES

2023

Corten steel on wooden base
Unique piece

210 × 140 × 110 cm
82.7 × 55.1 × 43.3 in
incl. wooden base:
90 × 30 × 30 cm
35.4 × 11.8 × 11.8 in

PROVENANCE
Artist's studio



PIETER
OBELS

THE NIGHT WE MET

2023

Corten steel on wooden base
Unique piece

200 × 102 × 85 cm
78.7 × 40.2 × 33.5 in
incl. wooden base:
100 × 20 × 20 cm
39.4 × 7.9 × 7.9 in

PROVENANCE
Artist's studio



PIETER
OBELS

MOVIN' ON UP

2023

Corten steel on wooden base
Unique piece

180 × 80 × 70 cm
70.9 × 31.5 × 27.6 in
incl. wooden base:
100 × 20 × 20 cm
39.4 × 7.9 × 7.9 in

PROVENANCE
Artist's studio



PIETER
OBELS

THE POSSIBILITY OF A FUTURE
2023

Corten steel
Unique piece

115 × 190 × 120 cm
45.3 × 74.8 × 47.2 in

PROVENANCE
Artist's studio



PIETER
OBELS

NO ONE ELSE IN MIND

2023

Corten steel on wooden base
Unique piece

242 × 140 × 135 cm

95.2 × 55.1 × 53.1

incl. wooden base:

