

“! “ - Veiled Reality-



An encounter between “**Eduardo Ventura** and **Gerhard Richter**”
with the music by **Sven-Ingo Koch**, a composition
inspired by the works of this exhibition!

GALERIE FICHER ROHR

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October 23 – January 12 - 2011

GALERIE FICHER ROHR

Eduardo Ventura
Apenas uma cena urbana, 2010
120x100 cm
Acrylic on canvas

In the present exhibition, the worlds of two artists – those of Gerhard Richter and Ventura – meet. Despite the fact that these worlds lie geographically so far apart, their visual language brings them into close proximity.

With his composition *Forest I*, the composer Sven-Ingo Koch attempts to raise the veil that conceals the works of art. For us, it is an entirely new experience to see an expression in visual art translated into an auditory one, and to receive and feel both simultaneously through our senses.

Everyone concerned contributed with great passion to our project, and the artists have put the idea into practice with infectious enthusiasm.

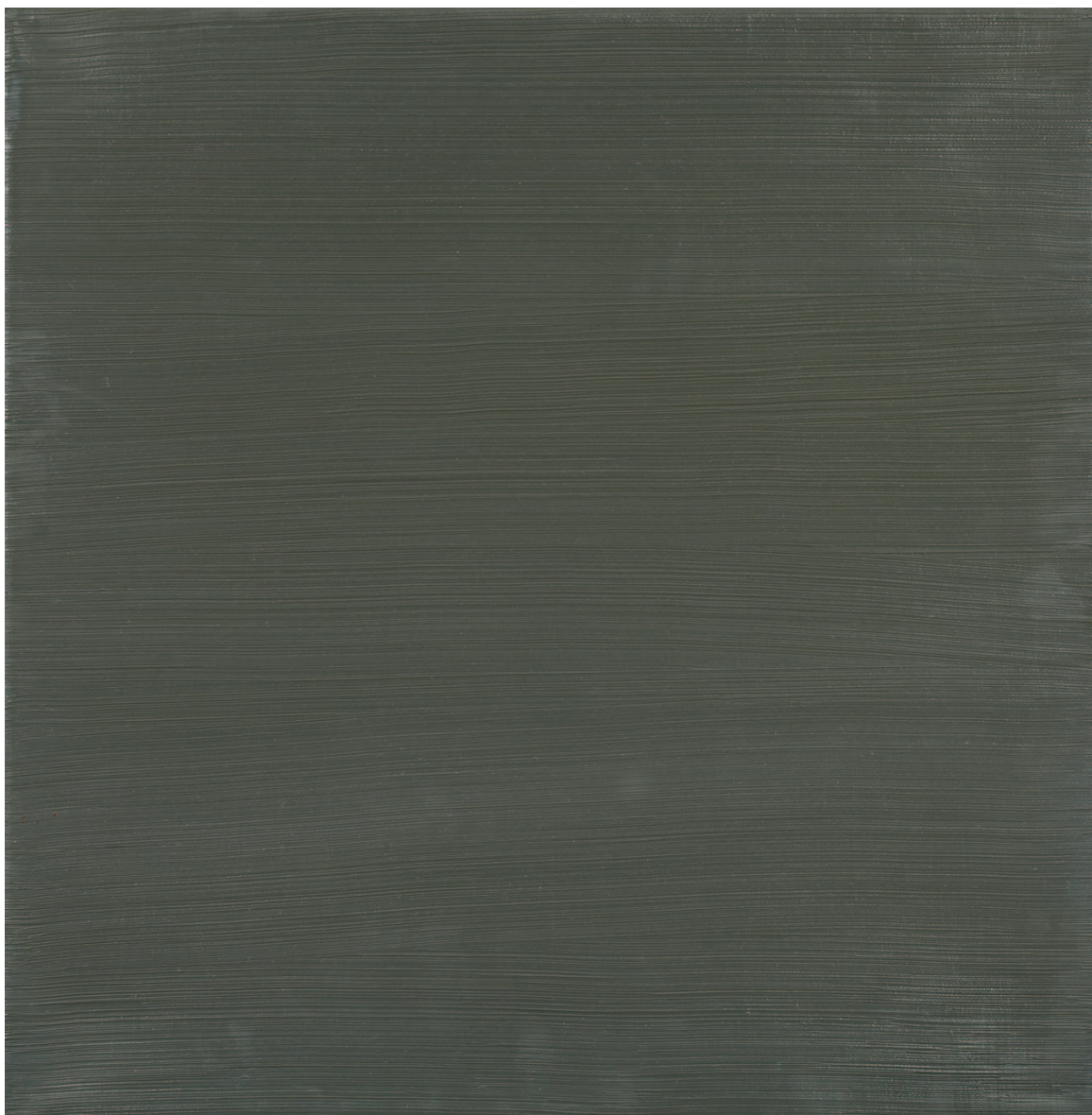
Only the courage to open the door to the realm of wisdom, and encounter the unknown there, can lead to the creation of something new.

