

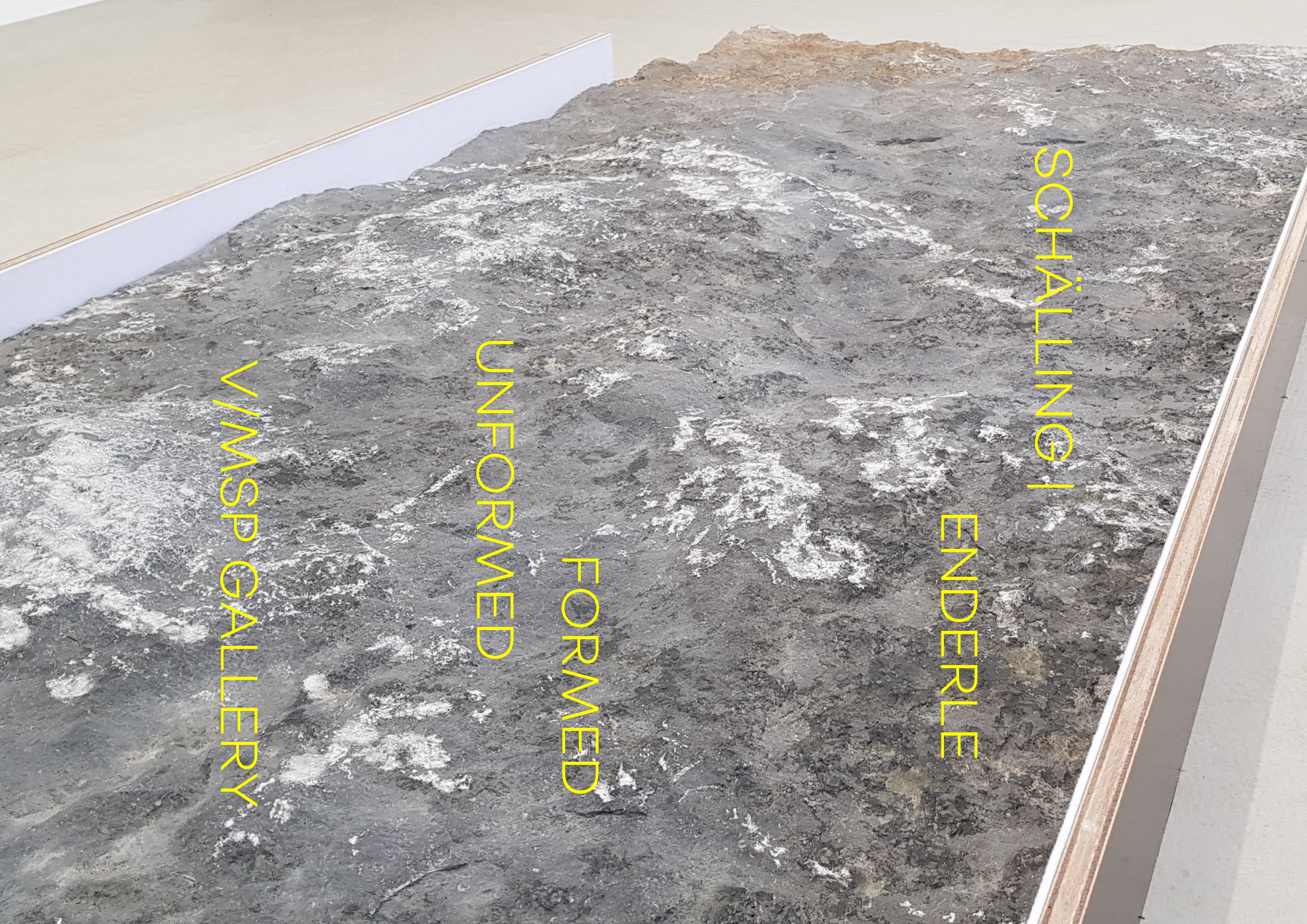
SCHÄLLING |

ENDERLE

FORMED

UNFORMED

V/MSP GALLERY



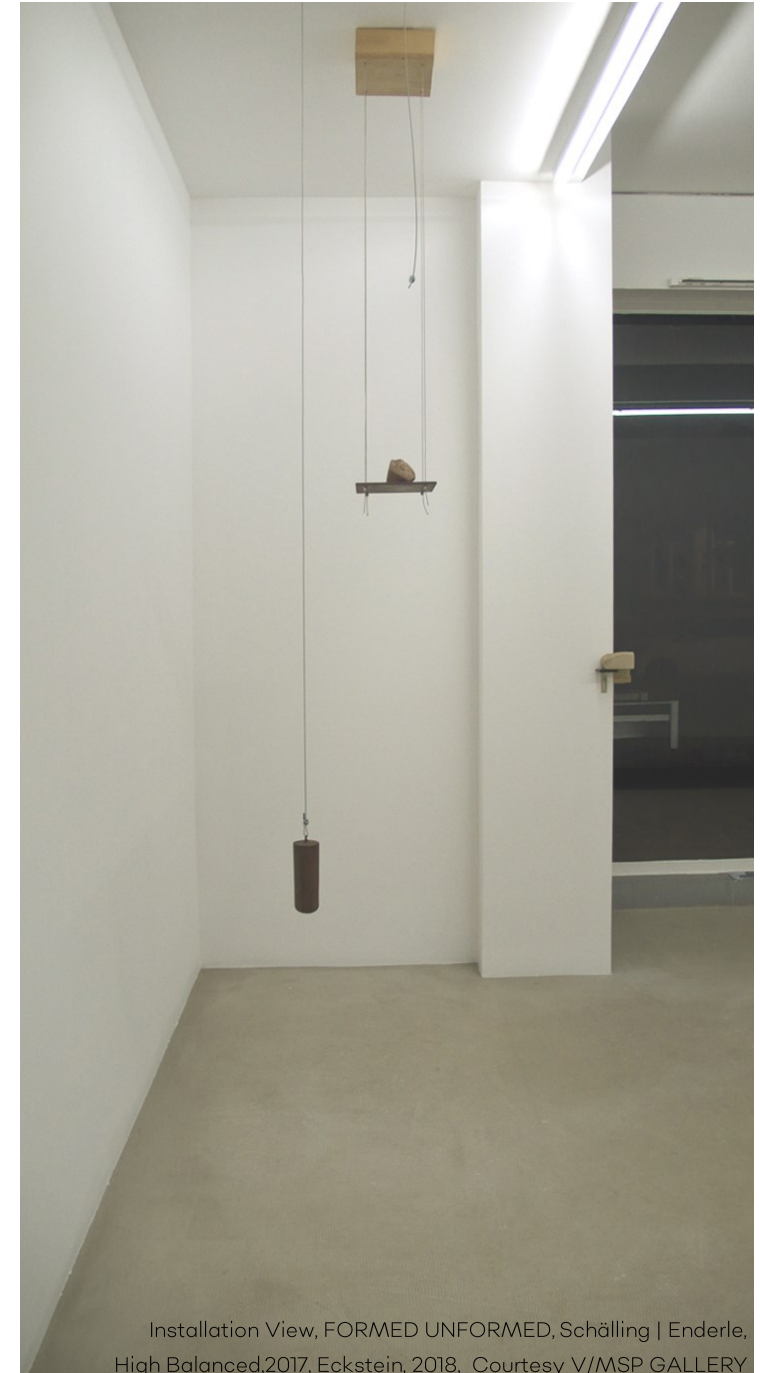
“From childhood onwards, our perception is influenced by certain contrasts: water is considered to be a mobile element, the earth an immobile, inert mass. These terms are the product of everyday experience and are related to all of our sensory impressions. If the earth is shaken in its old foundations, which we have considered immovable, a long-time deception is destroyed in a single moment. You suddenly pay attention to the slightest noise, you mistrust for the first time a floor on which you have so confidently set foot.”¹

