

## Pergola II

Hubert Becker, Robert Haiss, Katharina Jahnke,  
Jochen Lempert, Jürgen Stollhans, Vincent Tavenne

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GALERIE  
**M29**

RICHTER

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Öffnungszeiten: Mi–Fr 14–18 Uhr

Sa 12–16 Uhr u. n. V.

In the two-part group exhibition PERGOLA, twelve artists grapple with the structure and architecture of plants, gardens, and landscapes. Either documenting them, transforming them into abstract forms and patterns, and constructing new and similar structures, or creating fantastical hybrid entities. The initial exhibition featured works from Sara Bjarland, Doris Frohnapfel, Annette Kisling, Christiane Löhr, Hans-Jörg Mayer und Jasmin Schmidt. Now the follow-up one shows works from Hubert Becker, Robert Haiss, Katharina Jahnke, Jochen Lempert, Jürgen Stollhans und Vincent Tavenne.

**Pergola II** throws romantic, narrative, metaphorical and fantastic perspectives onto the natural world and its landscapes, turning them into stage sets. Simultaneously, they are viewed under the microscope, in detail, out of which the remarkable, imaginary, unreal and absurd come to light.

**Hubert Becker** shows a photo series of nature shots: mostly incidental scenes he photographed in various locations during his travels. Becker captures moments of humans making direct interventions and changing the natural world. The plants in the photos appear staged; about to transform as we imagine them. In this way, nature becomes a backdrop; an artificially modelled scenery.

**Robert Haiss** paints landscapes from his direct surroundings. He strolls through the city, through the neighborhood, through parking lots and through the trash heaps of Cologne, producing records of various locations using a drawing pad or camera. Out of this material, details are either seized upon, reconstructed, omitted, or employed differently. Nature is the center point of his work, though urban elements—concrete, graffiti, containers, bricks, fences—always appear and integrate themselves into their natural surroundings.

**Jochen Lempert**, biologist and photographer, works in black and white photography and photograms, concerning himself with natural phenomena: plants and small creatures; thereby experimenting with analogue techniques. In the image *Wein*, he uses the plant as a film negative, which he exposes onto the paper with an enlarger, thus creating a photogram in which the plant is depicted 1:1 and also enlarged at the same time.

**Jürgen Stollhans** distorts the laws of nature: the error-print of a linol-cut turns a VW bus upside down, creating a bizarre, functionless roof structure. The large format painting full of empty peas in various shades of green offers a cluster of “reserve planets”. A second linol-print interprets Marin Mersenne and Pierre Petit’s 1630 experiment of firing a cannonball vertically into the sky. In Stollhan’s case, the ball appears to be floating, unsure whether it is moving upwards or already falling again.

**Vincent Tavenne** builds fragile dummies of a seemingly real world, which are placed in the exhibition space or framed in display cases as an illusion of being part of reality. The boxes, which resemble small stages, evoke sets in natural history museums, in which a small piece of landscape is captured as a diorama. A tree trunk with dandelions is ironically juxtaposed against the wonderous objects behind glass, as if incidentally on the path.

**Katharina Jahnke** shows models from the series *Falsely Remembered Filmsets*, resulting in garden houses, pavilions, template-like roof constructions, and mirrored labyrinths. She stages fantastical structures in surreal landscapes, assembled from the tail ends of fading memories. Similar to dreaming, the film scenes are transformed, confused, and stitched together again by replacing lost bits with collective and subjective memories and imaginings, allowing a new image to emerge.