

Some information on this page is only available in Dutch

BRIGITTE SPIEGELER

Spiegeler's works are about an imaginary time which only exists in our minds: in the words of the art critic Philip Peters "a time without a time, vague with some details popping up, the memory is now, right here, but at the same time endlessly far away and intangible. She also has a passion for language.

SUCH BEWILDERING COMPLEXITY IN SPACE AND TIME IS REFLECTED BY THE MATERIALS USED FOR THIS WORK'. 'Brigitte Spiegeler's work is about an imaginary time, which exists only in our minds: a timeless, internal time. Like a memory: vague, with reappearing details (the memory is engraved in the present moment, but in the same time immensely distant and imperceptible (memories belongs to the past). The blue colour gives a different relation with the time: it is a modern time, with abstract forms, superimposed on a fixed past, a complement to what already existed.'... 'Just like the apparent iconoclasm of Malevich's Black Square or the drippings from the real Pollock rather did not cancel the preceding images they were creating, a new image for the future...' (Art Critic Philip Peters on the work Byzantine Blue)

WEBSITES

personal website

www.bspiegeler.nl

website Anna Laudel Contemporary, Istanbul

www.artsy.net/anna-laudel/artist/brigitte-spiegeler

website Gallery ArtCN, Shanghai

www.annececilenoique-art.com/index.php/artists/brigitte-spiegeler

The Hague Art Society

[www.haagsekunstkring.nl/index.php/leden-haagse-kunstkring/userprofile/Brigitte Spiegeler](http://www.haagsekunstkring.nl/index.php/leden-haagse-kunstkring/userprofile/Brigitte%20Spiegeler)

Pulchri Studio Art Society

www.pulchri.nl/nl/kunstenaars/brigitte-spiegeler/

Artnet

[www.artnet.com/galleries/anna-laudel/brigitte-spiegeler-how-to-dance-with-butterflies?
utm_source=sailthru&utm_medium=email&utm_campaign=gallery-
network&utm_term=wkly&utm_content=artnet-galleries-091922](http://www.artnet.com/galleries/anna-laudel/brigitte-spiegeler-how-to-dance-with-butterflies?utm_source=sailthru&utm_medium=email&utm_campaign=gallery-network&utm_term=wkly&utm_content=artnet-galleries-091922)

SOCIAL MEDIA

www.facebook.com/bspiegeler

www.instagram.com/bspiegeler/

MEMBER OF ARTISTS' INITIATIVE/COLLECTIVE/INCUBATOR

Yes, INFINIIT

MEMBER OF A PLATFORM, DIGITAL OR OTHERWISE

<https://www.artsy.net/artist/brigitte-spiegeler>

<https://www.saatchiart.com/bspiegeler>

https://www.artnet.com/galleries/anna-laudel/brigitte-spiegeler-how-to-dance-with-butterflies?utm_source=sailthru&utm_medium=email&utm_campaign=gallery-network&utm_term=wkly&utm_content=artnet-galleries-091922

MEMBER OF A PROFESSIONAL ASSOCIATION/ARTISTS' ASSOCIATION

Haagse Kunstkring

BBK-HKK-Pulchri Studio

EDUCATION

- 2008 - Masterclass Visual Culture Studies by
2008 Katharina Sieverding Summer Academy
Salzburg

- 2007 - International Performance Summer
2007 Academy Berlin IPA (International
Performance Art Organization, Venice)

- 2007 - Masterclass Video Presentation by Walter
2007 Verdin De Vrije Academie Den Haag

- 2007 - Masterclass Storytelling by Eder Santos De
2007 Vrije Academie Den Haag

- 2003 - Beeldende Kunst Den Haag, Koninklijke
2008 Academie van Beeldende Kunsten diploma

- 2001 - Orientation class Rietveld Academy
2002

EXHIBITIONS

- 2022 The Return Pulchri Studios The Hague,
Netherlands The Return is an exhibition
of international artists from Italy,
Turkey, Germany, the United Kingdom
and the Netherlands. The theme The
Return, the return, the turnaround, to
the beginning is a red thread in the
work of these artists. www.pulchri.nl
Group

- 2022 The Return (avec Louis) Atelier
Néerlandais Paris, France
atelierneerlandais.com/
Group

- 2021 Retour en Bleu Gallery ARTCN
Shanghai, China

PROJECTS

- 2017 Blickfeld Nanjing Art University workshop
geven en expositie

- 2016 Tracing the Locus Photo Beijing expositie

- 2016 Dragon's Alchemy WanQi Art Museum
expositie naar aanleiding van werkperiode

