

ROLAND KRONSNABL

MEMORY OF NATURE



GALLERY MICHAEL HASENCLEVER



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Consideration of a possibility

Roland Kronschnabl's paintings are part of a world that, in the complexity of its possibilities, goes beyond the visible, the real. His pictures are taken from the stock of this world - they are the contemplation of a possibility that merges into reality. They can be seen as a retranslation of categorical natural order into nature. In their totality they are nature, a garden. They are encompassed by the idea of being only one image. In this image pictures would overlap, cover each other up and the garden as a whole could only be seen in a final painting in which all the pictures are inscribed. A painting by Roland Kronschnabl is one painting less.

An old, somewhat outdated distinction is the one between the beauty of art and the beauty of nature, whereby the latter exists for itself and the beauty of art, on the other hand, requires visual perception. This goes back to the tenacious and equally old view that art, and especially painting, is based on imitation and, in relation to nature, on its reproduction. Sometime in the unforeseeable future, connected to a utopian aspect of painting, it would be possible to represent the existence of nature in its own right. Perhaps this aspect which may concern the inner laws of nature has meanwhile shifted to the sciences, so it remains for the arts to thematise and deal with what is visible of nature. Human superiority over nature is echoed here, as is the sobering indifference of nature. A chasm opens up. On the one hand, nature stands as an object that is brought to visual perception, on the other is the levelling human subactivity and the ability, like imitative art, to produce a visual perception. The interesting thing about the distinction and the failure of this utopia is that men can never be in complete possession of nature, and when they think they can, they are under an illusion.

Kronschnabl's erratic, poetic, written notes contain the sequence: „The painter is looking“. Kronschnabl is not concerned with painting nature, not with recognition in the sense of reconstructing what is visible. For him, this „close viewing“ is not so much a view of what nature looks like, even if he does not ignore the visibility of the garden, of nature. The intense gaze becomes part of painting on the ranks of the perceptible - the idea of a germ, a seed in which the fullness of becoming is enveloped, compressed as a field of possibility takes its beginning. Both come together, the beauty of art and the beauty of nature. They do not persist in their mutual exclusivity.

This does not mean moving out of the realm of the depictable world or escaping the world by turning to nature. On the contrary, it is a matter of reassuring oneself of their expansiveness and picking up the thread where the conditions of the world seem to narrow the wide space of possibility. Visibility is not the synonym of the real, nor of the real to come.“ The image as a „state of seeing“ of which Roland Kronschnabl speaks is an intensification of the visible.

*„Of course, I also see my pictures in their temporal context, in which the density of information of the present plays a part - not consciously constructed or conceptually conceived. I notice which states I am dealing with when I paint, „Chronicle of a painting“, (created in the isolation of the year early 2020). I naturally see my paintings in their temporal context, in which the information density of the present comes into play - not consciously constructed or conceptually conceived. I notice which states I am dealing with when I paint, „chronicle of a painting“ (created during the isolation in the early months of 2020), which goes down the eternal path that I could also take by saying that I could paint my whole life on a single picture. I would continue to paint and paint again and paint over one picture. I would set up a camera and make documentaries. The documentation would show all the pictures that had been created in the process. Ultimately, it's about the state when you die. It's an idea that has always preoccupied me. In „Chronicle of a painting“ I took it far. If I were to start painting again, it would be a possible concept to say I'm just painting one picture.“**

The one painting in this concept would thus in fact be nature itself. Becoming and disintegrating would be suspended in it. What was once applied to the surface with paint lies buried under layers. The experience of nature is again and again and further from experiences of nature. The persistence in one state remains an episode, with the transformation into other states, also borne by the time-bound circumstances of one's own capacity for experience. The individual images are an interruption of a long, endless movement, as long as this is being experienced and death has not yet put an end to it, without beginning and without end. Bringing a picture to an end is thus not measured by a measurable quantity.

„There are moments when I think, why don't I do anything more? The picture is very close to finish, I want to keep it, because there are so many arguments not to throw the previous one overboard. But it's a hard process to opt out at that point. I want to claim it, but I know the process is not over yet. When I say the „priest blesses the picture“ (also a text fragment from Kronschnabl's notes), I mean that the inner voice says: „Don't do anything more!“ Even if it is perhaps difficult. Not everything has to be formulated to the end. There can also be unfinished parts. The sound of the picture is not its perfection.“

The inventories of nature, man-made systems of order, may aim for perfection and completeness, at least extract tenability from nature. Kronschnabl reflects these patterns of nature - grids in studies of nature, drawings, photographs - not only as an accompanying programme to his painting, but also in pictures such as „Sammlung“, „RasterF“ and „Blow Up“. The nature studies are arranged in them like in a cabinet, framings within the pictures are organized next to and among each other on the pictorial surface. These are not strict and distinct orders, the frames dissolve, are frail and what they want to delimit extends beyond the boundaries, nature develops a life of its own.