90 × 30 × 30 cm

35.4 × 11.8 × 11.8 in

PROVENANCE

Artist's studio



PIETER
OBELS

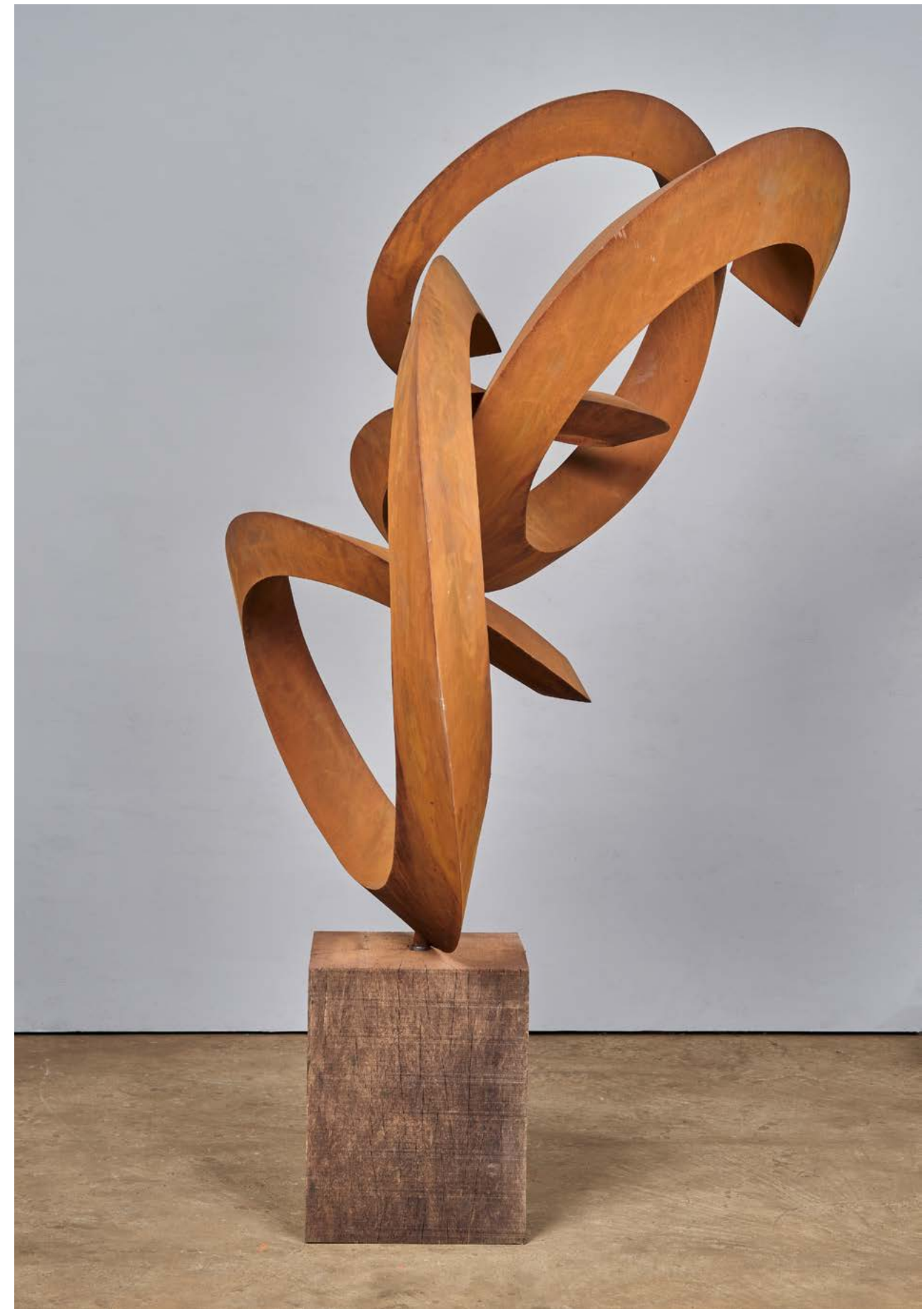
SOMETIMES ALWAYS

2023

Corten steel on wooden base
Unique piece

264 × 170 × 150 cm
104 × 66.9 × 59 in
incl. wooden base:
50 × 40 × 40 cm
19.7 × 15.7 × 15.7 in

PROVENANCE
Artist's studio



PIETER
OBELS

**ABUNDANT PLEASURES
(OVERVLOEDIGE GENOEGENS)**
2022

Corten steel on wooden base
Unique piece

190 × 221 × 120 cm
74.8 × 87 × 47.2 in
incl. wooden base:
90 × 30 × 30 cm
35.4 × 11.8 × 11.8 in

PROVENANCE
Artist's studio



PIETER
OBELS

UNTITLED
2021

Lac-based ink, paper

116 × 64 cm
45.7 × 25.2 in

PROVENANCE
Artist's studio



PIETER
OBELS

UNTITLED
2021

Lac-based ink, paper

97 × 66 cm
38.2 × 26 in

PROVENANCE
Artist's studio



PIETER
OBELS

UNTITLED
2021

Lac-based ink, paper

75 × 50 cm
29.5 × 19.7 in

PROVENANCE
Artist's studio



PIETER
OBELS

SLITHERY WAYS

2020

Corten steel
Unique piece

150 × 160 × 110 cm
59.1 × 63 × 43.3 in

PROVENANCE
Artist's studio



PIETER
OBELS

THE WAY IT SHAPES YOU
2024

Corten steel
Unique piece

160 × 170 × 220 cm
63 × 66.9 × 86.6 in

PROVENANCE
Artist's studio





**HERMANN
HESSE**

وُلد Hermann Nitsch في 29 أغسطس 1938 في فيينا، وبرز ضمن قائمة أشهر الفنانين المعاصرين إلى جانب الدور المحوري الذي لعبه في تأسيس حركة ناشط فيينا. ويشتهر الفنان بكونه مؤدي حركة ورسام وملحن ومصمم مسارح، حيث استخدم الحواس الخمس في أعماله وتحديداً في عمله الفني ثياتر أوف أورجيز آند مستريز الذي أخذ المشاهدين في رحلة من المعاناة المصحوبة باستخدام اللحم والدماء والأمعاء.

وعمل Nitsch فناناً تجارياً في المتحف الفني لفينا عام 1957 قبل أن ينهي تدريبه في معهد تعليم وأبحاث الرسومات في فيينا ويحصل على الشهادة (1953-1958). وتركزت اهتماماته الفنية في البداية حول الفن التعبيري المتداخل مع المشاهد التصويرية الدينية، ثم عاد في 1960 إلى الرسم بنمط الفن اللاشكلي، حيث انتهى من أول مجموعة من اللوحات الانفعالية في العام ذاته مع السعي لإنجاز فكرة ثياتر أوف أورجيز آند مستريز. وأصبحت هذه الإجراءات أكثر تميزاً بمرور الوقت ولا سيما أنها تركز على التجارب الحسية مع استخدام مواد وسوائل مختلفة. كما تعمق الفنان بالعروض التي تتضمن الصراخ والضجة، مما أدى إلى مزيد من الاستكشافات التي تضمنت استخدام اللحم والخراف في العروض.

ونجح الفنان بتقديم العديد من العروض الناجحة في الولايات المتحدة وألمانيا، ليقوم في أواخر ستينيات القرن الماضي بتوسيع أعماله في مختلف أنحاء أوروبا وأمريكا الشمالية، مما ساهم في ترسيخ مكانته العالمية كمصدر إبداعى استثنائي وسط المشاهد السياسية والاجتماعية المتغيرة. ونجح الفنان بالحصول على قلعة برينزيندورف في النمسا عام 1971 لتحقيق رؤاه الموسيقية المخصصة للمسرح ضمن عروض انفعالية واسعة النطاق، حيث رأى بأن الشغف والرسم هما تعريف الحياة واستخدم هذا المفهوم كركيزة أساسية في فلسفته الفنية.

