

Gabriel Heimler and Anna Proc

Inside View



October 15 – November 6 2015

Exhibition Catalogue

Introduction

In the six years Gabriel Heimler and Anna Proc have lived in Wellington they have held several major exhibitions. The first of these was 'The Beehive in Cuba St' in 2011, a reflection on the urban landscape of Wellington. In 2014 'Shadow in the Bush' touched on another side of the New Zealand experience. Artistically, 'Inside View' references both exhibitions, but conceptually this series goes much further.

'Inside View' takes inspiration from one of the 20th century's most influential philosophers, Edmund Husserl and his concept of 'lifeworld', where an individual's expectations, behaviour and understanding of reality is shaped by life as lived, or experienced. Gabriel Heimler and Anna Proc take viewers on an 'Inside View' journey. Wellington scenes are observed from a window inside a room looking out. In each painting in the series the view outside directly relates to the characters inside, whose stories the artists' explore and we as viewers can interpret but where the common thread is one of values and position in our society that is apparent and secure; this is their lifeworld.

Gabriel Heimler is best known in Wellington for his and Anna Proc's mural, 'The Mover' on the Museum Hotel. Gabriel was born and studied art in Paris before moving to Berlin, where his mural on the Berlin Wall 'The Wall Jumper' started a 25 year career as an artist noted for thought provoking paintings on social and historical subjects. In Berlin he painted a room in the famous Art Hotel Louise and his paintings have sold at Sothebys in New York. Gabriel and Anna moved to Wellington in 2010.

Front Cover

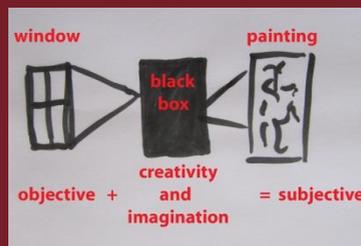
'Inside View' 1220mm x 910mm

\$6400

Artists' Statement

New Zealand artists approach the landscape with a diversity of styles and a range of interpretations. We see it while comparing for example the works of Charles Heaphy, Rita Angus and Michael Smither. Our ideas are also an interpretation of our iconic landscape, or in this case the Wellington cityscape, but as seen through the lens of our artistic 'camera'.

We think of these paintings as a creative variation on the theme of a camera objectively recording 'inside views', but in our case the black box of our camera is our artistic imagination, the image on the film (canvas) is not dispassionately objective, but creatively subjective.



In the series 'Inside View' we look out at our cityscapes through a window and create an artistic vision of life using as our 'template' the philosopher Edmund Husserl's concept of the 'lifeworld'.

Edmund Husserl introduced the concept of the lifeworld in his *The Crisis of European Sciences and Transcendental Phenomenology* (1936): 'In whatever way we may be conscious of the world as universal horizon, as coherent universe of existing objects, we, each "I-the-man" and all of us together, belong to the world as living with one another in the world; and the world is our world, valid for our consciousness as existing precisely through this 'living together.'

The lifeworld can be thought of as the horizon of all our experiences, in the sense that it is the background on which all things appear as themselves and meaningful.



'After Spring' 900mm x 700mm

\$3500



'Studio Light' 900mm x 700mm

\$3200



'Urban Safari' 1220mm x 910mm

\$5400



'Home Rodeo' 910mm x 1220mm (framed)

\$6200



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