



Rama IX Art Museum Foundation

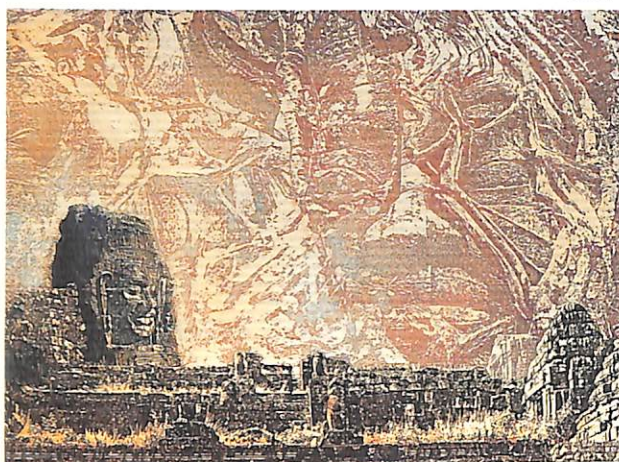
Jörg Schmeißer
Etchings from

ANGKOR

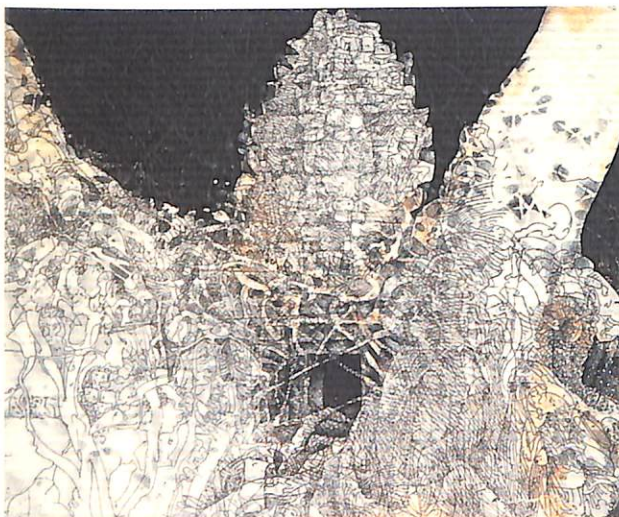
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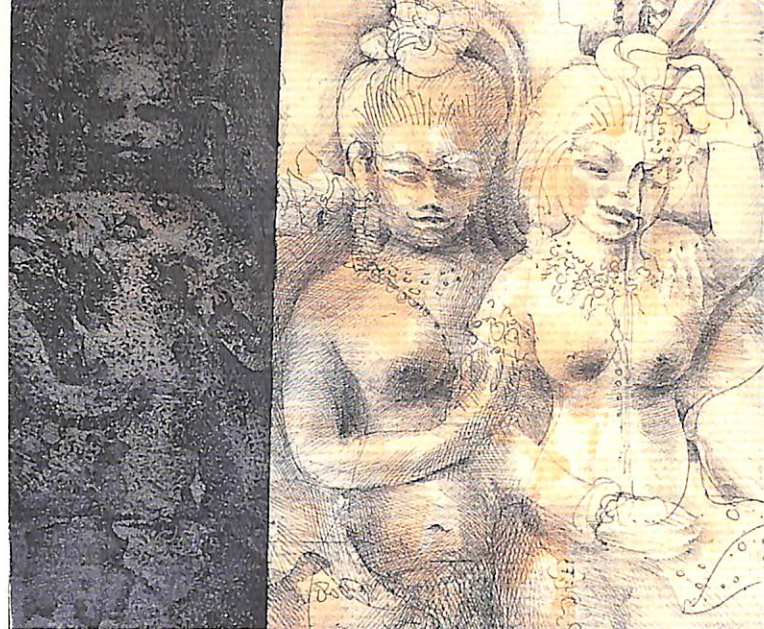
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Angkor

in Cambodia flourished from the 9th to 15th century as the cultural, commercial and administrative centre of the Khmer kingdoms. It came to the attention of the west in the 19th century as an exotic place where the jungle had reputedly reclaimed the temples and ruins of an ancient civilisation. Angkor Wat is only one, but the most spectacular and famous, of the many temples in the Angkor area. My first visit to the ancient ruins of Angkor was only a brief stay in 1969, with the war in neighbouring Vietnam very close. I was on the way from Japan to archaeological work in Israel then. Most of my Angkor etchings date from a second visit in 1999. The majority of them were drawn on site onto the copperplates, then etched, further developed and editioned in Canberra.

All You Have Gained Along the Way

"Jörg Schmeisser's distinguished printmaking career is informed by a restless curiosity about the perception and essence of the visual world. From the outset Schmeisser has been inspired by travel, his imagination fired by regular injections of the unfamiliar and unknown. An alphabetical index of his prints would commence with Antarctica, and conclude with Zanskar (Ladakh), with entries between on Canberra, Hamburg, Jerusalem, Nara, Peking and Venice.

