

ART-EXHIBITION
XX. IFOTES CONGRES 2016
AACHEN



**XX. IFOTES Kongress 2016,
Aachen**

Frank Ertel, Kongressmanager
TelefonSeelsorge Aachen-Eifel

Dr. Josef Gülpers, curator
Dieter Eichelmann, vision, curator

Cover

Unterwegs nach Emmaus

ÖL/LW, 1992
Janet Brooks-Gerloff
©VG Bild-Kunst, Bonn

Benediktinerkloster
Aachen-Kornelimünster

» DAMIT DAS LEBEN WEITERGEHT ... «

Dear Congress Participants,

As part of the 20th World IFOTES Congress we are happy to be able to present to you an extensive art exhibition which is inspired by the theme of our congress: „For life to go on“.

The exhibition shows works – especially selected for this theme – by 14 artists from our region. With its emotional and intellectual approach this artistic expression is a treatment of this theme which differs from the verbal focus of our congresses or counselling on the telephone. In this exhibition, for example, there are two kinds of encounter. Art encounters telephone counselling, and telephone counselling encounters art. The paintings, sculptures and objects in the exhibition are based on aspects of the human situation, providing an expression of our inner lives and contrasting various elements of reality.

In our work providing people with counselling on the telephone and on-line, we are verbally involved in the realities of people's lives. We hear what is spoken and the spoken word in turn generates thoughts, ideas and feelings which then form images and sometimes entire conceptual maps within us. What does the reverse process look like? When pictures make an impact on us, when the expressive force of the artist creates pictures which then encounter our conceptual maps once more? What is set in motion in this process? Are we discovering or rediscovering hidden corners of our soul, which is opening itself up? Or are we encountering what is familiar in us but is now - thanks to the resources of the visual arts - given a new form of expression?

As if in confirmation of the theme of our congress, the painting by Janet Brooks-Gerloff with its biblical reference to the disciples on the road to Emmaus as recounted in Luke 24 illustrates the counselling dimension of human and divine accompaniment on the road, and leads us to the core of our task in telephone counselling. Support along the way from the companion who travels with us, and reorientation and finding meaning with the help of God, who accompanies us. Three travellers on

the road in robes which surround and protect them – in the same way as in our work we give one another protection and are dependent on protection.

This exhibition would not have been possible without the great commitment of Dr Josef Gülpers, art historian from Aachen, and Dieter Eichelmann, artist and telephone counselling volunteer, who have acted as its curators and organisers. They and all the participating artists deserve our appreciation.

We hope you will enjoy this exhibition and receive new insights from the works on display.

Frank Ertel

Congress manager

FOR LIFE TO GO ON

The Twentieth International IFOTES Congress, for life to go on, is being held in conjunction with an art exhibition. How can the two be reconciled and justified? Perhaps looking at works of art during the breaks will get congress participants – groggy from listening to long presentations – into the right mood for the next session, refreshing their spirits with aesthetic inspiration and turning their thoughts to other subjects? All these aspects may be true, but there is a great deal more involved.

Fifteen artists from Aachen and the surrounding area are presenting their work in the spacious rooms of Aachen's Eurogress, demonstrating the innovative artistic diversity of the region. These fourteen artists have identified with the theme of the congress - for life to go on. Some have occupied themselves intensively with this theme and have created their works in part especially for this exhibition. By contrast others have focussed on this subject for a long time now, and display older examples of their creative work. The result has been the creation of fourteen different points of view – not just applying various media such as painting, drawing, graphics, sculpture, photography and installations, but also using the most diverse materials in order to present fourteen different points of view, positions and attitudes which will not divert congress participants from their main theme, but instead pick up on what they have heard in the presentations, continuing the ideas which have been presented and depicting their elements in visual form.

Because we are all in search of our own „I“, artistic works which focus on the human situation and the human soul have - since time immemorial - exerted an especial fascination for the viewer. Mythological phenomena as the living heritage of our existence are connected and updated in line with the vision of artists who are shaped by present-day influences. These phenomena are perceived with delicate sensitivity and displayed in a striking fashion, forming an arc of tension which is communicated by the artists in the message which their works represent. They put viewers in a position where they have to rely on their own resources, on their individual feelings and perceptions. And with their innate dignity the figures are intended to help them to achieve the strength that they need in life.

Where people are represented in these works of art they don't appear in an impassioned state but as asymmetrical, disparate and fragmentary. At times they make a lonely and vulnerable impression in their humanity - trapped and tormented in the prison of their own thoughts, from which they try to escape. At other times they seem to be protected and enveloped by their surroundings, an environment with which they seem to merge.

It is an open question and depends on the experience of the individual viewer whether this ambivalent perception symbolises an absence of life or bears witness to living growth and processes of inner transformation. Whatever way the viewer approaches these works - perhaps from a theological, psychological, historical standpoint or perhaps even from physiological, biological or wide-ranging other points of view - he or she will correspondingly find possible starting points for the exploration of truths. They are to some extent replaceable, even transposable to a certain level, and can be applied as points of reference in line with the individual position of the viewer.

Josef Gülpers,

art historian, Aachen

CONTENT

Astrid Bohne	<u>8</u>
Janet Brooks-Gerloff	<u>14</u>
Beate Bündgen	<u>20</u>
Dieter Call	<u>26</u>
Dieter Eichelmann	<u>32</u>
Fronk	<u>40</u>
Alexander Göttmann	<u>44</u>
Christine Hoffmann Kremers	<u>50</u>
Karl Heinz Jeiter	<u>56</u>
Franz Josef Kochs	<u>62</u>
Hermann Josef Mispelbaum	<u>70</u>
Bernd Radtke	<u>78</u>
Johannes Wickert	<u>84</u>
Anke Wolf	<u>90</u>
Gerda Zuleger	<u>96</u>

ASTRID BOHNE



1959 > Born in Siegen/Westphalia - she taught herself to sketch and paint with paper, pencils, paints and brushes

1979-84 > study of architecture

since 1984 > freelance architect

1999 > co-founder of an international planning company for architecture and urban planning

2007 > becomes a member of the European Association of Visual Artists (EVBK)

2008 > Ramirez - Maro Academy, Gut Rosenberg, Aachen

2010 > course in expressive painting, Wiesbaden

2011 /2012 > Ramirez - Maro Academy, Hauset, Belgium

2014+2015 > Dieter Laue Academy - painting with watercolours

2015 > Heimbach Academy of Art

EXHIBITIONS

SELECTION

2007/2009/2010 > Annual Exhibition of the European Association of Visual Artists (EVBK), Prüm Abbey, Prüm/Eifel

2008 > ‚The prayer‘; a travelling exhibition on the initiative of the EVBK in Hasselt/B (2008) – Elst/B (2009) – Antwerp/B (2009) – Brussels/B (2009)

2010 > ‚The prayer‘; a travelling exhibition, Kiel

2011 > Artists for Freedom, a project against worldwide people trafficking, Ludwigshafen

2012 > ‚The smile of Christ‘ – a travelling exhibition, SWR-Studio Gallery

2014 > co-initiator „Artists for Peace“

2015 > „I can see you“, art workshop Göttmann, Eschweiler

2016 > ‚The prayer‘; a travelling exhibition - Zülpich

2009-2016 > Leader of seminars and workshops on the subject of „Creativity“ and „Expression“

ASTRID BOHNE

Astrid Bohne is an early riser and for the self-employed architect the early hours of the morning are the most enjoyable of a working day which is often 12 or 14 hours long. When she gets up at four or five in the morning she goes straight to her easel and begins to draw and paint, avoiding external influences, still entirely in the atmosphere, the mood, the embrace of her dreams. Sometimes she sketches in charcoal, and sometimes she begins to paint without a preliminary drawing. For around two years now she has been creating faces on the theme of: „I can see you“.

For much longer, namely since she was very young, she has occupied herself with the human image, but in her early works only a body could be seen, or the head and the spinal column were abstracted in such a way that to the observer it looked like an abstract painting. Astrid Bohne is not interested in the visual depiction of a human being – for her it is all about the imagination of a human being.

I can see you...

I can't see you...

If I could only see you...

How much do we know, how much do we know of another human being, even if we believe that we know him or her well? The artist says: „I don't even know half of what there is to know.“

She is not disillusioned by this realisation, but tries to find the missing element, to

complete the puzzle, to investigate, to get to the core of the essential being. And as if to emphasise this, in her works half of the faces are hidden in shadow, distorted or left incomplete.

A great deal of what appears in these paintings could be regarded as a self-portrait in the widest sense of the word, like her own reflection which the artist examines with the curiosity of a researcher, in order to get to the bottom of her own existence. In doing so Astrid Bohne is recalling the age-old fundamental challenge inscribed on the Temple of Apollo in Greece and ascribed to Chilon of Sparta: Γνώθι σεαυτόν, Know yourself!

This curiosity about the ‚real being‘ has the effect that the person and the artist in Astrid Bohne go through this world with great attentiveness and hears and sees things in people which others may not perceive. „I am happy“, says Astrid Bohne, „when other people ask me questions which I have never previously asked myself. Thinking about these questions provides me with insights into myself.“

Her paintings develop in an intuitive process of creation, often over a period of several months. She makes lengthy experiments until she is satisfied with the surface of her canvases and her work on paper. She has received valuable support from the artists Dieter Laue and Antonio Maro, and mixes her pigments with marble dust, rust, dried petals and other ma-

terials, which she often applies in ten to fifteen thin layers.

„I draw with water“, says the artist. She allows the thin paint to flow over the medium or stops the flow, working with cloths, smearing and dabbing, adding fresh layers to the old ones or in some cases laying bare the old layers. She often applies new layers to old layers which are already dry and at other times while they are still wet. Generally her paintings are left untouched for days or weeks while Astrid Bohne contemplates them critically, before she then resumes work on them until the point at which she is satisfied and the paintings are ‚finished‘.

The free flow of paint is for Astrid Bohne a symbol for the flow of life, for the πάντα ῥεῖ (everything is in flux), in which the stripping off of individual layers reveals the constant change in and around us.



GEFANGEN TAKEN PRISONER

60 x 90 cm

NIGHT DREAM

60 x 90 cm



JANET BROOKS GERLOFF



SELBSTBILDNIS

1996

60 x 50 cm

Öl auf Leinwand

(* 20 April 1947 in Kansas, USA; † 22 September 2008 in Kornelimünster near Aachen, Germany) was a painter who studied at the University of Northern Colorado and qualified there as an art teacher.