- 2015 Seminar on International Contemporary
Ceramic Art, 'Maritime Silk Route' WanQi
Art Centre seminar, artist talks & exhibition

- 2013 Gallery Art 350 @ CI Contemporary
Istanbul expositie

- 2020 WHITE The Hague Art Society The Hague, Netherlands
www.haagsekunstkring.nl/
Group
- 2019 ☒ Les Maîtres des Pays-Bas, Atelier néerlandais Paris, France
Brigitte Spiegeler is an artist who graduated in fine arts from the Royal Academy of Arts, The Hague (The Netherlands) in 2008. Her art can be seen worldwide at international exhibitions in China, Turkey, Germany, Italy, Hungary, France and Switzerland. Amongst those have been exhibitions at Photofair Shanghai, Photo Beijing, Gallery ArtCN in Shanghai, the National Museum of Art Beijing and the International Contemporary Ceramic Art Symposium in De Hua. She has also participated in the Venice Biennial in 2017. For her art works she uses a photographic techniques, such as camera obscura, salt print and cyanotype, with sometimes pigments added. She also explores other techniques. Spiegeler's works are about an imaginary time which only exists in our minds: in her words "a time without a time, vague with some details popping up, the memory is now, right here, but at the same time endlessly far away and intangible". She is best known for her series of photographs using the camera obscura technique with a pinhole camera to capture this imaginary time ('Tracing the Locus', 'Structures-Leisure', 'Byzantine Blue', '1813', 'Back to China' and 'Budapester Straßen'). She also has a passion for language and her second volume of poetry entitled 'Plagiarism & Parody' has just been published by Uitgeverij In de Knipscheer. Her first volume a of poetry entitled 'The Art of War, languishing poems and other temporary cease fires' has been published by Uitgeverij In de Knipscheer in 2015. Her third volume of poetry entitled 'Without Equal' is dedicated to Rembrandt's life and work and will be published this autumn. Her works are in several international

private and company collections and her poetry is in the collection of the Kröller-Müller Museum. Brigitte Spiegeler is an artist who graduated in fine arts from the Royal Academy of Arts, The Hague (The Netherlands) in 2008. Her art can be seen worldwide at international exhibitions in China, Turkey, Germany, Italy, Hungary, France and Switzerland. Amongst those have been exhibitions at Photofair Shanghai, Photo Beijing, Gallery ArtCN in Shanghai, the National Museum of Art Beijing and the International Contemporary Ceramic Art Symposium in De Hua. She has also participated in the Venice Biennial in 2017. For her art works she uses a photographic techniques, such as camera obscura, salt print and cyanotype, with sometimes pigments added. She also explores other techniques. Spiegeler's works are about an imaginary

atelierneerlandais.com/
Group

2019 Housewarming Anna Laudel
Contemporary Düsseldorf, Germany
<https://annalaudel.gallery/exhibitions/housewarming-iigroup-exhibitionmay-16-june-29-2019/> annalaudel.gallery/artists/
Group

2019 Blue Always Barbara Residency Ayvalik,
Turkey
www.barbararesidency.com/barbara-en.html
Solo

2018 Tracing the Locus PIN YAO Photo
Festival Pin Yao, China BRIGITTE
SPIEGELER, TRACING THE LOCUS
Brigitte Spiegeler's new solo exhibition
'Tracing the Locus' shows the material
result of her voyages between
countries, cities, spaces and diverse
localities. Spiegeler is moving; from one
place to another and searching to
depict the 'genius loci' (the protective
spirit of a place) as well as the 'non-
places', in Marc Auge's description, "if a
place can be defined as relational,
historical and concerned with identity,
then a space which cannot be defined
as relational, or historical, or concerned
with identity will be a non-place." In our
post-modern world, we move faster and

