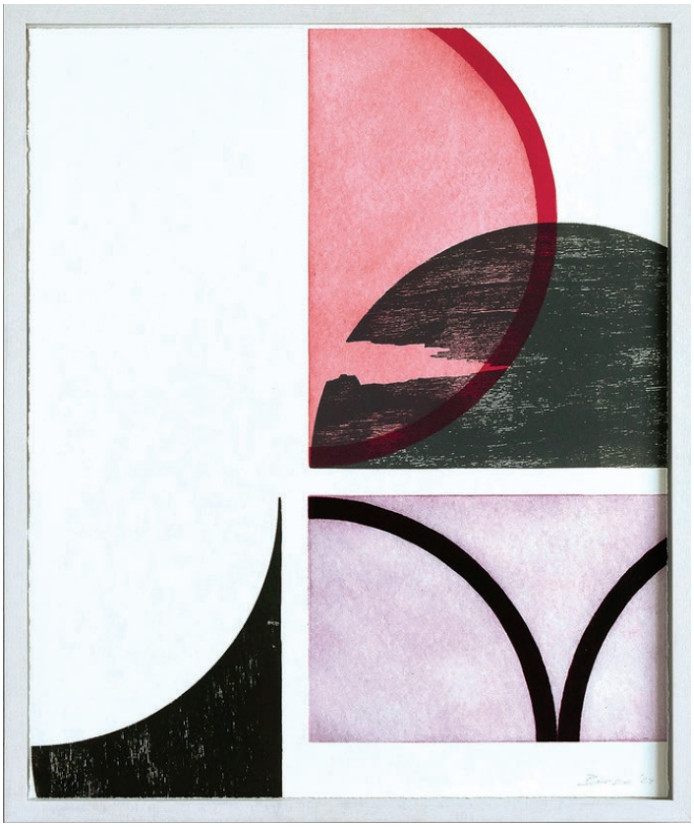
EMMANUEL WALDERDORFF GALERIE

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Pedro Boese



In his paintings and prints, Pedro Boese explores the tension between geometric form, color, and the painting surface. By removing layers and fragmenting geometric elements, he reveals hidden structures and creates a dynamic interplay between order and deconstruction. Based on a modular principle, Boese arranges fragmented circular segments within a grid and varies them in ever-changing constellations. Repetition, displacement, and dissolution create an open system that oscillates between precision and instability, between clear definition and potential change. The reduced, minimalist formal language creates space for the nuanced effect of color. At the same time, the painting surface itself becomes an active component of the composition: layers, interstices, and exposed surfaces enter into a dialogue with the geometric forms that is as material as it is visual. This gives rise to pictorial spaces of great clarity, whose order never appears static but constantly reconstitutes itself as the viewer looks at them.

Pedro Boese was born in Mozambique in 1972. He studied at the Maastricht Academy of Fine Arts and Design and at the UdK in Berlin. Since 2019, he has been teaching intaglio printmaking at the Weißensee Academy of Art in Berlin.

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Attila Szűcs



There is something nebulous, fundamentally enigmatic, about Attila Szűcs's images. The scenes he stages appear as razor-sharp fragments of memory, embedded in the dark, abstract pictorial spaces of his paintings. At times, they resemble the collected mosaic pieces of an archaeologist who, from the distant future, is trying to make sense of the remnants of a long-gone culture. In doing so, Szűcs combines photographic and cinematographic sources with an abstract, painterly visual language. Figurative elements appear as relics that have been detached from their original context and transplanted into a new one. Suspended between memory, perception, and narrative, they take on a new, often enigmatic meaning. Scenes of human encounters, landmarks, and symbolically charged objects become vessels of a special, not entirely decipherable meaning. It is precisely in the unpredictable diversity of his visual inventions that the singular quality of Szűcs's work lies: His paintings open up spaces that appear at once familiar and foreign, precise and dreamlike.

Attila Szűcs was born in Miskolc, Hungary, in 1967 and studied at the Academy of Fine Arts in Budapest. The artist, who lives in Budapest, is considered one of the most important contemporary painters in Hungary.