وتضمنت أبرز اللحظات في مسيرته الفنية مسرحية لمدة ثلاثة أيام في قلعة برينزيندورف في 1984 إلى جانب عرض مجموعة من لوحات صب الطلاء خلال حركة الانفصال الفيينية عام 1987. وفتحت المسرحية، التي استمرت لستة أيام في عام 1998، آفاقاً جديدة للتجارب المميزة والمساوية، حيث أقيمت بمشاركة ٥٠٠ شخص. كما حظي الفنان بشهرة كبيرة من خلال المعارض والعروض الانفعالية التي أقامها في التسعينيات، بالإضافة إلى الإشارات البارزة التي حصل عليها من متحف إيسل ومارتن جروبيوس باو في برلين إلى جانب المتحف التكريمي الذي أقيم في متحف الأوبرينا في فيينا. وأكدت المقالة التي تتألف من حوالي 1000 صفحة وتحمل اسم Hermann Nitsch – Das Gesamtkunstwerk des Orgien Mysterien Theaters، على حجم وأهمية مساهمات الفنان.

وتعرض أعمال الفنان بشكل دائم في متاحف نيتش في ميستلباخ والنمسا ونابولي، بالإضافة إلى مؤسسة نيتش في العاصمة النمساوية فيينا. كما تعرض العديد من صالات العرض والمتاحف في مختلف أنحاء العالم لوحات الفنان ضمن مجموعات مرموقة، بما في ذلك متحف الفن الحديث ومتحف المتروبوليتان للفن ومتحف جوجنهايم في نيويورك ومركز جورج بومبيدو في باريس ومعرض تيت في لندن ومتحف ستيدليجك في أمستردام ومتحف بيناكوثيك دير مودرن في ميونخ وغيرها الكثير.

ونشأ Hermann Nitsch وعمل في قلعة برينزيندورف إلى جانب أسولو في إيطاليا، وتوفي في ١٨ أبريل 2022 في ميستلباخ عن عمر ناهز ٨٣ عاماً.

BIOGRAPHY

Hermann Nitsch, born on August 29, 1938, in Vienna, played a pivotal role in founding Viennese Actionism and emerged as a remarkably diverse contemporary artist. Known as an action performer, painter, composer, and stage designer, Nitsch's art, particularly the Theatre of Orgies and Mysteries, engaged all five senses, delving into the realm of the tragic, connecting us intimately with flesh, blood, and intestines.

Just before completing his training at the Graphische Lehr- und Versuchsanstalt in Vienna with a diploma (1953-1958), Nitsch takes a position as a commercial artist at the city's technical museum in 1957. His artistic interests initially revolved around Expressionism, entwining with religious figurative scenes. In 1960, Nitsch returned to painting, creating works in the Art Informel style. The first action paintings take place that very same year, already seeking to realise the idea of the Theatre of Orgies and Mysteries. These actions, centred on intense sensory experiences involving various substances and fluids, became increasingly provocative over the years. Nitsch delved into performances incorporating screaming and noise, eventually leading to the dismemberment of lambs and further explorations involving flesh.

By the late 1960s, after successful performances in the US and Germany, Nitsch expanded his actions across Europe and North America, establishing himself as a globally recognised creative force amid shifting political and social landscapes. In 1971, Nitsch acquired Prinzendorf Castle in Austria to realise his musical visions for his theatre in large-scale action performances. His interpretation of life as passion and painting as a condensed life form remained central to his artistic philosophy.

Significant milestones in his career included the *3-Tage-Spiel (3-day-play)* in 1984 at Prinzendorf Castle and the cycle of pour paintings at the Vienna Secession in 1987. The ambitious *6-Tage-Spiel (6-day-play)* in 1998, involving 500 participants, opened new dimensions of intense and tragic experiences. Nitsch's art gained increasing recognition through exhibitions and performance actions in the 1990s. Major retrospectives at the Essl Museum and the Martin Gropius Bau in Berlin, as well as the 2019 tribute exhibition at the Albertina in Vienna, highlighted his significance. The extensive monograph «Hermann Nitsch – Das Gesamtkunstwerk des Orgien Mysterien Theaters,» nearly 1000 pages long, underscored the magnitude and relevance of his contributions.

Nitsch's artworks are permanently exhibited at both Nitsch Museums, situated in Mistelbach, Austria and Naples, in addition to being showcased at the Nitsch Foundation in Vienna, Austria. His paintings grace the walls of numerous prestigious art galleries and museums worldwide, finding a permanent home in esteemed collections such as the MOMA, the Metropolitan Museum of Art and the Guggenheim Museum in New York, the Centre Georges Pompidou in Paris, the Tate Gallery in London, the Stedelijk Museum in Amsterdam, and the Pinakothek der Moderne in Munich, among others.

Hermann Nitsch lived and worked at the Prinzendorf Castle as well as in Asolo, Italy until his passing on April 18, 2022, in Mistelbach, at the age of 83.