our relations with places could be defined as disconnected; the non-places are the places of supermodernity and the world that moves faster day by day. Spiegeler uses these places of transience that in a certain way do not hold enough significance to be regarded as 'places' in her photos; a station, a motorway, an alley or a hotel room might appear as a captured image. People who take place or take action in these places have no connection except of their purposes, and by this, they create an indirect connection with each other and also with these places. Although one might think that a non-place does not have a genius loci, Spiegeler's pinhole photographs show otherwise. As you see these images made by the artists, you are aware of the genius loci, yet at the same time most of the pinhole photographs are taken from typical non-places. In a way, as the artist describes, she is in a search like Gaston Bachelard mentioned in his book 'The Poetics of Space'; "We are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost." A place, according to Spiegeler, is not very simple as a locality, but consists of concrete things which have material substance; a shape, texture and colour, for instance. These all together form the environments' whole character or its atmosphere. It is in this very atmosphere, which allows certain places with similar or even identical functions, to embody very different properties, in accordance with its unique cultural and environmental conditions. Spiegeler shows us the places of our everyday lives. We pass through the streets, the areas, the spaces that we never think of their identities or functions in the daily rush of our lives. When we stop and think about the effects of these spaces on our feelings, expressions and emotional status, these place

[Solo](#)

2018

Great Walls of Chongqing City Walls in the city of Chongqing Chongqing, China

[Group](#)

- 2017 Evolving Memories Gallery ArtCN at
PHOTOFAIR Shanghai Shanghai
Photofair Shanghai
[www.annececilenoique-
art.com/index.php](http://www.annececilenoique-art.com/index.php)
Solo
- 2017 Hidden Sceneries- Floating Memories
Gallery ArtCN Shangai, China Hidden
Sceneries- Floating Memories is a duo
show with works by Brigitte Spiegeler
and Adriaan Rees ArtCN Gallery, in
cooperation with the Consulate General
of the Kingdom of the Netherlands, is
pleased to present "Hidden Sceneries –
Floating Memories", a unique exhibition
that brings together for the first time
the work of Brigitte Spiegeler and
Adriaan Rees, as part of the "Dutch
Artists in Shanghai No.3". Initiated by
the Consulate General of the Kingdom
of the Netherlands in Shanghai, the
"Dutch artists in Shanghai" series, first
launched in September 2016, is an on-
going program to introduce and
promote both established and
emerging Dutch visual artists from
various disciplines to the Shanghai
public. The selection of artworks by the
two artists, although very different in
terms of media, is interconnected by a
similar exploration of the ever-changing
urban landscape at a time when people
are questioning economic, political and
spiritual values. Through a distinct
aesthetic language, photographs and
ceramic sculptures, both artists are
united into their ability to create a
narrative that is implanted in the
material itself. "The fewer visual
elements an artist uses the more
important they become." In this body of
work Brigitte Spiegeler uses only two
elements: a black and white photo and
a colored pigment (liquid gloss). The
pictures are her own and captured with
a pinhole camera. The black and white
emphasizes the idea that we are
confronted with a historical place,
vague and almost timeless, as with the
pinhole technique, no image really
exists in the present moment.
Spiegeler's works are about an
imaginary time which only exists in our
minds: in her words "a time without a
time, vague with some details popping

up, the memory is now, right here, but at the same time endlessly far away and intangible". As it is, it seems as if the pigment was thrown onto the picture plane as an act of aggression that seems to have taken place only seconds ago and consequently happens as if in a contemporary context. So we may have simultaneously a clash of cultures and images. One could propose that the pigment can be 'read' vertically, and like calligraphy, fluid while the rest of the picture remains undisturbed. Part of the subject is hidden from view but never to the point of missing the major visual elements, which are not destroyed but transformed like in the process of working with ceramics: the original image is brought up in nuances and layers like in a three

www.annececilenoique-art.com/index.php
Duo

- | | |
|------|---|
| 2017 | Personal Structures Venice, Italy
Biennale di Venezia
Group |
| 2016 | Beijing World Art Museum Beijing
Tracing the Locus @Photo Beijing
Solo |
| 2015 | Fire Break A Gallery Named Sue The
Hague, Netherlands Fire Break
Solo |
| 2015 | Tracing the Locus Gallery ART350
Istanbul, Turkey BRIGITTE SPIEGELER,
TRACING THE LOCUS Brigitte
Spiegeler's new solo exhibition 'Tracing the Locus' shows the material result of her voyages between countries, cities, spaces and diverse localities. Spiegeler is moving; from one place to another and searching to depict the 'genius loci' (the protective spirit of a place) as well as the 'non-places', in Marc Auge's description, "if a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place." In our post-modern world, we move faster and our relations with places could be defined as disconnected; the non-places are |