*Texts in italics are quotes by Kronschnabl from a conversation on 1 September 2022.



“The collection of nature studies and photographs generates a fantasy in me. It leans on a sensation, not on a photographic reproduction. A dandelion, the bud, how it changes. I painted a series about the dandelion in its dissolution. That is a process and I enter this process into another process, a process of experiencing nature, which then happens in the painting. In as much as something new happens in the process, it is something I engage in. The picture becomes a new state of viewing. That is not depicting. It is a large space that has not yet been viewed in this way and I emphasise by stating “by me.”

Recognizability, figurativeness are reminiscences, recollections, in any case assurances of being in the world, even in a world that organises itself through grids and systems. Roland Kronschnabl's own viewing - „the painter is looking“ - is his way of moving freely in the world. For him, painting is not an algorithm, not a mathematical derivation, not a new index for breaking down the world. Nor is painting a direct reference to art history. In it, however, he views spirits that he allows, that he leans on, that flow through him. He paints „walks“, walks with van Gogh, with King Lear, with Humboldt. These are preoccupations with history, which shapes the present, which shapes the context of his time, which also shapes his view of his work on the imagery. The perception of nature, and not only of nature - but it is the perception he engages in - is not free of his sense of the present. To take up painting in a spot beyond the index does not seem possible. In his imagery, he thematises the expansion of the real from the relationship of painting to the possible.

“A nearness to van Gogh has always accompanied me, not so much a conceptual proximity, seen from the point of view of painting, but rather this approach to nature, to sit down in front of a tree. When I say I'm tilling my garden, the fantasy is that of being in a large, lush garden, it's an abstraction for me. When I assemble my paintings, it all makes up a garden. It's not a farmer's garden, the garden is much more complex, the garden transcends the garden. I imagine what it would be like to spend time in this garden with van Gogh, to paint with him in this garden. What would he say if I were to stroll with him in this garden - and by garden I mean the image I'm working on, the pictorial space I'm painting. What would he say? How would he see what I see now?”

Spontaneous, intuitive gestures that resort to a primordial thought - this is how Kronschnabl sees it, an archaic moment of the image-making, part of a timeless human characteristic, an anthropological pattern without canonical obligations that has always been undermining the conceptual solidifications, has nested in them and taken up as a conditional framework. Certainly, a gesture of liberation and subeachctive self-empowerment - not over nature, but in it. A relationship to nature is inscribed in “Unterholz” (undergrowth) that involves seeing, feeling, smelling and hearing that situates experience in sensual perception, as if one were moving through this undergrowth on one's knees. This is sensual reassurance precisely in a conceptually shaped perception of the world.

“That which is visible to myself gets its validity in the entirety, not in the detail. There are the details that I walk around and maintain for a long time because they not only seem successful to me, but represent for me extracts that are only there in the detail and not in the whole image. But I am concerned with the entirety, in which expression is always greater than in the detail. It's a game, a childlike delight in playing, which doesn't immediately have any significance in the way things are put together. It's not about stating that this and this is the signification now, because this would collapse in itself, because in painting, for me, signification cannot be represented in this way.”

Roland Kronschnabl's imagery is a response to nature. Nature itself is at stake as an entirety and forces itself into consciousness in such a way that it is not only a necessary precondition of human existence, but that all humans are part of nature. Where nature is brought to visual perception, then man at the very same time brings himself to the same visual perception.