During her studies **from 1967 to 1972** she received artistic inspiration from Joe Hutchinson, Texas, and Pawel Kontny in Denver, and then later **from 1972 to 1976** from Oskar Koller in Nuremberg.

In 1972 she moved to Germany, where she married Dr. med. Joachim Gerloff in the same year. The couple had two children: Anneke and Hendrik.

Until 2003 she lived and worked in her combined home and studio in Aachen-Brand. That same year she moved into a new studio in the Benedictine Abbey of Kornelimünster, Aachen, while operating a second studio in Weimar.

In 2005 the artist set up her studio in the historic centre of Kornelimünster near Aachen, where she lived and worked until her death **in September 2008**.

She found her final resting place in the cemetery of Kornelimünster an St. Stephanus. The theme which dominates the works of Janet Brooks Gerloff is human beings in a state of dilemma and upheaval. The ‚Steinweg Gallery im BurgCenter‘ in Stolberg administers the artistic legacy of Janet Brooks Gerloff on behalf of her heirs. (Source Wikipedia)

JANET BROOKS GERLOFF

The artist promised to provide a painting for the occasion of the laying of the foundation stone for the south wing of the monastery on 16 September 1990, the Festival of his Holiness Pope Cornelius. We decided that we needed a painting for the station at which we assembled for religious services and, inspired by the artist's earlier works on the theme of Emmaus, we request a picture on this subject. It was not until the building had been completed and the spatial context for the painting was therefore clearly identifiable, that Janet Brooks Gerloff painted the picture in the summer of 1992. A few days before the consecration of the new wing on 28 August 1992 we were then able to hang the painting in its destined location.

This is a long cloister walk, filled with light, where the monks of the abbey gather before services in praise of God before entering the church in procession to the sound of the Angelus. At the head of the cloister appears a painting of the disciples on the road to Emmaus with the unrecognised, resurrected Christ: this focal point of the collection transfers our thoughts from the everyday world to praising the glory of God.

The oil painting was designed for this place, where the cloister walk turns right towards the entrance of the church – for this place where the way takes a new direction – for this place of transition whe-

re conversation stops in order to make way for the dialogue with God.

The two disciples on their way to Emmaus accompanied by Jesus - we see don't see the faces of these three figures, only their backs. They walk ahead of us. They are like an invitation to go with them, to listen to their conversation, and perhaps ourselves to join in their talk with the unknown person.

The wide robes of the two disciples are black, hardly brightened by the play of light. Are they a reference to the black robes of this monastic order? A reflection perhaps of the sorrow of the Emmaus disciples at the time, or the pain and suffering of people throughout the ages?

Next to the two disciples the unrecognised one – only an outline, sketched in pencil – transparent, light and without gravity – not yet touchable and already fading from view once more. The disciples are absorbed in their conversation with him, their eyes still full of sorrow and confusion but their hearts already burning. Later, as they break bread together the unrecognised will, as the risen Master, confirm the meaning of their shared journey, before immediately withdrawing from them again. Nailed to the cross, he still cannot be nailed down – either by his opponents or by the longing of his disciples. He walks with them and with us, like a call to leave the old

ways and discover new directions - and not to confuse the stations on our way with the destination.

The two disciples walk in the left half of the painting, their master accompanies them in its centre, making him the focal point of the composition, of the conversation and of the way. The disciple on the outside looks across his companion to the stranger. The impression created is that his eyes have already found their new direction – his steps now need to follow it.

The three figures are walking through a pathless hilly landscape towards a far horizon. The earthen colours suggest the barrenness of a desert. At the upper right-hand side of the painting light and the darkness of rain are contrasted on the far horizon. It remains unclear what awaits the disciples at the end of their journey, but they don't seem to be concerned. What is important to them is travelling with the unrecognised figure, who has caused their hearts to catch fire. The scales will fall from their eyes, because they were ready to let their hearts catch fire.



2004

Oil on canvas, 140 x 100 cm
Zyklus „Ohne anzuklopfen“

**UNTERWEGS
NACH EMMAUS
OLYMPIAN MUSES**

Oil and pencil on canvas, 200 x 140 cm,
1992 ©VG Bild-Kunst, Bonn

Item on loan of the Benedictine Abbey Kornelimünster,
Aachen, Germany





BEATE BÜNDGEN

1960 > born in Cologne, engineering diploma in clothing technology/design

since 1984 > freelance designer and artist

since 2007 president of ProArte, Kunstförderkreis e.V.

since 2011 member of the National Federation of visual artists, BBK Aachen/Euregio e.V., Ateliers in Erkelenz and in the old monastery at Wegberg

BEATE BÜNDGEN

Beate Bündgen has discovered the woodcut technique as a special medium of expression. This is a process in which sections are cut away from a smooth piece of wood in order then to colour them and make prints from the remaining sections. This process, which is in itself a simple one, is among the oldest methods in existence of creating images. The Babylonians and Egyptians used carved wooden stamps, and in the fourth century before Christ the Chinese had already mastered the skills of colouring relief-like stone or wooden surfaces with Indian ink and then making prints on paper. Early artistic woodcarvings began to be created from the year 1400, for the most part in monasteries in the Alpine region. In addition to saints, who were to protect people against the plague, prayers and medical advice were also printed. During the Reformation the technique of woodcuts became important for creating religious pamphlets, and after the invention of printing the use of woodcuts continue to increase. Their first artistic high point came with the works of Albrecht Dürer, Lucas Cranach and Hans Baldung, who freed woodcuts from use purely in books and redefined them as an independent work of art. The next development was coloured woodcuts, in which a new printing block has to be created for every separate colour. In the centuries which followed this technique was almost fully forgotten, until around 1817 the French Impressionists, in particular Paul Gauguin, were im-

pressed by coloured Japanese woodcuts and began to experiment with this material. Expressionist artists such as Heckel, Kirchner, Munch and Nolde appreciated the woodcut because of its expressive force. After the First World War and the development of abstract art this interest declined once more. Apart from Arp, Kupka and above all Hap Grieshaber, only few contemporary artists have applied this technique to any great extent. In other words, it is a little-known technique in our times, which is the reason for this extensive outline.

For her art Beate Bündgen uses both the woodblock, which appears in her work as a stele, and the resulting wood prints. The result is harmonious works which make a strong impact in combination. The human-sized steles present the woodblock in an unusual form: they are three-dimensional, standing slim in the room and it is a wonderful experience to walk around them, viewing all four sides of the relief, and to decipher their many different attributes. The lower section of the stele often contains floral patterns which spread outwards, seem to interweave and then, higher up, make a hardly perceptible transition to a figure. The apparent airiness of these ornamental figurines makes us forget the effort which must have gone into carving every section, every line from the hard wood.

If we look at the woodcuts, they create an entirely different effect. The artist colours

the woodblock with different colours and displaces them all slightly during the printing process. This creates a strong effect of spatial and material presence. Whereas on the woodblock only the last layer of colour remains visible, the print displays, in addition to the dynamic grain of the wood, which continues the ornamentation as a fine network of lines, a vibrant range of colours. In addition the artist often breaks off her carving, adds colour and then prints the sections which have so far been carved, before she continues her work with the chisel and changes the woodblock once more. This enables the attentive observer to follow the progress of the artist's work. However, it is not possible to print the completed graph in this sequence once more. Every print is unique.

Some of her figures appear in flowing, almost playful curves, others in a geometrical, architectural shape and others again in antique purity, as is the case with her series on the nine Greek Μοῦσαι, the Muses, daughters of Zeus and Mnemosyne, the Goddess of Memory. Τερψιχόρη, Terpsichore, dancing joyfully, is the Muse of choral song and dance, and is normally depicted as a nymph lightly clad and with a lyre. Θάλεια, Thalia, the festive one, the muse of comedy, is often shown with a laughing theatrical mask, a crown of ivy and a crozier. Κλειώ, Clio, the muse of heroic legends and history, is shown with a papyrus scroll and a stylus.



TERPSICHORE DIE FRÖHLICHE

TERPSICHORE, THE JOYFUL ONE



THALIA

wooden stele and woodcut

woodcut, 110 x 80 cm

**MUSEN DES OLYMP
OLYMPIAN MUSES**

wooden stele





Sculptor, painter and musician,
born in Aachen Study of painting at the
Düsseldorf Academy of Art (under Dieter
Krieg among others)

2002 - 2009 > study of painting and
sculpture at the Academy of Visual Arts
Saarbrücken - HBK- Saar under Prof.
Wolfgang Nestler, Prof. Bodo
Baumgarten and Prof. Georg Winter
Specialisations: drawing, print graphics,
installations, performance, music
Study of art history under Prof. Matthias
Winzen, theory of sound art under Prof.
Christina Kubisch

2007 > degree with distinction in
sculpture at the Academy of Visual Arts
Saarbrücken – HBK Saar Master pupil of
Prof. Wolfgang Nestler

seit 2009 > lecturer in drawing and
sculpture at the Academy of Visual Arts
Saarbrücken - HBK Saar

seit 2012 > member of the German
Federation of Artists, Berlin

DIETER CALL

EXHIBITIONS

SELECTION

LUDWIG-FORUM for International Art,
Aachen

INDUSTRION Museum, Kerkrade /NL

Museum Ludwig, Saarlouis

YOUNG-UN Museum of Contemporary

Art, KwangJu/ South Korea

Saarland Artists' House, Saarbrücken

World Cultural Heritage, Völklinger Hütte

Neue Nationalgalerie, Berlin

Ostrale, Dresden

Stuttgart Museum of Art

Saarland Museum Saarbrücken

K24 Art Forum Ulm

Galerie vorn & oben Kettenis, Belgium

DIETER CALL

At first glance Dieter Call's works seem to be difficult to access. In order to enter into the world of his pictures the observer needs to be prepared to think seriously about them. He is a painter and sculptor, he creates spatial installations and on top of this he is a musician. He incorporates this wealth of creativity into his artistic works. Precise angles, exact straight lines, clear mathematical forms denote a kind of order which can also be found in music. The forms and (non-) colours which Dieter Call applies - whether it is in two-dimensional or three-dimensional works – lead to the development of rhythmical spaces which have a decided balance, and accordingly radiate calm in spite of their dynamic force. They appear filled with tension, but at the same time weightless and floating.

