

# WALK THE LINE

Nadja Adelman, Fausto Amundarain, Jennifer Bannert, Claudia Barthoi, Monika Brandmeier, Artjom Chepovetsky,  
Katharina Hinsberg, Mathias Kessler, Martina Kügler, Rafael Rangel, Herbert Warmuth, Daniela Wesenberg,  
Winter/Hoerbelt, Hendrik Zimmer

GALERIE  
HEIKE  
STRELOW  
STRELOW & WALTER

# WALK THE LINE

Curated by Strelow und Walter

“There are happy lines, somber, serious, tragic, exuberant, weak, and strong. They are the independent language to represent emotions, energy, rhythm, space, light, and movement.”

Alexander Mikhailovich Rodchenko

In modernism, artists such as Paul Klee, Alexander Rodchenko, and Wassily Kandinsky began to work with and explore the essence of the line, analyzing the relationship between point, line, and surface, as well as the potential expressive power of lines, thus uncovering a new universe of artistic expression. As a result, those interested in art learned that lines could also be considered detached from their function as form-givers by focusing on their expressive potential.

As Dr. Anett Göthe noted in a lecture, Klee conceded to the line “expression, dynamics, and psyche,” while Kandinsky in his treatise “Point and Line to Surface” clarifies that the line is more than a boundary of surface and emphasizes the dynamism inherent in the line itself. These fundamental thoughts on the line championed by pivotal figures of the avant-garde continue to inspire generations of artists to this day.

The exhibition Walk the Line showcases 13 international artistic positions, impressively demonstrating how multifaceted contemporary artists approach the possibilities of the line today. They all take a sensual and haptic approach to one of the most essential design elements in the fine arts. Even though lines are closely related to drawing, the exhibition includes other works on paper, collages, paintings, and sculptures.

In compiling the artists’ positions, we have taken Rodchenko’s ideas on the line into consideration and have attempted to emphasize its expressive diversity in the exhibition. Thus, in the show, expressive lines appear next to reduced ones, figure-forming ones next to freely moving ones, straight lines next to curved ones. These lines open our eyes to shapes and structures, space and light, rhythm and movement, but also to all that lies in between and beyond.

Let’s walk the line!



## Nadja Adelmann

\*1987 in Frankfurt am Main, Germany

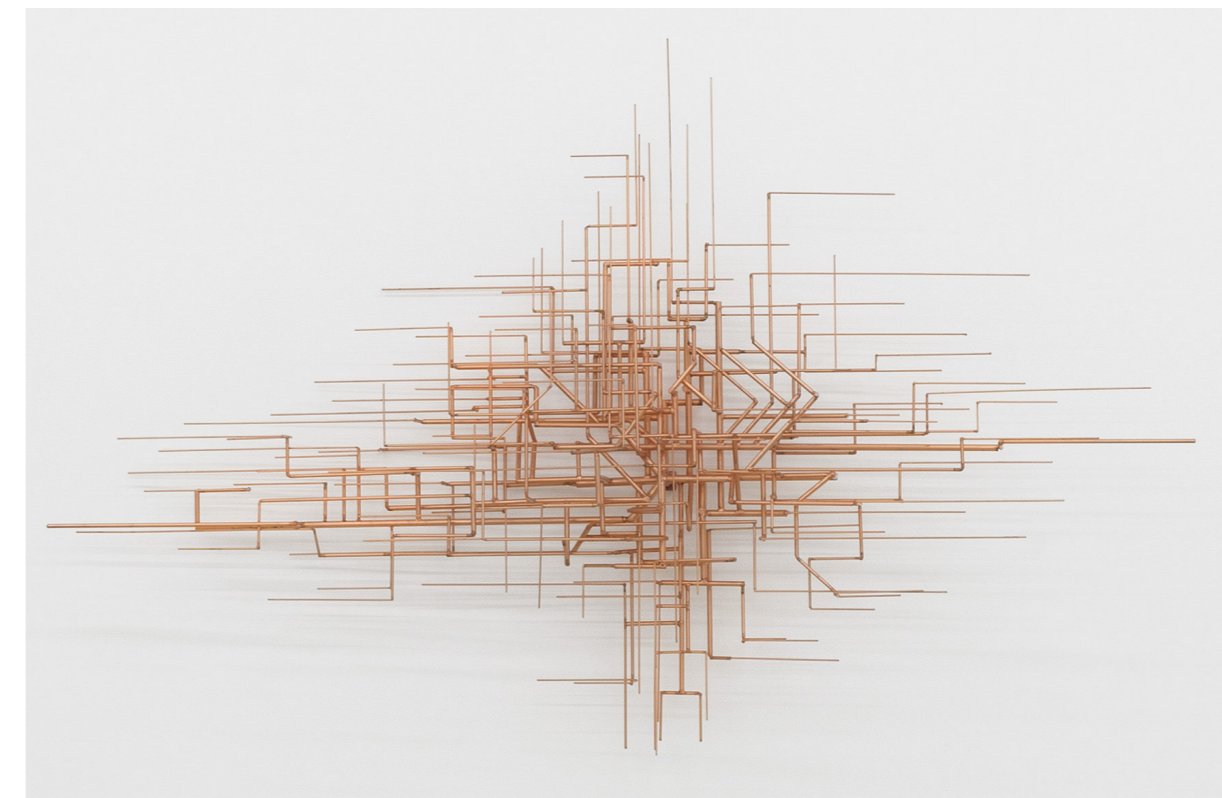
Lives and works in Frankfurt am Main and Stuttgart, Germany

Nadja Adelmann explores human perception with static and moving objects, challenging our contemporary vice for fast assumptions. The artist playfully engages with the possibilities of perception and movement, inviting the viewers to play with different perspectives. The pieces transform either independently through hidden motors or because the viewer changes their perspective by physically moving; to fully capture the work, one must entertain a variety of perceptions.

The starting point of Nadja Adelmann's work is factual knowledge and subjective perception. Adelmann materializes conceptual ideas employing a very reduced language governed by geometric shapes and materials that embody the desired properties. She draws inspiration from texts and theories of perception, sociology, quantum physics, and linguistics, which also trigger associations with her observations and memories.

In the series "Lines and Surface" (2016-present), the sculptures are made of copper tubes, which conduct heat well and develop a patina through touch and oxidation, thus a symbol of interaction. Adelmann also employs steel tubes encased in Black 3.0, an acrylic pigment produced by Stuart Semple that absorbs between 98 and 99 percent of visible light, challenging Anish Kapoor's Vantablack pigment. The interconnected tubes form a complex, three-dimensional web of lines that seem to transform as you change your position in front of them. Glimpses of the wall open up, others close into surfaces, creating a three-dimensional interplay of lines and surfaces.

Nadja Adelmann (1987) works in Frankfurt am Main and Stuttgart. She studied at the HFG Hochschule für Gestaltung und Kunst in Offenbach am Main (2014-2016), and at the Städelschule University of Fine Arts in Frankfurt am Main under Prof. Tobias Rehberger, graduating in 2020 with a Masters Degree.



