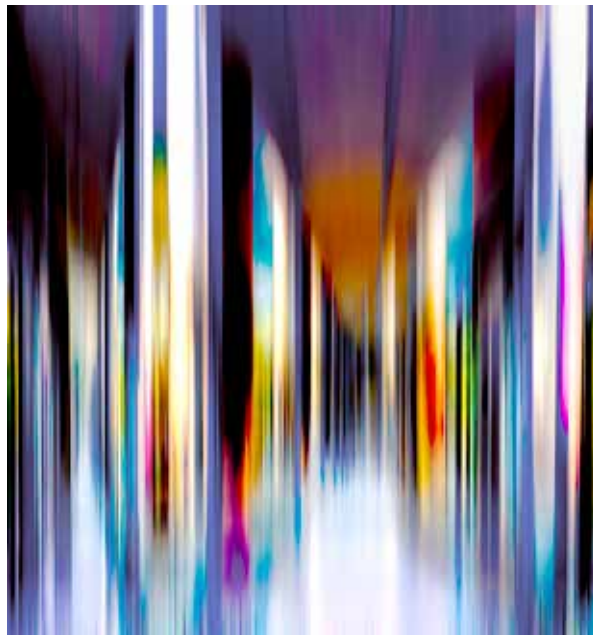


# A WORLD BRIDGING PAINTING AND PHOTOGRAPHY

Solo Exhibition in Gallery Orangerie Heiligendamm  
Baltic Sea Germany

The wide chromatic space, and unseen details underlie many works by JCW.

In Heiligendamm, a prominent hot spot in Germany, known by the former G7 Summit, maritime motifs, super panoramas from Cape Town, urban transformations from Shanghai, Hamburg and Dresden, the colors of North Africa from Morocco and new angel faces - can be seen as symbols of foresight of the everlasting change. „The blue color is the topic of the show and once the outstanding Landscape Painter Caspar David Friedrich has made it very clear, that blue contains the infinity of distance, of the universe, and secondly, the infinity of the self, the subconscious,“ says Jens-Christian Wit-



tig in conversation.

JCW's works are limited to exclusive, small editions. The gallery Orangerie shows the artist's first exhibition in the north. In Germany, Jens-Christian Wittig was previously at Castle Ettersburg, Weimar several times in Dresden for example in the Pala-

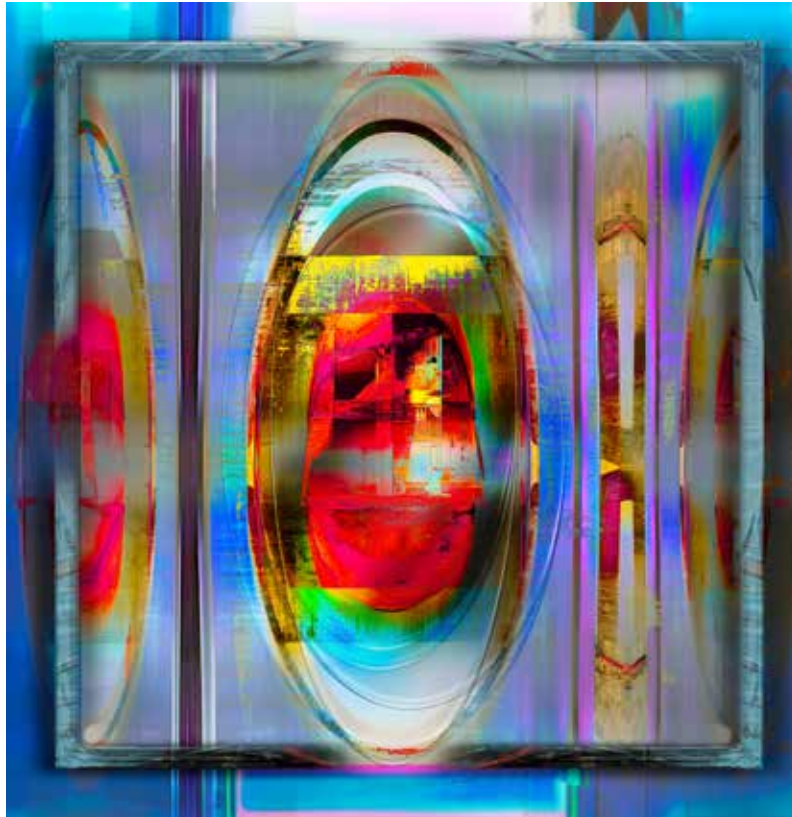
ce of Culture to see. Just back from the Art New York show in May 2019, where he has been exhibited by AiBo Gallery New York, currently the opening of the exhibition in Heiligendamm took place. More art shows in the US are in preparation for the Art Miami in December.