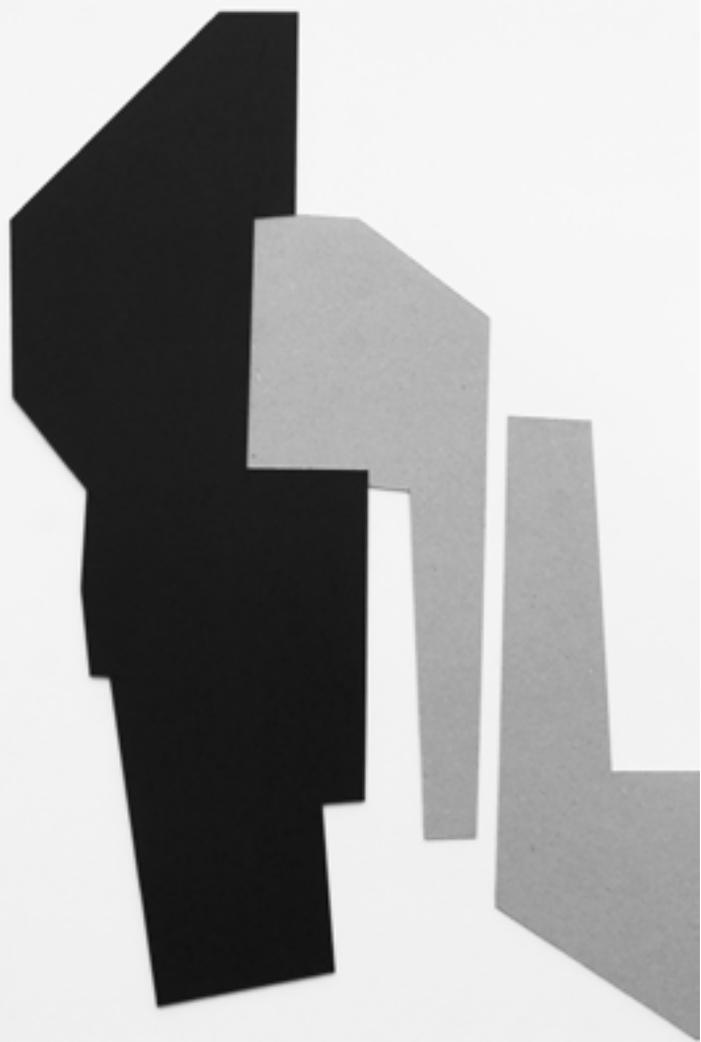
The artist achieves harmony, even though he explores and structures the boundaries of art. He is fascinated by the way individual parts arranged in an exhibition, in an object or a picture interact with each other, change in the sum of their parts, relate to each other, suddenly begin to move, concentrate themselves, relinquish their own meaning and, in a symbiotic relationship with the other parts – enter into new relationship between the form of the word and its conceptual content.

These works remind us of Das Schwarze Quadrat (The black square) by Kasimir Malevich, who exhibited this iconic work

in 1915. In a radical action Malevich wanted to ‚release art from the weight of things‘, in other words from the ballast of materiality. Malevich described his painting later as ‚the perception of abstractness‘, as the ‚equivalent to nothingness‘. Dieter Call continues this initial consistent abstract artistic movement, which applies a visionary reduction to the most simplified geometrical forms in the service of visualising the ‚highest‘ human epistemological principles, whether it is in his paintings or in his sculptures made of spruce coloured black with soot.

The works of Dieter Call feature special mystification, which opens up the interplay of formal appearances for multilayered models of interpretation. The recognition and exploration of experiences are to be opened up. Dieter Call regards his works as a body, in an analogy with his own human body. They take up space and literally absorb it, guiding our eyes to hidden corners.

The focus for Dieter Call is on the existential dimension of his artistic creation. His works go beyond that which is simply accessible to the eye, the purely visual presence, to a meta-level of sensuous experience. We have to perceive these spaces, these individual parts in their metamorphoses with all our senses. Seeing the lines and surfaces with their perceptible vibration and at the same time listening to these colours and forms, stimulates the corresponding processing centre in our brain. Even if we close our eyes, the resulting image becomes visible to our inner eye. We make associations, look for what is familiar, and if successful new horizons of perception open up to us.



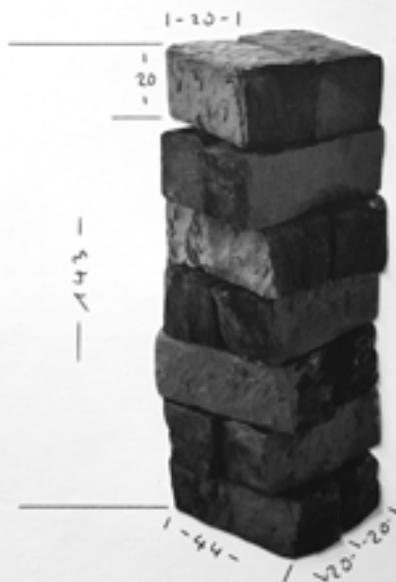
KLEINER TURM SMALL TOWER

D.T. / kl. Turm 14 Holz.

1:11

je W. 20 x 20 x 44 cm

143 x 44 x 44 cm



Fichtenhölzer
behandelt / geschweisst

2.4.2011. Michael



DIETER EICHELHANN

1946 > Born in Bardenberg
Degree in architecture
Study of sculpture under Prof. H. Tobolla,
Aachen

2014 > „ART OPEN“ Eschweiler

„Everyday sacred objects „Bishopric of Aachen/Bleiberger

KUNSTAUTOMAT,
www.kunstautomat-aachen.de

Eschweiler Art Association,
„New approaches to art“

„Artists help children“, 100 artists,
100 tiles

„Roads of destiny“, St. Nikolaus,
City church, Aachen

2015 > terre des hommes, Aachen,
Aula Carolina

„Kaleidoskop der Sinne“, Pro Arte,
Erkelenz

„ArtConnection“, Aula Carolina, Aachen

„Künstler für Tibeth“, Walhorn/B

Art in architecture

Misaka Kindergarten, Misaka, Japan
„Roehe Park Clinic“, Eschweiler
Donnerberg Barracks, Eschweiler
Cloister chapel, Chenée, Belgium

Art in public spaces

Roundabout B 254 Würselen, sculpture:
„The fortune hunter“
www.kunstimkreisverkehr.de
Chapel Haus Eich, Bishopric of Aachen.
„Roads of destiny“

DIETER EICHELMANN

Dieter Eichelmann comes from a cultivated and religious family, in which as a boy he came into contact with the kind of Christian themes and Christian art which were calculated to awaken his interest. Fascinated by stories which were both gripping and exciting, the architect and sculptor – who works in telephone counselling as a volunteer and in this capacity hears many different stories from many different people – returns to these religious themes again and again.

A few years ago, at Cologne's Kolumba Museum, Dieter Eichelmann saw a major ink drawing by the Aachen priest and artist Herbert Falken.

In a highly abstract way this shows the biblical story of the combat of Jacob with the angel, and made such a strong impression on Dieter Eichelmann as a man and an artist that he began to occupy himself intensively with this theme. It resonated with him because in the story he saw echoes of the fates of the people who called him every day looking for salvation. Even more so, the struggles of Jacob came for him to symbolise these human destinies.

The story of the combat between Jacob and the angel in Chapter 32 of the book of Genesis is not easy to interpret. Jakob fled from his home because he had robbed his brother Esau of the blessing which their father Isaac had promised to give his firstborn son before his death. Ja-

kob had done so by pretending to Isaac, who was old and nearly blind, that he was Esau, and thus fraudulently received his father's blessing. In exile Jakob lived with Laban, a distant relative, and both men deceived each other. It is a highly complex story, filled with deceptions on the part of Jacob. After 20 years a dispute developed between Jacob and Laban and Jacob decided to return to his homeland, to Esau, even though he feared the way his brother might react to his deceit of many years earlier, especially when he heard that Esau was coming to meet him with an army of 400. Was this to punish him in revenge or to welcome him? Jakob was not sure. Finally he reached a ford on the river Jabbok, which separated him from Esau and his home country, where he brought his family across the river before returning to the other bank to collect his possessions.

The Old Testament goes on:

And when he was left alone there he struggled with another man until the dawn came. When this man saw that he could not overcome Jacob, he gave him a blow on the hip. Jacob's hip was dislocated in the struggle. The man said: Let me go because the sun is rising, but Jacob replied: I will not let you go until you give me your blessing. The other asked: What is your name? Jacob, he answered. Then the man said: I will no longer call you Jacob but Israel [God's warrior], because you have struggled with God and man and have been victorious. Jacob then said: Tell me your name, but the other replied: Why do you ask what my name is? Then he gave Jacob his blessing.

Jakob named the place Penuël [the face of God] and said: I have seen God face to face and I have survived. The sun shone on him as he walked through Penuël, limping from his injured hip.

Struggle and blessing – these are the central themes of this biblical text. The stories sound strange to our ears: someone takes part in a life-and-death combat with a superhuman opponent and comes out victorious. He even makes a demand, but what does he demand? Not power and support against his brother Esau, nor divine intervention to settle the conflict between the two. No, he asks this unknown being for a blessing. This blessing seems to be just as important to him as the blessing he had obtained by deceit from his father Isaac many years earlier.

By the river of Jabbok Jacob fought alone against a powerful unknown being, and was only able to survive with a mighty effort. This is a dark and mysterious story, and originally may have told of a river spirit or daemon which had enormous strength at night but lost its power as soon as day breaks. Similar stories appear in many cultures.

The struggle is often depicted within the larger symbolic context of the human struggle between good and evil – even though over time the depiction of the unknown being increasingly takes on the figure of an angel with a halo and wings. However, Jacob also wrestled with his own fears and the anxieties resulting from his guilty conscience towards his brother Esau. He is then ambushed by an unknown being and fights with this being in the darkness. Perhaps this being per-

sonifies the darkness in Jacob himself, which overcomes him during a moment when he is completely alone. Every human being knows such memories, which often come to us in periods of quiet, at times when we are lying in bed and can't sleep – fears and thoughts which arise in us even though we try to push them away. Perhaps anxiety about being rejected and fear of situations of failure.

With Jacob it was no different, but he overcame these fears – and at the same time he experienced the feeling of freedom that he was not just struggling with human inadequacy. On the contrary, he had wrestled with God and with man – in other words these struggles with God and man had brought him to the point where he was ready to face up to the difficult and perhaps painful reunion with his brother. He now had a free spirit and the blessing of God. However, such struggles leave their traces – from now on he will be reminded of his combat again and again, because the unknown being had injured his hip. Jacob would walk with a limp for the rest of his life.

Jacob wrestled the whole night through with the unknown being and received its blessing. In the dim light of dawn he overcame the demonic and encountered God. He trusted the blessing he received. In the early morning dawn God blessed the human – it was a new dawn!