Nadja Adelman

Linien und Fläche, 2019

Copper-plated steel rods, clear lacquer

85 x 135 x 21 cm



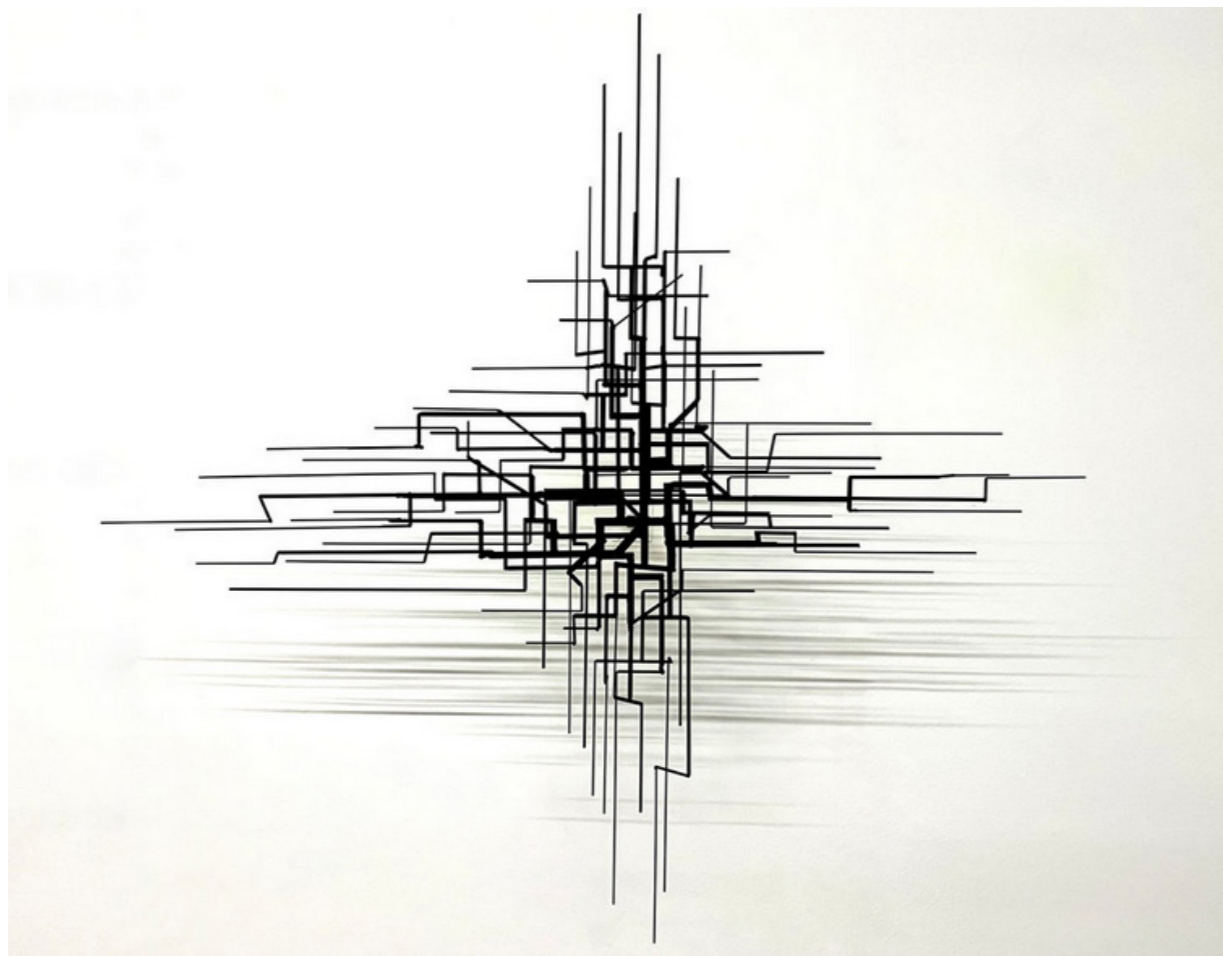
Nadja Adelman

Linien und Fläche, 2021

Steel rods, lacquered with Black 3.0

110 x 62 x 26 cm



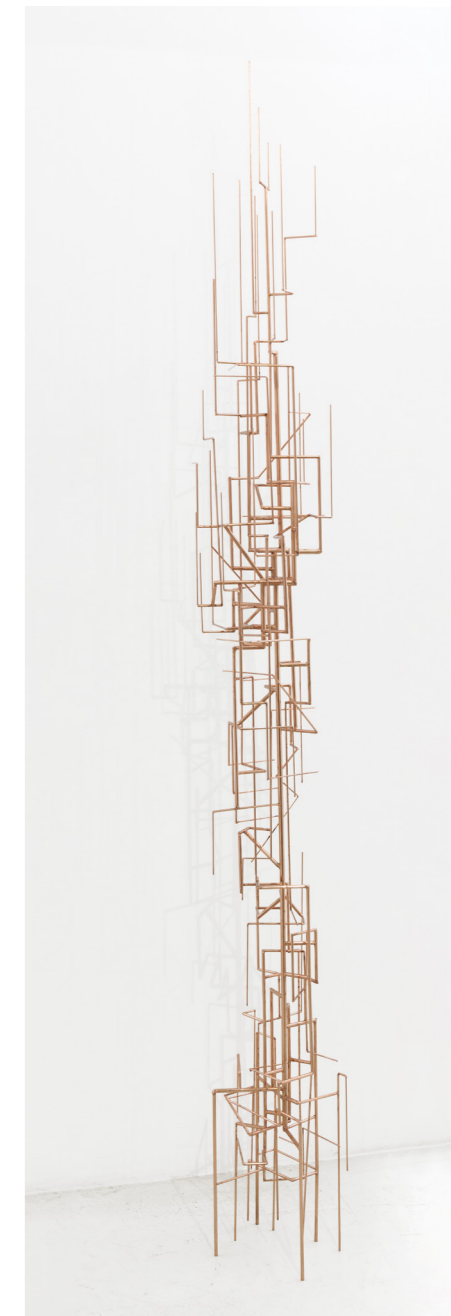


Nadja Adelman

Linien und Fläche, 2021  
Steel rods, lacquered with Black 3.0  
103 x 111 x 18 cm

Nadja Adelman

Linien und Fläche, 2021  
Copper-plated steel rods, clear lacquer  
184 x 25 x 20 cm





## Fausto Amundarain

\*1992 in Caracas, Venezuela

Lives and works in Madrid, Spain

Fausto Amundarain (\*1992 in Caracas, Venezuela) works with references; for example, he uses clippings from comics and cartoons as a visual language for his paintings. In doing so, he reflects on the history of these elements, which are already nostalgic by nature and represent our collective memory. However, Amundarain collects these elements, images, and icons to explore their history and social significance to create his images and structures, which he usually presents in a condensed and saturated form. He creates spaces in which the images communicate with each other, but these are also spaces where the viewer can get lost, only to find himself again among the repeated images. His work explores areas of transformation. By breaking down the elemental composition, adding and removing elements, and with the help of the lines that compose and redevelop the whole, the artist succeeds in completely changing the meaning of the original images, taking them out of context and transforming them into something seemingly unattainable. As a result, new paths to new stories are opened, which ultimately interests the Venezuelan artist.

Fausto Amundarain studied art and design in Caracas in 2010 and screen printing, drawing, and painting in New York in 2014. His recent projects have included a solo exhibition at Cerquone Gallery in Madrid in 2020 and an installation project at TACA in Palma de Mallorca in October 2021. The artist lives in Madrid.



Fausto Amundarain

Start the Conversation, 2021

Mixed Media on paper

165 x 135 cm



Fausto Amundarain

The Whole Story, 2021  
Mixed Media on paper  
165 x 135 cm



Fausto Amundarain

Untitled (WL#01), 2021  
Mixed Media on paper  
102 x 66 cm



Fausto Amundarain

Untitled (WL#02), 2021  
Mixed Media on paper  
102 x 66 cm



## Jennifer Bannert

\*1983 in Siegen, Germany

Lives and works in Frankfurt am Main, Germany

According to Christina Lehnert, Jennifer Bannert's works incorporate sharpness and blurriness, light and darkness, and micro and macro perspectives. The technical strategies found in her paintings and photographs challenge immediate assumptions and evoke many interpretations.

