

Martin C. Herbst: Afterimage at Juan Ruiz Gallery

From February 20, 2014 through April 19, 2014



Images of memory, simultaneously present and vivid, distant and cool. Images of remembrance, not of a certain person but the silent implacability of being alive.

Martin C. Herbst's monumental works are dominated by portrait and the human figure, sometimes based on images from art history. His faces tell of the vigor and energy of life. They unfold their seductive power in two ways: presenting an intensive, colorful image and producing an emotional afterimage. Surface and face. Glamour without make-up.

Martin C. Herbst is an Austrian painter, whose work focuses on an elaborate reevaluation of art historical themes and theories of classical portraiture and human figures. His “subjects” are individual, but also portray the best work of their epochs. The traditional intent to display the distinctive likeness, personality, and even the mood of the person is combined with witty and often unexpected forms of representation. Faces appear on spheres and look like caged moon-faces. They are distorted when painted on curved panels, but look “normal” if the viewer perceives them from a certain point of view. Or they are painted very traditional, but exist in multiple versions.

JUAN RUIZ GALERÍA was founded in 1993 in Maracaibo, Venezuela and specializes in Contemporary Art. Between 1993 and 1997, the gallery promoted a number of young Venezuelan artists. Since 1998, it has actively participated in international exhibitions and art fairs. Juan Ruiz Galeria currently represents a group of artists from three continents. In 2012, partners Juan Ruiz and Gaby Soto opened a new space in the Wynwood Art District, Miami, named JUAN RUIZ GALLERY. It is a unique gallery offering established international artists alongside an experimental laboratory for emerging, international artists.

Gallery Hours: Tuesday through Friday, 11:00am to 5:00pm and Saturday, 11:00am to 3:00pm

JUAN RUIZ GALLERY

301 NW 28th Street

Miami, FL 33127

786.310.7490

info@juanruizgallery.com

www.juanruizgaleria.com



Search this site...

Browse: [Home](#) / [2016](#) / [December](#) / [31](#) / [Hidden Treasures by Martin C. Herbst](#)

FOLLOW US ON



ENTER YOUR EMAIL
ADDRESS TO SUBSCRIBE TO
EVERYTHINGWITHATWIST

Email Address

Subscribe



HIDDEN TREASURES BY MARTIN C. HERBST

[sunscreen](#) / [December 31, 2016](#) / [Leave a comment](#) / [Art, Creativity](#)



[Martin C. Herbst](#) is an Austrian artist that stretches the conventional painting. He was born in 1965 and he has studied in Mozarteum University Salzburg. He has several group and solo exhibitions throughout two continents. More specifically he has exhibited his work in New York, Miami, Toronto, Barcelona, Amsterdam, Budapest, Vienna, Basel and Düsseldorf.

Download Free Guide

[Learn More](#)



The Hidden Treasures is a series of sculptures where mirrors reflect actual paintings. *“These reflected paintings are a unique contribution to the centuries-old art-historical and philosophical theory of painting as a mirror of the world. In the hidden treasure series, painting and mirror are amalgamated, transforming tangible paint into an ephemeral and virtual manifestation”* Herbst explains. Enjoy.







[via]

In the *spheres* series (see images) faces appear on one half of mirror-polished spheres and look like mysterious moonfaces. The artist uses highly polished stainless steel spheres and paints a distorted face on one half. The other half of the sphere remains unpainted and functions as a powerful distorting mirror. This series is inspired by a famous painting of the Italian Mannerism, Parmigianino's *Self-portrait in a Convex Mirror*. (more)

In the sculptural *hidden treasure* series (see images), painting and mirror are amalgamated, transforming tangible paint into an ephemeral and virtual manifestation. As a result of the complex folds in the mirrored aluminium, most of the actual painting is only seen in its reflection. More, the painting seems to take life and even become animated, because the part of the mirror producing the reflection is uneven. As soon as the beholder begins to explore its secrets by moving from side to side, the work unfolds a surprising array of subtly shifting reflections of the painted image.

In the *garden of delights* series (see images) flowers make a grand entrance in the staging of large panels. The curved background's mirrored surface produces permanently shifting distorted reflections of the beholder and the space around the painting. The flower seems animated, because our eye and brain cannot process the perception of an image deriving from a solid object in which parts change dynamically and others remain stable.

Paintings on flat aluminum plates and paintings on canvas were the starting point of Herbst's artistic career and still play an important role in his work with the series *Maria Magdalena*, *Bella* and others.

MERCURY

essay by Zoltán Somhegyi

Mercury

The works of Martin C. Herbst

I. Multi-perspectivity

The works of Martin C. Herbst invite the viewer to observe them from multiple perspectives, as we immediately understand that the art pieces work on various levels. They are curious, polyvalent as well as visually and intellectually appealing, similar to mercury, this fascinating element that has inspired thinkers, artists and alchemists since the Antiquity. However, it is not only the elegant and pleasing appearance of mercury, the bright silver colour that bears important similarities with the artist's work, but also another feature: its constant movement. Also called quicksilver, a sense of continuous movement is attributed to the shiny and liquid metal that can be seen in parallel with the way that Martin C. Herbst's art pieces oscillate between periods, genres and media. Therefore, mercury here refers to not merely the visual features, but also to the works' ability to act as messengers (Mercurius) between other artworks, masters, ages, traditions, forms, media and aesthetic experiences.

