

GALERIE JUDITH ANDREAE

PRESS RELEASE

PositionsOnPaper

Andreas Bausch, Mahmut Celayir, Nikola Dimitrov, Hildegard Elma, Meike Entenmann, Paola Fonticoli, Dietrich Helms, Ildefons Hyöng, Magdalena Kita, Susanne Lyner, Rune Miels, Regine Schumann, Viktoria Strecker, Birgitta Weimer, Francis Zeischegg and Jeanette Zippel.

Vernissage: Sunday, September 2nd 2018, 12 am – 5 pm

Duration: September 5th until October 13th 2018

Sixteen artistic positions show how differently the medium of paper can be used. It is edited, serves as a background, is part of an installation and a carrier of color. Large-scale and small-format works by Andreas Bausch, Mahmut Celayir, Nikola Dimitrov, Hildegard Elma, Meike Entenmann, Paola Fonticoli, Dietrich Helms, Ildefons Hyöng, Magdalena Kita, Susanne Lyner, Rune Miels, Regine Schumann, Viktoria Strecker and Birgitta Weimer, Francis Zeischegg and Jeanette Zippel will be presented.

In his works, Andreas Bausch (* 1966, Wiesbaden) uses a special painting technique to generate spontaneous replicas of random patterns and lines. He dissolves the contradiction of movement and calm in his large-scale works on handmade paper.

The silkscreen prints by Mahmut Celayir (* 1951, Bingöl, Turkey) from 1997 show abstract landscapes that only gain in clarity from a distance. The Turkish landscape painter brings the historic Silk Road in his prints on paper. Nikola Dimitrov's (* 1961, Mettlach / Saar) paper works from the series 'Fugen' (2016) and 'Zoom' (2017), in contrast, are thematically related to his canvas works. Here, too, he composes his works with color parallel to the music. Wide brush strokes rasp the handmade paper into individual squares. The different layers of gray and black gradations produce shadows that suggest depth and light.

The large-format watercolor on paper Works by Hildegard Elma (* 1948, Freudenstadt / Black Forest) have always been painted with brushstrokes in three shades of color - indigo, ultramarine and magenta. With even movements, the paint is applied to the handmade paper and despite the constant repetition in this movement, each image has a different effect and has a different character. The painter is always concerned with the aspects of color as such and the resulting infinite possibilities that come in different combinations.

The works of Meike Entenmann (* 1975, Böblingen) are quite different. The works from the series 'Curved Wallpaper' (2017) and 'Frayed Memories' (2014), made of yarn-embroidered woodchip wallpaper, show an aspect of paper use that would rather be located in everyday life. The woodchip wallpaper offers the possibility to become the carrier of these often everyday memories. Close up you can see red thread converging to dots and patterns - from a distance, however, places and objects are recognizable.

Paola Fonticoli (* 1961, Turin, Italy) not only uses paper as a reason for her work, she edits it - not with color or ink - but she works it out to new forms. For the Italian artist, harmony and balance in her figurative and geometric abstractions in her acrylic works is of great importance - where the

brush and different colors found room on the canvas, neatly folded folds and silhouettes are now almost collages.

The watercolors by Dietrich Helms (* 1933, Osnabrück) are part of the artist's diverse oeuvre. With different approaches and questions, he works with ever new materials to visualize his image ideas and to go to the limits of his thoughts. The series 'Rauten' shows abstract painting on paper, which opens new spaces every time you look. The blind drawings by Helms are quite different - here he draws with only one line of forms that one can identify at first glance and only the more intense viewing releases new motifs.

Ildelfons Hyöng (* 1959, Neuss) has devoted himself with his works of pure color. His small-scale oil on oil paper works are mostly abstract and only occasionally show clear shapes. Depending on where the view enters the picture, the viewer gets a different impression and reads the motifs in a different direction. The colored drawings by Magdalena Kita (* 1983, Debica, Poland) line up with her work series 'White Partisan'. Here, however, she draws the typical naive-lustful motifs for her work, but not directly on animal cases, but on prints of these. The depicted persons, forms and sexual acts are ironic reflections of our society.

Susanne Lyner (* 1949, Wald bei Zürich, Switzerland) uses the sheet in her work series "Farbtafeln" (2015) as the reason for her studies of pure color. You can not see a background anymore - the watercolor and the sheet become one. The monochrome red color plates show 27 different tones and the intense occupation of the artist with color.

The drawings of Rune Miels (* 1935, Münster), which are shown in the exhibition Positions On Paper, come from different series of works of the last decades. Here, the paper acts as the reason for their colorless figures, ornaments and mathematical signs.

Known for her fluorescent acrylic glass objects, Regine Schumann (* 1961, Goslar) is a painter at the beginning of her artistic career. Her works on paper are sprayed with fluorescent paint and have the same luminosity as her objects. With fluorescent pens she applies color to handmade paper, which glow in the black light, lighten and change its effect again and again in daylight.

The drawings of Viktoria Strecker (* 1987, Hanover) can hardly be more contradictory than to these works. Her colorless drawings go beyond self-exploration in the meditative process and strive for connection to something universal. They are reminiscent of biological systematics that build from repetition and are often both macroscopically and microscopically readable.

Birgitta Weimer (* 1956, Gemünden am Rhein) is a sculptor - most of her drawings are thus in the context of her objects. The paper works on the plastic 'instant bubbles' show semi-transparent, sometimes colored spheres of different sizes, floating in space, grouped in free formations. These and the sketches for Medusa give rise to a variety of associations.

Also drawings by Francis Zeischegg (* 1956, in Hamburg) are shown. The series 'Blind Vision', 'Blick', 'Stadtansichten' and 'Punktraster' deal with seeing, the forms of gaze guidance and the visual measurement and order of the world. Her increasingly abstract work often arises against the background of the digitization of our society.

Jeanette Zippels (* 1963, in Kempten) works thematize 'bees' as a priority. The exhibition Positions On Paper will show works from her work complexes 'Bienoptik'. The ink on paper works show greatly enlarged bee blossoms, which are pixelated and slightly out of focus, and when viewed from close up dissolve into abstract structures.

Promenade-Paul-Kemp: Saturday, September 8th 2018, 11 am – 5 pm

SaisonstART Bonn: Saturday, September 15th 2018, 11 am – 5 pm

Opening Hours: Wed 10 am – 6 pm, Thu + Fri 2 pm – 6 pm, Sat 11 am – 3 pm