This approach is particularly evident in the photographic series "Afterglow." As Lehnert wrote in the catalog of the same name, Bannert brings together uncertainty and openness: "In the close-ups of the fish skins, the searching gaze is repeated. The alternating modes of recognition and rejection challenge the naïve idea of getting to the bottom of things through supposed proximity. In the end, what is being depicted, the surface of the earth, the oil film on the street, or an enlarged human hand? Like sgraffito, cracks run through the fish skin, expressing its delicacy. They show the liveliness of the material and, in their beauty and vulnerability, evoke strange compassion when one becomes aware of their genesis."

Jennifer Bannert studied German literature, art history, and psychoanalysis at the Goethe University in Frankfurt am Main, followed by a doctorate in art history at the University of the Arts in Berlin and fine arts at the Hochschule für Gestaltung in Offenbach am Main. She participated in the Bundesstipendium program during her studies and received various other grants and recognitions.

Jennifer Bannert lives and works in Frankfurt am Main.



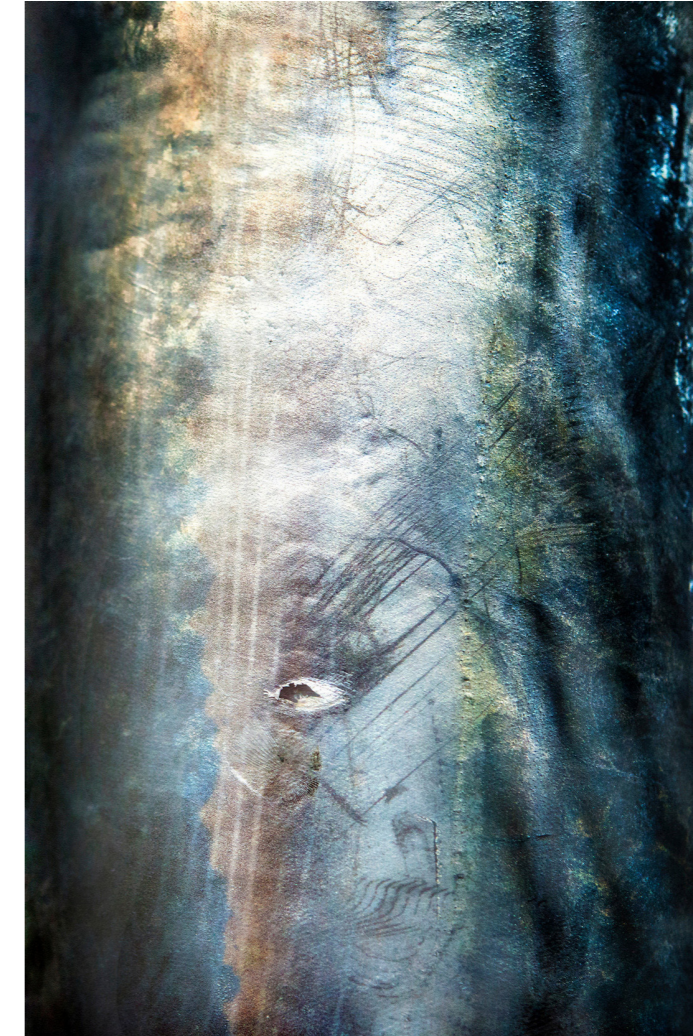


Jennifer Bannert

afterglow (4), 2019

UV-print on aluminium

142,5 x 95 cm



Jennifer Bannert

afterglow (3), 2019

UV-print on aluminium

142,5 x 95 cm



## Claudia Barthoi

\*1971 in München, Germany

Lives and works in Berlin, Germany

The artistic practice of Claudia Barthoi explores the reciprocal relationship between materials, surfaces, structures, and lines. Using paper and linen, needle, thread, and gluing techniques, she creates works that express her obsession with the connections between the shapes, surfaces, and corners of her everyday environment.

Her primary form of expression has evolved from initial drawing strokes to surfaces, stitched lines, and painted strokes. Structures overlap, re-closing previously open surfaces and creating new pictorial planes. Forms remain reduced and abstracted, while the artist deliberately exposes herself to failure by fusing incompatible materials, such as delicate paper, which she collages with oil and solvent or threads on linen or paper.

Claudia Barthoi graduated in graphic design and worked successfully in the advertising industry until she concentrated exclusively on her artistic work. After some time as a guest student in Berlin and Hamburg, she studied fine arts in New York. She lives and works in Berlin.



Claudia Barthoi

Der Affe sitzt, 2021

Collage, oil, chalk, string on paper

69 x 50 cm



Claudia Barthoi

Tu con il cuore nel fango, 2021  
Oil, watercolour, acrylic on paper  
62 x 51 cm



Claudia Barthoi

IHRE 79 EURO SIND MIR SCHEISSEGAL, 2021  
Collage, ink, oil, oil pastel, graphite on paper  
89 x 71 cm



Claudia Barthoi

Hungrig Herz II, 2004  
Mixed Technique on paper  
47 x 67 cm





## Monika Brandmeier

\*1959 in Kamen, Germany

Lives and works in Berlin, Germany

Monika Brandmeier places drawing at the center of her oeuvre. Additionally - and often in relationship to the medium of drawing - she creates installations, photographs, and videos.

In her work, Brandmeier examines the subtle discourse of the symbolic. The artist often approaches small-format papers from the edges: „The lines and areas of color, the sparse fragments of form, the text particles or numbers, all appear like casual notes or even footnotes to the viewer. But Brandmeier’s practice does not fall under the realm of minimalism. In this artist’s work, less means more, generating a completely different approach through her restraint and focus on the symbolic. Her pictorial abbreviations, which oscillate between abstraction and representational intimations, do not want to embody anything figurative in the first place. Instead, the artist conducts a deep exploration of the drawing medium. In practical studio experiments, she exhaustively challenges the possibilities of the medium from sheet to sheet again and again. “Ultimately, Monika Brandmeier’s drawings represent the process of drawing itself.” (Excerpt: Effie Kreis, *Subtile Zwiesprache der Zeichen*, 1999)

Monika Brandmeier was born in Kamen in 1959. She studied at the Dortmund University of Applied Sciences and Arts, the Braunschweig University of Fine Arts, and finally at the Düsseldorf Art Academy as a master’s student under Erich Reusch. Since 2001 she has been a professor of sculpture at the Hochschule für Bildende Künste in Dresden. The artist lives and works in Berlin.