Christoph Sehl, September 2022



1 Samenflug
Acrylic on canvas, 2022
180 x 170 cm



2 Kalk
Acrylic on canvas, 2021
100 x 80 cm



3 Wandernde Wege
Acrylic on canvas, 2021
180 x 170 cm



4 **Kompost**
Acrylic on canvas, 2021
60 x 50 cm



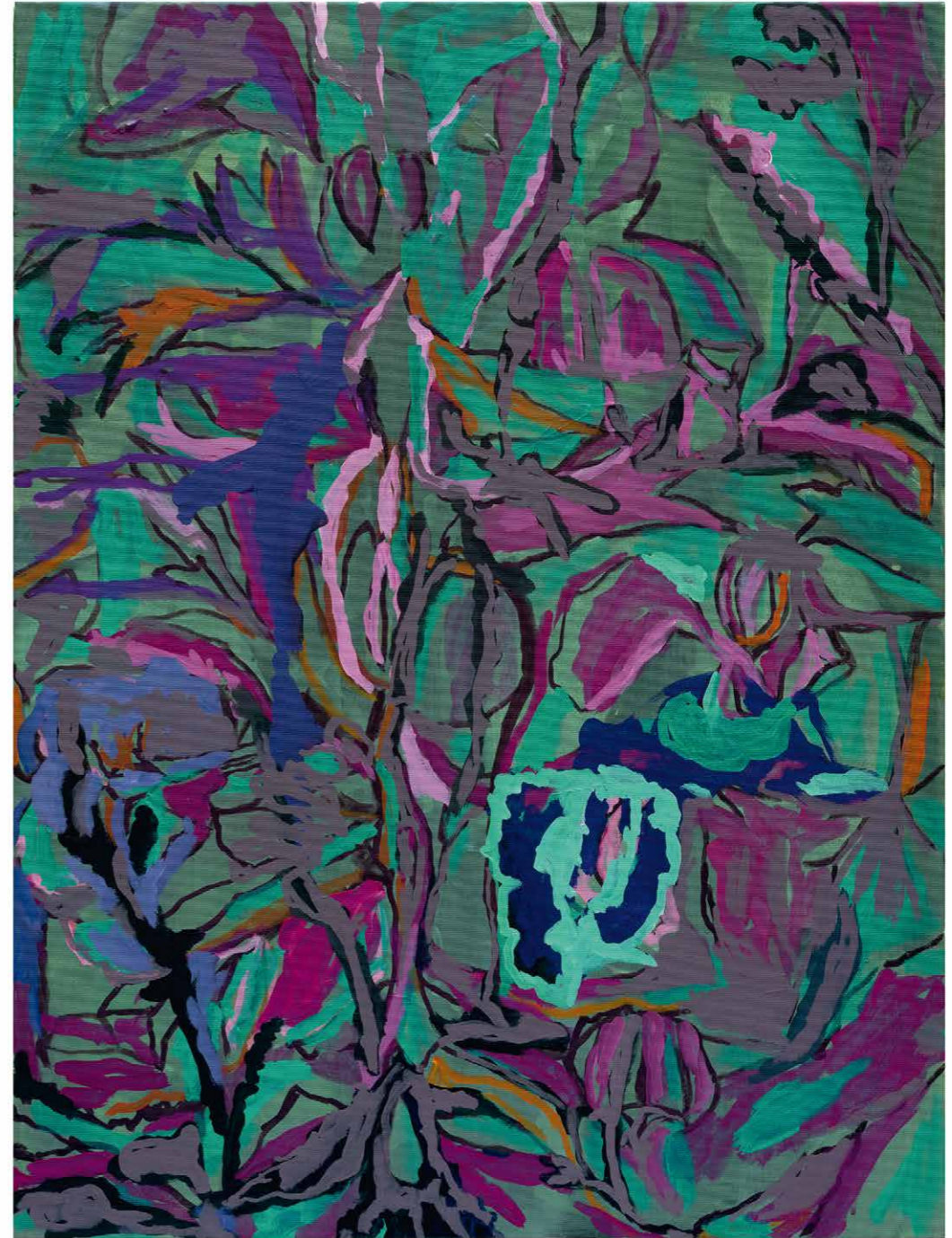
5 **Mona Lisa**
Acrylic on canvas, 2021
80 x 60 cm



