

Artist resume

Gerckens Ingo

Born in 1967 in Hamburg, germany
Resides and works in Lindau / North of Germany

Education/training:

1992-97: Studies in Painting / Akademie der Künste Stuttgart / Stuttgart /Germany
1998-2000: Apprenticeship as a 3D designer / SAE Institute / Hamburg / Germany

Selected solo exhibitions:

1990 / „Paintings“ / Galerie Monika Amelsberg / Hamburg / Germany
1991 / „Drawings“ / Galerie Monika Amelsberg / Hamburg / Germany
2003 / “Sex for the eyes, temporary files“ / Kai Wismar / Germany
2024 / “Restart“ / Atelier show / Lindau / Germany

Selected group exhibitions:

1992 / “Kulturfenster - german artists“ / Newsky 20 / Leningrad / Russia
1996 / “juried Students“ / Academy of Arts Stuttgart / Stuttgart / Germany
1998 / “Flying“ / Artistsstudios Sootbörn / Hamburg / Germany
1999 / “C4“ / columbus art foundation / Zußdorf / Germany
2004 / “Take Care“ / Kunstverein Hamburg / Hamburg / Germany
2007 / “Just photo“ / HSH Nordbank / Hamburg / Germany
2010 / “Nordschau III“ / HSH Nordbank / Hamburg / Germany
2025 / “Sommerateliers Schleswig-Holstein 2025“ / show / Lindau / Germany

Selected collections:

Columbus art foundation / Ravensburg / Germany
HSH Nordbank -Sammlung / Hamburg / Germany

Prof. Dr. P. Markworth / private family collection / paintings
Dr. Andreas Hinrichs / private family collection / fotoraphy
G. Sindemann Braun / private collector / mixed media
F. Leimbach / private collector / paintings & mixed media

Awards:

1993, Akademy Award / winner /AKA Stuttgart / Stuttgart / germany
1996 Akademy Award / selected students show / nominated / AKA Stuttgart / Stuttgart / germany

Selected press:

1990 / Dr. Jürgen Lang / "Aufbrechen" / Galerie Newsletter
1990 / Feuilleton / "Visionen junger Künstler" / Hamburger Abendblatt
1991 / Gradsky Molleg / "Kulturfenster" / Prawda (Leningrad)
1997 / Feuilleton / "Fliegen" / Hamburger Abendblatt

Bibliography:

2002 / Columbus art Foundation / MAGAZIN 98 / 99 / Ravensburg
2004 / Florian Schmid / Take Care / Kunsthaus Hamburg / exhibition publication
2004 / Columbus art Foundation / MAGAZIN 04 / Ravensburg
2010 / Barbara Kuhls / Nordschau III / Hamburg / exhibition publication

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Basic information's

Ingo Gerckens is renowned for his painterly practice, which transcends the limitations of traditional materials and engages in a dynamic interplay of media. His working process is characterized by continuous shifts between mediums, translations into diverse materialities, and re-samplings—an approach that extends the discourse on the role and relevance of the panel painting in the digital age.

In this context, reference must be made to the concept of *Slow Painting* as well as to the notion of the so-called *Dark Age of Information*, in which the panel painting acquires a renewed significance. Through his transformations across media and materials, Gerckens addresses fundamental questions: where does form establish context, and where does the act of translation and transposition into other media dissolve it? Ultimately, how does a panel painting assert itself amidst the omnipresence of moving images?

The evolution of new media, the shifting paradigms of perception and communication in the wake of social media, and the increasing role of artificial intelligence in text, image, and film constantly redefine our vantage points for observation, classification, and interpretation. As the acceleration of these technological developments intensifies, the stability of any fixed perspective becomes increasingly tenuous. This accelerating dynamic places our cognitive faculties under growing strain, forcing us to navigate an ever-changing landscape of visual information.

Gerckens' work engages precisely with these complexities, probing the capacity of the panel painting to sustain meaning in an age of visual saturation. At what point does an image lose its identifiable subject? When does it become so abstracted that it eludes linguistic articulation? And where lies the threshold at which we, as beings trained in visual perception, engage in an act of *pure looking*—a gaze that remains fixated yet struggles to decipher meaning? How do we emotionally endure the inability to name what we see?

In recent years, Gerckens has returned to themes of landscape and spatial environment, turning his attention to the *landscape painting* as a site of inquiry. His radical approach—wherein any material or medium serves as a vehicle for image-making—manifests itself here as well, particularly in his incorporation of pre-existing paintings by other artists into his own compositions. In this process, Gerckens expands the conceptual framework of his work, entering into a pictorial dialogue with other artworks. This engagement unfolds across a temporal spectrum, as the integrated works frequently originate from earlier artistic periods. The resulting compositions foster an interaction between abstraction and representational tradition, forging a discourse between contemporary and historical contexts.