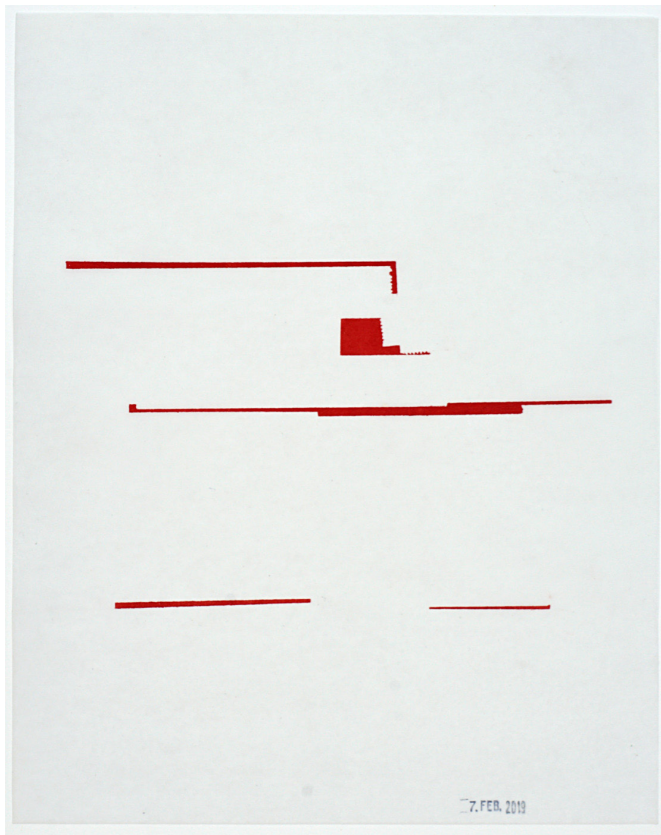


Monika Brandmeier

Hang On, 2021

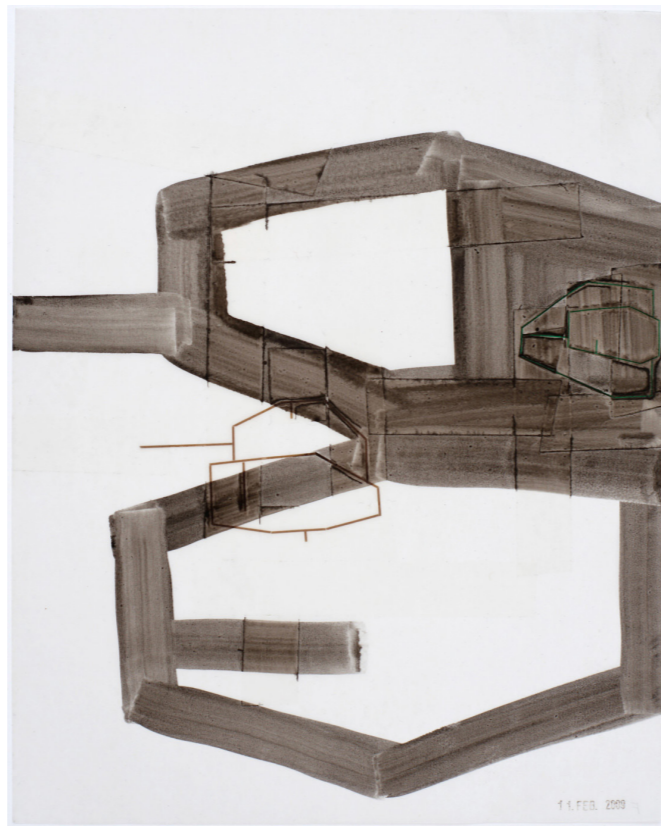
Zinc sheet, galvanised wire

51 x 95 x 55 cm



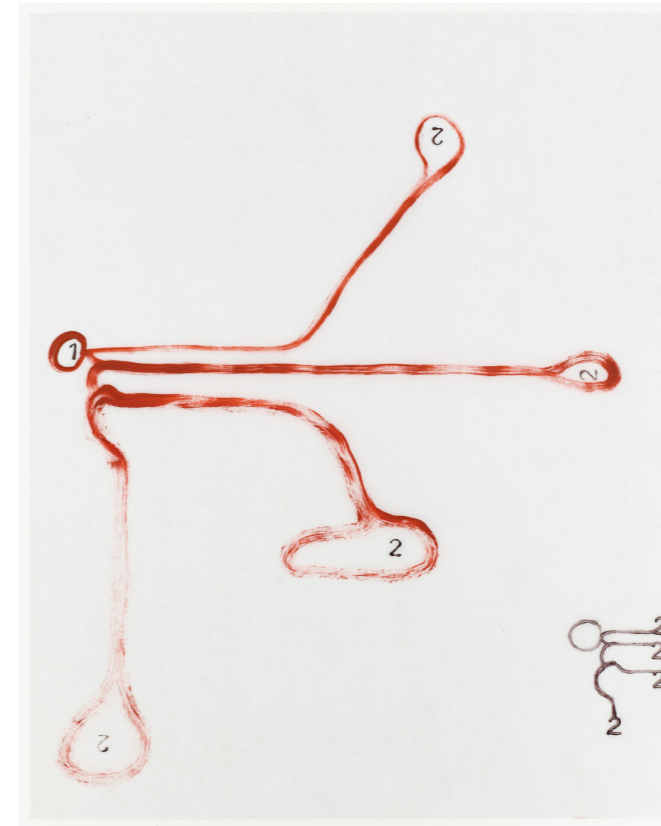
Monika Brandmeier

Untitled (Tesafilemzwischenräume), 2019 (stamped 07.02.2019)  
Oil paint on waxed paper  
30 x 24 cm



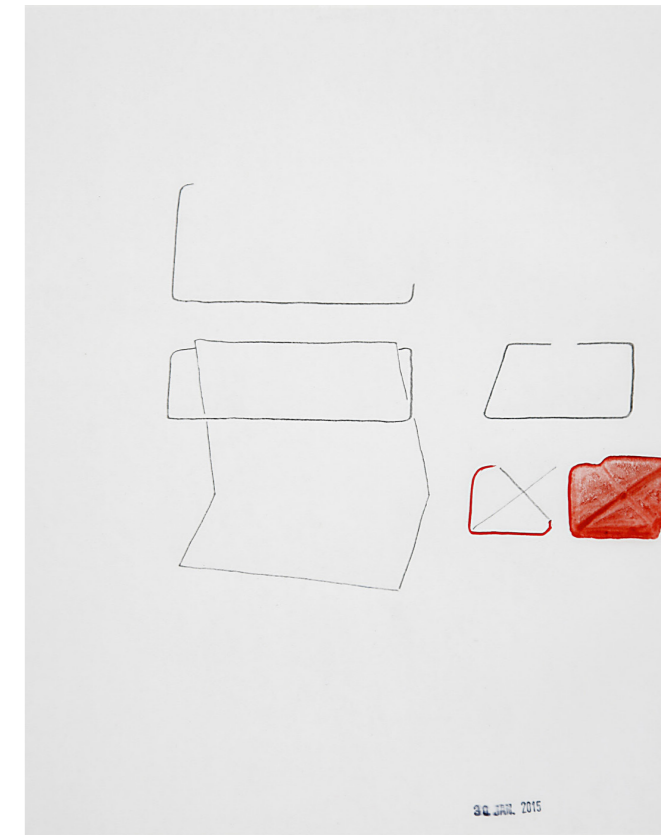
Monika Brandmeier

4 Hebel, 2009 (stamped 11. Feb 2009)  
Oil paint and adhesive tape on wax paper  
30 x 24 cm



Monika Brandmeier

1-2-2-2-2, 2014 (without stamp)  
Oil paint on waxed paper  
30 x 24 cm



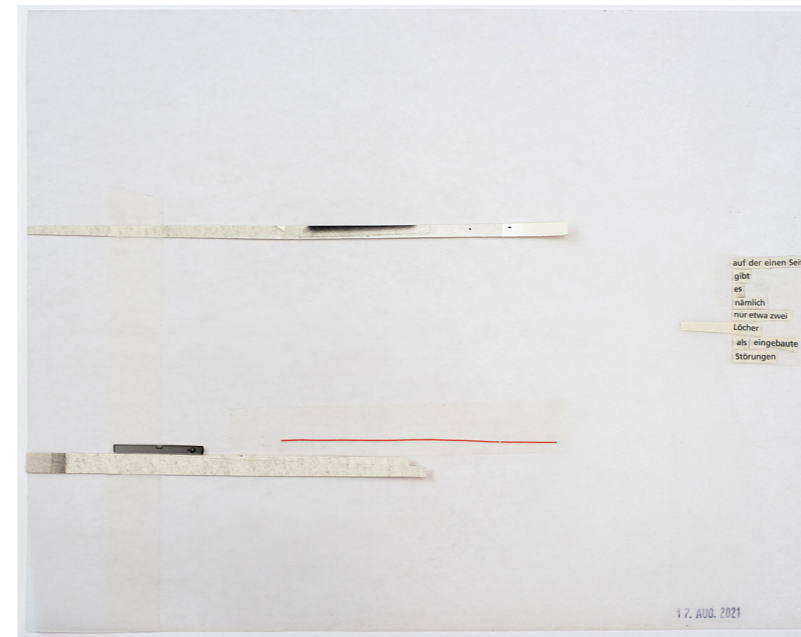
Monika Brandmeier

Untitled (Bleistiftrahmen mit kleinen roten Kanistern), 2015  
(stamped 30. Jan 2015)  
Pencil and oil paint on wax paper  
30 x 24 cm