At first sight it is the pure beauty and the meticulous execution that appears, pleasing our senses, and letting the viewer enjoy the clear and stainless objects. However, the artist does not stop at this primary aesthetic appeal, but includes multi-layered art historical references that stimulate the viewer to examine the relationship between the present contemporary work and that of the forerunners from older periods. Hence, Martin C. Herbst opens a continuous and inspiring discussion between art pieces, traditions, artist and public. By viewing the art objects, the observer can arrive at critical and noteworthy theoretical considerations on issues such as the becoming of an artwork, on the essence of an art piece, on the problem of what distinguishes a copy from a reference, and on the difference between direct quotation and inspiration.

It is important to note however, that these three aspects of the works of Martin C. Herbst – i.e. the pure aesthetic appeal, the historical references and their

capacity of initiating considerations on the ultimate essence of art – are not in a hierarchy or in any kind of order or level of importance. One can choose one aspect or another, or concentrate on any of these. Perhaps one prefers to only admire the clear surfaces and the reflection, while others focus on the examination of the artist's references to those earlier colleagues who inspired him, and again others employ the works in considerations on art itself. These aspects are thus both separate and connected, and show the multi-perspectivity of Martin C. Herbst's art.

II. Beyond the primary

A further feature that stimulates the observer is the works' ability to destabilise us as viewers in our position, and that instructs us to see beyond, and also how to see beyond. The art pieces guide and enlighten us to learn to challenge the first answer we find, that would be a (seemingly) obvious solution, with an easy explanation. We are practically forced to immerse ourselves in the work itself, we feel right from the beginning that there is something much more crucial going on beyond their shiny surface. In fact, at first sight the works look so direct, transparent and self-evident that this arises doubt in the spectator, and makes us understand that we need to start seeing and seeking beyond. And we are right in doing so, since several of the elements and aspects of the works and of the working process of Martin C. Herbst is not what it first appears. The primary impression or preliminary consideration needs to be modified after a conscious and attentive look – of course, the works, being inspiringly complex, do not let themselves be conquered easily by the interested observer. Nevertheless, even after examining them more in depth and ruminating on their characteristics, they still keep on “disturbing” us, naturally in a positive sense of the word: they keep on shining in our mind, making us reflect on their aesthetic potentials. We continue thinking of them, while trying to refine our interpretation. Let's see a couple of examples and how the elements and working processes of the works are different and more complex than they first appear.

II/1. The use of the mirror

The first element that is not what it looks like at the beginning, and that is not used in the way we would think of, is the mirror. The mirror and the mirroring

surface – created by either traditional glass mirror, polished stainless steel or by state-of-the-art alternatives like mirror-dibond and a high-end aluminium sheet used mainly in industrial settings and known for its high-quality light-reflection that guarantees a colour-true reflection – is one of the most easily recognisable connecting element between the series, and at the same time is a curious reference to a millenia-long topos and art historical tradition. However, it is not used in the way we can see it in this very tradition. Earlier it was mainly represented, i.e. directly painted in the image, as we can see it in the famous examples of Jan van Eyck's Portrait of Giovanni Arnolfini and his Wife from 1434, or in Lukas Furtenagel's The Painter Hans Burgkmair and his Wife from 1529. The use of mirror was then an ideal way of either including metaphorical and allegorical considerations – like in Furtenagel's image, where the older couple's faces are reflected as skulls in the mirror, thus referring to the approaching end of their life – or to put the artist himself in the image, like in Eyck's portrait, where, even if in miniature, we can see the painter too. This latter will be an important approach for Martin C. Herbst in his own work as well, just like the well-known self-portrait of Parmigianino from 1524, where the flat surface of the round painting imitates what we can see in a convex mirror – or, actually, what the artist himself saw when painting his self-portrait. In the contemporary arts however, the mirror can have new potentialities when it is not only represented through painting, but also used as a medium, i.e. a base and material for the work. Again, from the endless instances we can remember the oeuvre of Michelangelo Pistoletto who both paints on it and often breaks it, or for example Mona Hatoum who also uses it as a medium for her conceptual works, or even Anish Kapoor who uses its glossy and reflecting feature as a sculptural quality. The curiosity in Martin C. Herbst's work is that in his series he connects himself to all of these two traditions, i.e. to the representation of the mirror, to the appearance of the mirrored image and to the usage of the mirror as a medium. Thus the mirror will not only be a medium or a pure historical reference, more like a starting point for the creation of new artistic approaches.

II/2. Form and medium

The pieces of almost all of the recent series have a sculptural appearance when seen for the first time. The works from the spherical *Parmigianino*-series, or of the folded pieces of the *Hidden Treasure* or even the double mirrors of the

Perfect Faces all have a primarily sculptural effect, being three dimensional forms in space or on the wall. Nevertheless, Martin C. Herbst strongly and decisively remains a painter. The works are thus in an intriguing balance between the two most basic and antique forms of artistic expression, i.e. three-dimensional sculpture and two-dimensional painting. The artist's intention is not the creation of a sculptural work in the classical sense of the medium: he is not aiming to make a piece whose primary aesthetic force lies in the volume, in the proportion between occupied space and incorporated void or in the solidity of the material in itself. Instead of regarding the works as the results of an attempt of the physical extension of painting, we should rather interpret them as essential additions to the concept of painting, or its re-definition. As a similar case, we can think of the example of Frank Stella's oeuvre, who after his famous shaped canvases started to create objects and assemblages, normally hanging from the wall. Although these works are three-dimensional, they still can be considered as the further development of Stella's own approach to painting. Something similar happens in Martin C. Herbst's oeuvre too: even though it seems almost paradoxical, we can say that whatever the medium is, he emphasises the two-dimensionality of the works, through the painted surface. To illustrate this, it is worth examining how the accurate use of the painting technique guarantees the importance of the surface itself, for example through the thin layers and their shiny and glossy appearance. Therefore, the reflection is always on the surface and thanks to the surface, the work remains a painting, keeping its two-dimensionality.