Writers, artists, composers tirelessly create the world anew. All of them are children of freedom who recreate themselves in the context of art, translate this experience into painting, music, modulated words, notes and gestures, write colors, draw verses, communicate dreams!

We cordially thank everyone involved for their dedication and the trust shown by Sven-Ingo Koch in the project.

Rita Ficher-Rohr

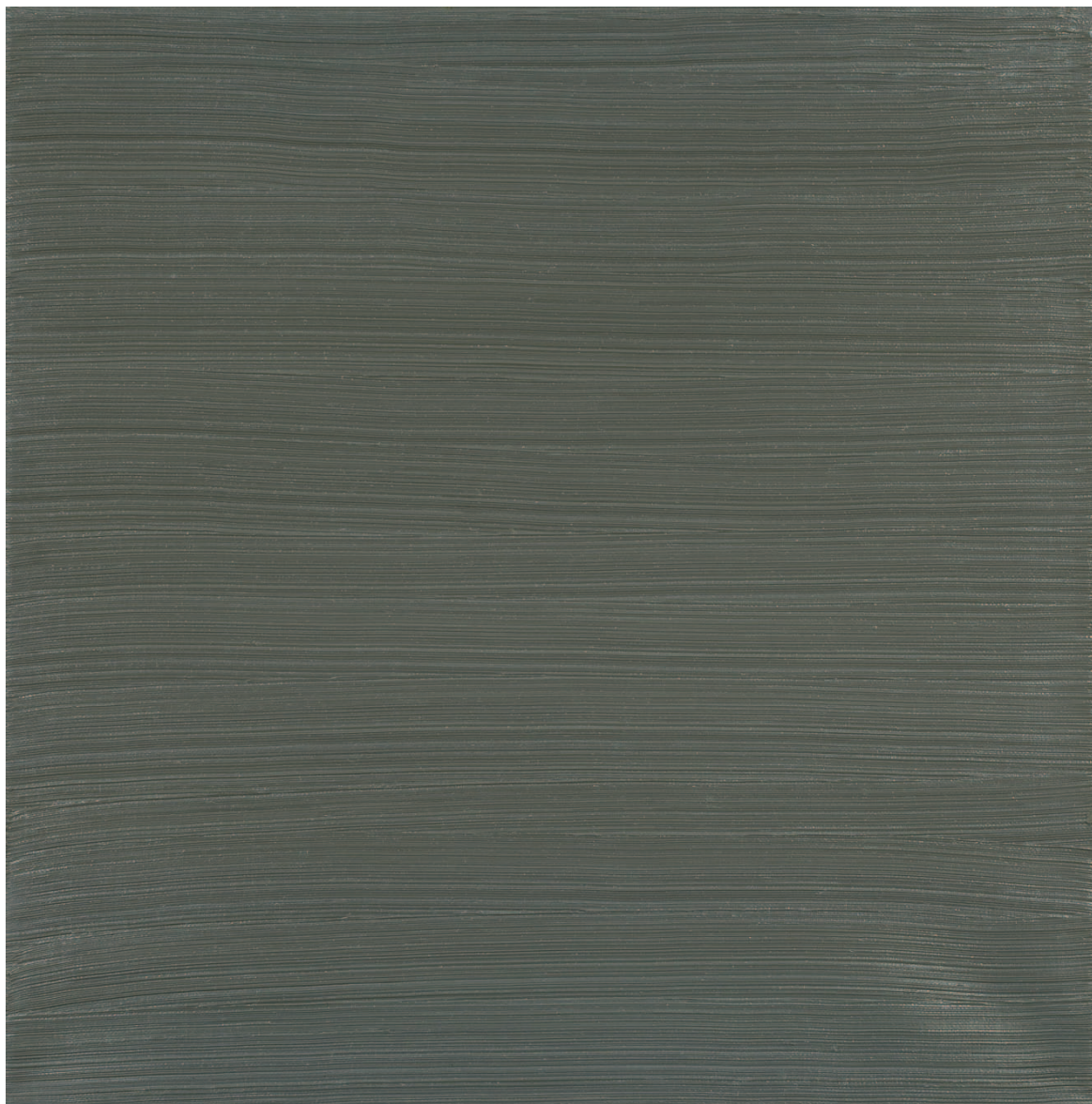
Autumn 2010



Gerhard Richter
Grey, 1973
46x46 cm
Oil on canvas
CR: 341-3



Eduardo Ventura
Mais um dia termina, 2010
110x120 cm
Acrylic on canvas



Gerhard Richter
Grey, 1973
46x46 cm
Oil on canvas
CR: 341-4



Eduardo Ventura
Na mesma direção, 2010
100x100 cm
Acrylic on canvas



Eduardo Ventura
Pausa para o café, 2010
100x133 cm
Acrylic on paper



Eduardo Ventura
Passantes, 2010
80x80 cm
Acrylic on canvas



Eduardo Ventura
Mãe e filho, 2010
110x120 cm
Acrylic on canvas



Eduardo Ventura
Hora de partir, 2010
80x80 cm
Acrylic on canvas



Eduardo Ventura
Verde infância, 2010
80x80 cm
Acrylic on canvas



Eduardo Ventura
Hora do descanso, 2010
120x150 cm
Acrylic on canvas



Eduardo Ventura
Últimas noticias, 2010
100x100 cm
Acrylic on canvas



Eduardo Ventura
Chuva forte, 2010
60x80 cm
Acrylic on paper



Eduardo Ventura
Horizonte, 2010
80x80 cm
Acrylic on canvas



Eduardo Ventura
Ciclista, 2010
60x60 cm
Acrylic on paper

Reality and imagination – these are the crucial links to Ventura’s painting. In order to focus on these two aspects the artist, as it were, cleaned his palette, which was formerly rife with colors, and softened his thick and gestural brushwork to concentrate on a single color that spreads gently over the canvas, more suggested than painted.