the places of supermodernity and the world that moves faster day by day. Spiegeler uses these places of transience that in a certain way do not hold enough significance to be regarded as 'places' in her photos; a station, a motorway, an alley or a hotel room might appear as a captured image. People who take place or take action in these places have no connection except of their purposes, and by this, they create an indirect connection with each other and also with these places. Although one might think that a non-place does not have a genius loci, Spiegeler's pinhole photographs show otherwise. As you see these images made by the artists, you are aware of the genius loci, yet at the same time most of the pinhole photographs are taken from typical non-places. In a way, as the artist describes, she is in a search like Gaston Bachelard mentioned in his book 'The Poetics of Space'; "We are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost." A place, according to Spiegeler, is not very simple as a locality, but consists of concrete things which have material substance; a shape, texture and colour, for instance. These all together form the environments' whole character or its atmosphere. It is in this very atmosphere, which allows certain places with similar or even identical functions, to embody very different properties, in accordance with its unique cultural and environmental conditions. Spiegeler shows us the places of our everyday lives. We pass through the streets, the areas, the spaces that we never think of their identities or functions in the daily rush of our lives. When we stop and think about the effects of these spaces on our feelings, expressions and emotional status, these place

annalauadel.gallery/artists/
Solo

2013 Byzantine Blue Gallery
ART350@Contemporary Istanbul
Istanbul, Turkey yzantine Blue does not exist, at least not a standard

manifestation of a known colour, such as yellow ochre, burnt Siena or Prussian blue. Nevertheless, it does exist, namely as title of a series of works by Brigitte Spiegeler, in which Byzantine elements like the colour blue creates occurrences and interactions without the relationship being necessarily congruent and where nowhere Byzantine becomes a function or gradation of the colour blue. Something of the non-existence of the title is reflected in her work, it remains a paradoxical combination: herein something clashes, variables are put together in a complex relationship towards each other.

annalaudel.gallery/artists/
Duo

- 2012 Tracing the Locus Gallery ART350
Istanbul, Turkey Tracing the Locus
annalaudel.gallery/artists/
Solo
- 2012 Nomade ChâChâteau de Montcherand
Montcherand, Switzerland L'artiste a
d'abord photographié en noir et blanc
des lieux représentatifs, en utilisant un
appareil photographique à sténopé.
Une ancienne technique de capture
d'images, qui permet d'obtenir
volontairement des photographies sur
lesquelles on distingue peu de détails,
et dont les traits sont parfois flous.
L'artiste, une fois les clichés agrandis,
dépose dessus un mélange d'eau et
d'encre de couleur. Celle-ci peut être
appliquée sur toute une partie de
l'image, ou bien simplement masquer
quelques détails, en étant étalée de
façon éparse, au goutte à goutte. Alors
que l'image est encore humide, Brigitte
Spiegeler la prend en photo, mais cette
fois-ci avec un appareil numérique
ordinaire. Cette photographie sera le
résultat final de son travail. La
collection d'images « Nomade » reflète
le visage complexe de nos cités
d'aujourd'hui
Solo
- 2008 NO EXIT Kunsthaus Essen Essen,
Germany NO EXIT www.kunsthau-essen.de/
Solo

INTERNATIONAL EXCHANGES/RESIDENCIES

- 2019 Residency MAPRA, Lyon, Frankrijk
Ayvalik, Turkey By invitation, I stayed
for six weeks in the Barbara Residency
in Ayvalik, a beautiful and very
fascinating city.
[www.barbararesidency.com/artist-
archive.html](http://www.barbararesidency.com/artist-archive.html)
- 2009 Hungarian Cultural Center, Boedapest,
Hongarije Boedapest, Hungary Stay at
an international artist residency in
Boedapest
- 2008 Sommerakademie Salzburg, Class
Katherina Sieverding Salzburg, Austria
Followed a masterclass by Katharina
Sieverding www.summeracademy.at/
- 2008 Sommerakademie Salzburg, Class
Katherina Sieverding
- 2008 Sommerakademie Salzburg, Class
Katherina Sieverding

SALES/WORKS IN COLLECTIONS

- 2016 Collectie WanQi Art Museum De Hua,
China werken in keramiek en fotografie
- 2015 Collectie Victor Hwang Hong Kong,
China fotografie
- 2015 Verschillende particuliere verzamelaars
Istanbul, Turkije fotografie
- 2012 Particuliere verzamelaar, collectie
Wagener Berlijn, Duitsland fotografie
- 2012 Verschillende particuliere verzamelaars
Den Haag, Amsterdam fotografie
- 2011 Havenbedrijf Rotterdam Rotterdam
gedichten & fotografie
- 2008 Particuliere verzamelaar Utrecht
fotografie
- 2003 Particuliere verzamelaar Amsterdam