6 Unterholz
Acrylic on canvas, 2022
220 x 180 cm



7 **Bildnis**
Acrylic on canvas, 2021
60 x 50 cm



8 **Am Wegesrand Nr. 6**
Acrylic on canvas, 2021
80 x 60 cm



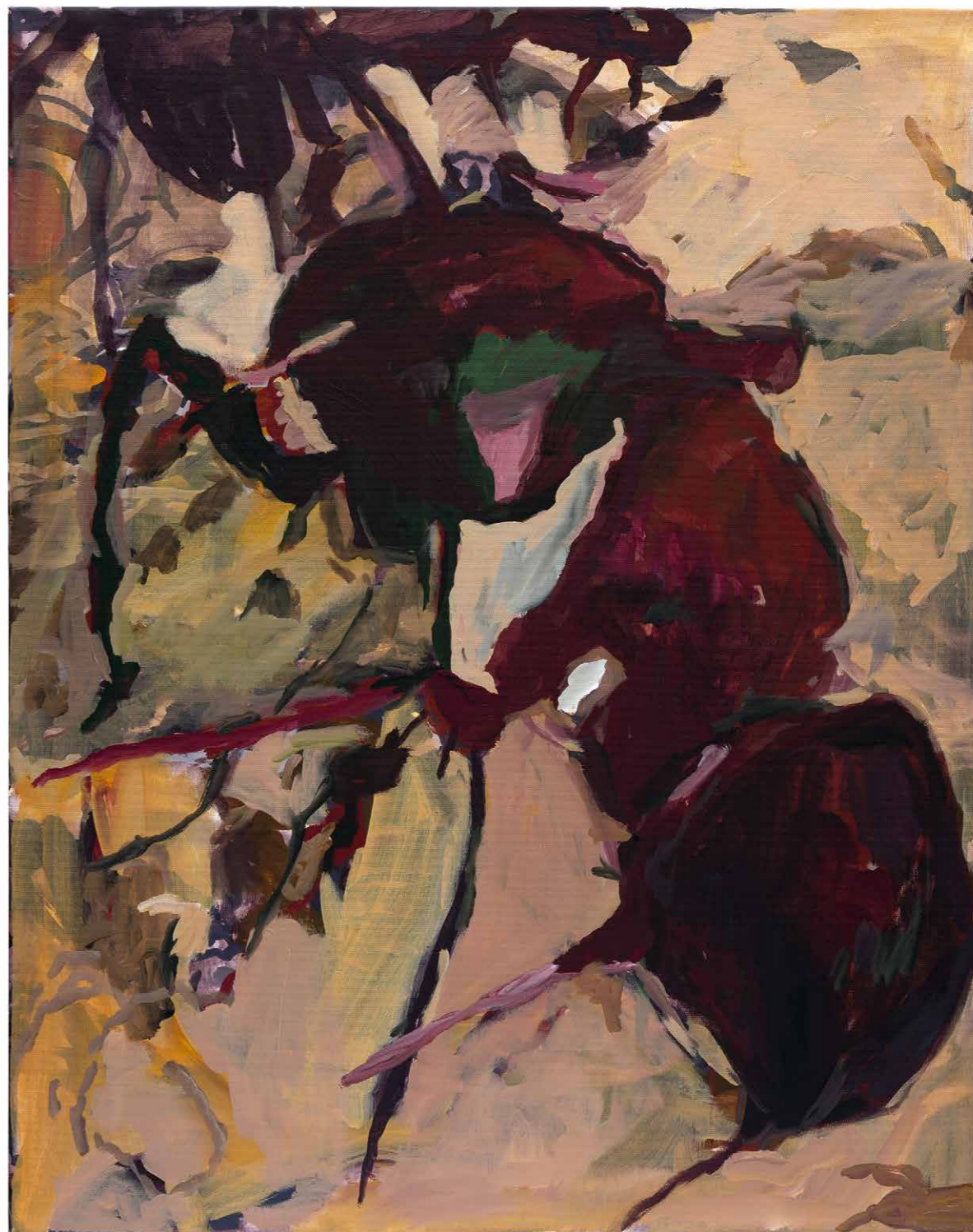
9 Chirurgischer Blick
Acrylic on canvas, 2021
80 x 60 cm