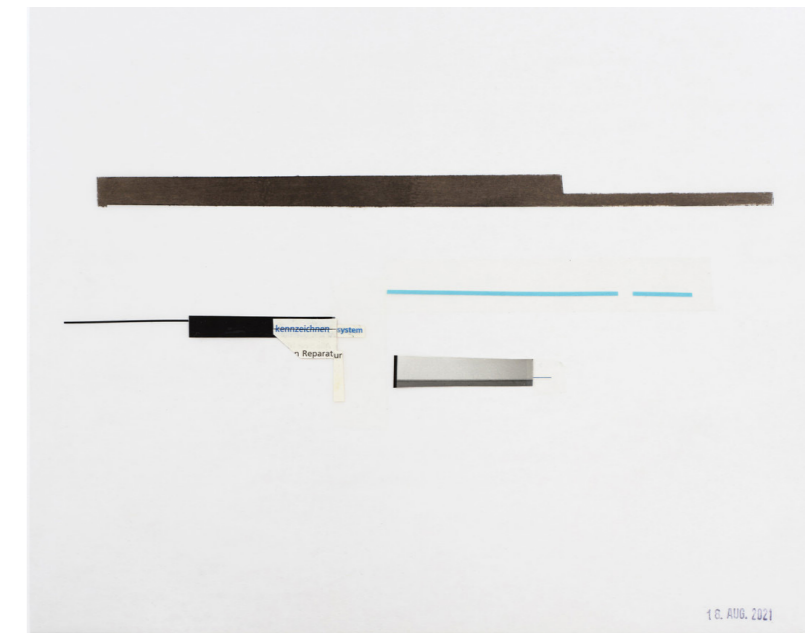
Monika Brandmeier

Ohne Titel (Rotes Feld an schwarzem Kreuz), 2016  
Oil fracture, pencil and black coloured pencil on waxed paper  
30 x 24 cm



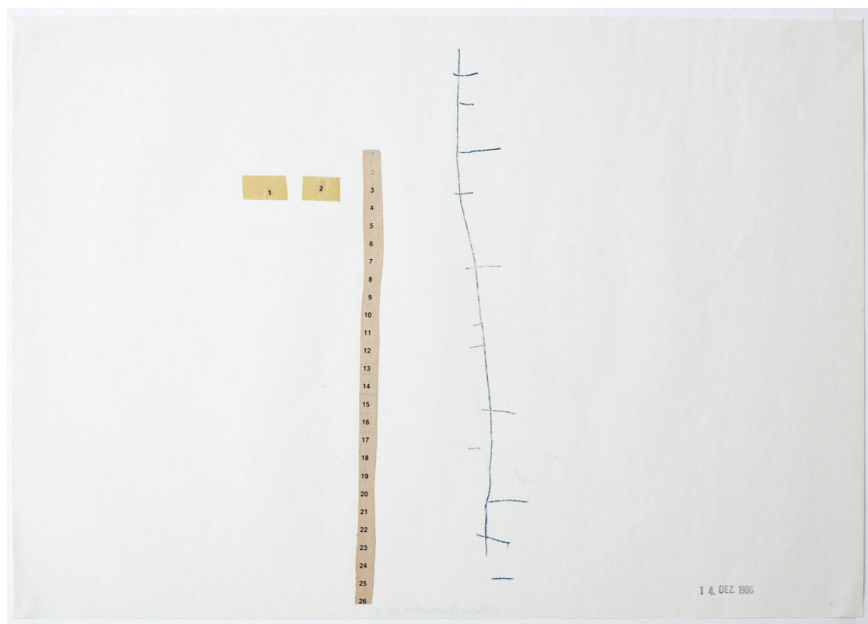
Monika Brandmeier

Eingebaute Störung, 2021 (stamped 17. Aug 2021)  
Photography, adhesive tape, text fragment on wax paper  
24 x 30 cm



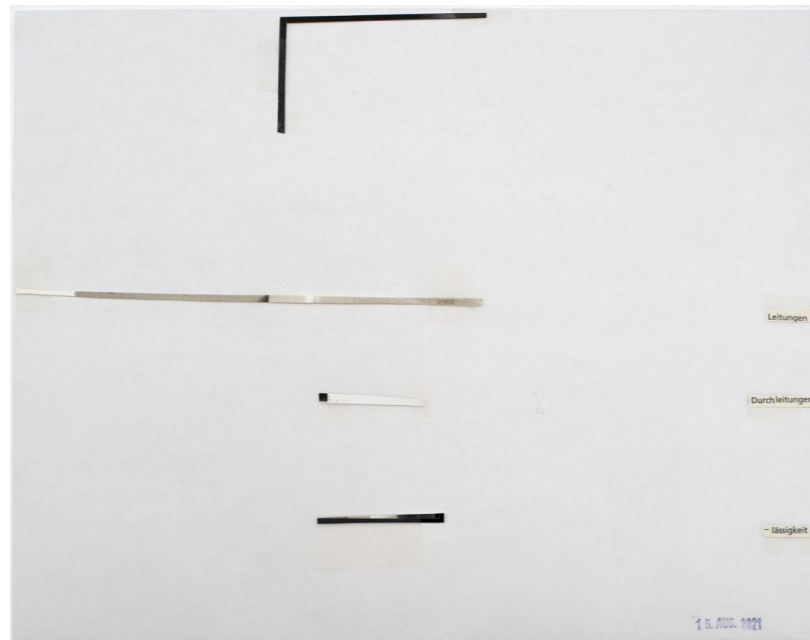
Monika Brandmeier

Kennzeichensystemreparatur, 2021 (stamped 18. Aug 2021)  
Oil paint, photography, text fragments, adhesive tape on wax paper  
24 x 30 cm



Monika Brandmeier

Ohne Titel (Ziffernkolonne 26 und Blaupause), 1986  
Text fragments, adhesive tape, blueprint on paper  
29,7 x 42 cm



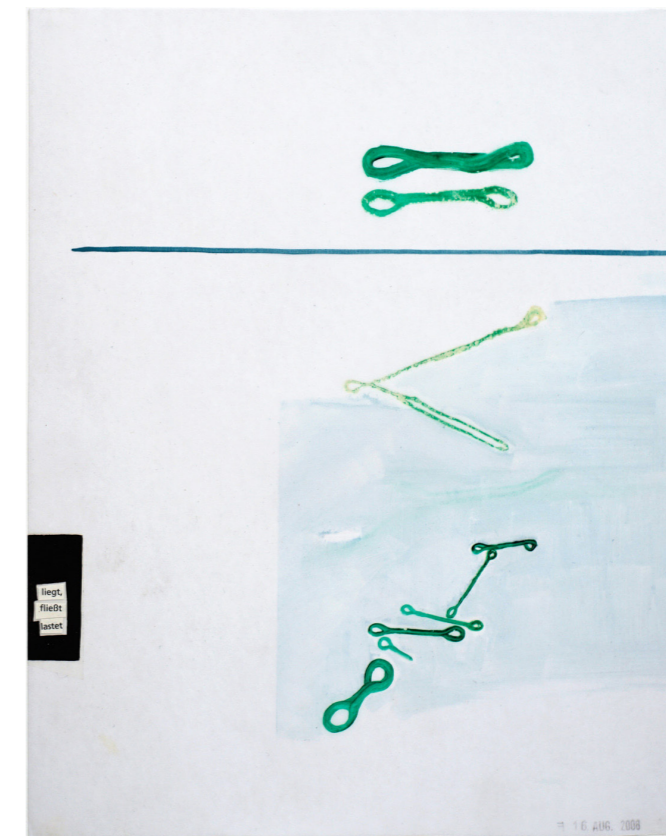
Monika Brandmeier

Durchlässigkeit, 2021 (stamped 15. Aug 2021)  
Photography, adhesive tape, text fragment on wax paper  
24 x 30 cm