In the biblical text Jacob's opponent is not described, and in the same way as this opponent could be God, the evil spirit, an enemy, a daemon, his own guilty conscience, inner inertia or even the superego, in his ceramic series – which up to now contains five scenes – Dieter Eichelmann constantly changes the appearance of this figure. Jacob always remains the same in shape and colour, as well as in the surface appearance of the clay, but the ever-changing shape of his opponent is inspired by the angels of Paul Klee.



JAKOB UND DIE "ENGEL"

JAKOB AND THE „ANGELS”

BELASTUNG-PROBE (STRESS TEST)

25 x 75 cm, ceramic relief

39

ANGELUS MILITANS MILITANT ANGEL

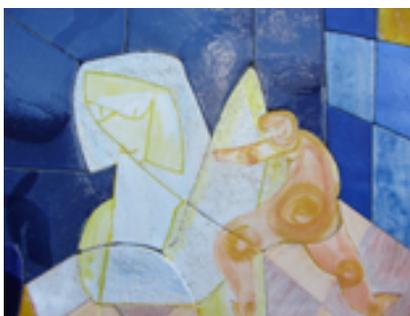
50 x 50 cm, ceramic relief

WACHSAMER ENGEL VIGILANT ANGEL

50 x 50 cm, ceramic relief

ZWEIFELNDER ENGEL DOUBTING ANGEL

50 x 50 cm, ceramic relief





FRONK

Fronk, real name Frank Erwin Hintzen, is a highly distinctive artist whose work combines traditional painting with elements of street art, graffiti and comics. His monumental works are created partly with brushes, partly with the spray can; speech bubbles and words like ‚Knall‘ and ‚Zack‘ appear alongside precisely painted sections; as a medium Fronk uses wooden boards, which create associations with walls and the facades of buildings. The result is striking contemporary art which appeals not just to established art lovers but also to a young public, enabling them to step across the threshold into the world of art.

In addition to the 2 m by 2.60 m sized triptych ‚Jakobskampf‘ (The combat of Jacob – for the background to this biblical theme please see the text on Dieter Eichelmann) Fronk has created a work for this exhibition which has the same (sub-) title as this congress: „I can see you!“

It is a grisaille work in shades of grey which is massive not just in its dimensions – a larger-than-life sized figure is crouched, arms clasped above its head and covering its face with its hands. The posture expresses pure despair, with only a huge, wide-open eye staring at the beholder with a look in which horror, fear and nameless dread are combined. A look like a call for help. A look like a common outcry by all tortured creatures.

From the hands lying on the crouching person’s head one finger point upwards. It is touched by a second finger which reaches down from above, although the arm and body are outside of the picture. In looking at this painting we can’t fail to be reminded of the famous Michelangelo fresco in the Sistine Chapel, in which God touches the finger of Adam with his own finger and breathes the breath of life into him.

With this allusion Fronk demonstrates that he is rooted in the artistic tradition, but he brings the theme up to date for our own age.

Humans live in sad greyness, their mood depressed and detached from the world, but this finger returns colour and life to them. As the figure behind this vitalising finger cannot be identified, it does not necessarily need to be given a religious interpretation – it isn’t necessarily the finger of God. The finger symbolises help of any kind which makes life bearable once more for a human being.



JAKOBSKAMPF
THE COMBAT OF JACOB





ALEXANDER GÖTTMANN

1957 > born in Korjakowka /Kazakhstan

1978 > training as a designer in Pawlodar /Kazakhstan

1981 - 1986 > study of painting under Prof. Kenbaew (Almaty)

study of sculpture under Prof. Mergenow (Almaty)

study at the Academy of Art and Theatre (Almaty)

qualifications in design and art

1994 > move to Germany

Kornelius Gallery, Aachen

Gerhard-Hauptmann-Haus, Düsseldorf

Gallery Lübke, Wyk/Föhr

Gallery „Studio D`Arte Due“, Venice, Italy

Gallery „Studio D`Arte Due“, Bassano del Grappa (VI), Italy

Gallery KulturHandlung Luda Liebe, Monheim am Rhein

Gallery Exelmans, Neeroeteren Maaseik, Belgium

Gallery AZUR, Spa, Belgium

Gallery „Anny van den Besselaar“, Maastricht, Netherlands
Frankfurter Paulskirche am Main

4th Biennale D`Arte, Gallery „Studio D`Arte Due“, Venice, Italy

Art fair in Padua, Gallery „Studio D`Arte Due“, Italy

50th anniversary celebrations of the National Academy of Art Almaty, Kazakhstan

North Rhine Westphalia State Parliament, Düsseldorf

ALEXANDER GÖTTMANN

In his sculptures Alexander Göttmann conveys moods and spiritual impressions – his aim is to stimulate the imagination of the observer. One day, when he and his art students were making a wire framework for a sculpture in clay, he noticed that this wire framework had such an expressive force that the clay was no longer necessary. He began, as with a pencil on paper, to draw in the air with wire, and as a result the line came to have the kind of central function which it has for a draughtsman. For Alexander Göttmann this line separates light from darkness, is the boundary between the object and space, and at the same time connects what is past with the future - depending on the angle from which it is viewed the line changes its form and accordingly its character.

Most of his creations have wings and it is not easy to decide whether we are looking at angels, divinities, hybrid beings or sensuous, winged people. The artist himself describes them as winged beings with female characteristics, which he describes as angels of love which rule over us like gods, bringing us joy and suffering with us.

The titles of these works may help us to decipher them: „gorgon“, „fairy“, mermaid“ – the names are reminiscent of Greek mythology and of the relationship which existed then between humans and gods. In Greek mythology the gorgons were three fearsome creatures with ser-

pents for hair who turned everyone that looked at them into stone. Another legend relates that the gorgon was a siren who enchanted mariners with her song and dragged them down to the bottom of the sea together with their vessel.

The artist creates new and confusing ways of seeing, with both the content and the formal level demanding an active process of perception.

„I don't paint what I see but what I feel“, says the artist, who presents these originally fearsome creatures in an elegant and sensual way.

A further moment of surprise is created by the material which is used for the sculptures: forks, spoons, knives made of silver or steel, bowls and sieves which are skilfully welded into a distinctive form, so that the observer loses sight of the original purpose of the various articles.

Alexander Göttmann's sculptures revolve around the core of human existence – around nature, generation and decay, mythology and belief.



GORGONE GORGON

180 x 60 x 35 cm, stainless steel



NIXE MERMAID

180 x 50 x 20 cm,
brass, stainless steel

FEE FAIRY

180 x 55 x 25 cm
stainless steel





CHRISTINE
HOFFMANN
KREMERS

1971 > born and grew up in Madrid, Spain

1997 > degree in marketing, University of Düsseldorf

1997 - 2002 > work in product management, marketing

2002 > Düsseldorf School of Art

2007 - 2009 > participation in „Offene Atelier Salix“, Kaarst (Rose Köster, Burkhard Siemsen)

since 2009 > work as a freelance artist/ own atelier (Kaarst)

2015 > further art studies with Christoph Rehlinghaus, Düsseldorf

EXHIBITIONS

SELECTION

2008 - 2012 > Kaarst, autumn exhibition of Kaarst artists, (with jury)

2009 > Meerbusch „Art without boundaries“ Teloy-Mühle (with jury)

2011, 2013 > Kaarst, Art calendar of the Sparkassen Foundation (with jury)

2014 > Düsseldorf, Kunsthaus Conzen

since 2015 > her art has been on display in a number of galleries in Germany and abroad

2016 > participation in „Workplace art 2016“, Kaarst

CHRISTINE HOFFMANN KREMERS

The works of Christine Hoffmann Kremers reflect what she experiences when she observes people on the streets of our cities with all her senses – as if painting were an additional, sixth sense which organises her impressions and creates new images. Scenes take on an entirely new context, with unusual sequences of movement and varying impressions. Individual scenes are separated from the mass, isolated and placed in a new context of meaning, as they are perceived with all the senses of a sensitive artist.

She generally focuses on small details which would be regarded by other people as insignificant snapshots, but which are given importance by her artistic creation, thus revealing emotions and feelings which otherwise remain invisible and unseen in the anonymous masses.

In this way the artist creates light, transparent and airy works which are reminiscent of the Impressionists. Seen generally from a raised perspective, silhouettes are shown in a diffused light, appearing in subdued colours among the anonymous crowd like spectres in the mist. At the same time the artist focuses on the expression of human feelings and a study of character, analysing everything with restraint and tact and without expansive gestures.

For Christine Hoffmann Kremers, painting is by no means a game with aesthetic and visual effects. She doesn't experiment

with different possibilities for perception – she takes a stance, adopting a point of view about human beings in their environment.

The titles of her works are deliberately general in nature, so that observers can allow their imaginations free rein. We are intended to look at the paintings, feel them and empathise with them – perhaps then a story will develop in our minds. As observers we find ourselves confronted with the question of where these people are going, where they come from, what they have experienced, what their story is – in other words the old human questions: ‚Where do we come from? Who are we? Where are we going?‘

The skill of the artist consists of what she leaves out. In spite of this she deals with major themes, and it is this reduction which reveals the real problems of human existence and social realities.

An entire cosmos is developed in relation to these human figures, which in the interplay of attitude and movement lead to a striking climax of expression. Treated with outstanding intensity, the artist gives the figures stature and secrecy, allowing them to appear in their full sublimity and vitality, never losing their human dignity.



Kremer 5

GOLFSPIELER GOLFER

HELENA





KARL-HEINZ JEITER

Born 1953 > in Aachen, lives and works in Aachen

1968 – 71 > apprenticeship in printing

1977 – 82 > study of design at Aachen University of Applied Sciences

1988 > receives City of Aachen Prize for the Visual Arts

1988 – 90 > Lecturer in Drawing at Aachen University of Applied Sciences, Faculty of Design

since 1991 > Head of the Design Workshop at the Ludwig Forum for International Art, Aachen

- 1985** > Kunstbetrieb, Aachen
- 1987** > Gallery of Burg Stolberg (catalogue)
- 1988** > Atrium, Neue Galerie - Collection Ludwig, Aachen
- 2000** > Gallery Clermont, Clermont, Belgium
- 2003** > Cultural centre Templo de San Morcos, Toledo, Spain (catalogue)
- 2005** > Suermondt-Ludwig-Museum, Aachen (catalogue)
- 2010** > Kleppart Rooms for Textiles and Culture, Paderborn University
- 2012** > German-speaking community – Belgium, Office of the Minister President, Eupen, Belgium
- 2012** > Gallery Altes Küsterhaus St. Mauritius, „Das Tondo“, Meerbusch
- 2013** > „Art in the MozARTstraße“ City Councillor for Education and Culture, Aachen
- 2013** > European Parliament, Office of Parliamentary President Martin Schulz, Brussels, Belgium
- 2014** > AUF-Galerie-Uje Fenger, Essen
- 2015** > „Lines, drawings, etchings“ GK Kulturgut, Altes Museum, Geilenkirchen

KARL-HEINZ JEITER

At first glance the works of Karl Heinz Jeiters look like paintings, but at a closer view we realise that we are looking at a drawing. Countless lines densely drawn with coloured pencils of varying hardness and often superimposed on one another cover the whiteness of the heavy, smooth paper to create areas of line, as the artist designates them, which are otherwise created with a paintbrush. The resulting areas open up space and develop striking effects of depth. Karl Heinz Jeiter experiments with the art of drawing, exploits its possibilities and reduces the boundary between drawing - with its focus on line - and painting, with its focus on areas of colour.