There is a sensitive creativity to the way the author composes his theme, sometimes leaving behind painted flecks in certain details that, as a whole, contribute to the desired climate and harmony. Thus each landscape in the show is a stylistically monochrome exercise that in fact challenges the viewer’s eye to penetrate to the essence of the paint layer, or to participate in the insoluble riddle contained in each image and confirm that painting, as art, need not be superordinate to technique.

Especially in this phase, Ventura reinvents himself as a painter without abandoning his central theme, landscape. He transforms it without leaving the urban scene of which he is part. In addition, each of Ventura’s landscapes possesses a dreamlike atmosphere of unusual plastic beauty. Without leaving reality, the painter establishes a labyrinthine distance, as if wishing to remind the viewer at every moment “that art is not a vital element, but an element of life,” as a man by the name of Mario de Andrade once said.

Geraldo Edson de Andrade
Brasilién Critics Association of art
Professor and Writer

Sven-Ingo Koch - *Forest I*

A diptych for Gerhard Richter and Eduardo Ventura - for violin and viola (2010)

Commissioned by Rita Ficher and Galerie Ficher Rohr for the vernissage of the exhibition "Eduardo Ventura – Gerhard Richter"

Gerhard Richter's grey paintings of 1973 strike me speechless. They proclaim their expressive force so strongly that I grow silent, they maintain their monolithic character and yet effect an exchange of energy thanks to the contradiction between this very character and their so incredibly painterly, delicate surface. I am tempted to sense this tangibly, trace their lines and inner movements as a viewer.