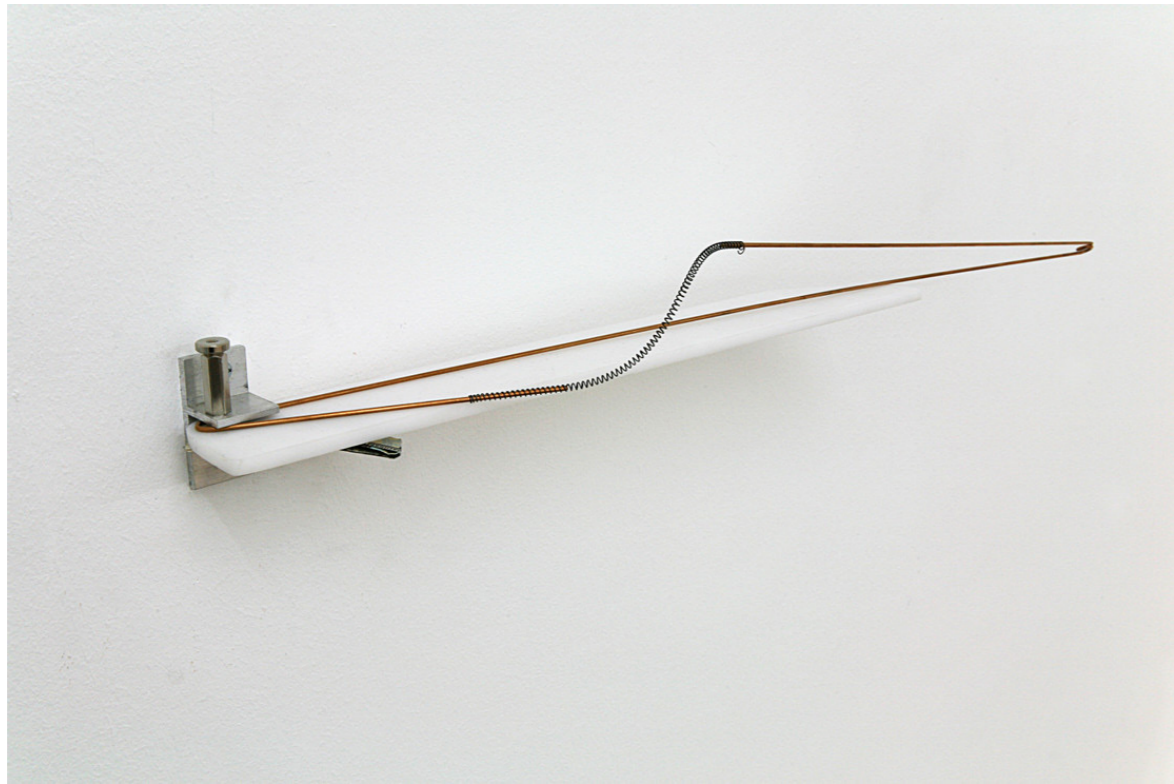
Monika Brandmeier

No Way, 2014 (stamped 24. Aug 2014)  
Oil paint, adhesive tape, punch on wax paper  
30 x 40 cm



Monika Brandmeier

Mikromaßnahmen, 2008 (stamped 26.July 2008)  
Oil paint, pencil, text fragments, adhesive tapes on wax paper  
30 x 24 cm



Monika Brandmeier

Wandarbeit 10 Rubel, 2006

Winged trestle, acrylic glass, bronze wire, spiral spring, banknote, wooden wedge

5 x 56 x 15 cm



Monika Brandmeier

Ohne Titel (rote und schwarze Kanister), 2015 (stamped 26. Feb 2015)

Oil paint on wax paper

30 x 24 cm



## Artjom Chepovetsky

\*1984 in Odessa, Ukraine

Lives and works in Frankfurt am Main, Germany

Artjom Chepovetsky's artistic process is characterized by a cross-media examination of essential questions about the painting medium. This research allowed him to develop an experimental approach employing unusual materials, such as chiffon, a transparent textile. With chiffon, the artist explores the boundaries of painting, challenging the medium's bidimensionality, thus expanding the medium's limits through the experimental use of color and material.

Chepovetsky finds inspiration for his paintings in the urban space. He focuses on the fragile aesthetics of artificial and naturally occurring traces, patterns, and forms in his work and transfers them into abstraction. He is primarily concerned with transferring an object's „external“ form into a new context. Chepovetsky artistic approach echoes Plato's allegory of the cave.

Plato illustrates this central idea in “Politeia” through a dialogue between Socrates and a student. Following Plato, Socrates relates the story of the prisoners of an underground dungeon who construct their own “objective” reality by looking at the shadows of passing objects on the wall. In this context, a thing in the Aristotelian sense is a substance. This consists of two different principles, form and matter, which equally constitute the content.

Chepovetsky's works also explore form and content when removed from the original context and transferred into a new one. In his paintings, the Ukrainian-born artist embarks on a search for new forms that are (apparently) still free of content. The transfer of form into a new context reveals a field of tension between the creative and the rational and serves as the starting point of his creative process.

Artjom Chepovetsky, born 1984 in Odessa, studied philosophy at the Johannes-Gutenberg University and fine arts at the Art Academy in Mainz. He lives and works in Frankfurt am Main.



Artjom Chepovetsky

10 (11) 2021, 2021

Mixed Media on Chiffon

50 x 40 cm



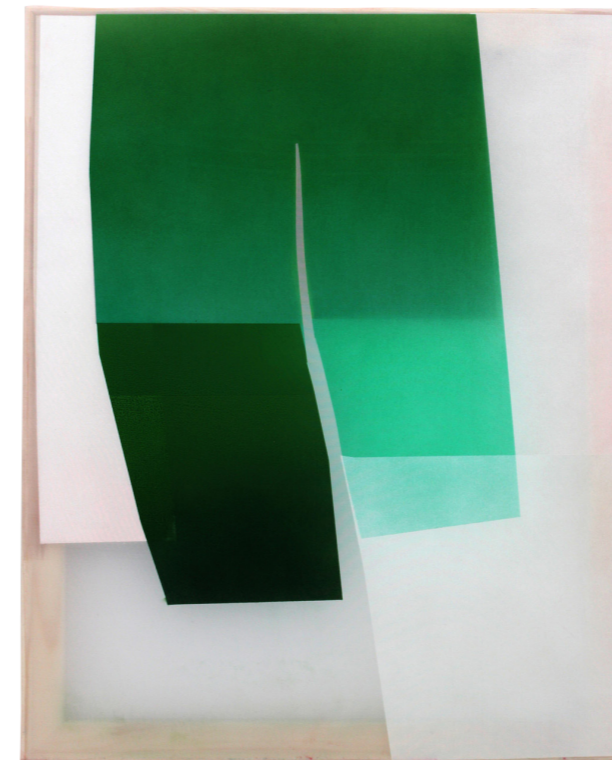
Artjom Chepovetskyy

09 (03) 2021, 2021  
Mixed Media on Chiffon  
50 x 40 cm



Artjom Chepovetskyy

2 (12) 2021, 2021  
Mixed Media on Chiffon  
50 x 40 cm



Artjom Chepovetskyy

11 (11) 2021, 2021  
Mixed Media on Chiffon  
50 x 40 cm



Artjom Chepovetskyy

1 (12) 2021, 2021  
Mixed Media on Chiffon  
50 x 40 cm



## Katharina Hinsberg

\*1967 in Karlsruhe, Germany

Lives and works in Neuss, Germany

Artists like Katharina Hinsberg explore the primary conditions of perception and open up an endless field of experimentation with a dash of conscious self-restraint. The main focus of her observation is the line. Her approach is very elementary, almost scientific: Everything sign-like comes from the line, but the line is always the precipitation of a spatial action. Hinsberg transfers the line from two-dimensionality into space in her body of work. In this way, she succeeds in visualizing the interrelationship of space (volume) and line (movement), generating solid and impressive images that leave a lasting impact on the viewer.