It is to assume that for most of us, the amount of stone we are confronted with in our environment is that much, that if we consider having a relationship with stone, it is probably one of weariness. We are surrounded by it in all possible forms - asphalt, concrete, brick - you name it. We are longing for space, for green spots, nature, water. Only there do we learn to rediscover stone as part of the natural environment. In hills, mountains and as the foundation of the soil that carries the vegetation and the ground on which we walk.

In this field of tension between "dead material" and "living matter" the artist couple Schälling | Enderle works and conceived this exhibition. They have gathered vast experience working in quarries all over Europe before settling in Liège, Belgium where they are since many years constructing sculpture with stone, extracted from quarries in Wallonia. The most direct reference to this network of relations is probably to be found in the photograph "Memoire tournée I" from the work group "Künstliche Berge" (Artificial Mountains) by Doris Schälling. It is a documentation of ephemeral structures in which degraded and destroyed matter, at the last moment before it is disappearing altogether, is shaped for one last time into a form that bears resemblance to its long-vanished original structure. In the formative and tense space between the choice of the raw material and the production of an art work they have developed a subtle understanding of their materials. In their works they emphasize questions of appreciation and value of materials and how the transformation, adaptation and processing of natural resources changes our perception of them. In the work "Delitages (Japonais)" and the sculpture "Eckstein", these questions are brought to the fore through materials layered in such a way that a finely balanced composition is created. However, by the juxtaposition of "cheap" materials as plywood and plaster and natural stone, they aim beyond the question of composition of sculpture. Seeing sculpture as more than a work of reduction and pleasing proportions, it has the potential to take us beyond our limited ideas of place, culture, times and the nature of matter. The central piece of this exhibition is the work "Bergung" for the description of which I would like to refer back to Alexander von Humboldt: *“Large surfaces, of manifold structured continents are raised and lowered, the solid became separated from the liquid [...] The boundaries of sea and land, of liquid and solid, changed regularly and into many different shapes. The plains oscillated upwards and downwards. After the continents were thrust upwards, long crevasses formed, mostly parallel, and then probably during long spells of time, mountain ranges ascended; salty ponds and great inland waters, long inhabited by the same creatures, were forcibly divorced [...]”*² In the same way as Humboldt manages to summarize the origin of the continents in a few sentences, the world's genesis condenses into the surface of this work, framed and supported by an artificial horizon, which lends the work, despite its monumentality, a wonderful lightness.

¹Alexander von Humboldt, *Die Wiederentdeckung der Neuen Welt*, Verlag der Nationen, Berlin, 1989, p.67