What then is the reason for painting a three-dimensional object if not the intention of a classical sculptural effect? Why having shaped forms as the bearer and medium of painting if their most obvious quality, the spatial seems to remain unexploited? Actually, it is exactly in the favour of the very painting itself. Through this working method the artist can gain more out of the painting, he can enlarge its potentialities and forces of expression and can have several – or perhaps an endless – number of images through the same painting. For example we can turn the faces of the *Spheres* even upside down to have another effect, and also the *Hidden Treasures* in the folded series are continuously changing their facial expressions even if the observer only slightly changes his position. Hence, we can see that the three-dimensional medium of the different series is not in the aim of a classical sculptural effect, more like expanding the possibilities of painting with the help of having the third dimension not only represented as a perspectivist illusion, but using it as the perceptive context of the very painting itself.

II/3. Approach and style

In several groups of works we can find familiar motives that are well-known from the classical art historical tradition. Some of them are concrete elements, for example one of Michelangelo's Libyan Sibyl from the 1511 from the Sistine Chapel in Martin C. Herbst's *Re-Re* series, while in other cases we can see famous and particular motives re-worked by the artist, like the convex self-portrait of Parmigianino in the aforementioned series. However, also these re-elaborations are not what they seem at first. Martin C. Herbst is not intending to create copies, but re-interpretations, using the known forms and solutions for creating new meanings by the special reading of the original art piece. This becomes obvious if we examine his works and the concept behind the series, and trace the differences. For example when using Parmigianino's Pallas Athene from 1539 as a starting point, the artist had chosen a slightly changed format compared to the original, and painted different versions, where he put diverse focuses, one is more accentuating the sfumato qualities of the of the original, while others examine the relationship of Parmigianino to the classical Graeco-Roman art heritage, again another version concentrates on the gestures, as well as on the bodily and facial expressions. All of them however get a significant "contemporary touch" by the use of vibrant and flash colours and vivid brushstrokes that can be very well observed also on the giclée-prints made of the painting. Besides this however, the most curious "contemporarisation" is the insertion of a Walt Disney-figure in the medallion of the Antique goddess. Actually, in a similar way, noteworthy alterations we can observe in the pieces from the *Re-Re* series too:

Michelangelo's Libyan Sibyl was chosen as a starting point, taken out of her original context, not only by cropping her body, but also by eliminating the book from her hands as well as all the other details around her body and in the background. Using the deconstructed form of the original subject, Martin C. Herbst then created thirty variations with different colours and tonalities.

These examples already show that he is not interested in following the direction proposed by Pop-art; his re-interpretations are exactly the contrary of what the intention of the first representatives of this movement was alike. The classical pop-artists tried to blur the line between high- and popular culture, on the one hand by including pop-phenomena (media stars, products of mass consumption, widely-read cartoons etc.) in the sphere of elite culture, on the

other hand by multiplying the motive and thus depriving the original subject of its authenticity that sometimes led to the banalisation of this very original itself. Looking from this perspective, Martin C. Herbst's re-interpretations are not that of a pop-artist's action. In fact, there are several differences: when working on a classical subject, for example motives taken from the Renaissance and Baroque masters' work, the artist does not choose them because of their fame and popularity, but rather to create a dialogue between the historical periods, between his present and the old masters' past. He strives for a better understanding of the idea behind the classical artists' images, to re-interpret the theories and to show his version manifested in his own work. Thus, he is not copying, but transferring the theme to his own style by changing the sizes and stretching out the proportions, using other colours that are remarkably diverse from the original, and accentuating individual aspects of the image. Therefore, what he does is not a devaluation, more like a re-evaluation, seeking and analysing the qualities and forces of his departure point, of the original work through the series. And this is how his opposition to Pop-art will be more understandable. Instead of the multiplication, exactly the single differences will be emphasised, since each of them, i.e. each version of the series will definitely be unique, giving a new reading of the same subject.

II/4. Series and the dialogue

The viewer may be surprised by another unusual approach and method of the artist: i.e. the lack of separation between the various series and groups of works in the oeuvre, and thus the lack of a strict chronology. Sometimes a solution or form from an earlier series turns up in a later work, or a new piece is added to a previous body of paintings. The focus is not on the developing of a closed set of series, but on the constant development of his painting in itself. A continuous research characterises his artistic approach, a desire of being in an artistic and intellectual dialogue with the old masters. This also explains his method of choosing a certain aspect when creating his versions of the classical masters' work, thus initiating the dialogue, and giving a form for the re-interpretations. For example, in the aforementioned series based on Parmigianino's Pallas Athene, the artist not only painted his new versions that are – as mentioned – examining and emphasising certain aspects of the original, but curiously connects himself in another way too: he made giclée prints of his own paintings, and in the case of

this series, these prints are to be considered the final artwork. Through this multiplication he also managed to create another layer of reference to the late Renaissance master and his age, since it was the period when knowledge, forms, inventions and discoveries started to get disseminated at an exponential speed thanks to the recently invented technology of printing. Martin C. Herbst's dialogue with Parmigianino then consists of not only a direct re-interpretation of some pictorial aspects of the Italian master, but also indirectly in examining how the 16th century culture, shaped by the experience of printing and the 21st century world of the digital revolution relate to each other. And just like he regularly turns back to his favourite old masters' for conversation – almost as if they were both physically present in a Renaissance-type paragone – he is also often reconsidering his experiences gained from his own previous series. Hence we can say that just as Martin C. Herbst is creating an intellectual dialogue between the works of his forerunners who inspired him when creating his art pieces, he actually keeps the same conversation ongoing with himself too.