The point of departure for the reference of my musical composition was the imaginative unity of figure and space in Richter's grey paintings, which one profoundly senses despite – or perhaps because of – this contradiction. One merges with the other, becomes the other. In my music as a temporal art, an art in time (expression through imaginative changes in the material through time), an imagined unity of figure and space/time (as far as this is possible at all) implies a considerable reduction in the material employed – from the use of the monochrome instrumentation of violin and viola down to a 6-note-series (c – b – b flat – d – c sharp – a) from which everything develops, including contrasts – ensuring that the musical elements continually unfold and circle around one another. The material develops in a spiral form, yet again and again leads back to the point of departure. Especially in the second part of my composition, the aspect of repetition and the yearning to gain a firm hold on something yet break out again, takes on meaning – inspired by the delicacy with which Ventura depicts his figures. The people in his paintings disappear in them (into anonymity?). Their figures and faces are barely perceptible, yet at the same time so close and familiar thanks to the perspective employed. Take the woman in the foreground of his *Cena Urbana*. She is very close to the viewer, prompting affection, and yet we remain at what amounts to an analytical distance.

There can be no 1:1 musical translation. As described, I have rather attempted to approach the works ideally, by way of the contradiction between monolithic form and intimate surface, by way of tenderness and detachment in the handling of the material.

The subtitle of my composition, *Diptych*, characterizes the clear bipartite nature of the one movement piece. The first formal section oscillates between rawness and melody. In the second I attempt to capture the moment of a gesture. *Please remain...* The bipartite character is underscored by a change in tone color; in the second part, the use of a metal mute deprives the tone color of materiality, "spirits it away."

The title of the composition, *Forest I* – playing a bit on Richter's art book *Forest*, 2008 – has a richness of romantic associations and at the same time symbolizes the conceptual density and interweave of musical links and relationships I strive for. To borrow the metaphor commonly used in the nineteenth century – I dissolve *the frozen* architectural form into temporal processes, in the course of which I emphasize and savor contradictions in an attempt to evoke the greatest possible richness of relationships in the material.

Sven-Ingo Koch

Wald

Diptychon für Gerhard Richter und Eduardo Ventura


Für Violine und Viola


2010


Wald


Diptychon für Gerhard Richter und Eduardo Ventura





Vorzeichen

 Erhöhung um einen Viertelton


 Erniedrigung um einen Viertelton

 Erhöhung um einen 3/4-Ton

 Erniedrigung um einen 3/4-Ton

Bei Vorzeichen, die zusätzlich mit einem Pfeil (, , , , ...) versehen sind, ist die Tonhöhe um einen Achtelton nach oben bzw. unten entsprechend der Pfeilrichtung zu verändern.


 Erhöhung um einen Achtelton


 Erniedrigung um einen Achtelton

Ein Vorzeichen gilt nur für die Tonhöhe, der es direkt vorangeht.

Erläuterungen Allgemein

Vorschläge vor die Zeit.

 Äusserst schneller Vorschlag

 Weniger schneller Vorschlag

 Kleiner Akzent

 Poco tenuto

s.p.: sul ponticello.


m.s.p.: molto sul ponticello.

s.t.: sul tasto

m.s.t.: molto sul tasto

c.l.: col legno

→ m.s.p.: Übergang zu m.s.p

 Glissando zwischen zwei Tönen

Auch bei Kleinstglissandi, z.B. solchen mit nur einem Vierteltonumfang, bei denen nicht mehr im eigentlichen Sinne des Wortes von einem Gleiten des Fingers auf dem Griffbrett gesprochen werden kann, ist eine allmähliche Tonhöhenveränderung durch vorsichtige „Drehung“ des Fingers zu erzielen.

 vibr.

Generell ist ein Spiel mit etwas Vibrato durchaus erwünscht, auch dort, wo es nicht ausdrücklich notiert ist.

Beide Musiker benötigen von T.78 bis zum Ende einen Metaldämpfer.

Wald entstand als Auftragswerk von Rita Ficher und der Galerie Ficher Rohr zur Eröffnung der Ausstellung **Gerhard Richter – Eduardo Ventura** und wurde anlässlich dieser in Basel im Oktober 2010 von David Sontón Caffisch und Jessica Rona uraufgeführt.

Dauer: ca. 8'30''

Sven-Ingo Kahl
(2010)

==

SECRET

A handwritten musical score on two staves, treble and bass clef. The music features various dynamics such as m.s.p., ord., s.p., pp, and Sub. There are also performance markings like triplets (3), quintuplets (5), and slurs. The notation includes notes, rests, and accidentals. A large bracket groups the first four measures. The bottom staff has a '(p)' marking at the beginning. The right edge shows a partial view of another page with a treble clef.

rit. ----->

m.s.t. dolce espress. un poco più espress. (sehr laut)

8

6/4

p pp mp pp mf p

m.s.t. dolce espress.

mp p pp p

= etwas innehaltend (♩=84) accel. -----> a tempo (ad lib., ganz laut)

8va

11

fzpp p mp pp ppp

5/4

3/4

ff (sub.)

ff (sub.)