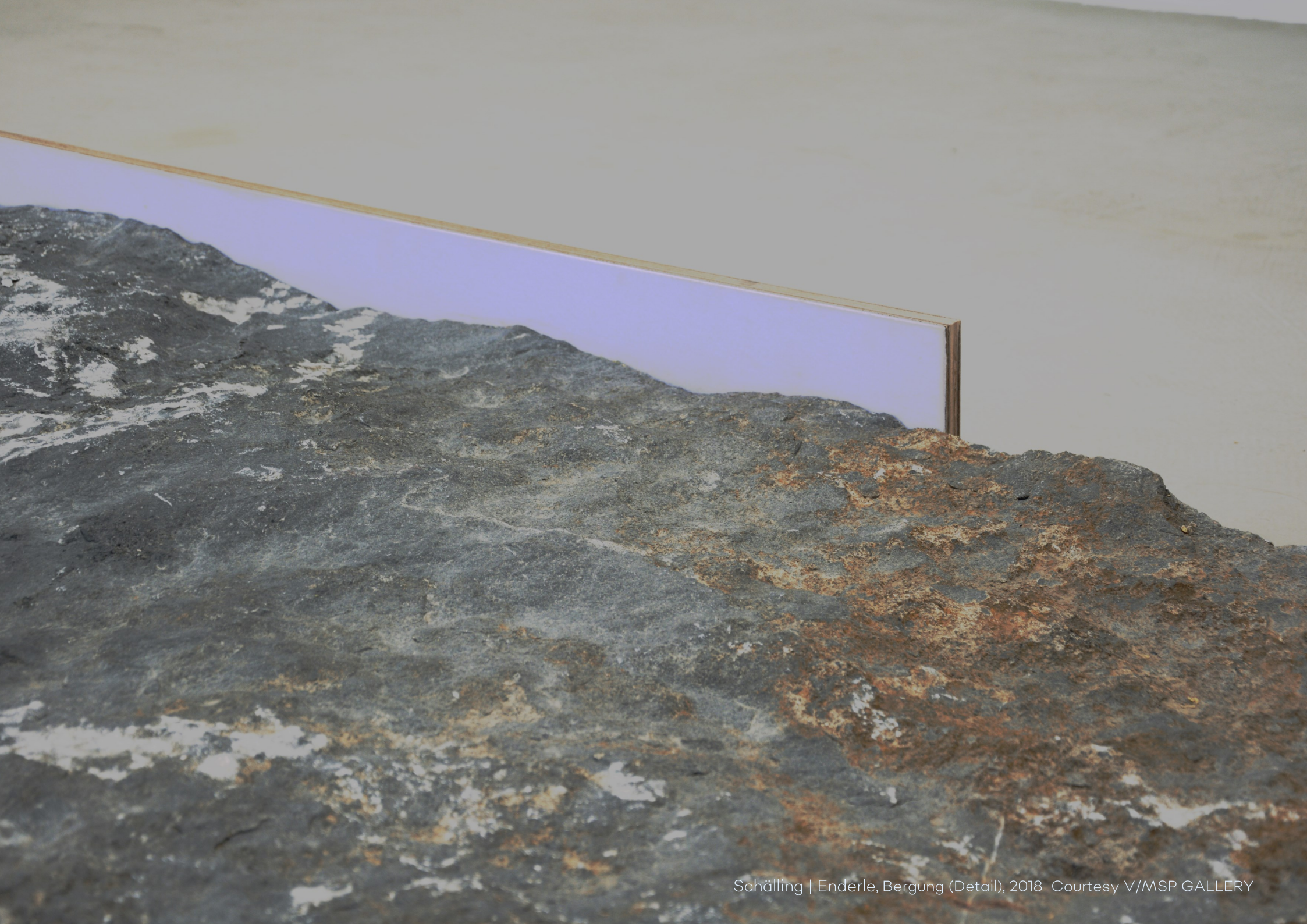
²Alexander von Humboldt, *Kosmos. Entwurf einer physischen Weltbeschreibung*. 5 Bde. Stuttgart, Tübingen: Cotta 1845-1862. Volume I, p.168



Installation View, FORMED UNFORMED, Schälling | Enderle, High Balanced, 2017, Eckstein, 2018, Courtesy V/MSP GALLERY



Schalling | Enderle, Eckstein (Wenn der Hund mit der Wurst...), 2018 Courtesy V/MSP GALLERY



Schälling | Enderle, Bergung (Detail), 2018. Courtesy V/MSP GALLERY

CURRICULUM VITAE : SCHÄLLING | ENDERLE

DORIS SCHÄLLING AND JÖRG ENDERLE BOTH STUDIED AT HOCHSCHULE DER KÜNSTE BERLIN WITH PROFESSOR ROBERT KUDIELKA / AESTHETICS AND PHILOSOPHY OF ART, DAVID EIVSON / STEEL AND MAKOTO FUJIWARA / STONE. THEY PASSED THEIR STUDIES, FROM WHICH THEY GRADUATED WITH DISTINCTION (MEISTERSCHÜLER), IN CLOSE CONTACT AND AT THE SAME TIME AS FELLOW STUDENTS MANFRED PERNICE, SABINE HORNIG AND ANN-SOFIE SIDÉN.