Karl Heinz Jeiter is a hard-working artist, whose motto goes back to the Roman historian and natural scientist Pliny the Elder: *nulla dies sine linea* – no day without a line.

These individual lines are almost imperceptible in their singularity, merging to create a surface which transforms into crystalline or amorphous figures; lines which are released from their traditional task of forming a contour and delimiting an area; lines which do not display a pictorial, associative effect but stand entirely on their own; lines which display the dynamic and powerful energy, the eternally recurring diagonal pencil strokes of the right-handed artist and create abstract compositions of form and colour graduations. Contrasts of light and darkness

as well as colour shading intensify the effect of volume and suggest a floating condition. In contrast other lines appear in isolation. By mounting most of his works on wood Karl Heinz Jeiter denies the materiality of paper and aligns his drawings with panel painting.

Once the sheet of paper, which can reach a height of 2.50 m and a width of 6.60 m, has been filled completely, the artist continues to work on individual sections with a rubber and sandpaper, so that hidden layers are revealed once more.

If observers take the time to immerse themselves fully into the depth of the drawing the artist's perception for colour and form turns the observation of these drawings with their depth of character into an aesthetic experience. In addition a synergetic response can lead to a balance and harmony which go beyond artistic aesthetics and can touch the soul.

If we come closer to the picture an incredible chaos of lines unravels. At a distance some people may see the suggestion of landscapes, others an intricate system of caves, cloud formations, jungle scenes, reflections on the surface of water or even rough layers of rock. Others again believe they are seeing music within these lines, especially those who know that while he is drawing Karl Heinz Jeiter listens to the music of Johann Sebastian Bach almost without interruption.

If we open ourselves up to these works they will absorb us fully, and what we can see and feel in them depends on our individual position and current mood and emotional state. The drawing only becomes a living organism in the eye of the beholder. Speaking of his work the artist himself says: „The lines depict nothing but themselves. Within their own rules they form an aesthetic cosmos which I call a drawing.“



„WITHOUT TITLE“

pencil and coloured pencil on paper, laminated on plywood, tondo, diameter Durchm. 107,5 cm
2014

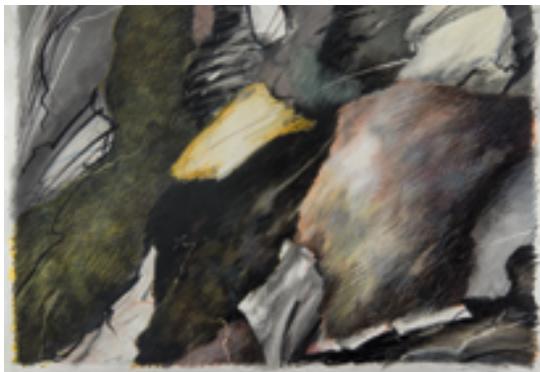


„WITHOUT TITLE“

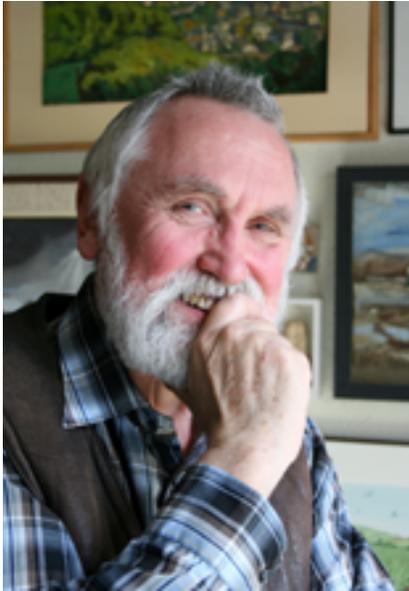
pencil and coloured pencil on paper, laminated on plywood, tondo, diameter, Durchm. 107,5 cm
2014

VINALES, CUBA

pencil and coloured pencil on paper
61,5 x 86,5 cm, 2014



FRANZ-JOSEF KOCHS



1951 > born

Qualification as a primary school teacher and graphic designer

since 1983 > Participation in exhibitions

2009 > Kaiser-Lothar Prize of the city of Prüm

F.-J. Kochs' preferred creative material is cardboard (including used cardboard boxes from supermarkets). His tools are pencils, coloured pencils, wax crayons, a camera ... and scissors.

He travels a lot, in particular between the Maas, Ruhr, Rhine and Moselle, where he observes and records festivals and traditional customs with his camera and sketchpad.

„Father Christmases and human monarchs parade through his drawings as if they were everyday occurrences.“
(Pierre Doome, 2009)

„All my pictures tell stories and generally don't need an explanation. And if the observer is reminded of the picture books of childhood with their moving images, then this is not far from the truth.“

- 2010** > Stolberg, Burggalerie
„Herrschaften“ (Dominions)
- 2010** > Baelen sur Vesdre, Fondation
Hodiamont „Winterreisen“ (Winter
journeys)
- 2011** > Liege, Eglise St.Nicolas,
„Amon nos-ôtes on vike bin“
- 2011** > Liege, Archéoforum
„Les longues nuits de Franz-Josef“
- 2012** > Moers, Galerie Bourceau
„Himmel un` Höll“ (Heaven and hell)
- 2012** > Schönecken, Altes Amt
„Almanach“
- 2013** > Roerdalen, Kunststroom 2013
- 2013** > Brunssum, D`r Brikke-Oave
cultural centre, „Menschlich allzu
menschlich“ (Human, all too human)
- 2014** > Euskirchen, FzKKE, „Werweiss-
wohin ...“ (Heading who knows where)
- 2014** > Herzogenrath-Kohlscheid, Gallery
Bücken „Dunkelheiter“ (Darknesses)
- 2015** > Malmedy, Malmundarium „Ici et
ailleurs“
- 2015** > Honerath, Kunsthof Greven,
Symposion

FRANZ-JOSEF KOCHS

Figures cut out of discarded packaging materials and coloured with wax crayons – unusual and witty figures, forming a mixture of cartoon and Commedia dell' Arte. We are almost tempted to say, in spite of his great artistic talents and accompanying technical perfection, Franz-Josef Kochs works exclusively in this form. His inventiveness and expressive powers again and again create surprises with these figures, which at first sight seem to be simple cardboard cutouts.

Franz-Josef Kochs is an artist who always focuses on creating pictures of life. His theme is people in all their characteristic modes of behaviour, which he doesn't treat didactically but cleverly, appropriately, with humour and a mischievous smile. Without pretense or vanity the artist observes the people in the world around him. He reduces his figures to the basic elements and adds the spice of ingenious wit to them. His figures are not threatening, they are not removed from the world, they are contradictory but at the same time conciliatory, familiar but at the same time unexpected. His figures are by no means purely decorative, they are beings with a physical presence and character, with individuality and charisma. In addition to the skills of the observer this also requires extensive knowledge of human behaviour.

Franz-Josef Kochs lives in Alsdorf, only a few kilometres from Aachen, and he relishes the history of this city and its sur-

roundings. However, he isn't interested simply in historical facts – he is also fascinated by the numerous legends, sagas, folklore and traditional customs which are woven around the city, its people, and of course Charlemagne in particular.

„A festive town parade held by the little people in honour of Charlemagne, Karl the Great“, is how the artist describes this work, emphasising the contrast between ‚little‘ and ‚great‘. „Great figures can only arise with the support of many little people.“ Franz-Josef Kochs created these figures in the ‚Charlemagne Year‘ of 2014. „I used this fictional parade in order to give myself the scope to fit in all sorts of sagas, legends, customs and stories relating to Aachen“, states the artist. A smile comes to his face when he is referred to as a narrator of stories. In addition to the great and the good, lots of ‚little‘ people participate in this festive parade.

The wide diversity of people depicted bears witness to a flourishing imagination. We see the devil who was regularly outmanoeuvred by the citizens of Aachen, Charlemagne as a mighty ruler, in front of whom a small boy strides with his head held high, imitating the Emperor, Charlemagne as a young boy who, with a child's sword in his hand, can only be restrained with difficulty by his mother Bertrada, the hero Roland with his horn Olifant, the wise men and scholars brought by Charlemagne to Aachen for the purpose of initiating the Carolingian

Renaissance with him, Charlemagne in a bathrobe on the way to his favourite spas, Charlemagne's daughter Emma, carrying her beloved Einhard piggyback, so that her stern father would not detect her lover's footprints in the snow after a night of love, Abul Abbas, the white elephant, a gift from the Califf Harun ar-Raschid in distant Baghdad, the Bahkauv, a fabulous legendary creature which originated from hot springs, together with figures from later eras such as the spa doctor François Blondel and the architect Johann Joseph Couven, together with original Aachen figures, a Liege puppeteer and of course the ‚Printenmädchen‘ gingerbread girl.

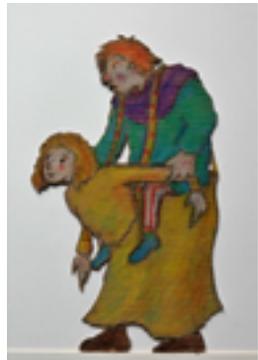
The sagas and legends go on and on...