HERMANN
NITSCH

BFI_16_21
2021

Acrylic on canvas
Signed and dated '2021'
on the reverse

200 × 300 cm
78.7 × 118.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

HF_ANNE_21

2021

Acrylic on canvas
Signed and dated '2021'
on the reverse

200 × 150 cm
78.7 × 59.1 in

PROVENANCE
Artist's studio



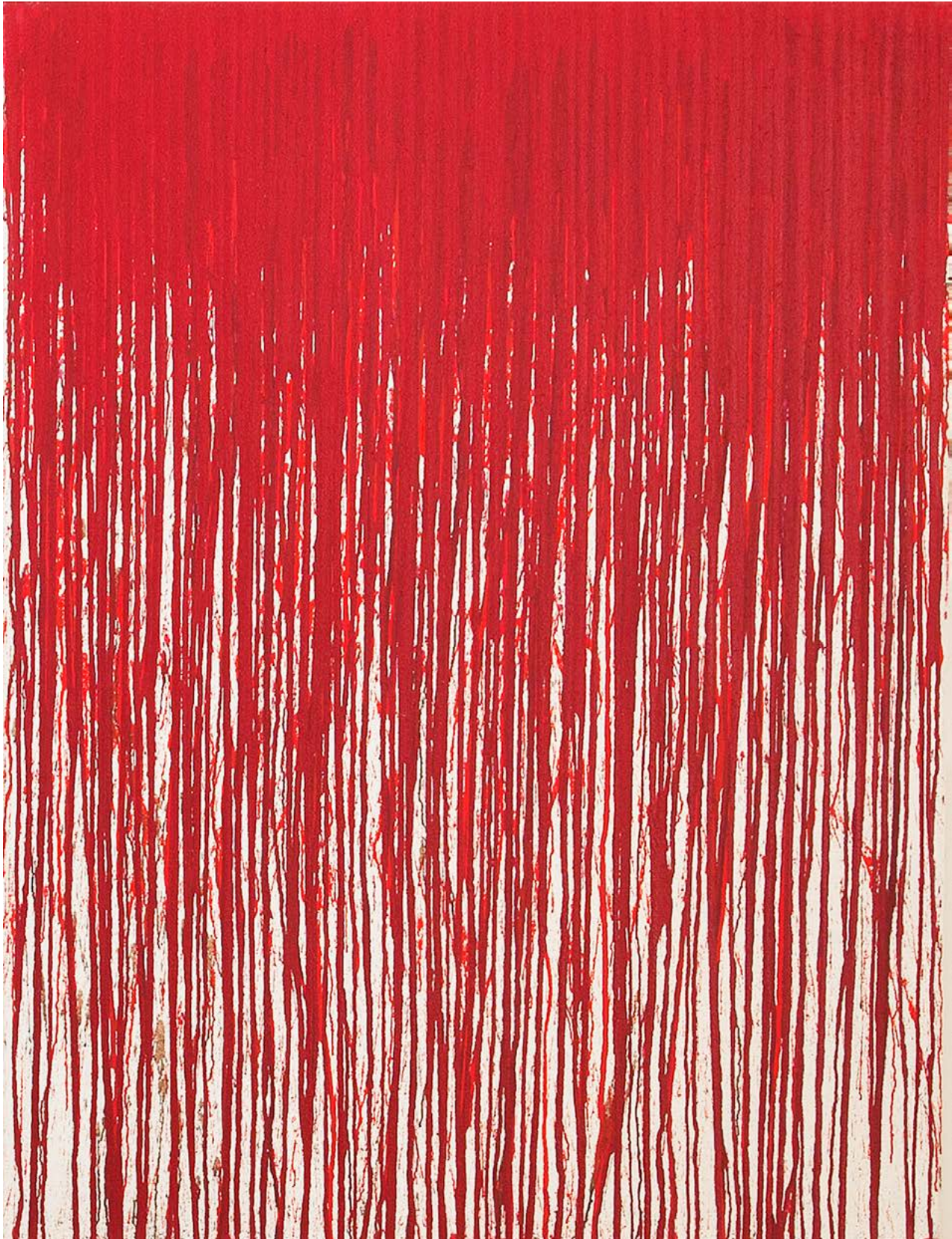
HERMANN
NITSCH

HF_MANEL_21
2021

Acrylic on canvas
Signed and dated
on the reverse

200 × 150 cm
78.7 × 59.1 in

PROVENANCE
Artist's studio



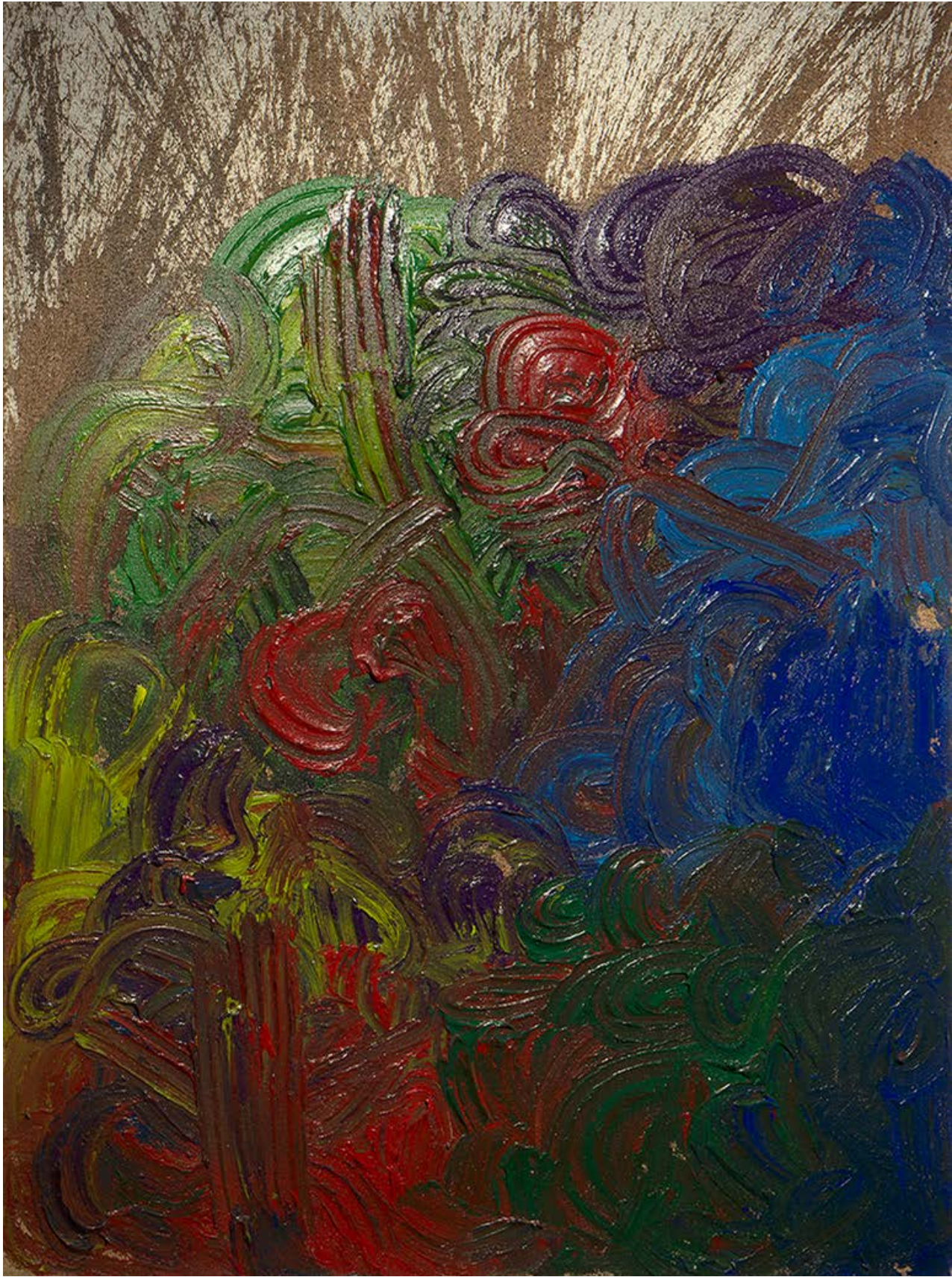
HERMANN
NITSCH

HF_36_20
2020

Acrylic on canvas
Signed and dated '2020'
on the reverse

200 × 150 cm
78.7 × 59.1 in

PROVENANCE
Artist's studio



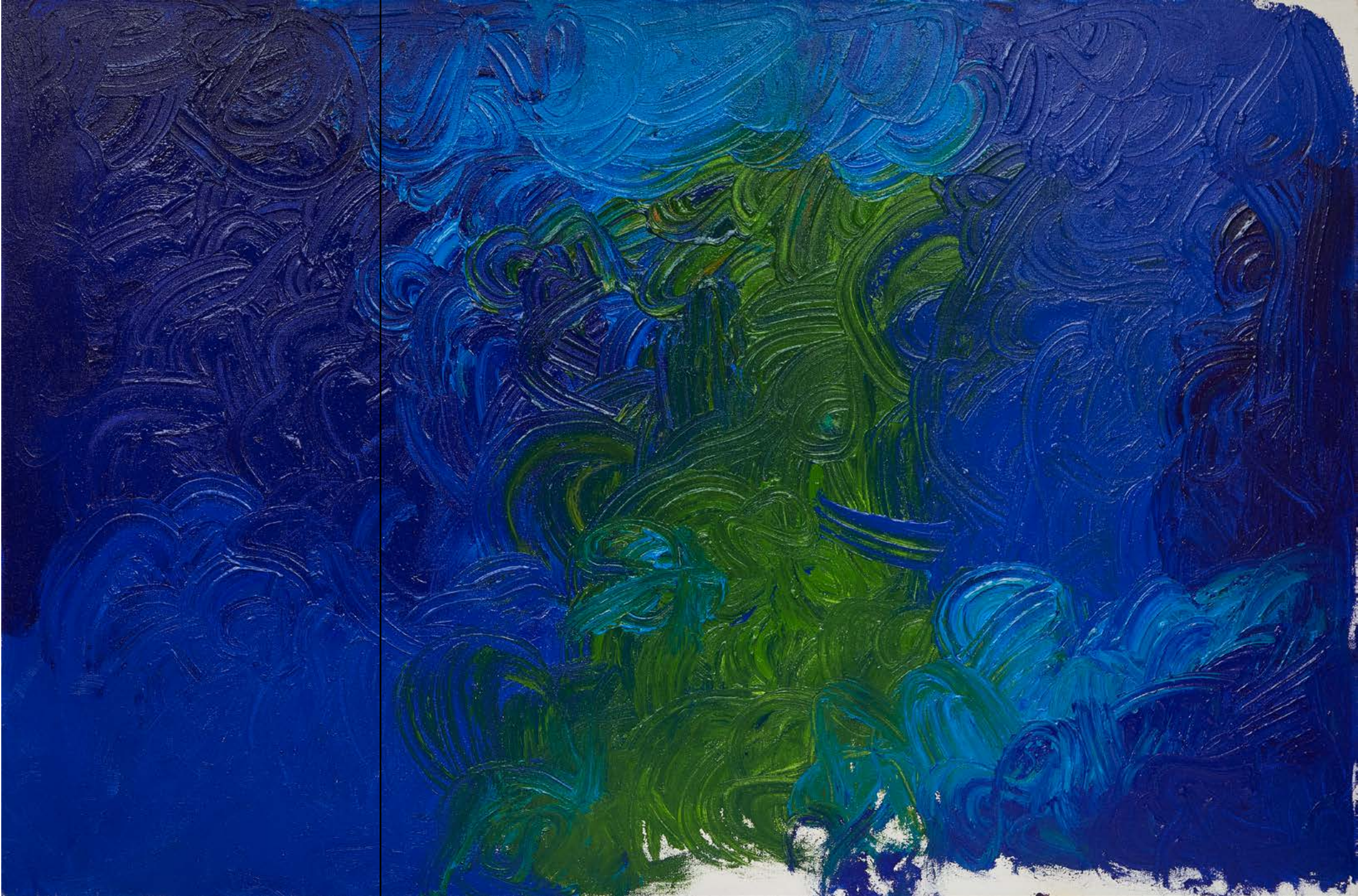
HERMANN
NITSCH

24_20
2020

Acrylic on canvas
Signed and dated '2020'
on the reverse

200 × 300 cm