= etwas zögernd, (♩=92)
poco rubato

ord. 2mm

14

m.s.t. ppp pp p f2 f

3/4

m.s.t. sub. pp ppp pp pp

accel. ----- → a tempo
(♩ ≈ 100)

espress.

mb.

(p) f sub. fff sub.

ond.

p mp f fff sub.

2/4

ad lib. (v)

etwas zögernd

→ m.s.t.

5/4

2/4

pizz.

arco m.s.t.

f p pp ppp p p (p) (l.h. - pizz.)

3

3

3

poco accel. --

pizz.

7/8

1/4

2/4

(m.s.t.)

pp

ppp mp

* Trillerambitus
so klein wie möglich

mf

3

3

rit. -- innehaltend poco accel. -- -- -- -- -->

(♩ ≈ 72)

28

3 (quasi rub.) arco

mf

pp espress.

3

f (sub.)

pizz.

f

arco m.s.t.

p (sub.)

pp

* kleiner Akzent nur beim ersten Spiel (nicht bei Wiederholung). Ähnlich wie ein Pizzicato-Mark.

==

-- -- --> ♩ ≈ 84

32

c.l. batt.

mf

p

ppp

ord.

m.s.t.

ord.

3

pizz.

ppp

pp

p

mp

ff

==

sempre III IV

37

(ppp)

c.l. batt.

mf

p

ppp (sub.)

mf

pp

mp

pp

arco ord.

ppp

6/4

a tempo, ma molto espress
(♩ = 100)

48

1.

ord. 6 (nv) m.s.p. ord. m.s.p. 5 → ord.

mp ff p ff (suk) s.p.

tr (do) 5 mp ff

4/5

nit. ----- → ♩ ≈ 92

2.

50

s.p. → m.s.p. ord.

(p) ff p-f p-pp p ff mf

m.s.p. → ord. m.s.p.

> mf pp > mf p > mf pp > f pp mp

4/5

a tempo
(♩ = 100)

53

punto d'arco m.s.p.

ppp fppp fppp

ord. 5 5

tr 5

6/4

ord. 2

tr (do)

ppp fppp fppp

ff f p ff

punto d'arco (m.s.p.) (II)

ppp fppp

ff f p ff

(due)

$\text{♩} \approx 150$

($\text{♩} = \text{♩}$)

56 *

m.s.t. 8va

dolce pp

p

* m.s.t.

sub. dolce pp

* Ossia-Version von T. 56-58 im Anhang.

58

m.s.p. m.s.t.

ppp pp

m.s.t.

m.s.p.

ppp mp pp

62

rit. molto

a tempo ($\text{♩} \approx 150$)

(m.s.t.)

ff sub.

p sub. ff app

3 4

pp

(m.s.t.)

ff sub.

p sub. mf app

mp

rit. molto — a tempo

66

c. e. batt.

mp

mf

pizz.

f

(f)

ff

70

arco
sord.

pizz.

f

f

p

arco

pizz.

(f)

f

ff poss.

77

≈ 42 , leise-espressivo, molto cantabile

arco, con sord. di metallo

arco, con sord. di metallo

pp

pocissimmo

p

pp

ppp

ppp

ppp

81

1. 2.

mp pp pppp p pp

6 8va (II)

p ppp pp

5 8 2 4

84

1.

p pppp mp p pppp mp

6 3 (1.) tr

p ppp p ppp

3 6 8va

(1.) 2.

ppp p pp ppp p pp

8va 6 8va

p pppp p pp

3 6 8va

p pppp p pp

5 6

- * Kein Fingerwechsel

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mp, f, ppp, p, pp). There are also handwritten annotations like '94' at the beginning and '8va' at the end. The score is divided into measures by vertical bar lines.