In addition to large spatial installations, Hinsberg repeatedly develops a series of individual works in which the questioning of the line leads to impressive modifications. But even if the initial coordinates usually follow a clear concept that demands precise regularity and controlled processes, as in a laboratory situation, the results reveal a deep impression of overwhelming beauty. The material - preferably white paper - contributes to this, but so do the simple, if fitting, handling procedures. Cutting, piercing, stacking, layering, crumpling - these are very uncapricious forms of appropriation with which Hinsberg makes the line tangible and physically present in a novel way.

Katharina Hinsberg studied fine arts in Munich, Dresden and Bordeaux. She lives and works in Neuss and teaches conceptual painting as a professor at the Hochschule der Bildenden Künste Saar in Saarbrücken



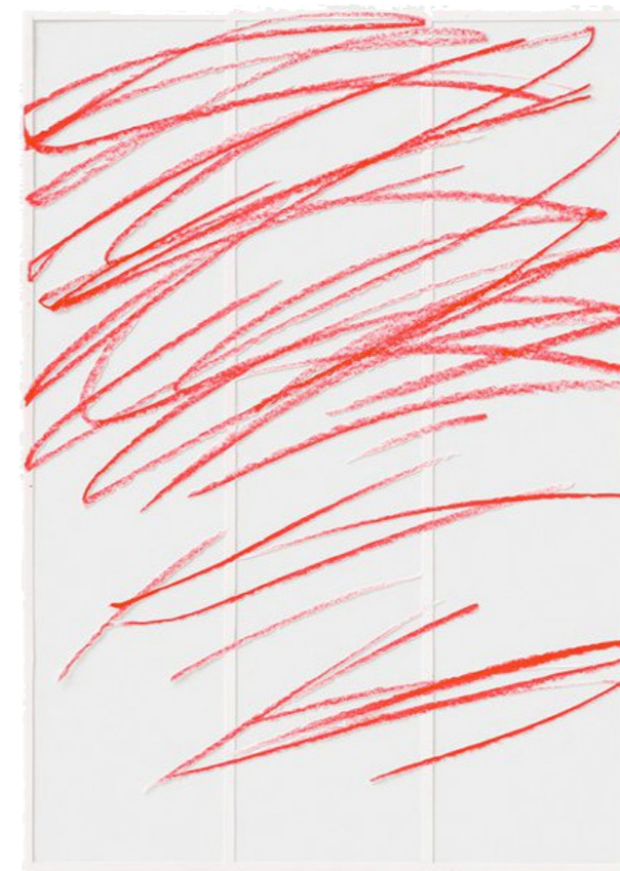
Katharina Hinsberg

Schraffen, 2021  
Color pen on paper, cut-outs  
29,7 x 21 cm



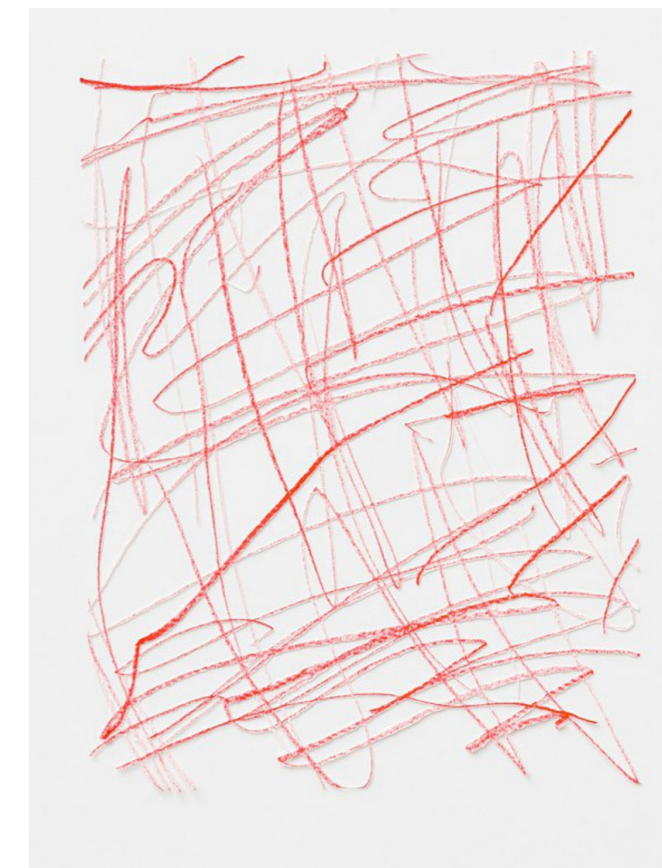
Katharina Hinsberg

Schraffen, 2021  
Color pen on paper, cut-outs  
29,7 x 21 cm



Katharina Hinsberg

Schraffen, 2021  
Color pen on paper, cut-outs  
29,7 x 21 cm



Katharina Hinsberg

Schraffen, 2021  
Color pen on paper, cut-outs  
28 x 21 cm

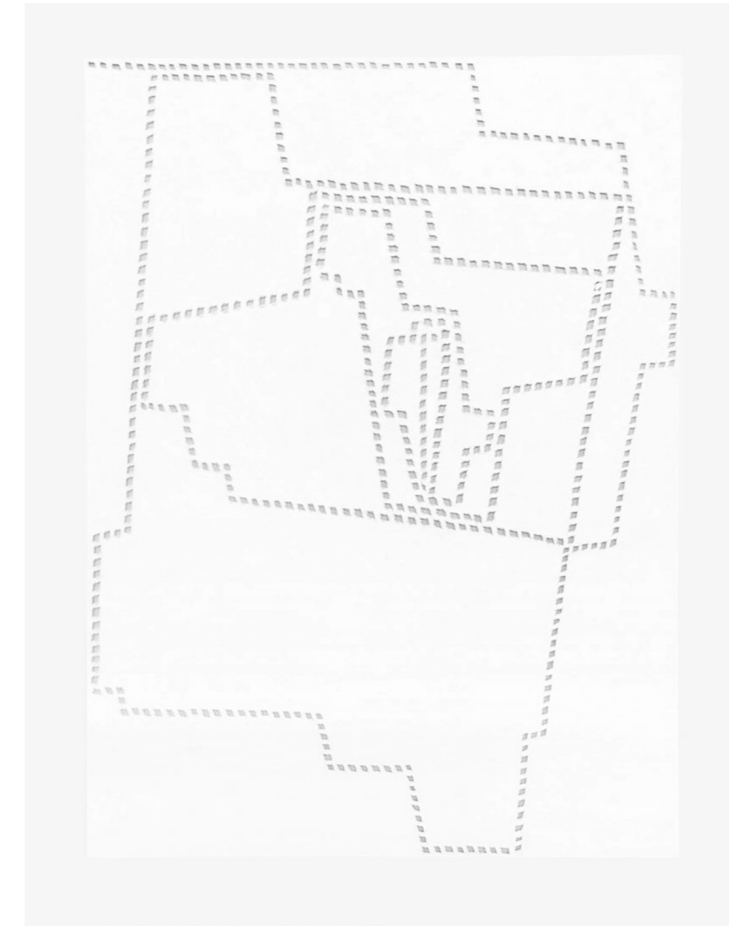


Katharina Hinsberg

Ajouré, 2016

Paper cut

14,8 x 10,5 cm



Katharina Hinsberg

Ajouré, 2016

Paper cut

14,8 x 11 cm



## Mathias Kessler

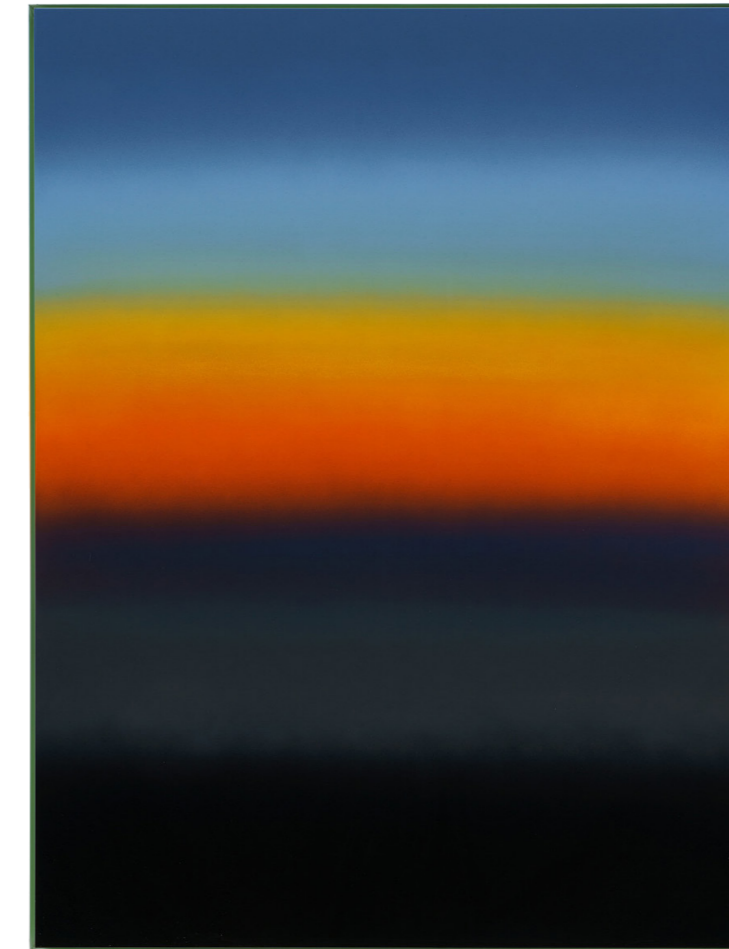
\*1968 in Kempten, Germany

Lives and works in Brooklyn, New York, USA

and in Riezlern, Austria

In his work, Austrian artist Mathias Kessler criticizes and reinvents the concept of nature. Romantic painting, land art, and digital representations compete, challenging familiar opposites, such as nature and culture, representation and experience, or ideology and aesthetics. Kessler depicts natural processes with humor and depth from art history, philosophy, and environmental debate. For example, Arctic icebergs dramatically illuminated by cinematic lighting techniques become empty Hollywood sets. A human skull embedded with living coral blossoms as it decays. A miniature 3D print depicting Caspar David Friedrich's painting "The Arctic Ocean" melts inside a beer fridge, creating an interactive social sculpture generating a space to drink and reflect on the relationship between pleasure, consumption, and destruction. Kessler's meditative