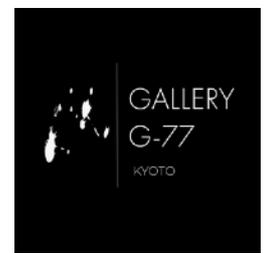


Stephan Spicher



Artistic Focus

Stephan Spicher's work investigates perception, movement, transformation, and life processes through painting and drawing. His practice moves between line-based abstraction and organic growth structures, often employing lacquer, aluminum, paper, and mineral pigments. His work is frequently associated with spiritual minimalism and meditative abstraction within contemporary European painting.

Education

1969–1977

Studied Painting, Schule für Gestaltung Basel (today part of the University of Applied Sciences and Arts Northwestern Switzerland), Basel, Switzerland
Master student of Italian painter Beppe Assenza

Eternal Line

From 2001 onward, Spicher's work reveals a gradual return to painterliness, creating a counterbalance to the increasing reduction of the "Eternal Line" as an increasingly conceptually abstract structure.

He began treating the surface painterly and independently from the line, bringing it close to lines pre-structured with adhesive tape. Between 2001 and 2003, he worked with invisible lines drawn with water that intersected with visible lines drawn and painted in ink, producing at the points of intersection a mysterious, vibrating painterly diffusion.

He traveled to Japan in 1986 and to Bali in 1992. In later years, through collaboration and friendship with Made Wianta, a leading Indonesian artist of his generation, and with Basel-based Bali specialist Urs Ramseyer, he deepened his understanding of Balinese culture and spirituality. In Bali, his intense observation of nature led to a remarkable metamorphosis of the "Eternal Line" into bamboo stalks, from whose internodes lateral shoots and eventually blossoms grow.

Blossom

With his turn toward vegetal motifs and his painterly commitment to surface, Spicher painted with automotive lacquer on bright, reflective aluminum. Using gold leaf, he applied botanically undefined, archetypal blossom forms, intensifying his play between shine and non-shine, transparency and opacity.

In 2006, large-scale works with gold blossoms on lacquer-painted grounds were shown in a major solo exhibition at the Ludwig Museum in the Russian Museum in St. Petersburg and in a joint exhibition with Kumari Nahappan at the National Library in Singapore.

The artist also began milling monochrome blossom and leaf forms from aluminum plates and mounting them as image compositions onto house or gallery walls. The largest and most impressive of these site-specific works were created at the Rivellino di Leonardo da Vinci (Locarno, 2010) and at Sangkring Art Space (Yogyakarta, 2013).

In preparation for two solo exhibitions in Kyoto (Hashimoto Museum, 2014) and in St. Petersburg (Russian State Museum, 2015), Stephan Spicher returned to pure, silent painting and to works in which a matured painterly culture and decades of artistic and human experience set the tone.

Solo Exhibitions (Selection)

1986 – Art Basel 17/86, solo show, Galerie Brambach
1990 – Kunsthaus Grenchen
1998 – Galerie Riehentor, Basel
2002 – Dmitriy Semenov Gallery, St. Petersburg, Russia
2003 – Museo Villa dei Cedri, Bellinzona

2007 – The Ludwig Museum in the Russian Museum, St. Petersburg, Russia
2009 – Fundació Niebla, Casavellas–Girona, Spain
2010 – Il Rivellino di Leonardo da Vinci, Locarno
2012 – RuArts Gallery, Moscow
2013 – Sangkring Art Space, Yogyakarta, Indonesia
2014 – Hashimoto Museum, Kyoto, Japan
2016 – Inner Voice Gallery, St. Petersburg, Russia
2017 – G77 Gallery, Kyoto, Japan
2019 – Galerie Noivoi, Nagoya, Japan; Museo Casa Rusca, Locarno, Switzerland

Group Exhibitions (Selection)

2006 – *Mountains*, Galerie Beyeler, Basel; *Seeds and Blossoms* (with K. Nahappan), National Library, Singapore
2008 – Pinacoteca Comunale Casa Rusca, Locarno
2009 – *Art & Natura*, Museo Villa dei Cedri, Bellinzona
2010 – *Meeting with Japan Art*, Karin Sutter Galerie, Basel and Dmitriy Semenov Gallery, St. Petersburg; *Sky*, The National Russian Museum, St. Petersburg
2011 – *Japan Art +2*, Museum Yokohama, Japan
2015 – Kunsthalle Palazzo, Liestal, Switzerland; Museo Villa dei Cedri, Bellinzona, Switzerland
2017 – Museum of Modern Art, Saitama, Japan; Kunsthau Aarau, Switzerland
2018 – Galerie Sacchetti, Ascona, Switzerland

Publications (Selection, Chronological Order)

1992 – *Stephan Spicher: opere 1982–1992*, Galleria Matasci, Tenero. ISBN 88-85118-18-6
1999 – *Stephan Spicher: Zeichnungen*, Galerie Riehentor, Basel
2003 – *Stephan Spicher: Eternal Line*, Museo Villa dei Cedri, Bellinzona
2005 – *Stephan Spicher – Eternal Line* (3 vols.), Matamera Books, Indonesia. ISBN 979-95681-8-8
2006 – *Stephan Spicher: Blossom*, The Ludwig Museum in the Russian Museum, St. Petersburg. ISBN 3-938051-69-8
2016 – *Stephan Spicher: Permeating the Skies*. ISBN 978-5-906550-63-7; publication, Hashimoto Garden Museum, Kyoto
2019 – Publication, Pinacoteca Casa Rusca, Locarno