II/5. The artwork

As in previous cases we could find in the oeuvre of the artists' elements, aspects and creative processes that turned out to be different or more complex than what they seemed at the beginning. The same happens when we start to think a bit deeper on the questions related to the (painted) image, the artwork as a whole and its context: in many examples we have a deep exploration of the traditional appearance, functioning and effect of the artwork itself. Especially because of the multifaceted use of the mirroring surface, the viewer can often be unsure where the work is? This will be especially intriguing when thinking of the *Hidden Treasures*-series. These pieces were developed from the *Spheres*, using the same mirroring surface. At the beginning the artist was just painting a portrait on a metal layer but then folded it in to make a preliminary change of the facial expression. Later however it turned out to be a more intricate display than just a simple painted and folded surface: the image appears in a kind of mirror-cage, only in the reflection. It then becomes a very fascinating problem that actually we can never see the original painted face, or at least not the complete face. Once it is created, it is folded in, or we can say: locked inside the mirror-cage, from where we can observe it only through the reflection behind. Naturally here too, just like in the case of the *Spheres*, the face will have multiple expressions as the

viewer changes his position.

Hence we can say that we can never see the original painted motive. But in fact, what is the original and what is the new? Or, the ultimate questions that the pieces of the *Hidden Treasures* pose will then be: where and what this final work is? Is it the (partly) invisible painted surface only that is folded inside, or is the metal medium an integral part of it? Is it at all possible to divide the image and its reflection only because the original remains partly invisible forever? Actually, the theoretical problem that Martin C. Herbst is investigating through these series is that since the “original” or “real” painting, that is the result of the direct interaction of the artist (i.e. the process of painting itself) is partly unobservable and sometimes physically untouchable too, the reflected mediation by the distorted mirror will become the true image. The original painting practically becomes virtual, but at the same time the complete artwork, including this original motive’s reflection will become real and substantial. The hidden original, the reflecting metal surface and the mirrored image of the original will then together create the final artwork.

Still as part of the questions on the essence of the work we can mention the curious feature of many of the pieces that due to the use of mirror, the context of the work is reflected through it. It becomes especially spectacular in the case of the *Spheres*, where the unpainted and accurately mirror-polished half of the artwork renders the environment, including the gallery space, the other exhibited artworks and last but not least the viewer himself. As part of his continuous dialogue with the respected forerunners, Martin C. Herbst thus initiates to reconsider the concept of painting as being a mirror to and a painted representation of the world. The Renaissance masters interpreted the painting as a mirror of the world, trying to grasp an order in it and represent it through the very image. Martin C. Herbst divides the metaphor, and by this separation shows that the painting and the reflected image in the distorted though all-inclusive convex mirror is just two sides of the same endeavour of understanding and representation. None of them is more objective, more true or more valid than the other and none of them provides us with the exact answer, even the objective-seeming mirror cannot give us certainty because of its distortion. In their strong presence the works aesthetically reveal to us their own truth, and are convincingly showing that both of these “images” are valid. There are no ready answers, and just like the artist was striving to find his interpretation, we as viewers are invited to do the same. And this instruction and invitation is beautifully illustrated by the fact that in the sphere we can find ourselves too.

III. Artist of the contemporary

As we saw, the works from the different series of Martin C. Herbst have a great potential to surprise the viewer. Their trick is some of the elements and creative processes are not what they first appear. We often have something beyond the primary aspect: the complex use of the potentialities of the mirror as a medium, the sculpture-like works that maintain their pictorial focus and qualities, the process of using the classical motifs not as copying or a pop-art-like exploitation but with the aim of introducing new considerations by the themes' re-interpretation. The desire to create an intellectual conversation with the forerunners and with the artist himself through the dialogue between the series and, last but not least, the analyses of the essence of the work and its relationship to both its context and its viewer – these are all intriguing details in understanding the effect of the pieces.

However, the works of Martin C. Herbst are noteworthy not only because of this surprising elements beyond the primary aspect, but also in the way how they can demonstrate the contemporaneity of their creator and the influential force of the classical tradition in our present. The artist can become truly contemporary not because he does something completely new, but something that describes his epoch. And in order to do this, an ideal way is to shows how his age is rooted in the tradition, how the period relates itself to the previous ones, and what is our current reading and appreciation of our predecessors. Although sounding paradoxical, we can say that by getting inspired by the older masters' works, we can become “more” contemporary. The aim of being contemporary, i.e. an artist who is a noteworthy representative of his given particular historical period does not need to be part of or follow a current fashionable movement, especially because trendy styles, vogueish movements and ephemeral hypes quickly change. A solid approach however, a theoretically and historically well-based intellectual dialogue is never out of fashion. If we accept that art is one of the ways – and definitely among the most pleasing ways – of better understanding our historical and present existence, then such works that display the results of an artist who continuously strives to show his current state in relation to his tradition is never out of date. Therefore, the title of this present volume becomes even more clear by now: what we saw as a key particularity of mercury, i.e. the sense of constant fluidity of the appealing element is analogous

to Martin C. Herbst's own approach. His elegant and surprising works are in constant oscillation between tradition and contemporaneity, between the respected original and the creative novel elaboration of it, as well as between numerous genres and media. When enjoying and interpreting his re-interpretations, the observer is thus provided with thrilling examples of how to approach and re-vitalise the strength of classical works to transmit their force in the present through novel pieces of art.