78.7 × 118.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

HF_25_20
2020

Acrylic on canvas
Signed and dated '2020'
on the reverse

200 × 150 cm
78.7 × 59.1 in

PROVENANCE
Artist's studio



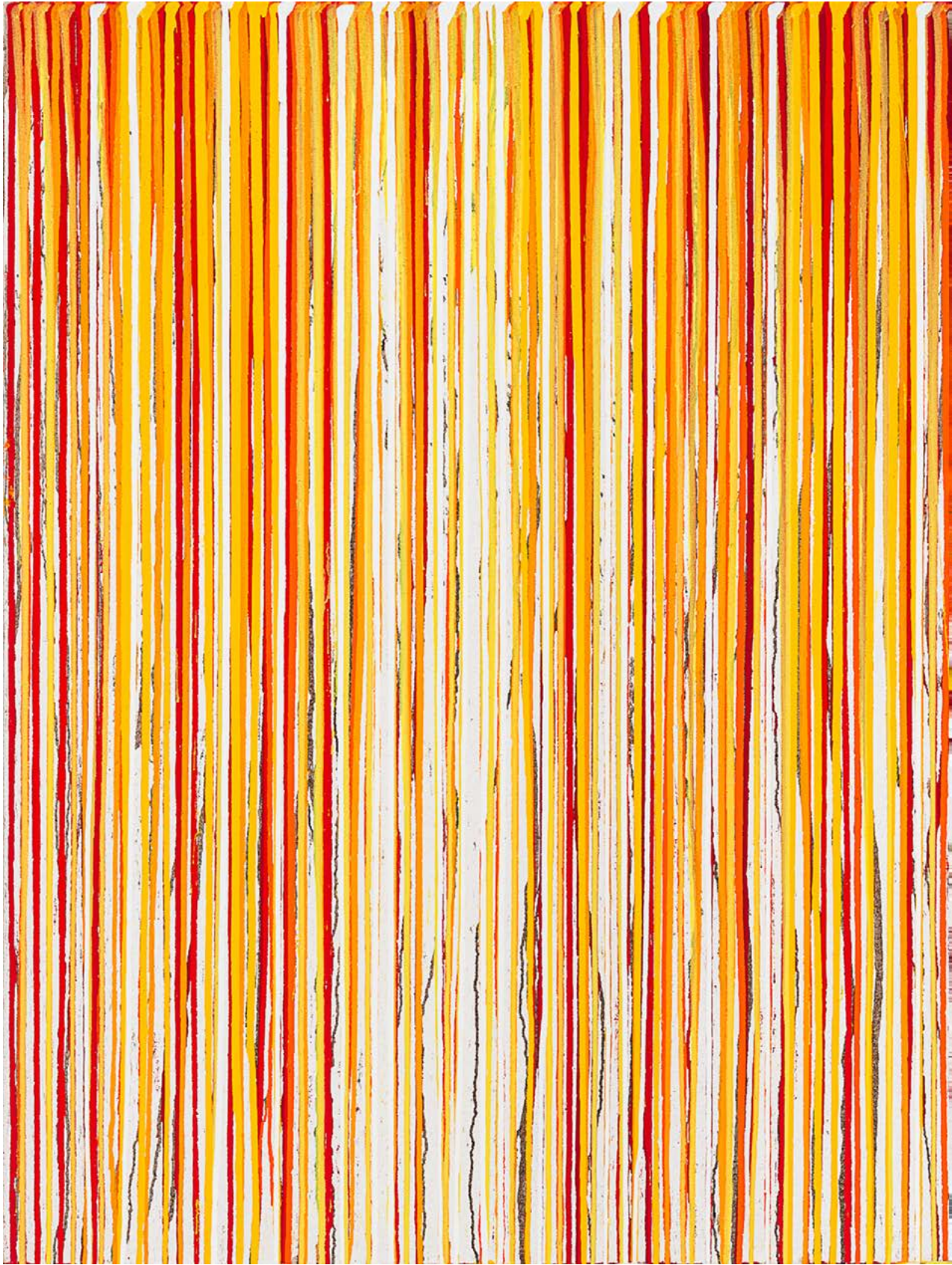
HERMANN
NITSCH

HF_ODO_20
2020

Acrylic on canvas
Signed and dated '2020'
on the reverse

200 × 150 cm
78.7 × 59.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

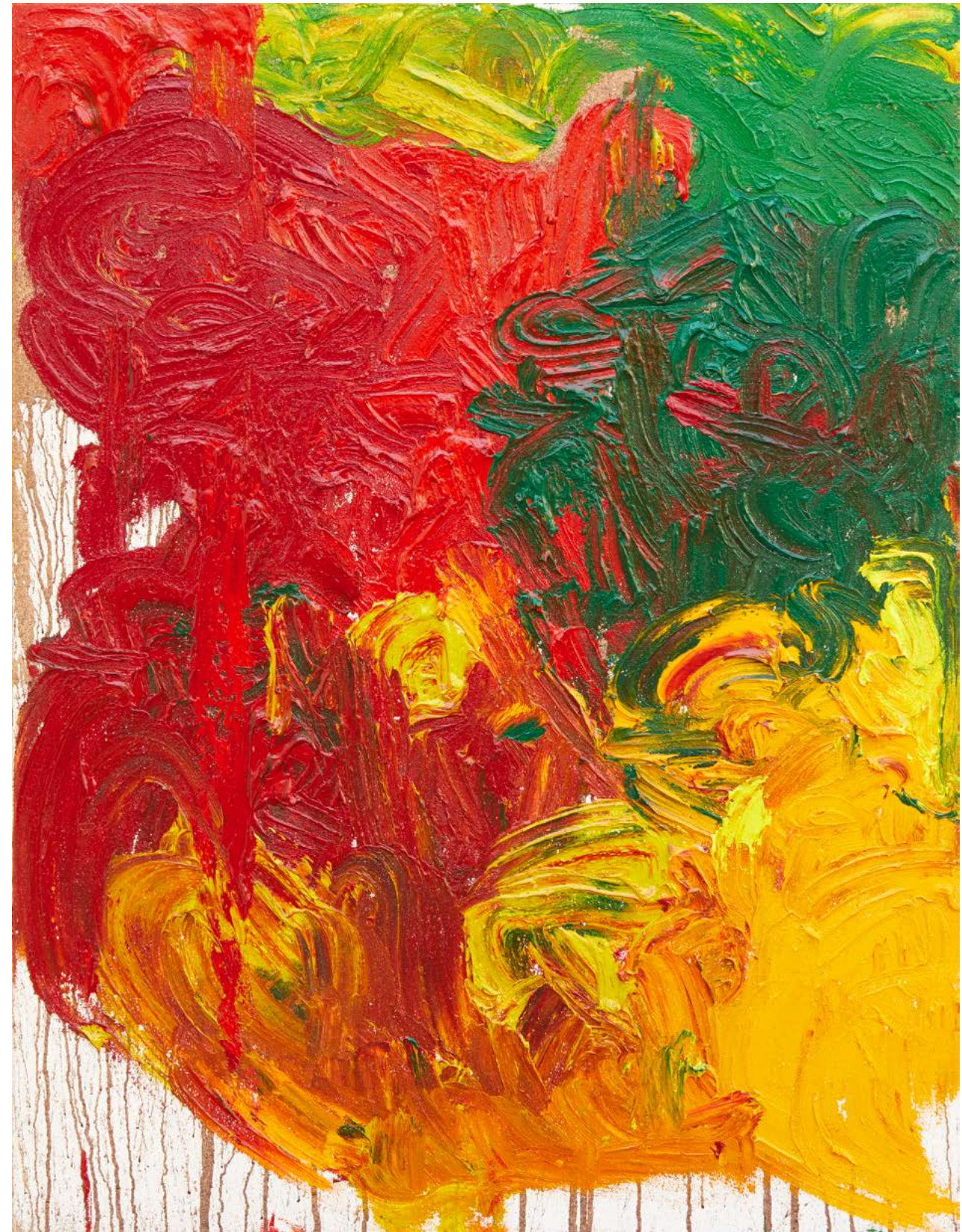
HF_07_19

2019

Acrylic on canvas
Signed and dated '2019'
on the reverse

200 × 150 cm
78.7 × 59.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

01B_14
2014

Acrylic on canvas
Signed and dated '2014'
on the reverse

200 × 300 cm
78.7 × 118.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

30_14
2014

Acrylic on canvas
Signed and dated '2014'