10 Nest
Acrylic on canvas, 2021
180 x 170 cm



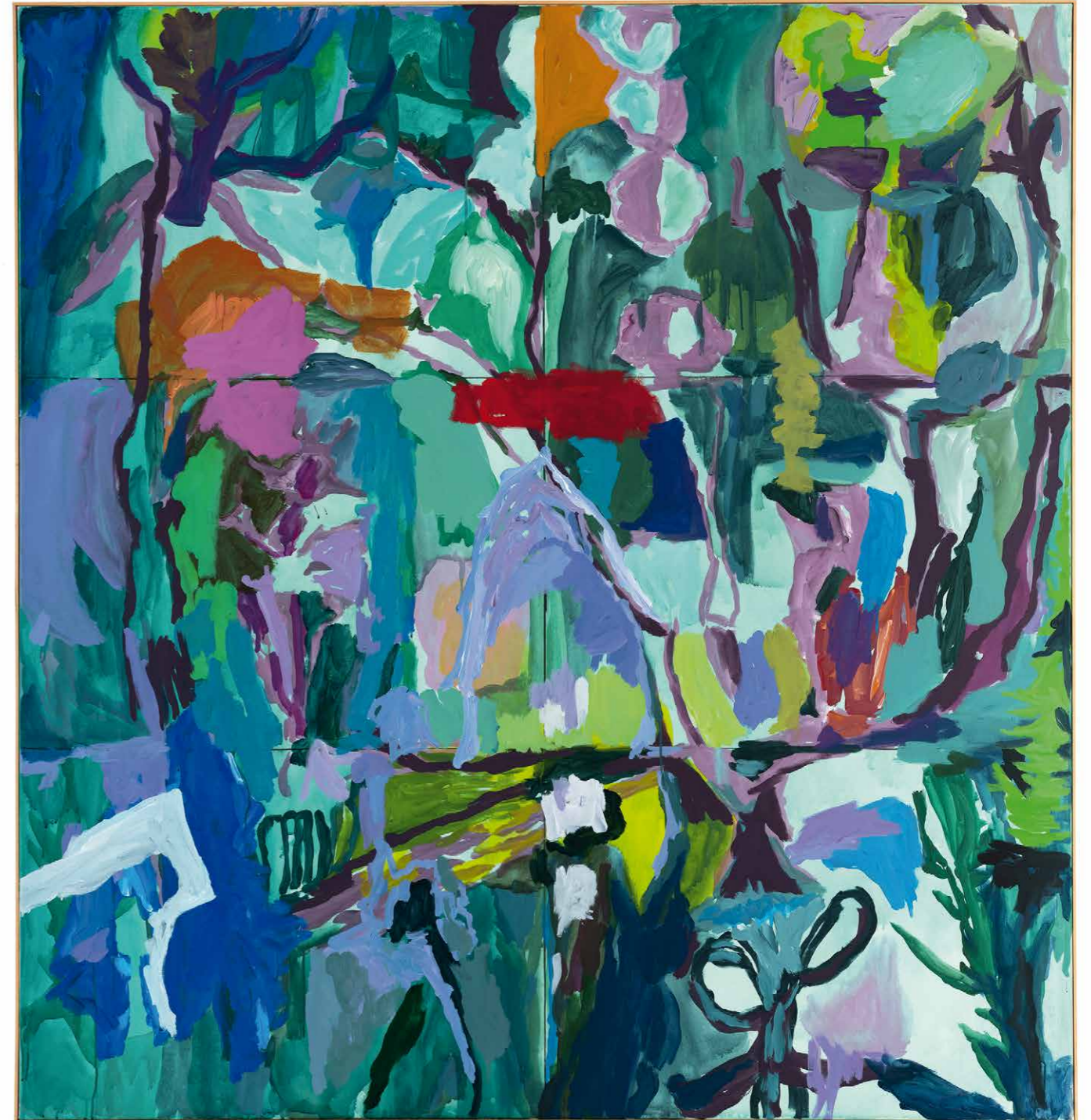
11 **Ausflug**
Acrylic on canvas, 2021
60 x 50 cm