Zoltán Somhegyi

text published 2021 in the book 'mercury'

Martin C. Herbst
b. 1965, Salzburg, Austria

Martin C. Herbst is an Austrian painter, whose work focuses on an elaborate reevaluation of art historical themes and theories of classical portraiture and human figures. His "subjects" are individual but at the same time portray the best work of their epochs. The traditional intent to display the distinctive likeness, personality, and even the mood of the person is combined with witty and often unexpected forms of representation. Faces appear on spheres and look like caged moonfaces. They are distorted when painted on curved panels, but look "normal" if the viewer perceives them from a certain point of view. Or they are painted very traditional, but exist in multiple versions. His virtuosic, often monumental figurative paintings and objects appear paradoxically, at times cool, distant, mediated as well as present and vivid. Herbst carefully avoids narration or any illustrative visual discourse, while convincingly exploiting his potential as an impressive colourist.

Education

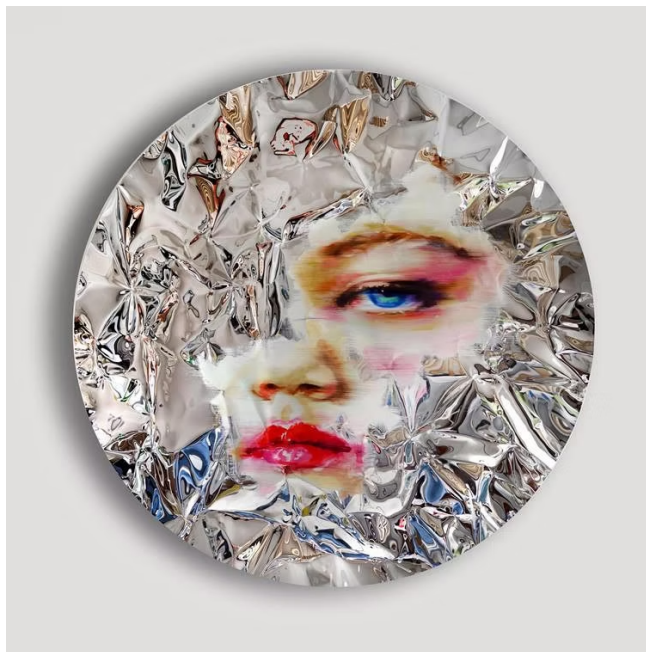
1989: Hochschule Mozarteum, Salzburg: magister artium, class of painting

Solo Exhibitions

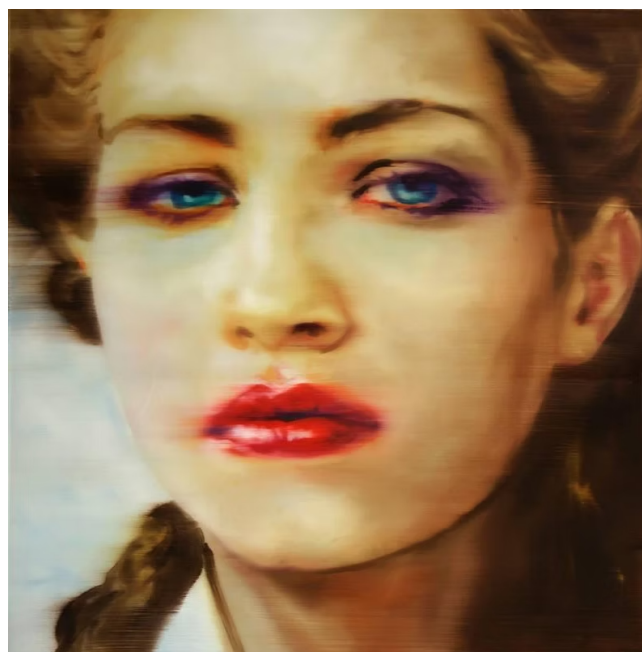
- 2016 Eye candy, Galerie Le Royer, Montreal, Canada (upcoming)
- 2015 WUNDERKAMMER, Várfok Galéria, Budapest, Hungary
Martijn van Wenen, Wanrooij Gallery, Amsterdam, The Netherlands
- 2014 take my eyes, Christopher Cutts Gallery, Toronto, Canada
afterimage, Juan Ruiz Gallery, Miami, USA
- 2013 Der Schöne Schein; GPL contemporary, Vienna, Austria
Wahre Illusion; Fischerplatzgalerie, Ulm, Deutschland
Martin C. Herbst, Boloix Fine Arts, Ketchum/Idaho, USA
- 2012 strange days, Jacob Karpio Gallery, San José, Costa Rica
Vom Sein und Schein der Welt, Várfok Galéria, Budapest, Hungary
- 2011 metamorphosis, Mark Hachem Gallery, Beirut, Lebanon
Precious, Mark Hachem Gallery, Paris, France
- 2010 Traces, Christopher Cutts Gallery, Toronto, Canada
garden of delights, Fischerplatzgalerie, Ulm, Germany
metamorphosen, T-40 Galerie, Düsseldorf, Germany
- 2009 most már dereng, Várfok Galéria, Budapest, Hungary
Ariodante, Mike Weiss Gallery, New York, NY
- 2007 Speculum-Spectaculum, MITO, Barcelona, Spain
Das Archiv der Blicke – Paintings on Aluminium, Fischerplatzgalerie, Ulm, Germany
The Presence of Memory/az emlékezet jelene, Várfok Inspired (by), Leonhard Ruethmueller Contemporary
- 2006 Pontormo, Rudolf Budja Galerie / Artmosphere, Graz,
- 2005 Angelus und Pomona, Rudolf Budja Galerie / Angelus, Rudolf Budja Galerie / Artmosphere, Vienna,
- 2003 Faces – Surfaces, Artmosphere Vienna, Austria