The rapidly evolving new digital technologies have long occupied the artist. More and more, he incor-

**FORESIGHT  
ON THE  
EVERLASTING  
CHANGE.**

JCW

porates them into his projects and uses them as a tool for his work, like pencil, pen and brush. In digital image transformations, he works with new means to develop specific imagery using the classically learned artistic perspectives for the digital age. In elaborate and lengthy digital processes, his own form of expression emerges. Although JCW's works draw on photographic means, they are now far removed from photography. Wittig deconstructs his start-



ing material, adds and overlays it in a new and multi-layered way - as he once did in glaze painting - and thus creatively shapes his pictorial statements. In many cases, the proximity to pictorial elements and sophisticated graphic effects can be recognized in new exciting ways.

The depth, luminosity and color spectra of his pictures are hardly reachable by painting and graphics in the classical sense.

**„His style always has something alive,  
something recognizable.  
Art may also be beautiful,  
and JCW offers this entire spectrum.**

„Franz N. Kröger, art and cultural scientist

JCW



**"YOU CAN ENTER A COMPLETELY  
NEW SPECTRUM OF ART IN THE  
DIGITAL WORLD OF IMAGES."**

INTERVIEW WITH JENS-CHRISTIAN WITTIG

JCW



# INTERVIEW

## **Does your art have anything to do with manipulation?**

If you understand manipulation as a transformation, then that's true. Anything you do and perceive can be digitally represented and transformed today. What I do is no longer a photograph. It is a bridge between photography and painting. What comes out of it often looks very picturesque, has deep color spaces and details that can not be reproduced with painting.

## **Is something like technical „secret knowledge“ included?**

Every art needs its craft, each painter has his secrets, how he mixes the colors, how he builds his composition. Of course, there are certain rules in classical painting that I studied at the time. Basically, I'm nothing but a painter: Placing layers of information, colors and structures on top of each other and let them interpenetrate each other.

But no matter which digital mode you use, it always has to do with artistic vision. The classic ordeal of the artist remains the same, it remains a creative adventure.

## **Was that a process over many decades, or did it crystallize very early?**

As a student, I have been very busy with photography and exhibitions. At

that time, I already noticed that the analog world of images will compete with the digital world. Then I watched the further development of the digital possibilities and withdrew from my business and studied two years from 2012 on and dealt with the topic. Then emerged the

first results and an exhibition invitation followed promptly. I will continue to pursue this and still contemplate a lot of projects in my head. You can get into a whole new spectrum of art in digital media.



Not only seeing things, but anticipating them, making them visible, something that has not been visible before accompanies JCW along the way. In his youth, Jens-Christian Wittig drew, painted and photographed constantly. Studied in Dresden, initially landscape architecture, urban planning and evening study of fine arts. Photographically, he has always been experimentally searching.

For more than 25 years he has been working as an internationally active

garden and landscape designer, urban planner and photo artist, initially in Germany, France and Spain, later also in Russia and Arabia. Since 2001, he won international competitions in China. Jens-Christian Wittig worked in Shanghai for 18 years - it almost became a second home and many of those projects became a source of inspiration. Today, his artistic work takes him to America, and his passion for sailing towards the Mediterranean.

## BIO



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NEW SPECTRUM OF ART IN THE  
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INTERVIEW WITH JENS-CHRISTIAN WITTIG

JCW



**„At Jens-Christian Wittig, I particularly like this modern concept of dealing with material.**

**The aesthetics created by means of digital metadata has a very positive aura, it is close to the reality and yet abstract. „**

**„Franz N. Kröger, art and cultural scientist**

JCW