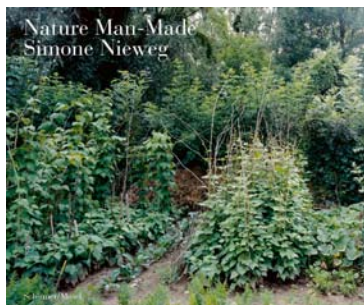


Munich, June 2012

**PRESS RELEASE**



**The book accompanying the exhibition**  
**Simone Nieweg: Nature Man-Made**

A photographic documentary of arable farming and allotment gardening

**Simone Nieweg**  
**Nature Man-Made**  
With a text by  
Heinz Liesbrock  
168 pages, 98 color plates  
English/German  
ISBN 978-3-8296-0583-0  
€ 49.80, £ 49.95, US \$ 69.95

Photographically speaking, Simone Nieweg is interested in the gardens and landscapes on the periphery of human towns and cities – and her interest spans an unusual breadth from small-scale areas under cultivation and private vegetable patches to meadows, fallowland and cornfields. Man appears to be absent from her finely structured shots, yet he is part of the nature depicted. It is “nature man-made”, geared and designed to suit man’s needs, that the artist portrays with a highly aesthetic touch. Our illustrated book brings together Nieweg’s photographs from the last ten years. Heinz Liesbrock, photohistorian and museum director in Bottrop, wrote the introductory essay for the book.

Born in 1962, Simone Nieweg studied with Bernd and Hilla Becher at the Düsseldorf Art Academy in the 1980s. Her images focus on a special kind of landscape known as “Grabeland”, plots of land available on a short-term lease for cultivation yet far removed from industrial farming. Nieweg’s images present this type of land, which is gradually disappearing from the landscape, as a sensual reservoir of nature whose functional forms possess a beauty of their own that goes beyond mere functionalization.

In providing a photographic record of a landscape threatened by extinction, Simone Nieweg effectively continues the artistic and conceptual legacy of her mentors Bernd and Hilla Becher, whose internationally acclaimed work is devoted to disappearing industrial architecture. Nieweg approaches her topic systematically from a great many directions so as to show its richness in all its variety.

In Simone Nieweg’s photographs, everything appears to be known and familiar from her own frequent encounters. Yet plants, soil quality, compost heaps, climbing aids, small gates, fences, walls, and huts have a special presence that is otherwise alien to us. In her pictorial compositions the seemingly unspectacular views are of startling formal precision. With great care the photographer arranges the individual elements in the image and in doing so reveals the unusual, yet decidedly aesthetic charm of the kitchen gardens and arable landscapes.

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