

Das Rauschen der Farbe (The Noise of Color)

with works by Colin Ardley, Dave Grossmann, Dittmar Danner aka Krüger, Franziska Goes, Amélie von Heydebreck, Kata Hinterlechner, Marc von der Hocht, Achim Kobe, Dirk Rathke, Matthias Reinmuth, Nikola Richard, Ursula Sax, Daniel Schwarz, Tanja Selzer, Klaus Steinmann and Bettina Weiß

March 21 – April 19, 2025; Opening March 20

(Note: Languages differ enormously and translation is an art. The German word 'Rauschen', which is multifaceted in its meaning, can only be translated into English to a limited extent. There the meaning is predominantly acoustic, or in the sense of a state of intoxication.)

After the colorlessness of winter, the exhibition title »Das Rauschen der Farbe« is exactly the right one. The longing for the light after the past, achromatic season is taken into account by the cycle of life and the seasons. Spring knows how to heat up life every year, it urges us to enjoy life and lets the vegetation explode in lush colors.

The exhibition title suggests color in abundance and, with a wink, tests the qualities of the exhibited works in terms of their colorfulness, their color radiance. The color is supposed to be rushing.

Each artist approaches painting or their own medium in their own way. One is reduced in his choice of colors, almost monochrome and relies on the radiance of color in the work. The subtle underpainting is also a reason why the dominant, seemingly monochrome color radiates into the room and gives justice to the artist's experience (**Dirk Rathke**). A fresh work surprises with its assertion of color on an irregular canvas form (a vertical rectangle from which an equally sized triangle emerges, as always with Rathke, coming forward or drifting backwards at the corners, in this case: coming forward). The outline is divided into four triangles painted in different monochrome colors, whose outer or inner sides suggest the tilt line from which the depth of the canvas changes.

The other artist - clearly coming from Concrete Art - places geometric, differently colored monochrome surfaces on a white relief ground, whose partial forms, tilted backwards or forwards, reflect the color areas. A color tension is created between them, allowing the eye to wander from color field to color field (**Klaus Steinmann**).

Or the concert of colors results from the abstract forms, which are set in relation to each other with their own delineated color structure creations in the quadrangular of the canvas, allowing the picture to vibrate excitingly in its contemplative calm, as in »Technology/Machines / YellowPurple« and »Aufsteigen und Fallen/Pixel« (**Franziska Goes**).

When individual very small dots of color, which can still be identified with the naked eye, conquer the pictorial space in clouds of color and partially intermingle, then the color rushes and bundles energy that radiates powerfully out of the pictorial space (**Amély von Heydebreck** with her »Light Paintings«). Her works are the result of light experiments with various natural filters made primarily from organic materials. The pigment print on aluminium dibond locates the work between painting and photography, whereby, as the series name »Lightpainting« suggests, they can rightly be defined as painting. The artist is the creator of the work. She is, of course, responsible for the definition.

The colors pink and burgundy appear dominant in the »SWEET COLLAPSE« series and lead to a flow of color from picture to picture in the order established by **Dave Grossmann**. Within the individual works, the monochrome fields wrestle with the visually carved-out chips of the OSB board and allow their encounter to be understood as a visual experience that creates a very unique dynamic and movement in the staggering of the images one behind the other. No wonder that this five-part work can be seen as a whole.

Achim Kobe creates color spaces through rhythmic, serial, mutually reinforcing moments of color and form, which he compositionally integrates between apparent ornament (repetitive forms that become patterns) and the liberation from them. An untitled work literally explodes in a sea of color.

Bettina Weiß, who, as with almost all artists, follows the principle of ‚all over‘, i.e. the picture has no imaginary limits – it can theoretically extend infinitely into space – has the ornament as its basis and tests its limits. In »Gamma #1«, a large tondo painting, the approach is different, but still reminiscent of the ornament, the individual color tails are arranged radially from the centre like a circular fan, allowing the colorful, diverse and iridescent mother-of-pearl sheen to appear in ever-changing ways.

Although **Colin Ardley** sees his artistic work as painting, strictly speaking he is of course a sculptor. »Spatial Strategies« conquers the real space and connects with the surrounding paintings, such as those by Marc von der Hocht or Klaus Steinmann, in a frenzy of color and energetic, constructive formal language. Ardley is a master of ponderation and lets the shapes and colors – countless uneven, often acute-angled pieces of cardboard covered with colored paper – collide in an apparent chaos, one could almost say in a dance, and radiate a fascinating calm when

bundled together.