12 **Ameise**
Acrylic on canvas, 2021
100 x 80 cm

13 Jagdausflug
Acrylic on canvas, 2021
220 x 185 cm





14 Eden
Acrylic on canvas, 2020
180 x 170 cm



15 Raster F
Acrylic on canvas, 2020
180 x 170 cm



16 Johnny B. Goode
Acrylic on canvas, 2022
190,5 x 140,5 cm



17 Scherben
Acrylic on canvas, 2022
190,5 x 140,5 cm



18 Sammlung
Acrylic on canvas, 2020
180 x 170 cm



19 Wie der
Acrylic on canvas, 2022
190,5 x 140,5 cm



20 **Blow-up**
Acrylic on canvas, 2021
180 x 170 cm



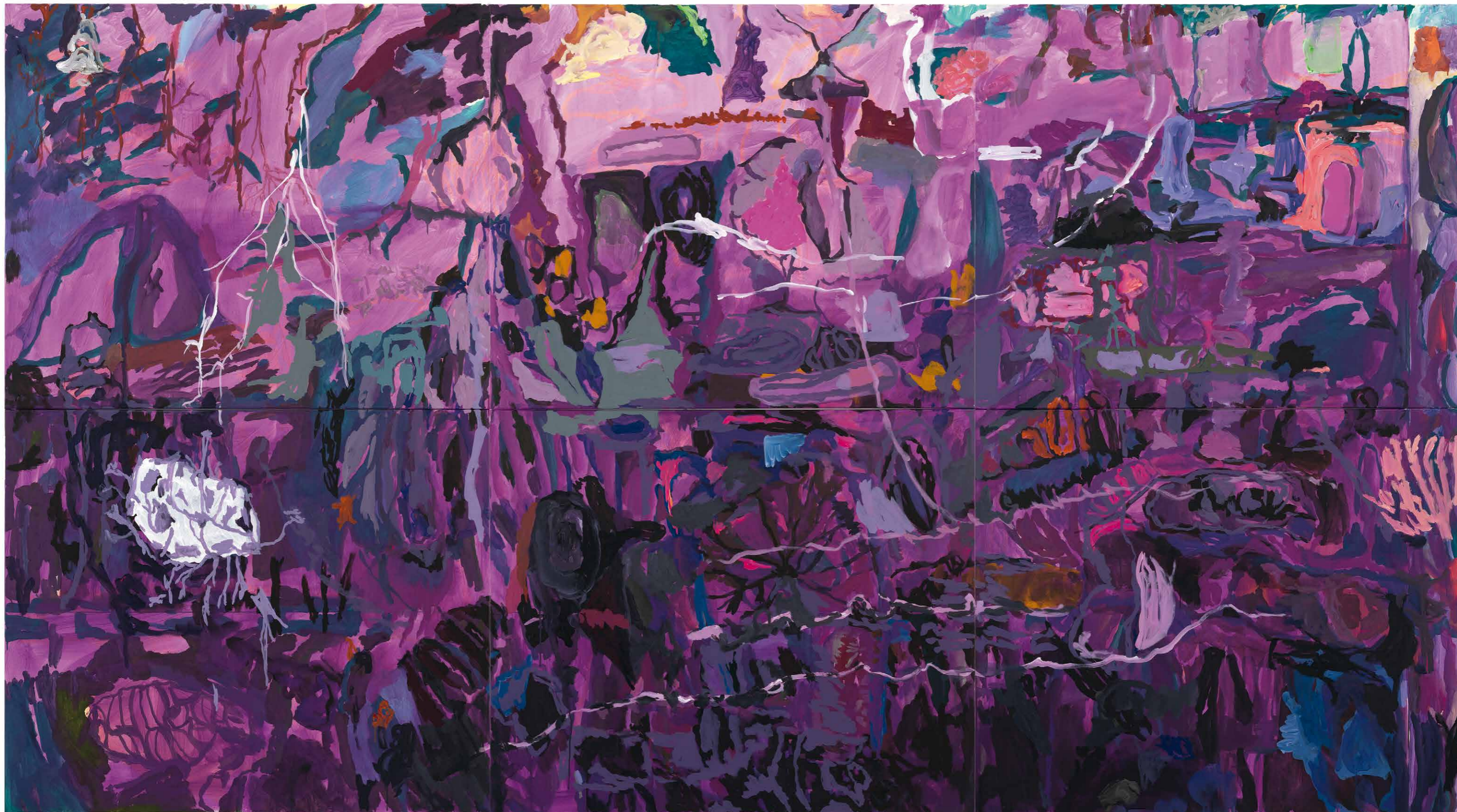
21 In the fields
Acrylic on canvas, 2020
180 x 160 cm



22 **Waldlauf 2**
Acrylic on canvas, 2020
160 x 140 cm (4-piece, each 80 x 70 cm)



23 Walk with Van Gogh
Acrylic on canvas, 2020
240 x 200 cm (4-piece, each 120 x 100 cm)



24 **Unter uns**
Acrylic on canvas, 2022
200 x 360 cm (6-piece, each 100 x 120 cm)



25 Walk with Humboldt in the botanical garden
Acrylic on canvas, 2020
240 x 200 cm (4-piece, each 120 x 100 cm)




26 Chronik eines Bildes
Acrylic on canvas, 2020
190 x 280 cm
(Diptychon, each 190 x 140 cm)



27 **Walk with King Lear**
- First Walk -
Acrylic on canvas, 2020
240 x 200 cm (4-piece, each 120 x 100 cm)



28 Gedächtnis der Natur
Acrylic on canvas, 2020
280 x 260 cm (Diptychon, each 280 x 130 cm)



Impressum

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Roland Kronschnabl (1960 Deggendorf)
Lives and works in Munich.
Collaboration with the Hasenclever Gallery since 1995.