THEY HAVE A BROAD INTERNATIONAL NETWORK AND EXECUTE EXTENSIVE PROJECTS IN QUARRIES IN BELGIUM AND ABROAD WHICH CHARACTERIZE THEIR WORKS.

SCHÄLLING | ENDERLE HAVE WORKING COOPERATIONS WITH V/MSP GALLERY, BRUSSELS AND ALEXANDER OCHS PRIVATE, BERLIN

JÖRG ENDERLE

FRANKFURT / MAIN (DE) *1956, LIVES IN LIÈGE (BE)

1985-91 FINE ARTS STUDIES AT HOCHSCHULE DER KÜNSTE BERLIN (MEISTERSCHÜLER)

1988 GUEST STUDY AT THE WIMBLEDON SCHOOL OF ART, LONDON (GB)

1991 ERASMUS SCHOLARSHIP FOR THE ACCADEMIA DI BELLI ARTI, BOLOGNA (I)

1991-96 PARTICIPATIONS AT INTERNATIONAL SYMPOSIUMS

2013 PROFESSIONAL ACTIVITY AT SUMMER ACADEMY SALZBURG (AT)

SINCE 1992 HE WORKS TOGETHER WITH DORIS SCHÄLLING

DORIS SCHÄLLING

BAD MERGENTHEIM (DE) *1956, LIVES IN LIÈGE (BE)

1981-87 FINE ARTS STUDIES AT HOCHSCHULE DER KÜNSTE BERLIN (MEISTERSCHÜLER)

1987-93 WORK SCHOLARSHIPS OF THE SENATOR OF CULTURAL AFFAIRS IN BERLIN (DE)