**VORSTADTFESTZUG
ZU EHREN VON HERRN KARL
FESTIVE TOWN PARADE IN HONOUR OF MR CHARLES**

2014
300 x 240 cm, pencil and wax crayon,
cardboard, wood, approx. 125 figures





HERMANN
JOSEF MISPELBAUM



1944 > born in Übach-Palenberg

1960 > qualified as a painter and decorator

1967 > study of applied art under Ernst Wille at the Aachen Academy of Applied Arts, state examination, Study of art under Rupprecht Geiger at the State Academy of the Arts in Düsseldorf, master pupil certificate, assistant

1977 bis 1978 > Lecturer in Painting and Drawing at the Düsseldorf Academy of the Arts

since 1978 > Hermann Josef Mispelbaum has been working as a freelance artist and has been the recipient of numerous awards, prizes and grants, including the Villa Romana Prize, Florence, the City of Düsseldorf Visual Arts Prize and the Visual Arts Prize of the Bavarian Academy of Fine Arts, Munich

HERMANN JOSEF MISPELBAUM

Hermann Josef Mispelbaum grew up in a Catholic home and spent a great deal of his childhood and youth at a Catholic boarding school, so that the Bible in all its dimensions is well known to him and has been a regular source of inspiration.

In addition to the large-scale paintings which were created in the 70s and 80s, Mispelbaum developed drawing as his personal, specific form of expression under Rupprecht Geiger.

Since the Renaissance drawing has been regarded as the most direct of all possibilities of expression, one of the reasons why Mispelbaum selected this particular medium. And even if the paper he uses measures 2.80 m in height and 2 m in width, he continues with the medium of drawing and applies graphite and pigments. Early drawings, the product of anxiety, pain and illness, show great expressiveness. The eye of the observer is attracted to the basic elements of existential situations in the life of a human being. Expressive and striking pencil drawings speak of suffering and pain, of survival. Hard and angular pencil lines even

violate the paper. These works helped Mispelbaum to deal with extreme situations in his life and capture them in his works. In these drawings he opens himself up to the world, with spiritual pain crying out in every line.

After 1990 his work comes to focus on more universal questions. He looks for the real world and then withdraws from it again, selecting individual elements and giving them a new reality. He creates abstract structures, sometimes leaving a single line to stand on its own as a minimalist reduction. He makes drawings, covers them, cuts them out, sticks things over them, draws over them, rubs things out – now expressive, now more geometrical.

For this artist drawing is by no means simply playing with aesthetic and visual effects – he doesn't experiment with various possibilities of perception, but presents an environment which threatens to unravel, showing both the destructive force of human impact and above all world which human beings have damaged. The year 1997 saw his first sculptural cre-

ations which were, as Mispelbaum says himself, 'incidental work' and represented a creative pause for thought between two intensive cycles of drawing. These works allow him to apply his sense of touch by forming plaster and wet paper into figures with his hands. After a long period spent in hospital in 2010 the focal point of his works changed suddenly, with these sculptural objects becoming dominant, no longer incidental creations.

Hermann Josef Mispelbaum takes his dreams and fantasies, anxieties and fears, visions and hallucinations the way he experiences them, and expresses them on paper or in sculptural form. This brings him close to 'art brut', the art without excessive education which Jean Dubuffet coined as a description of the spontaneous and un-reflecting creative process which for him represented real art.

The sculpture shown in this exhibition is a logical further development of his drawings. The basic materials for his new works consists mainly of plaster and paper, together with paint to a significantly lesser extent and objects, although the-

se are not things found in the street or on the beach but everyday household objects which now form ears and faces, limbs or Mount Golgotha, and are given entirely new meaning.

The sculptures created by Mispelbaum seem to give shape to André Breton's statement in his 'First surrealist manifesto' of 1924: 'The first sentence will come by itself, because it really is true that there is an unknown sentence in our consciousness which is only waiting to be spoken. (...) You can rely on the inexhaustibility of what is spoken.'

**KAUM ZU GLAUBEN, EIN AL-
TER GEIST LEBT WEITER
UNBELIEVABLE, AN OLD SPIRIT LIVES ON
(DIE BRUT ART BRUT)**

pencil on paper, collage
42 x 30 cm, 2015

**DIE RÜCKKEHR DES
VERLORENEN SOHNES**
THE RETURN OF THE PRODIGAL SON

pencil on paper, collage
42 x 30 cm, 2015



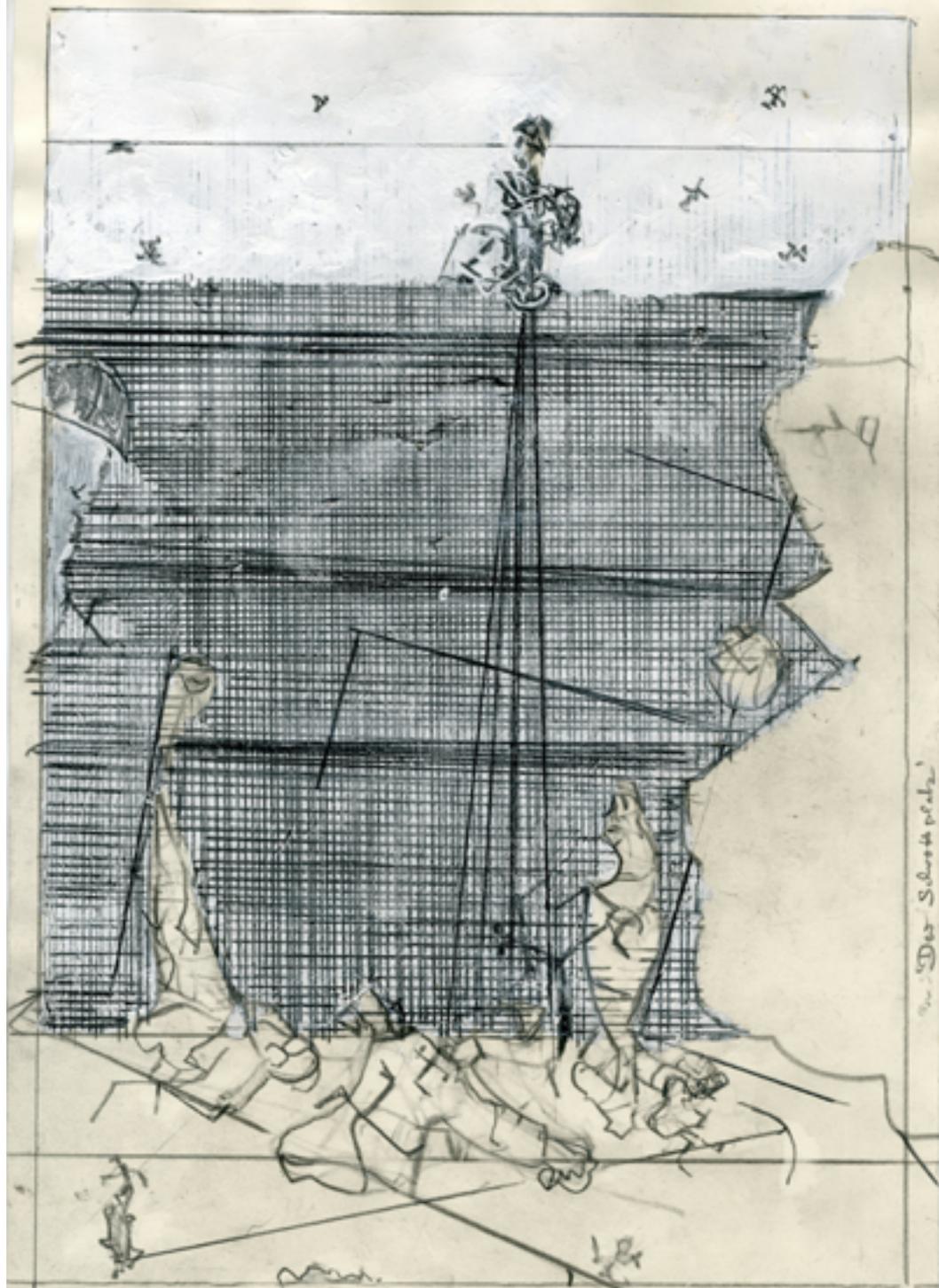
DIE FILMERIN
THE FILM MAKER

pencil on paper, collage
42 x 30 cm, 2015



DIE LEIBESVISITATION
THE BODY SEARCH

pencil on paper, collage
42 x 30 cm, 2015



von 'Das Schicksal der...'

'Kann es sein, Egon Schiele 1908 (Die Bruch)'

M 2016

BERND RADTKE



1960 > Born in Aachen, where he still lives and works

1976 > first darkroom of his own
Classical training in photography
6-semester course in photographic technology at Cologne University of Applied Sciences

since 1992 > Freelance photographer

1992 – 2012 > his own advertising photography studio in Aachen (Studio 9)

since 2012 > freelance photographer specialising in art projects and commercial photography, Parallel to professional photography he has intensified his artistic work with participation in individual and group exhibitions

since 2004 > concentration on artistic projects

2012 > member of Germany's Photography Association (DGPh)

Numerous works in international public and private collections

Why I take photographs:

When I take photographs everything comes together for me: seeing, feeling, happiness, anxiety, recollection and hope. And above all – something I would like to share – communication.

BERND RADTKE

A LIFE LIVED

Transience – decay – the interior and the exterior – the ephemerality of merciless time: these are perhaps the initial associations which strike us when we look at the triptych *Do Not Enter!* by Bernd Radtke. This photographic work in three sections tells a story in our usual direction of reading - from left to right.

Do not enter! is sprayed in black letters on a door – the door is open, paint is peeling from it just as it is from the walls, a door from which every function has been removed, as it has been from the warning inscription. Although the source of the light is invisible, the light seems to penetrate the open door and light up the room. In the central picture there is a solitary chair, to the right part of a window frame can be seen, and through the window to which the frame belongs light falls on a wall on which – in letters which are hardly decipherable – the words *Take this Seqsi!* can be seen. It is not until we speak the words out loud that the sensual significance becomes clear. The main feature of the third picture – again a room empty of human presence and left to decay – is a large wooden table at the centre. Once more a now visible window allows light to fall on a wall, on which a seated nude seen from the back has been spray-painted.

Bernd Radtke found this locality looking exactly like this. He doesn't wait for the right moment, he doesn't go looking for them but finds his images in passing. In

spite of this they are the result of deliberate action. He doesn't change even the smallest detail: he did not position the chair or the table in line with a specific idea, expectation or composition, and did not use an artificial source of light but instead applied what was available. It is not a staged photograph, and even later he did not edit the digital photograph on the computer. The photo isn't retouched and has merely been converted into black and white.

Bernd Radtke does not regard his photographs as modern 'memento mori' images. For him the reminder, the transience is not the decisive factor – the decisive factor is the beginning of something new. The aesthetics play an important role. The structure and lighting atmosphere are influenced by romantic mysticism, but without fleeing from reality. Images of the present day are charged with emotion and a strong element of humour, in which viewers can find their own story.