Langsamer, rubato

1. *viel Bogen*

97 *ppp* *fz* *pp*

98 *pp* *ppp*

99 *p*

100 *ppp* *p* *ppp* *pp* *fz*

Handwritten musical score for "The Rose Tree". The score is written on two systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system is marked with a large "2." and a "100" above the treble staff. The second system is marked with a large "3." and a "quasi rub." above the treble staff. The score includes various musical notations such as triplets, slurs, and dynamic markings (pp, p, mp, f). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piece is marked '102' in the top left corner. The melody in the treble staff features a series of eighth and sixteenth notes, with dynamic markings of *pp*, *ppp*, and *p*. The bass staff provides a simple harmonic accompaniment with notes and rests, marked with dynamics *p*, *pp*, *fp*, and *fz*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 6).

$\text{♩} \approx 120$
($\text{♩} = \text{♩}$)

106

pp p 3/8 2/8 1/4 3/4 f

mf f mp pp 2/4 3/4 mp

etwas schneller (R.H.) a tempo

sehr schnell arpeggieren *

arpeggiato *

sehr schnell arpeggieren *

arpeggiato *

arco

(L.H. ad lib.)

pp mf 2/4 3/4 2/4 3/4

pp mf pp

119

espressivo
mb.

accel. poco -

p *pp* *p* *mf* *f* *ppp* *p*

mp *pp* *ff* *ppp* *p*

3/4 2/4 6/4

(accel.) -----

rit. -> a tempo

arco ord.

122

c.l. batt.

mf *f* *pp* *f* *p* *f*

3/4 *6/4*

pp (sub.)

Ricochet (c.l.)

mf *mf* *f* *pp* *f* *f*

(♩ = 120)

125

c.l. batt.

arco ord.

pp *fz* *p* *f* *mp* *pp* *mf* *p*

3/4 *6/4*

c.l. batt.

Ricochet (c.l. batt.)

fz *p* *f* *f* *(mp)* *pp* *f* *p*

~ 3"

$\text{♩} \approx 32 (\text{♩} \approx 64)$, molto cantabile e dolce espressivo

accel. poco — —

128

pp mp pp p pp

ppp pp pp

Phrasen sehr eng aneinander anbinden. Keine „Lücken“ zwischen den einzelnen Bögen.

=

→ $\text{♩} \approx 36$

132

pp mp pp p pp

ppp pp pp

=

rit. poco — — — — — → $\text{♩} \approx 32$

138

pp mp pp p pp

ppp pp pp

143 (IV)

ppp > p

mfz > ppp

147

pp

pppp

p

mfz > pp p

pp

pppp

pp

mp

pp

150

$\text{♩} \approx 42$

ppp

poco

p

ppp

8va

c.l. batt. Ricordet -> c.l. Falto

ppp

p

ppp

mp

ppp

pp

pp

Disculdo, 4.10.2010
En l'ajut de

Works at the exhibition

Gerhard Richter

Grey, 1973

48x48 cm
Oil on canvas
CR: 341-3

Grey, 1973

48x48 cm
Oil on canvas
CR: 341-4

Eduardo Ventura

Fragmentos de um dia, 2010

120x150cm
Acrylic on canvas

Mais um dia termina, 2010

100x120 cm
Acrylic on canvas

Na mesma direção, 2010

100x100 cm
Acrylic on canvas

Cena urbana, 2008

140x180 cm
Acrylic on canvas

Passantes, 2010

80x80 cm
Acrylic on canvas

Mãe e filho, 2010

110x120 cm
Acrylic on canvas

Hora de partir, 2010

80x80 cm
Acrylic on canvas

Verde infância, 2010

80x80 cm
Acrylic on canvas

Hora do descanso, 2010

120x150 cm
Acrylic on canvas

Últimas notícias, 2010

100x100cm
Acrylic on canvas

Pausa do Café, 2010

100x133cm
Acrylic on paper

Atrás da bola, 2010

80x90cm
Acrylic on paper

Chuva forte, 2010

60x80cm
Acrylic on paper

Caminhando na sombra, 2010

110x120cm
Acrylic on canvas

Apenas uma cena urbana, 2010

120x110cm
Acrylic on canvas

Castelos e sonhos, 2010

100x100cm
Acrylic on canvas

Horizonte, 2010

80x80cm
Acrylic on canvas

Ciclista, 2010

60x60cm
Acrylic on paper

Imprint

Concept and Edition

Galerie Ficher Rohr

Text

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Translation German/ English: John Gabriel



Basel, Schertlingasse 4