on the reverse

200 × 300 cm
78.7 × 118.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

SF_13_14
2014

Acrylic on canvas
Signed and dated '2014'
on the reverse

150 × 100 cm
59.1 × 39.4 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

KK_15_13

2013

Acrylic on canvas
Signed and dated '2013'
on the reverse

80 × 60 cm
31.5 × 23.6 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

13_13_I
2013

Acrylic on canvas
Signed and dated '2013'
on the reverse

200 × 300 cm
78.7 × 118.1 in

PROVENANCE
Artist's studio



HERMANN
NITSCH

SIII_5_05
2005

Acrylic on canvas
Signed and dated '2005'
on the reverse

200 × 300 cm
78.7 × 118.1 in

PROVENANCE
Artist's studio



PIETER
OBELS



PP . 20-21
**THE WONDER
OF YOU**
2023



PP . 22-23
**AMONG
THE LEAVES**
2023



PP . 24-25
**THE NIGHT
WE MET**
2023



PP . 26-27
MOVIN' ON UP
2023



PP . 28-29
**THE POSSIBILITY
OF A FUTURE**
2023



PP . 30-31
**NO ONE ELSE
IN MIND**
2023



PP . 32-33
**SOMETIMES
ALWAYS**
2023



PP . 34-35
**ABUNDANT
PLEASURES
(OVERVLOEDIGE
GENOEGENS)**
2022



PP . 36-37
UNTITLED
2021



PP . 38-39
UNTITLED
2021



PP . 40-41
UNTITLED
2021



PP . 42-43
SLITHERY WAYS
2020



PP . 44-45
**THE WAY IT
SHAPES YOU**
2024

HERMANN
NITSCH



PP . 50-51
BFI_16_21
2021



PP . 52-53
HF_ANNE_21
2021



PP . 54-55
HF_MANEL_21
2021



PP . 56-57
HF_36_20
2020



PP . 58-59
24_20
2020



PP . 60-61
HF_25_20
2020



PP . 62-63
HF_ODO_20
2020



PP . 64-65
HF_07_19
2019



PP . 66-67
01B_14
2014



PP . 68-69
30_14
2014



PP . 70-71
SF_13_14
2014



PP . 72-73
KK_15_13
2013



PP . 74-75
13_13_I
2013



PP . 76-77
SIII_5_05
2005

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PIETER OBELS
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CURATOR
Sylvain P. Gaillard

AUTHORS
Carine Claude
Sylvain P. Gaillard

COORDINATION
Anne Pampin

GRAPHIC DESIGN
Patrice Pellier

RESEARCH
Louise Bassou
Andréa Dubois
Anne Pampin

PROOFREADING
Louise Bassou
Anaïs Chombar
Andréa Dubois
Anne Pampin

PHOTOGRAPHIC CREDITS
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OPERA GALLERY

GATE VILLAGE BUILDING 3, DUBAI INTERNATIONAL FINANCIAL CENTER PO BOX 506737 | T. +971 (0)4 323 0909 | DUBAI@OPERAGALLERY.COM | OPERAGALLERY.COM
NEW YORK MIAMI BAL HARBOUR ASPEN LONDON PARIS MADRID MONACO GENEVA DUBAI BEIRUT HONG KONG SINGAPORE SEOUL



**HERMANN NITSCH
PIETER OBELS**

**MOMENTOUS
CONVERGENCE**

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