COMMISSIONS

- 2008 Communicatie bedrijf Den Haag Ontwerp
kast
- 2008 Particuliere opdracht Utrecht Foto finished
- 2008 Internationale organisatie Den Haag Film
finished
- 2007 Ministerie van Economische Zaken Den
Haag Installatie en muurschilderingen
finished

PUBLICATIONS

- 2018 Kinderroef & Bijzang Uitgeverij In de
Knipscheer, Brigitte Spiegeler, Haarlem
dichtbundel
- 2015 Krijgskunst; verluierde gedichten en andere
vuurpauzes Uitgeverij In de Knipscheer,
Brigitte Spiegeler, Haarlem dichtbundel
- 2015 Tracing the Locus Gizem Gedik, Gallery ART
350, Istanbul catalogus bij expositie
- 2014 The one thing you never sing of or hang in a
tree Ries Rowaan, Atrium, Den Haag
catalogus bij tentoonstelling
- 2012 Byzantine Blue Philip Peters, Gallery ART
350, Istanbul catalogus bij expositie
- 2011 Zomereexpo Catalogus D'Jonge Hond,
Gemeentemuseum Den Haag catalogus bij
expositie

schilderij

- 2008 Eindexamenboek 2008 Koninklijke
Academie van Beeldende Kunsten catalogus
- 2008 NO EXIT Kunsthaus Essen, Dr. Uwe
Schramm catalogus bij expositie
- Without Equal www.indeknipscheer.com/?s=Brigitte+Spiegeler For her ode to
Rembrandt 'Without Equal', Brigitte
Spiegeler opted for a more direct tone of
voice than in her previous books of poetry.

REPRESENTATION

- Anna Laudel Contemporary Istanbul,
Turkey <https://annalaudel.gallery/>
- Gallery ArtCN Shanghai, China
<http://www.annececilenoique-art.com/index.php/artists/brigitte-spiegeler>

SECONDARY ART-RELATED ACTIVITIES

- 2020 - Palais des Lettres et de Beaux-Arts On-
2021 going
- 2010 - Co-founder Foundation De Verbeelding On-
2021 going



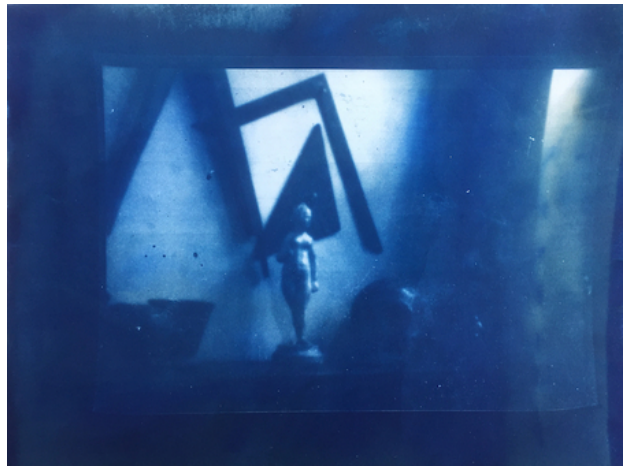
Showing Face, 2022
risoprint & photography, 100 x 75 cm / 180 x 120 cm



Isis Muqarnas, 2022
risoprint & photography, 100 x 75 cm / 180 x 120 cm



Upstairs/downstairs - Pink Moves, 2021
camera obscura c-print with pigments in acrylic, 100 x 75 cm



Nature Morte de Rembrandt, 2019
Cyanotype on paper of a camera obscura photo, 32,50 x 41,50



L'atelier sans lui, 2019
Cyanotype on paper of a camera obscura photo, 35,5 x 45 cm



He (Rembrandt) must have crossed this bridge many times, 2019
Cyanotype on paper of a camera obscura photo, 28,50 x 37,50 cm



Without Equal, 2019
mixed media, twice 9,6 x 5,7 x 1,5 cm.



Prophecies and evocations, 2016
camera obscura c-print op dibond, 100 x 150 cm



Dragons never die, 2016
camera obscura c-print in liquid glossop dibond, 100 x
150 cm



You are rich, 2015
camera obscura c-print on aluminimium, 100 x150 cm