The photographer has to be very careful, working in buildings which are in danger of collapse, where there is a risk of crashing through fragile ceilings and staircases have to be climbed with the greatest of care. And while taking every precaution the photographer has to try to perceive the space from an emotional aspect.

The interior and the exterior: the paintwork is peeling, but what is there behind the wall? What lies behind the door?

The prohibition on entry makes us more curious than ever. Borders are crossed, taboos ignored, boundaries questioned. And the word ‚border‘ combined with the sign prohibiting entry immediately suggests the refugee problem to us. Do not enter!

Bernd Radtke does not see the decay, although he is of course aware of its presence – he sees the life that once was there. Life has taken place in these rooms, in this case a sanatorium which experienced a very eventful history over four decades. The condition which is now moving towards its end at the same time means a new start – an eternal cycle which does not look back but faces to the future and carries hope. And here the light once more plays an important role. Without light there is no life, but light creates shadow. Photography lives from light and shadow.

Life took place in these rooms, but no people appear in the pictures. Who is the chair for? Who once sat on it? Who will sit on it one day? What deceased people suffered here in the past? What doctors and nurses worked here? Who left the graffiti? Who will sit at the table?

The rooms are empty and yet they seem to be populated – or perhaps at any moment someone will come in and sit down on the chair.



DO NOT ENTER!

Triptych, photographs,
each 80 x 80 cm, 2009





JOHANNES WICKERT

Johannes Wickert grew up in southern Germany during the post-war period and studied art at the universities of Stuttgart, Nuremberg and Florence.

From the very beginning his painting has been figurative, focusing on the depiction of the human form in all its existential relationships. After his art studies he turned to physics and psychology.

His scientific and teaching activities in his ‚second occupation‘ (most recently as professor of psychology at the University of Cologne) and the way he views humanity and the world as a Christian have influenced his entire artistic creation.

- > Studio in Leykaul, Bütgenbach, Belgium
- > Exhibitions in Belgium, Germany, Luxembourg, Italy and Switzerland
- > Works in private ownership and in the churches of Macerata and Caserta (I), Antwerp, Belsele, Brakel-Elst, Brussels, Mechelen and at the centre of pilgrimage in Scherpenheuvel (B)

JOHANNES WICKERT

The paintings of Johannes Wickert cover the entire scale of human relationships. The work *Ganz vergessener Völker Müdigkeiten* (The fatigue of forgotten peoples), which is based on a poem by Hugo von Hofmannsthal, shows the uprootedness and loneliness of the individual human being, together with a despair which is intensified further in *Einsam unter vielen* (Lonely in the crowd). They are a reflection on our society, which preaches individualism but is becoming more and more superficial, which is flooded by technical possibilities for communication but which destroys community. These faces express fear and anxiety. Within cities the individual disappears into the anonymity of the masses, and in massive housing complexes neighbours are totally anonymous.

Freunde (Friends): naked and exposed a man looks skywards as if searching for something. Even though his neighbour or friend speaks to him there seems to be no communication. There is no eye contact, no touch. They live in different worlds and speak different languages. In the same way the two protagonists of *Amathia* sit next to each other in a room full of secrets. Again the person sitting in the foreground seems to want to communicate something to the other which he has just read in a book, but the other looks blankly out of the painting. Is he looking at us? Is he asking us a question? Is he asking us for help? In addition to the destruction of

human relationships, the age-old ties of spirituality have also been lost. What is this naked protagonist looking for? Is he looking for this spiritual connection?

The mouths open as if to cry out their suffering, but the pain remains unexpressed. Johannes Wickert shows the ‚Angst‘ of humanity frankly and unsparingly – not fearing to expose the dark sides of existence. The psychologist in the artist does not stop at displaying anxiety, but asks the question of what touches human beings and causes them to despair. In spite of the desire for human closeness, their striving to maintain a distance indicates that the fear of others seems to be deeply rooted.

In the figures created by Johannes Wickert the feet are especially noticeable. They are the only signs of individuality and provide the only physical contact to our world.

In spite of this, the artist shows signs of hope in many of his paintings, even if it is only a suggestion of hope. In *Beschirmt* (Protected) a smiling young man holds an umbrella. He feels secure, even though there is a questioning in his eyes, as if he was distrustful of the peace. However, this umbrella seems to protect him not only from the unpredictable aspects of life, but also from his environment.

The painting *Die Hand* (The hand) shows the hand of God reaching down from above.

ve in a blue, spiritual light which, as with Fronk, adds colour and hope to people's lives. In the foreground there are discarded items of clothing. Are these the souls of the dead, waiting in the background with the help of God to reach salvation, to let go, to be freed and reach the after-life? In spite of the dying it contains, this painting radiates hope. Life does not end in death.

In the major triptych *Lebensfreude* (Joy of life) people play music and dance with joy, celebrating life, love and hope. The dance and the music, which can only be experienced together, have a healing effect, in stark contrast to the desperate faces described previously. These people blossom just as the natural surroundings in which they appear, achieving the link between earth and heaven.



AMATHIA

190 x 150 cm



FREUNDE FRIENDS

130 x 150 cm



DIE HAND THE HAND

200 x 130 cm

89

LEBENSFREUDE JOY OF LIVING

left-hand section, oils on wood
overall 3 x 220 x 120 cm





ANKE WOLF

Visual artist and designer

1959 > Training and work in crafts in Hagen, Aachen und Jülich

Study of product design at the University of Applied Sciences in Düsseldorf

EXHIBITIONS**SELECTION**

2015 > Lucas Cranach 2.0 – participation in the exhibition International Lucas Cranach Prize, Lutherstadt Wittenberg

2013 > „Space and lines“ – Atelierhaus Aachen e.V.

2008 > „Transparency and light“ – Eschweiler Kunstverein

2007 > „From shadow to light“, installation/ „Art in the apse“ - Protestant Church Meerbusch-Osterath

2001 > North Rhine Westphalia State Prize - manu factum - Lower Rhine, Kevelaer

ANKE WOLF

The artistic work of Anke Wolf is focused on presenting natural realities. This may not be the immediate impression given by her objects made of filigree wire mesh, which look like three-dimensional drawings which grow into the emptiness of their surroundings. Although they are made of metal they give an impression of fragility and above all of lightness, as if they were floating - freed from gravity. Moving at the slightest breath of air, these flowing objects are in a state of transience, touching our human existence of rise and fall.

The light changes what is seen by the observer: depending on the time, place and viewing position shadows develop, the material density and transparency are transformed, and as a result these works of art are changing constantly, are constantly recreated in the eyes of the beholder.

Vom Schatten Zum Licht (From shadow to light) is the title of the work on display. The work hangs like a tapestry, almost like a line drawing in space, a woven grid of identical crosses with shadows, which are transformed in their long progress upwards to the light.

The shadow of the cross is woven from hundreds of individual crosses overlaying each other, heavy and earthbound in the lower section, becoming lighter and lighter as the individual crosses strive upwards. The artist deliberately opts

for specific materials and techniques because they enable the development of varying effects of the light. She draws in the air and gives the lines their own rhythm, their own tension. For the lower section the trained goldsmith selected round iron wire, which rusts and is subject to constant change. The central section consists of pure, galvanised iron wire while the upper section is rolled stainless steel, almost unchangeable and constant, which shimmers like waves of pure light. The contortions of the individual elements generate innumerable points of light.

Created at Passiontide, for Anke Wolf this cross is not just a Christian symbol but a symbol for all the people on this earth: from darkness to light – from death to life. The cross is a symbol of hope, a form which contains within it the horizontal and the vertical, which points both to the four directions of the compass and connects the earth with the heavens, the human with the divine. In its upright form and with a horizontal element pointing to far distances, it is a symbol of humanity.

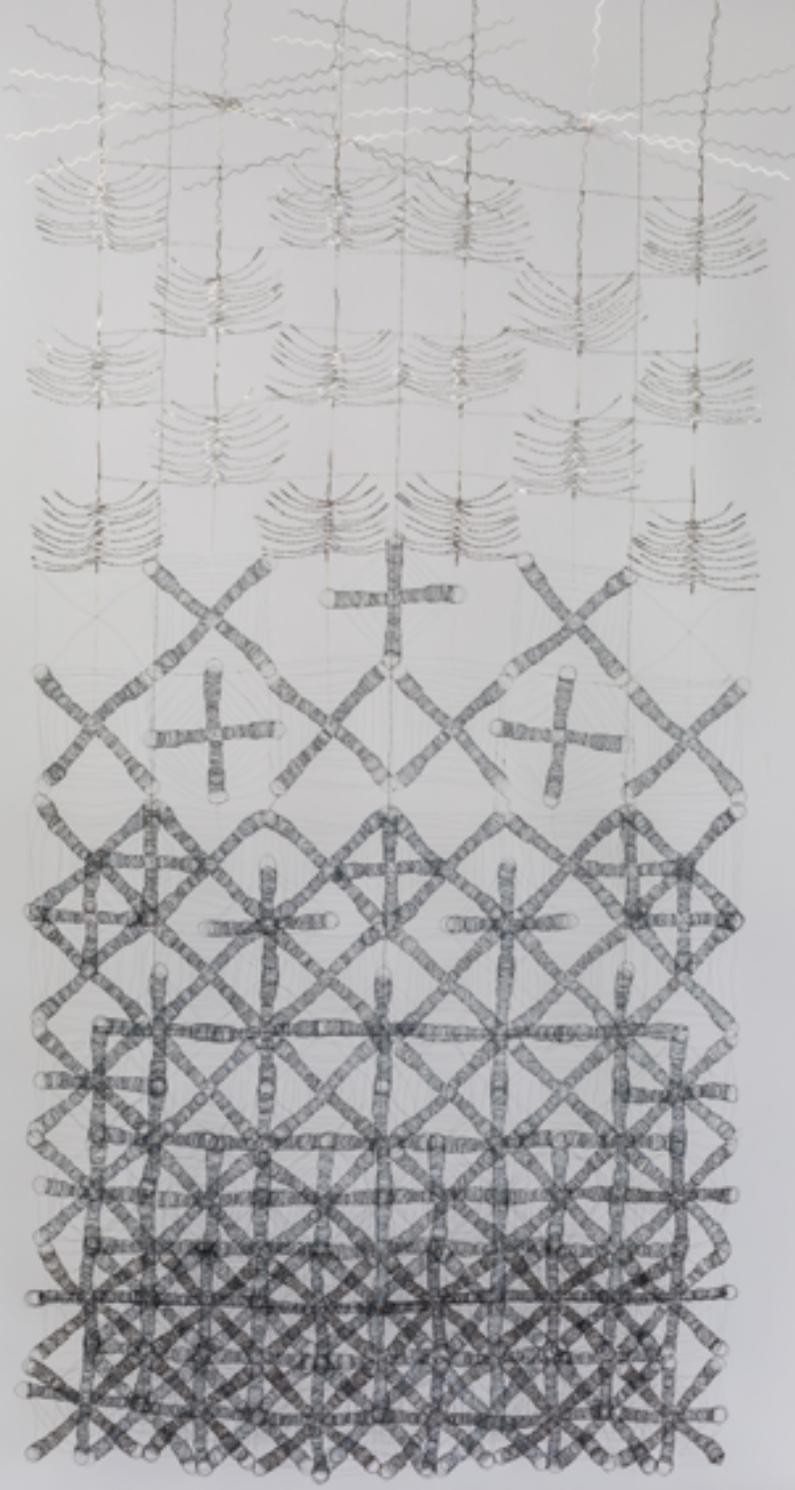
Often hidden, without being revealed – the cross is difficult to perceive under the multiple other crosses. It is there and yet it isn't. We see it but then it's gone again. The cross seems to hide: it isn't obvious, but it is fundamental. It can be overlooked but its ambivalence remains: the pain, suffering and death. The cross does not permit any superficial reconciliation, in