"The stimulation of travel is not novel in the history of printmaking. Artists have gone abroad for a variety of reasons, to learn from studying acknowledged masters, to obtain work, or to see the great natural and man-made sights. In the fifteenth-century, German artists completing an apprenticeship were expected to depart on the 'wanderjahre', a period of roaming as a journeyman. Albrecht Dürer was among the first printmakers to be inspired by travel, visiting Colmar, Basle, Stuttgart and the Netherlands in the early 1490s. He later journeyed twice across the Alps to Venice, the jewel-encrusted capital of an extensive maritime republic. Dürer's intent was to immerse himself in the contemporary culture of humanist Italy, evidence of which had reached him in the form of prints and books in his hometown of Nuremberg. He wrote from Venice, praising the fine company he kept, the knowledgeable men of the arts and music. In one of his last letters from Venice, he closes 'How I shall freeze after this sun! Here I am a gentleman, at home only a parasite.'

"The Czech printmaker Wenceslaus Hollar traveled extensively during most of his career, more out of necessity than by desire. Though born in Prague in 1607, the interminable wars that swept through central Europe during his youth caused him to spend his twenties working in Stuttgart, Strassburg, Frankfurt and Cologne. His restful images were in remarkable contrast to the war and destruction that characterized Hollar's environment. In 1634 he

traveled to the Netherlands, including Amsterdam, Delft, and Rotterdam. His etchings were greatly influenced by the Dutch terrain, as well as his contact with contemporary landscape printmakers. In Antwerp he added an unusual subject to his repertoire, executing still life prints of sea-shells, and etchings of ladies' muffs and gloves that are now arguably his most famous works.

"In the nineteenth century technological advances made widespread travel far more efficient and secure. Larger numbers of middle and upper class Americans and Europeans visited sights that had previously been inaccessible or dangerous. Artists also traveled more readily, both encouraging travel with their depictions of exotic locales, and responding to the demand for mementos of these visited places. Printmakers in particular sought to communicate the allure of a foreign destination, as souvenirs and as a form of armchair travel. The American expatriate James McNeill Whistler is exemplary of the new school of view-etchers. Born in Massachusetts, brought up in Russia, dismissed from West Point military academy, and sacked from his government job, Whistler departed to study art in Paris at the age of twenty-one. In 1879 Whistler traveled to Venice on a commission from a commercial gallery to execute a dozen prints in time for the holiday season. Instead he remained eighteen months and created in excess of fifty elegant images that enlarged the vocabulary of etching and forever redefined the way artists perceived Venice.

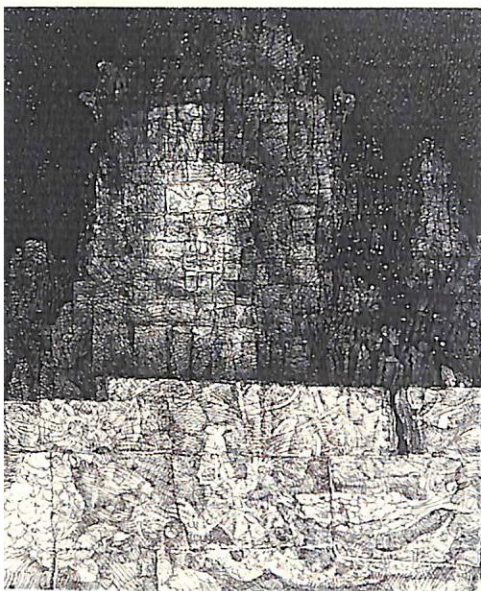
"Schmeisser's first extensive travel was to the Middle East in 1965 as part of an excavation team in Israel for the University of Missouri. His objective recording of archaeological finds led to a precision and detail characteristic of much of his later work. Travel to Greece, and return trips to Israel were later followed by journeys through Italy, Australia, India, China, and Japan. Since making his home in Canberra, Australia, twenty years ago, travel has continued as an integral source of inspiration. In the recent past he has traveled widely through the United States, to China, to Japan, to the ruins of Angkor Wat in Cambodia, and to Australian Antarctica. As with Dürer, his noble German forbear, he has traveled to learn from other cultures and to interact with other artists. As with Hollar, he has captured the appearance of a world in constant flux, in landscape and in still life. As with Whistler, he has captured a new vision of places familiar and unknown, pushing his media to new expressive possibilities".

*Excerpts from the Introduction
"A Close Look, Jörg Schmeisser"
by Eric Denker, Washington*



JS 552

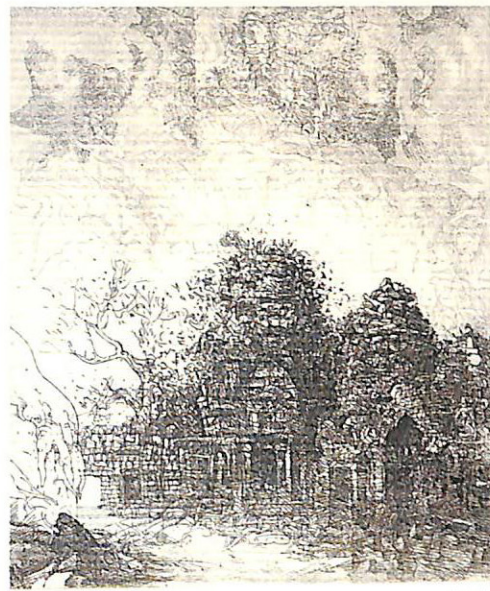
Jörg Schmeisser
Rama IX Art Museum Foundation