Group Exhibitions

- 2016 störpunkt, Galerie für Gegenwartskunst, München: half a pound of art



wave 1
oil on mirrored aluminium
120cm Diam.



Bella 4
oil and epoxy on aluminum
100 x 100 cm

2015 Várfok Galéria, Budapest, Hungary: Várfok Gallery's 25th Anniversary Exhibition

Várnegyed Gallery, Budapest, Hungary: Várfok 25 – a selection from 25 private contemporary art collections

Juan Ruiz Galeria, Miami, USA: up with diversity!

Mana Contemporary, New York: Here's Looking Back at You: Images of Woman Anthony Brunelli

Fine Arts, Binghamton NY, USA: Eleven Years

Boloix Fine Arts, Ketchum/Idaho: summer exhibition

Galerie LeRoy, Montreal: summer collective

Christopher Cutts Gallery, Toronto, Canada: Summer

Anthony Brunelli Fine Arts, Binghamton NY, USA: Palm Springs Fine Art Fair

Wanrooij Gallery, Amsterdam, The Netherlands: AAF Brussels

Wanrooij Gallery, Amsterdam, The Netherlands: AAF London

Fischerplatzgalerie, Ulm, Germany: Art Karlsruhe 2015

Wanrooij Gallery, Amsterdam, The Netherlands: Art Miami New York

Wanrooij Gallery, Amsterdam, The Netherlands: Art Silicon Valley

Christopher Cutts Gallery, Toronto, Canada: ArtFair Köln

Várfok Galéria, Budapest, Hungary: Art Market Budapest

Anthony Brunelli Fine Arts, Binghamton NY, USA: Context Art Miami

Jacob Karpio Gallery, Bogotá: Scope Miami

2014 Wanrooij Gallery, Amsterdam, The Netherlands: opening Amsterdam 2014

Fischerplatzgalerie Ulm, Germany: 30 Jahre Fischerplatzgalerie

Wanrooij Gallery, Arnheim, The Netherlands: Realisme 14 (Amsterdam)

Juan Ruiz Galeria, Miami, USA: art wynwood

Wanrooij Gallery, Amsterdam, The Netherlands

Wanrooij Gallery, Amsterdam, The Netherlands: AAF New York

Wanrooij Gallery, Amsterdam, The Netherlands: AAF Amsterdam

Wanrooij Gallery, Amsterdam, The Netherlands: Scope Miami

Jacob Karpio Galeria, San José, Costa Rica: Scope Miami

Christopher Cutts Gallery, Toronto, Canada: Art Toronto

Wanrooij Gallery, Amsterdam, The Netherlands: Hamburg

2013 Christopher Cutts Gallery, Toronto, Canada: Winter Solstice Painting Extravaganza

CAP-Exhibition Space Kuwait: Body Variances, Five European Sculptors

Kunst Palais Liechtenstein: GrauRand

Várfok Galéria, Budapest, Hungary: Diving Lines

collective exhibition, Mark Hachem Gallery, Beirut, Lebanon

winter group show, Christopher Cutts Gallery, Toronto fairs:

Wanrooij Gallery, Arnheim, The Netherlands: Realisme 13 (Amsterdam)

Wanrooij Gallery, Arnheim, The Netherlands: Art at the Warehouse (Rotterdam)

Juan Ruiz Galeria, Miami, USA: art wynwood

Wanrooij Gallery, Arnheim, The Netherlands: Art 2013 (Utrecht)