that it represents an instrument of martyrdom which led to hideous suffering and death. Even guilt and failure are involved with the cross, which is a disturbing, difficult symbol. One man suffered and died on the cross – he was different, although he suffered the way all others suffer and died the way all others die. One man exemplified the fate of humanity on the cross, which can now be faced up to and does not need to be denied.

But the ambivalence of the cross remains: darkness and light, vulnerability and mercy.

Anke Wolf's crosses float, they have lost their solidity. The cross stands before the observer not oppressively but free, almost inviting. The cross becomes a sign of freedom which does not owe its existence to what is forgotten.

During the creative process the artist notes down her thoughts in expressive metaphors: for example the phrase „finger traces“ in her text alludes to the fact that she shapes and interweaves the wire into crosses with her fingers only, without tools, and the „cross of ashes“ is a reference not just to the Passion of Christ but also to the fact that she blackens the wire with a flame.



VOM SCHATTEN ZUM LICHT FROM SHADOW TO LIGHT

iron, galvanised iron and stainless steel
180 x 95 cm, 2007

From shadow to light

interwoven thoughts

an image of the cross

a cross of ashes and
sackcloth

traces of fingers

one more cross
brought to life

all very similar

so many crosses
with so many names

call to prayer

each of them is worthy
each in its own time and in its own place

never fully the same
each with its own identity

they hold each other
closely interwoven

much is suspended from them

here there is no first and no last

there is also rhythm

dedication

a changing image

that really floats

hanging only from a silk thread of memo-
ry

a vague new hope arises – a striving –
a striving towards the light

every new row leads to the right

that, too, is the cross

even if it now becomes a cross of light

a shimmering light

on the periphery

robe,
you are changing

everlastingly following – as disciples –

a body

may it be so

passion in the context of Easter
may also be just an episode

GERDA ZULEGER



1974 > graduation as designer in Aachen

1984 > study of the teaching of art at the University of Münster

since 1986 > teacher at a number of institutes for visual arts

since 1989 > freelance artist and member of the Federation of Visual Artists, Forum Ruhr (Essen)

1994 > operation of a café for art and culture with courses in painting and design

since 2007 > member of BBK Forum Düsseldorf

since 2014 > member of BBK Aachen/Euregio

2009 > glass painting on the theme of „Francis of Assisi’s Canticle to the Sun“ on the consecration of the chapel of St Francis at the „Normafia“ home for the elderly in Budapest, Hungary

2008 > ambassador in the project „International Yehudi Menuhin Foundation IYMF“; European Year of Intercultural Dialogue

2008 > „iyouwe SHARE THE WORLD“

2007 > award in the third International Pastel Biennial, Cracow Palace of Art, Poland

1996 > collective exhibition „Encounters - Spotkania“ in the memorial site of the concentration camp in Maidanek/Poland

2014 > „Work Art Gallery / In Arte Berlin“ Sloness exhibition Group Global 3000 (Berlin), Art Tour Maastricht, exhibition „NU“ in Timmerfabrik, Fondation P.J. Hodiament Baelen (Belgium)

2013 > Schloss Burgau (Düren), „Art is Communication“ Rathaus Eschweiler, OstArt community centre

2012 > „Art instead of Work“, atelier exhibition „Traces of transience“, Zinkhütter Hof (Stolberg), EVBK annual exhibition

2011 > „Artist for Freedom – Bet the Future Now1“ Ludwigshafen

GERDA ZULEGER

Gerda Zuleger is a well-read woman who has occupied herself intensively with philosophical, sociological and religious questions, attentively observing the world she lives in and the people around her. In her art she tries to deal with the questions which arise in the course of her observations, and come to grips with them. Her purpose is not just to draw the attention of those who look at her paintings to the problems of our age and our society, but also perhaps to find answers of her own and come to terms with her own powerlessness. For the artist this means an urgent and often painful process of identification.

In Greek mythology when Pandora opened the box which Zeus had given her as punishment for the human race, there escaped from it all the evils which had previously been unknown to mankind, including disease, work, sin and death. The only positive element contained in the box was *ἐλπίς*, hope. The artist shows the horrors which are released. The animals are symbols of powerlessness: a small ape sits in resignation, awaiting its fate. The wild leopard tries to defend itself, but its efforts will be in vain in the face of the demonic violence which escapes from this cornucopia of evil. What did we do to the world that was entrusted to us?

The theme of the collage *Vor dem Abgrund* (Staring into the abyss) deals with contemporary events: the drama of refugees in North Africa who entrust their

lives to people smugglers and their leaky boats, staking these lives on their dreams of a new existence and a spark of hope. A boat, filled to bursting point with people, is precariously poised on a deceptively safe location. Some people are being helped on board, others lose their balance and plunge into an abyss full of the kind of gruesome beings, weird creatures and terrifying daemons which are familiar to us from the paintings of Hieronymus Bosch. Bosch and the other painters of the late mediaeval age wished to inspire the fear of hell among people in order to encourage them to lead lives free from sin. For this purpose they showed the despair and punishment of helpless sinners who were delivered to the monsters of the abyss. Today we must also ask ourselves the question of where and what our own hell is?

A disembodied head seems to float in the clouds, the mouth open wide in a cry of horror. The title of the painting is: *Odem* (Breath of life). In biology, 'odem' is the amount of air which is moved during breathing – what God breathed into the human race, its vital energy. Despair, or hope after all?

The final chapter, Erich Kästner, 1930

*On the twelfth of July 2003
a radio message went around the globe
saying that a bomber squadron of the air police
was going to destroy humanity.*

*The government of the world, it was declared,
found that the only way to achieve the plan
of finally creating peace,
was to poison all concerned.*

*There was no point in fleeing, it was stated,
not a single soul must remain alive.
The new poison gas would penetrate every hiding place,
and people wouldn't even need to commit suicide.*

*On 13 July one thousand aeroplanes left Boston
loaded full with poisonous gas and germs
and flying around the globe carried out,
the mass murder decreed by the world government.*

*People crawled whimpering under their beds.
They hid in their cellars and in the forests.
The poison gas hung like a yellow cloud above the cities.
And millions of bodies lay in the streets.*

GERDA ZULEGER

*People thought they could escape death,
but no one succeeded and the world became empty.
The poison was everywhere, it came on tiptoes.
It crossed the deserts and swam the oceans.*

*The bodies lay bundled like rotting sheafs of wheat.
Others hung out of the windows like dolls.
The animals in the zoo cried hideously before they died.
And slowly the fire in the huge furnaces went out.*

*Steamships were becalmed in the sea, laden with the dead.
And the world no longer knew either laughter or tears.
The aeroplanes randomly crossed the skies with dead pilots,
and finally crashed to earth in flames.*

*The human race had finally achieved its aims,
even though the method may not have been humane.
The earth was finally quiet and peaceful,
and continued calmly on its elliptical orbit.*

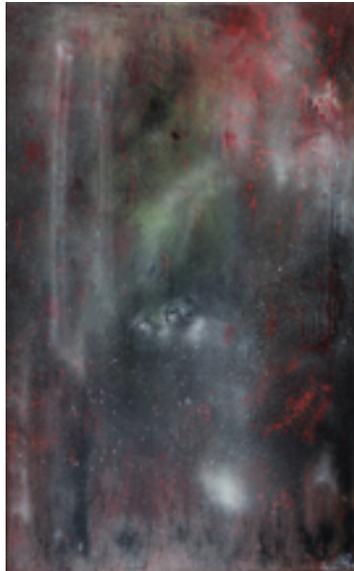
When Gerda Zuleger read the 1930 poem *Das letzte Kapitel* (The final chapter) by Erich Kästner she was unable to get its verses out of her thoughts until she had tried to exorcise what she had read in the form of a painting. She creates the background, removing part of it once more and adding things, developing forms and colours to which she reacts. In this almost abstract work, covered with drops and streaks of paint which seem to symbolise Kästner's yellow cloud of poisonous gas, we only see part of a face. Two huge eyes – wide open – stare out at us, but it's impossible to decide if they are in the eyes of a human being or an animal. Are they staring in horror, or are they looking full of hope at the tiny cross?

For the artist creating these dumb screams from empty eyes, these distorted faces with their fear, suffering, loneliness and sorrow, required a massive effort. For us, too, it requires an inner strength to come to terms with these works, in which we may – as if in an abyss-like mirror – see the reflection of our own souls with their possible existential emptiness.



VOR DEM ABGRUND
STARING INTO THE ABYSS

2015

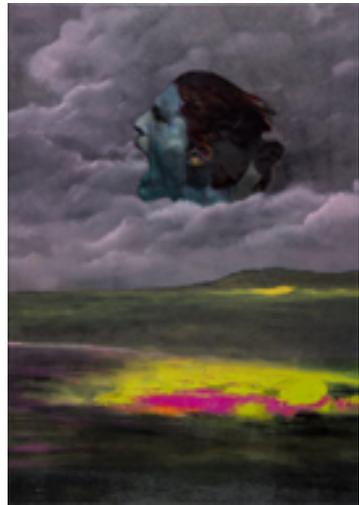


BÜCHSE DER PANDORA
PANDORA'S BOX

2013

ODEM
BREATH OF LIFE

2015



**DAS LETZTE
KAPITEL**
THE FINAL CHAPTER

2015