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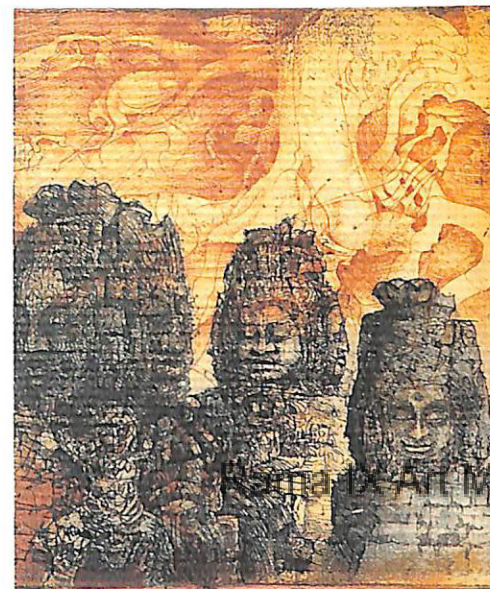


JS 563

List of Works in chronological order, with JS work number, title, year of completion, technique, image size (mm) and edition.

JS 057 Angkor 1969
e,hd,290x366, ed. 40 + X
JS 373 Angkor, 1986, for Albrecht Dürer Gesellschaft, 1986
ce,ph, 310x415, ed. 40 + XXX
JS 373a Statue, Baphuon Style 1986
ce, ph, 257x280, ed. 40 + X
JS 547 Bayon Head 1999
e, hd, aq, 200x170, ed. 80 + X
JS 548 Bayon, Towers and Relief 1999
e, hd, aq, 200x170, ed. 80 + X
JS 549 Bayon Heads and Tree Roots 1999
ce,sf, aq 250x210, ed. 80 + X
JS 550 Angkor Wat 1999
ce, hd, aq, 210x250, ed. 200 + X
JS 551 Angkor Figures, and Aging 1999
e, sf, aq and watercolour, 495x395, ed. 80 + X
JS 552 Angkor Fragments 1999
e, sf, aq, and watercolour, 495x395, ed. 40 + X

JS 553 Shifts 1999
e, sf, aq, 245x230, ed. 80 + X
JS 554 Preah Khan, Two Figures 1999
ce, sf, aq, 200x170, ed. 40 + X
JS 555 Preah Khan, Figure and Torso 1999
ce, sf, aq, 200x170, ed. 40 + X
JS 556 Ta Prohm, Trees and Entrance 1999
ce, aq, hd, 210x250, ed. 100 + X
JS 557 Faceless 1999
e, sf, aq, 200x170, ed. 80 + X
JS 558 Face above the West Gate of Angkor Thom 1999
e, hd, aq, 317x400, ed. 200 + X
JS 559 Friends 1999
e, sf, aq, and watercolour, 320x375, ed. 80 + X
JS 560 Head Overgrown 1999
ce, sf, aq, 245x250, ed. 80 + X
JS 561 Garuda 1999
ce, sf, aq, 190x188, ed. 80 + X
JS 562 Angkor Wat, Plan and Figures 1999
ce, ph, aq, sf, and water colour 920x680, ed. 80 + XX
JS 563 Preah Khan 2000
e, aq, 250x210, ed. 80 + X



JS 549

Key
e = etching; ce = colour etching; dp = drypoint; aq = aquatint;
sp = spitbite; ob = openbite; hd = hard-ground; sf = softground;
ph = photoetching



JS 057



JS 558



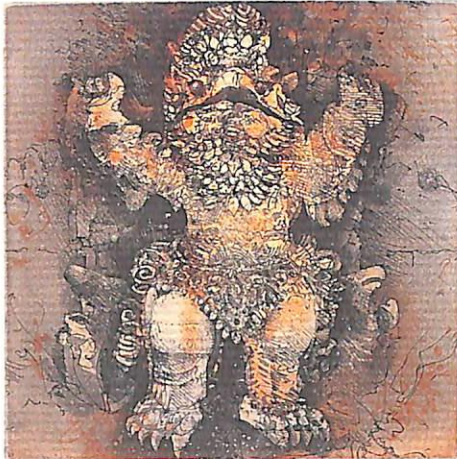
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Rama IX Art Museum Foundation



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HERITAGE OF ANGKOR

National Gallery Bangkok 10 July 2000 to 31 July 2000

Jaroslav Poncar Photography, Tonda Málek Drawings, Jörg Schmeißer Etchings



Following an invitation by the German Apsara Conservation Project at Angkor Wat in 1999 Jörg Schmeißer continued his work in Angkor which he had started in 1969. In „Heritage of Angkor“ he presents etchings completed to date.

„Heritage of Angkor“ was organized by the Goethe Institute Bangkok in collaboration with the Rautenstrauch-Joest Museum of the City of Cologne and the Fachhochschule Köln (University of Applied Sciences Cologne).

The exhibition is kindly supported by LUFTHANSA AG

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