

**Press release of 6 January 2017**

**«13 worlds of black & white» – Group exhibition of calligraphy**

**Suishū T. Klopfenstein-Arii, Sylvia Fässler, Gabrielle Gross, Machiko Hafner-Nakai, Christof Mohr, Nobuko Moser-Maruyama, Richard Müller, Francisco Osorio, Renata Schalcher, Wojciech Simson, Geneviève Teoh, Franziska Thomann and Ursula Weiss.**

**Chinese-Japanese calligraphy is a millennia-old tradition; today it remains alive and a highly regarded form of art, writing being not only a means of communicating content in East Asia. Beyond the meaning of the words and script style, a calligraphic work is also always an expression of the inner world, strength, personality and sensitivity of the artist who, with countless shades of black ink on white paper, creates a world of peace and simplicity. Suishū T. Klopfenstein-Arii is amongst the most renowned exponents of this art in Switzerland. For decades, the calligraphy master has presented her work in numerous exhibitions and publications and passed on her knowledge and skills also as a teacher. Now she is exhibiting at the Galerie Claudia Geiser, together with some of her long-time students.**

Formally, calligraphy is the art of brushstrokes and their distribution over a surface. Writing materials thereby play an important role: A brush can glide, skip or rest, it can be used to write tapering, broken or scratched lines; and with ink, all nuances are possible, from the lightest grey to the deepest black. As regards writing, for every character the order of strokes is prescribed and it must be written in one go without correction. Creating a calligraphic work is therefore not only a question of technique, knowing the meaning of characters and script styles, years of practice and the highest concentration – it is also a question of spiritual attitude. Unique artworks full of expression and life, such as those in this exhibition, are created only when the inner world can be brought into them.

Alongside Suishū T. Klopfenstein-Arii, 12 of the artist's long-time students will each be exhibiting one work. These calligraphic works are as distinctive as the artists who, with their teacher's support and over many decades in some instances, have learnt the basic rules and different script styles with pleasure and perseverance and developed their own style based on this. Their motives for this intense engagement with calligraphy differ enormously: They want to somewhat counteract hectic everyday life, to concentrate solely on the process of writing, to endow characters with personal expression, to learn more about the spiritual principles of calligraphy, to transpose human experiences or their own being into calligraphy, to meditate while writing, to experience calm and their own inner centre or, fundamentally, to gain access to the art and culture of East Asia through writing. What all these artists have in common is that they have found the roots of calligraphy through their teacher, cultivated them with discipline and patience and – each in their own way – brought them into bloom in their paintings.

**You and your friends are warmly invited to the exhibition preview on Thursday 19 January 2017, from 17.00 to 20.00.** The artists will be present. Suishū T. Klopfenstein-Arii will give a short talk at 18.00.

**Exhibition tour:** Sunday 5 February 2017, 14.00 to 16.00. The artists will give a tour of the exhibition at 14.00 and 15.00.

**Closing event with the artists:** Saturday 25 February 2017, 12.00 to 14.00.

The exhibition runs from 20 January to 25 February 2017. Opening hours: Thursday and Friday 13.00–18.00, Saturday 11.00–14.00, or by appointment.

**Further information available from:**

Claudia Geiser  
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## Works

- 1 **Suishū T. Klopfenstein-Arii**  
***Four fundamental principles from the Zhuangzi, 2012–2016***  
*Avoid empty knowledge and be natural* 不知  
*Enter into transformation* 化  
*Answer from the heart* 應  
*The value of the useless* 無用  
 (from top to bottom)  
  
 Ink on Japan paper, with post-processing  
 Dimensions of individual paintings, 58 x 35 cm, as shown 253 x 120 cm
- 2 **Sylvia Fässler**  
***Vortex*** 渦, 2016  
  
 Ink on Japan paper  
 71.8 x 127.8 cm
- 3 **Gabrielle Gross**  
***Dream*** 夢, 2014  
  
 Ink on Japan paper  
 80 x 44 cm
- 4 **Machiko Hafner-Nakai**  
***The start of Spring, the sky appears in light green, all wait for the first chirp of the warbler, 2016***  
 あさみどり はるたつそらに うぐひすの はつ聲またぬ 人はあらしな  
  
 10th century Japanese tale of a court lady  
 Ink on Japan paper decorated for calligraphy  
 52.5 x 66.5 cm
- 5 **Christof Mohr**  
***Hear silent voices*** 隻手音聲, 2013  
  
 Ink on Japan paper  
 80 x 27 cm
- 6 **Nobuko Moser-Maruyama**  
***Clouds flying*** 飛雲, 2016  
  
 Ink on Japan paper  
 95.5 x 48 cm
- 7 **Richard Müller**  
***It Is, Was and Will Be - a Mother's Love***  
 現在、過去、未来、永遠に存在する母性愛, 2016  
  
 Ink on Japan paper  
 72 x 52 cm

8 Francisco Osorio  
***The Green Creek* 青溪, 2016**

To find the meadows by Yellow Flower River  
 you must follow Green Creek  
 as it turns endlessly in the mountains  
 over just a hundred miles.  
 Water bounds noisily over the rocks  
 Colour softens in the dense pines.  
 Weeds and water chestnuts are drifting.  
 Lucid water mirrors the reeds.  
 My heart has always been serene and lazy  
 like peaceful Green Creek.  
 Why not loaf on a large flat rock,  
 dangling my fishhook here forever?

Wang Wei (Tang Dynasty, 699–759)  
 Translated by Tony Barnstone and Willy Barnstone

青溪 王維

言入黃花川，每逐青溪水。  
 隨山將萬轉，趣途無百里。  
 聲喧亂石中，色靜深松裏。  
 漾漾泛菱荇，澄澄映葭葦。  
 我心素已閒，清川澹如此。  
 請留盤石上，垂釣將已矣。

Ink on Japan paper  
 151 x 83 cm

9 **Renata Schalcher**  
***Scream* 喝, 2016**

Ink on Japan paper  
 150 x 75 cm

10 **Wojciech Simson**  
***Water* 水, 2016**

Ink on Japan paper  
 30 x 30 cm

11 **Geneviève Teoh**  
***Buddha* ほとけ, 2016**

Hanging roll, ink on Japan paper mounted on silk  
 129.5 x 36.5 cm

12 **Franziska Thomann**  
***Joy* よろこび, 2016**

Ink on Japan paper  
 40.5 x 54.5 cm

13 **Ursula Weiss**  
***White frost covers the sky* 霜满天, 2016**

Ink on Japan paper  
 83 x 29 cm