German artist Wolfgang Laib uses elements of nature—beeswax, milk, rice, pollen, and stone—to create artworks whose power is derived from an extreme modesty. Born in 1955, Laib began working as an artist in 1972. Several years, almost mythical, identities define Laib. He training as a doctor has formed ongoing working practices, and his serious study of Eastern and pre-Modern religions including Buddhism, Jainism, and shamanism is a way of participating with natural materials rather than as a means of creating art. Laib works in time with the rhythm of the seasons. His four to five month process begins with the hazelnut tree and continues with the dandelion, buttercup flower, and pine tree. His method is simple: he collects the pollen with his hands and sifts it through muslin, himself. The action of collecting, as well as sifting the pollen through muslin, is an essential part of Laib’s creative practice, and his serious study of Eastern and pre-Modern religions includes Western. The process is supported by the idea that the content must be an integral part of the forms, one the experience is new every time. His choices in art and his interest in nature have a Buddhist resonance. The practice is well described in the quote: “If we want to see a miracle, we need to look no further than our daily activities. Any task, any action, can be an opportunity for spiritual growth” —Wolfgang Laib

Laib positions himself resolutely apart from the art world and has largely escaped assignment within the aesthetic canon of the last several decades. Rather, he has worked tirelessly to expand its boundaries. They differ in that Beuys’s approach was shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and Laib positions himself resolutely apart from the art world and has largely escaped assignment within the aesthetic canon of the last several decades. Rather, he has worked tirelessly to expand its boundaries. They differ in that Beuys’s approach was shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and shamanistic and utilized his own charismatic persona as a teacher, discussant, and
To be fair, Mark Rothko also deplored the ascription of himself as a brilliant colorist. And, as with Laib's works, Rothko's art could be understood as an expression of harmony, balance, and proportion. Rothko said, "As an artist, I have been interested in the problem of harmony, balance, and proportion as a reflection of the human condition."

Rothko's works often featured large areas of color, which he used to create a sense of space and emotion. His use of color was intentional and was meant to evoke a spiritual or transcendent experience. Rothko believed that art should be a reflection of the human condition, and that it should have a spiritual or transcendent quality.

Rothko's works are often characterized by their use of color and their sense of space. His works often featured large areas of color, which were used to create a sense of harmony and balance. Rothko's use of color was intentional and was meant to evoke a spiritual or transcendent experience.

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