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Dénesh Ghyczy

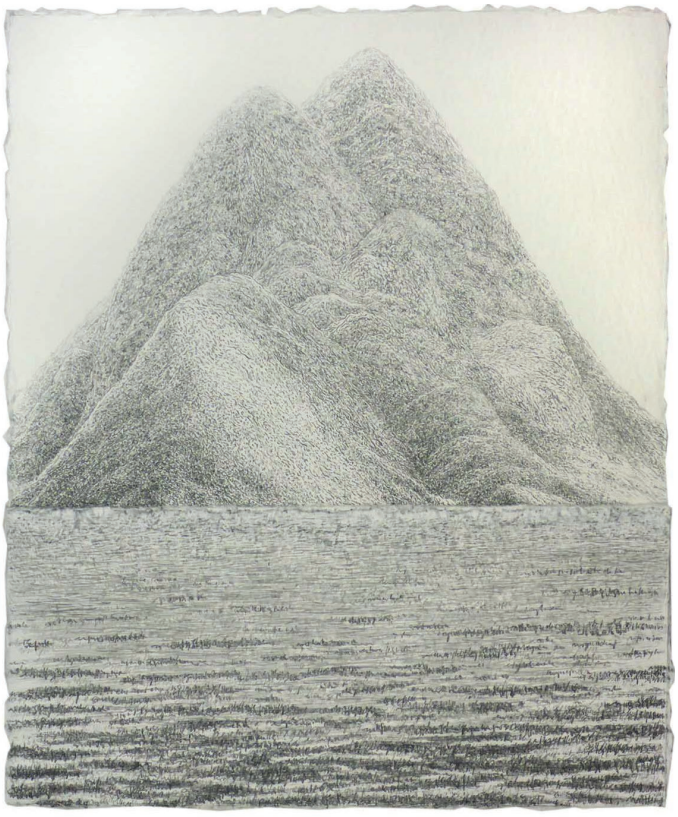


When comparing the compositional structures in Dénesh Ghyczy's work, it quickly becomes apparent that he consistently relates an "interior" to an "exterior"—and this signifies more than simply this interplay between real worlds. Rather, the viewer gains the impression that his "interiors" are oriented solely toward an "exterior"—toward the outside and thus toward the world beyond the living spaces. In his work, the world "beyond" one's own, seemingly confined sphere of life always appears a little brighter, above all freer, and dominated by nature. This interplay is also interesting because it does not deal with real situations; rather, it becomes clear to the viewer that everything is a construct — one that is not oriented toward external beauty but goes deeper, penetrating the emotional states conveyed by the figures in the paintings. In this context, the window plays a key role, particularly as a symbol of the inner self, but also as an opening to something greater.
(Dr. Beate Reifenscheid, Ludwig Museum Koblenz, 2024)

Dénesh Ghyczy was born in Diepholz in 1979. He studied at the Rietveld Academy in Amsterdam, the Art Academy in Budapest, and the St. Luc Academy in Brussels. He has lived and worked in Bruck an der Leiter since 2024.

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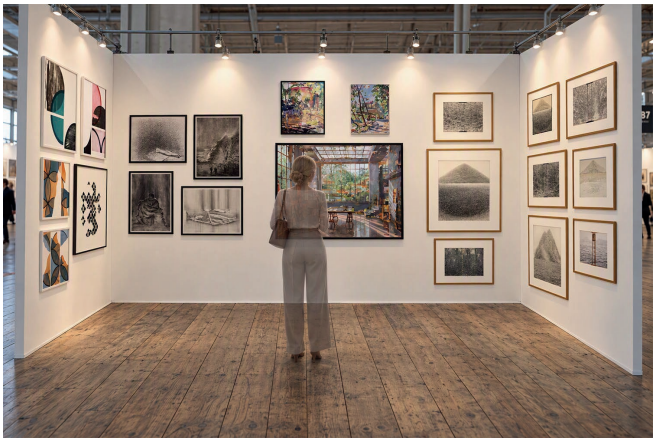
Ralf Witthaus



Since 2022, Ralf Witthaus has been creating a series of poetic, delicate drawings on the inside covers of antiquarian books: atmospheric mountains and landscapes—partly drawn, partly written—in which drawings, text, and fragments of photography sometimes merge inseparably. In these imaginary landscapes, where light and shadow are very deliberately placed, there is an echo of how every place in this world is permeated by stories, memories, and meanings. Behind the visible aspects of our world, topologies of the factual and the manifold imaginings open up in multilayered and tangible planes.

Ralf Witthaus (*1973) has made a name for himself through large-scale landscape art projects, such as a 650-meter-long drawn string of pearls in the Italian Alps, a "drill hole to New Zealand" drawn in the grass with a diameter of nearly one hundred meters on both sides of the globe, and a new, seven-kilometer-long temporary path around Cologne. He studied design, art, and international art management in Hamburg, Berlin, and Cologne, among other places. Since then, he has worked across disciplines, ranging from landscape art to painting and drawing.

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Hours

Thursday, November 12, 2026
Professional Preview (VIP invitation only) / 2:00 – 6:00 p.m.
Opening / 6:00 – 9:00 p.m.

Friday, November 13, 2026 / 11:00 a.m. – 7:00 p.m.
Saturday, November 14, 2026 / 11 a.m. – 7 p.m.
Sunday, November 15, 2026 / 11 a.m. – 6 p.m.

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