1990-96 PARTICIPATIONS AT INTERNATIONAL SYMPOSIUMS

2013 PROFESSIONAL ACTIVITY AT SUMMER ACADEMY SALZBURG (AT)

SINCE 1992 SHE WORKS TOGETHER WITH JÖRG ENDERLE



Schalling | Enderle, *Délitage (Japonais)*, 2016. Courtesy V/MSP GALLERY

SOLO EXHIBITONS AND PROJECTS (SELECTION SCHÄLLING ENDERLE)	GROUP EXHIBITIONS (SELECTION SCHÄLLING ENDERLE)	BIELEFELD (DE), KUNSTFORUM AM KESSELBRINK KÜLSHEIM (DE), STADTEINGANG WEST DRESDEN (DE), OSTRAS MESSEGELEND (DORIS SCHÄLLING AND JÖRG ENDERLE) NANAO (JAP), KOJIMA KOUEN (DORIS SCHÄLLING) SHODOSHIMA (JAP), OLIVE PARK (JÖRG ENDERLE) BERLIN (DE), WISSENSCHAFTSKOLLEG ZU BERLIN (DORIS SCHÄLLING) HAMELN (DE), WESERPROMENADE (JÖRG ENDERLE) GROßBURGWEDEL (DE), STADTBÜCHEREI (JÖRG ENDERLE)
2018 FORMED UNFORMED, V/MSP GALLERY, BRUSSELS (BE)	2018 EN PISTE!: MUSÉE DES BEAUX-ARTS LA BOVERIE, LIÈGE (BE)	
2018 BORROWED FORM, QUAI4 GALERIE, LIÈGE (BE)	2018 WHY THE MOON WAXES AND WANES, V/MSP GALLERY, BRUSSELS (BE)	
2017/18 ABOUT MUM'S CHILDREN, LARVIK / STALAKER (NOR)	2017 VIBRATIONS, QUAI4 GALERIE, LIÈGE (BE)	
2016 HORS DU LIT, GALERIE O.M.S PRADHAN, BRUXELLES (BE)	2017 EN PISTE!: MUSÉE DES BEAUX-ARTS LA BOVERIE, LIÈGE (BE)	
2016 PIC D'ANTHISNES, COLLECTORS PRESENTATION, GALERIE O.M.S PRADHAN, GENT (BE)	2016 SEIN.ANTLITZ.KÖRPER. CURATED BY ALEXANDER OCHS, BERLIN (DE)	
2015 VOM WESEN DER DINGE / DE LA NATURE DES CHOSES, GALERIE O.M.S PRADHAN, BRUXELLES (BE)	2015 PIERRE, PAPIER ... LINO, GALERIE QUAI 4, LIÈGE (BE)	
2013 EXSITU SKULPTUR ZEICHNUNG, FORUM FÜR KUNST UND KULTUR, KUNSTVEREIN HERZOGENRATH (DE)	2013 9E BIENNALE INTERNATIONALE DE GRAVURE CONTEMPORAINE, BAL MUSÉE DE BEAUX-ARTS DE LIÈGE (BE)	BIBLIOGRAPHY (SELECTION SCHÄLLING ENDERLE)
2012 « QU'EST-CE QUE LA CARRIÈRE? », IKOB MUSEUM FÜR ZEITGENÖSSISCHE KUNST, EUPEN (BE)	2009 SOLUNALLETTS, ST. MATTHÄUS-KIRCHE AM KULTURFORUM BERLIN (DE), ENDERLE	-PROF. DR. FRITZ ROHDE (ED.), SCHÄLLING ENDERLE EXSITU SKULPTUR ZEICHNUNG, EXH. CAT. HERZOGENRATH 2013
2011 LA ROCHE CARESSÉE (INSITU), CARRIÈRE TERRE DES CERISIERS, MONT (BE)	2009 FRAUEN FORMEN FIGUREN, RESIDENCE OF THE GERMAN AMBASSADOR, BRUSSELS (BE), SCHÄLLING	-FRANCIS FEIDLER (ED.), SCHÄLLING ENDERLE MATERIE ERFAHRUNG RAUM, IKOB MUSEUM FÜR ZEITGENÖSSISCHE KUNST, EUPEN, NICOLAI VERLAG, BERLIN 2012
2011 AT_HOME (INSITU), MODIFICATION OF AN ABANDONED QUARRY, IN COOPERATION WITH A2_ATELIERS, RABOTRATH (BE)	2008 DIE WAHREN ORTE II, ALEXANDER OCHS GALERIES BERLIN BEIJING, BERLIN (DE), ENDERLE	-DR. JOHANNES VON GEYMÜLLER (ED.), SCHÄLLING ENDERLE RÜCKEN AN RÜCKEN, EXH. CAT. GALERIE + EDITION GEYMÜLLER, ESSEN 2008
2008 SLOW-MOTION-HIGHWAY, TODAY ART MUSEUM, BEIJING (CN)	WORKS IN PUBLIC SPACE AND COLLECTIONS (SELECTION SCHÄLLING ENDERLE)	
2008 RÜCKEN AN RÜCKEN, GALERIE + EDITION GEYMÜLLER, ESSEN (DE)	EUPEN (BE), IKOB, MUSEUM FÜR ZEITGENÖSSISCHE KUNST (JÖRG ENDERLE) BEIJING (CN), TODAY ART MUSEUM	



Schälling | Enderle, Installation View, Bergung, 2018, Délitage (Japonais), 2016 Courtesy V/MSP GALLERY

YOU CAN VISIT THE EXHIBITION THURSDAY TO SATURDAY FROM 2 PM TO 7 PM AND BY APPOINTMENT

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FOR ALL FURTHER INQUIRIES AND REQUESTS OR TO MAKE AN APPOINTMENT PLEASE FEEL FREE TO CONTACT US

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