Matthias Reinmuth allows the colors to overlap in delicate glazed layers, with the respective main areas of color defining the picture. Individual forms, such as a shield-like leaf, are superimposed by the color glazes, only slowly revealing themselves on closer inspection and creating a delicate disruptive moment in the work that generates additional tension. The incarnate colors appear 'dusty' and dull, yet possess a powerful, even luminous depth of color

Nikola Richard uses a broad brushstroke on a gold-colored square ground to horizontally arrange whole swarms of powerful patches of color – bright red and beguiling turquoise – and brings a dynamism to the picture that seems to extend to the right outside the picture. **Kata Hinterlechner** practices the opposite of this on a white primed board or untreated canvas ground, also in a square format. Individual, sparingly placed areas of color define the 'empty' pictorial space, building up an inherent tension. The individual areas of color (black is also understood as a color) do not negate the individual oil pastel strokes. On the contrary: the juxtaposition breaks up the contour of the color form and heightens the calmly concentrated drama through the vivid contours of the vertically applied oil pastel.

The suggested lightness of the unpainted canvas can also be found in the paintings of **Tanja Selzer**, who is the only one of the artists to dedicate herself to the figurative, albeit free and detached and with an abstracting tendency. The plant and flower pictures, sometimes on a dark background (but still light-looking!), sometimes on raw linen, appear sketchy and have a great gestural-structural power. You know immediately what it is about, but defining the details becomes a search and puzzle. Like a vision, the author of these lines sees the development towards abstraction, which still requires content, i.e. the justification of the picture, but has an exciting field of the greatest abstract freedom ahead of it.

Daniel Schwarz is committed to the abstract informal, but with impressionistic power, condensing clouds of color that sometimes appear light, as in »Klatschmohn« (poppies) (the title also suggests an object here) or are grounded in the heaviness of the earth. The misleading title »Antigone« makes you search in vain for this mythical figure in the picture. It is a very personally formulated abstract landscape that appears. The small format (60 x 40 cm) in its cheerful serenity bears the enchanting title inspired by Rilke, »in den Himmeln ferne Gärten« (in the skies distant gardens), which is excellently illustrated - abstractly, of course - with its explosions of color.

Ursula Sax, the great German sculptor, is showing watercolors from 2005 that – like so many of her groups of work – are not expected of her. She surprises us with a sure sense of color when cloudy color accumulations meet within the geometrically arranged basic forms such as square, triangle and circle and give the strict forms a great individuality. The comprehensive gallery publication »Ursula Sax - aus und auf

Papier« has dedicated an own chapter to this group of works. A series of enchanting crucifixes as watercolors also bear witness to her excursion into colorful painting.

Marc von der Hocht is a master of depth dimension and color harmony, constantly opening up new dynamic color spaces, which sometimes overlap with hard boundaries or flow into one another through delicate color passages executed with virtuosity using a brush. For him, high-gloss paint as a painting material translates the world of (aerodynamic) technology, glossy magazines and the associated lifestyle and techno club atmosphere.

The frame within the frame, the picture within the picture, is staged by **Dittmar Danner aka Krüger** in a variety of ways. As with von der Hocht, it is not necessarily possible to recognize what is in front and behind, where the depth gradation begins. And the colors shine in many different ways. His canvases, especially the small formats of 24 x 18 cm, serve as a visual bracket in the exhibition through their geometric rigour, but also variety of colors, which mediate and hold together the colorful, yet harmonious concert of the exhibition.

The author of these lines, who is also the curator of the exhibition, was overwhelmed by the abundance and divergence of the diverse works when they were all gathered in one room before being hung.

It seemed to him that he had overreached himself with his ambitious goal of giving form to the noise (overdose) of color in an exhibition with works by 16 artists in his rooms. He was literally drunk on color from the intensity and mutual competition of the works.

A day and a half later, calm had returned, the competition had been resolved and a music had entered that filled the entire space without discrediting individual artists. Das Rauschen der Farbe, its radiance, shimmering, whirring, moving, flowing, billowing, roaring and storming was harmoniously 'pacified' without taking away the power of the individual work.

It's a pleasure to walk through the rooms.

The lust of the eyes, the eye journey is a joyful event. Like spring, which is making its way back into our lives in these unfortunately peaceless times.

Semjon H. N. Semjon, März 2025