Wanrooij Gallery, Arnheim, The Netherlands: SCOPE Basel

Juan Ruiz Galeria, Miami, USA: Art Miami

2012 Claire Oliver Gallery, New York: Beyond Bling, The artist as Jeweler

GPL Contemporary, Wien: Halali: Die Jagd nach dem
 Zeitgenössischen
 Fischerplatzgalerie, Ulm: schwarzweiß weißschwarz
 Christopher Cutts Gallery, Toronto: Summer Group
 Show (with Jean-Marie Delavalle
 and Michel Goulet
 REÖK, Szeged: Kontrastok vonzásában / attracted by
 contrasts
 Fischerplatz Galerie, Ulm: WinterARTigkeiten
 Christopher Cutts Gallery, Toronto: Armory show, New
 York
 Juan Ruiz Galeria, Maracaibo, Venezuela: art palm
 beach
 Mauger Modern London: India Art fair
 Juan Ruiz Galeria, Maracaibo, Venezuela: art wynwood
 Fabian & Claude Walter Galerie, Zürich, Switzerland:
 Scope Basel
 Juan Ruiz Galeria, Maracaibo, Venezuela: FIA Caracas
 Jacob Karpio Galeria, San José, Costa Rica: ARTBO,
 Bogota
 Juan Ruiz Galeria, Maracaibo, Venezuela: Art Miami
 Jacob Karpio Galeria, San José, Costa Rica: Scope
 Miami
 Christopher Cutts Gallery, Toronto: Art Miami
 Várfok Galéria, Budapest, Hungary: Art Market Budapest
 2011 Die Galerie, Frankfurt am Main: Figurative Kunst aus
 Österreich
 Christopher Cutts Gallery, Toronto: Bakers Dozen
 Fabian & Claude Walter Galerie, Zürich, Switzerland:
 TWENTY – FIVE
 T-40, Düsseldorf, Germany: 7th anniversary
 Fischerplatzgalerie Ulm: SommerARTigkeiten
 Jacob Karpio Galeria, San José, Costa Rica: Jacob
 Karpio Who
 dvorac sec contemporary, Prague: No borders – Appeal
 to heaven
 Mark Hachem Beirut: Epilogue
 Juan Ruiz Galeria, Maracaibo, Venezuela: art palm beach
 Mauger Modern London: London Art Fair
 Juan Ruiz Galeria, Maracaibo, Venezuela: Scope New
 York
 Mauger Modern London: Scope New York
 Christopher Cutts Gallery, Toronto: Art Chicago
 Juan Ruiz Galeria, Maracaibo, Venezuela: FIA Caracas
 Jacob Karpio Galeria, San José, Costa Rica: Scope Basel
 Fabian & Claude Walter Galerie, Zürich, Switzerland:
 Scope Basel
 Mauger Modern London: KIAF, Korea
 Christopher Cutts Gallery, Toronto: Art Toronto
 (sculpturfield)
 Fabian & Claude Walter Galerie, Zürich, Switzerland:
 Kunst Zürich
 Regis Krampf Gallery New York: Istanbul Contemporary
 Juan Ruiz Galeria, Maracaibo, Venezuela: Art Miami
 Jacob Karpio Galeria, San José, Costa Rica: Scope
 Miami
 2010 Várfok Galéria, Budapest: Crescendo
 Life as a Legend: Marilyn Monroe - MOCA - Museum of
 Contemporary Art Jacksonville,
 Jacksonville, FL
 GPL Contemporary, Wien: neue und etablierte Positionen
 Jacob Karpio Galeria, San José, Costa Rica: Miami
 International Fair
 Fischerplatzgalerie, Ulm, Germany: Art Karlsruhe
 Christopher Cutts Gallery, Toronto, Canada: Art Chicago
 Juan Ruiz Galeria, Maracaibo, Venezuela: FIA, Caracas
 Jacob Karpio Galeria, San José, Costa Rica: Scope Basel
 Fabian&Claude Walter Galerie Zürich: Scope Basel
 Jacob Karpio Galeria, San José, Costa Rica: ARTBO,
 Bogota
 Juan Ruiz Galeria, Maracaibo, Venezuela: ARTBO,
 Bogota
 Christopher Cutts Gallery, Toronto, Canada: Art Toronto
 Fabian&Claude Walter Galerie Zürich: Kunst Zürich
 Regis Krampf Gallery New York: Istanbul Contemporary

Jacob Karpio Galeria, San José, Costa Rica: SCOPE

Miami

Christopher Cutts Gallery, Toronto, Canada: SCOPE

Miami

Juan Ruiz Galeria, Maracaibo, Venezuela: Art Miami

2009 Fabian&Claude Walter Galerie Zürich: The Beautiful Painting Show

T-40 Galerie, Düsseldorf: 5th Anniversary

Jacob Karpio Galeria, San José, Costa Rica: Los Angeles Art Show

Mike Weiss Gallery, N.Y.: Scope New York

Mike Weiss Gallery, N.Y.: Chicago Art Fair

Fabian&Claude Walter Galerie Zürich: Scope Basel

Jacob Karpio Galeria, San José, Costa Rica: Scope Basel

Várfok Galéria, Budapest: Art Vilnius

MITO, Barcelona, Arte Santander

Fischerplatzgalerie Ulm: Art Bodensee

Jacob Karpio Galeria, San José, Costa Rica: Artbo,

Bogota

Várfok Galéria, Budapest, Hungary: Budapest Art Fair

2008 Galerie Bailly Contemporain, Paris: phoebea

SPUR projects, Portola Valley, CA

Five Year Anniversary Show, Mike Weiss Gallery, New York, NY

Várfok Galéria, Budapest, Hungary: MIS-EN ABYME (KÉP A KÉPBEN)

Fischerplatzgalerie, Ulm, Germany: Ganz schön ART-ig: LECKERBISSEN III

T-40 Galerie, Düsseldorf: Summer Jam

Jacob Karpio Galeria, San José, Costa Rica: Scope

Miami

MITO, Barcelona, Spain: Art Madrid

Fischerplatzgalerie, Ulm, Germany: Art Karlsruhe

Mike Weiss Gallery, N.Y.: Scope N.Y.

Jacob Karpio Galeria, San José, Costa Rica: Art Brussels

Jacob Karpio Galeria, San José, Costa Rica: Scope Basel

Jacob Karpio Galeria, San José, Costa Rica: Balelatina

Basel

Fabian&Claude Walter Galerie Zürich: Scope Basel

Jacob Karpio Galeria, San José, Costa Rica: Scope

Hamptons

Jacob Karpio Galeria, San José, Costa Rica: Artbo,

Bogota International Art Fair

MITO,

Barcelona, Spain : Scope London

Fischerplatzgalerie, Ulm, Germany: 10. Art International

Zürich

Galerie Bailly Contemporain Show Off , Paris

Galerie von Braunbehrens, München, Germany: Kunst

Zürich

Várfok Galéria, Budapest, Hungary: Budapest Art Fair

Jacob Karpio Galeria, San José, Costa Rica: Scope

Miami

Mike Weiss Gallery, N.Y.: Scope Miami

2007 Leonhard Ruethmueller Contemporary, Basel, Switzerland: Art Miami

Leonhard Ruethmueller Contemporary, Basel, Switzerland: palmbeach3

Fischerplatzgalerie, Ulm, Germany: schwarzweiß-weißschwarz-Uecker Chillida, Venet u.a.

Fischerplatzgalerie, Ulm, Germany: Art Karlsruhe

Várfok Galéria, Budapest, Hungary: real-irreal

KunstHausWien, Vienna, Austria: Malerei der Gegenwart: Zurück zur Figur

Dayton Art Institute, Ohio

Huntington Museum of Art, WV

Sioux City Art Center, Iowa

Galerie von Braunbehrens, München, Germany: KIAF,

Seoul

Leonhard Ruethmueller Contemporary, Basel, Switzerland: Art Moscow

Jacob Karpio Galeria, San José, Costa Rica: arteBA,

Buenos Aires

Jacob Karpio Galeria, San José, Costa Rica: Scope Basel

Jacob Karpio Galeria, San José, Costa Rica: Artbo 2007,

Bogota

Leonhard Ruethmueller Contemporary, Basel,
Switzerland: modern 07, München
Leonhard Ruethmueller Contemporary, Basel,
Switzerland selection 07, Moskau
Fischerplatzgalerie,Ulm,Germany: ART.FAIR 21, Köln
Várfok Galéria, Budapest, Hungary: Cologne Fine Art,
Köln
MITO,Barcelona, Spain: arte Lisboa, Portugal
Várfok Galéria, Budapest, Hungary: Art.Fair, Budapest
Jacob Karpio Galeria, San José, Costa Rica: Art Basel
Miami Beach
2006 MITO,Barcelona, Spain CAP-I-CUA
Rudolf Budja Galerie/ Artmosphere Salzburg: AMADEUS
– MADEUSA
Boca Raton Museum of Art, FL, USA: Life as a Legend -
Marilyn Monroe
Rudolf Budja Galerie/ Artmosphere Wien: Art Miami
Rudolf Budja Galerie/ Artmosphere Wien: palmbeach3
Rudolf Budja Galerie/ Artmosphere Wien: 10th
International Art Fair - Art Moscow
Leonhard Ruethmueller Contemporary, Basel,
Switzerland: art.fair, Köln
Várfok Galéria, Budapest, Hungary: plug - contemporary
art show Budapest
2005 Rudolf Budja Galerie / Artmosphere – Salzburg: "Beauty
Galerie Kulterer/Schloß Wolfsberg /Austria: "Wiesionen -
Zeitkunst"
Galleria Juris and Perl, Venice, Italy
Centro Cultural de la Villa Madrid; Claustro de
Exposiciones del Palacio Provincial de Cádiz;
"marilyn, una vida de leyenda"
2004 Rudolf Budja Galerie / Artmosphere Salzburg "Love"
Reales Atarazanes de Valencia – Spain; Vakko Beyoglu
Art Gallery, Istanbul, "marilyn, una
vida de leyenda"
2003 Artmosphere Vienna "The Last Supper"
"Marilyn. The life of a legend", County Hall Gallery, Galerie
Levi, Hamburg, Germany
2001 Christine König Galerie, Vienna: "Ich Tarzan – Du felix
Austria?"

Bibliography

2010 Mozartkugel in einem verspiegeltem Menschenbild,
Roland Mayer, 31.1.2010 ,Neu Ulmer Zeitung
Bilder der Tochter, Käppeler, SWP, 15.2.2010
2008 "Lincoln Center Through these eyes",The Metro, March
28-30, 2008
Ayers, Robert. " Scoping out Scope", ARTINFO, March,
2008
200799 Faces, Austria
2007 „Martin C. Herbst, speculum spectaculum (mirror
miracles)", Florian Steininger, Vernissage,
Juni 2007
„speculum spectaculum" de Martin C. Herbst, Art
Neutre, 3.5.2007
„Die Aura der Augen", Roland Mayer, Neu Ulmer Zeitung
„Martin C. Herbst bei Ruethmueller", Annemarie Maag,
MZ
2006 speculum-spectaculum, published by MITO, Barcelona,
2006
Cap-I-Cua, published by MITO, Barcelona, 2006
2005 angelus, published by Rudolph Budja Galerie /
Artmosphere, Vienna 2005
„(Wie) neu geboren", Hartwig Bischof, Die Furche,
10.3.2005
„Engel fahren nicht mit dem Fahrrad", Claudia Aigner,
Wiener Zeitung, 18.3.2005
„Martin C. Herbst, Redierunt angeli oder there must be
an angel, playing with my heart", Günter
Holler-Schuster, Vernissage
2004 Madonna in Art, published by Chacer Press, London,
2004
2003 Faces, published by Artmosphere, Vienna 2003

Marilyn Monroe: Life of a Legend, published by Galerie
Levy, Hamburg, 2003

1996M.C. Herbst, published by Galerie Gerlich, Salzburg
1996