works, such as the "Gradient Paintings," also attest to his analytical view of nature. These paintings are all based on photographic images of storms, fog, and sunsets, which have been transferred into pictures using spray paint applied in fine gradients. With these images, reminiscent of color surface painting, Kessler captures a light phenomenon that has only existed since industrialization. With increasing air pollution, the colorfulness of light phenomena in the sky has also changed. The extraordinary aesthetic appeal of romantic sunsets or foggy landscapes is ultimately generated in all its power only by the dirt particles.

Mathias Kessler, born in Kempten in 1968 and raised in Kleinwalsertal, lives and works in Brooklyn, New York, and Riezlern, Austria.

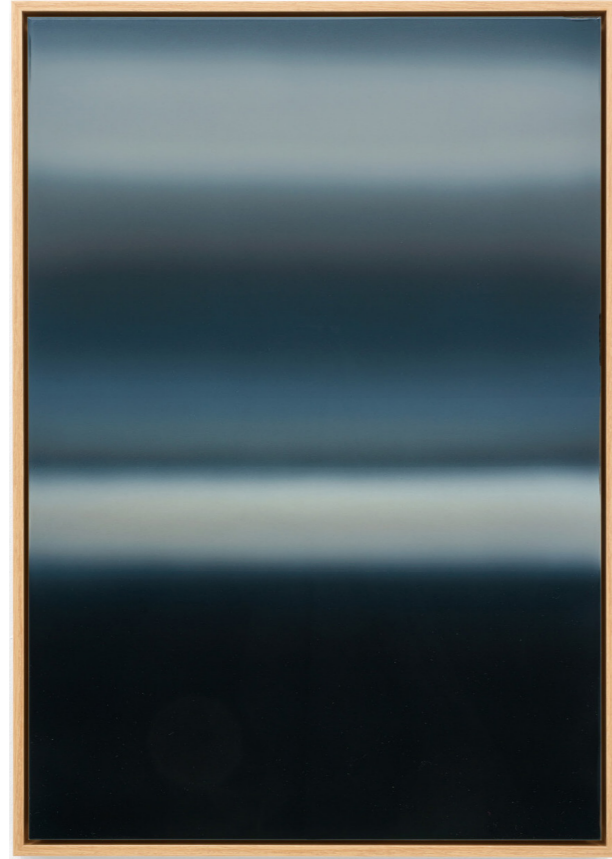


Mathias Kessler

Gradient Venice 9/20/17 7:36 PM, 2021

Alu-Dibond, Airbrush-Gradient

106 x 80 cm



Mathias Kessler

Storm over Catskill Mountains, New York, 2021  
Alu-Dibond, Airbrush-Gradient  
75 x 52,5 cm





## Martina Kügler

\*1968 in Schreierhau, Poland

† 2017 in Frankfurt am Main, Germany

Lived and worked in Frankfurt am Main, Germany

“In the beginning was the line.” This statement echoes the thought, the “word” with which creation begins.

The starting “point” for Martina Kügler’s drawings is often a randomly placed line on the page: an arbitrary placement that expresses nothing but the will to assert oneself against chaos and emptiness. “I first destroy the sheet”, is how Martina Kügler commented on her drawing process. But in Martina Kügler’s work, these are not frozen demarcations: Figures overlap and double; figures merge into one doubling the contour. Body zones tip over from the concave to the convex; the sexes iridesce unfixed from the poles. Inside and outside constantly diffuse. That which is contoured dissolves. Martina’s lineature does not establish demarcation lines: it plays with boundaries in an almost flirtatious manner.

“At the beginning, there is a negatory act: the negation of nothingness. Then, gradually, the lines condense into figuration. The figure pulls itself out of the initial emptiness: I and non-I divorce. Then, gradually, the lines condense into figuration. Even before the delimiting I is firmly established by the act of drawing, it is already penetrated once more by that from which it demarcates. Emergence and dissolution of the figure, individuation, and fusion are in a sliding continuum.” (Excerpt from the text “DIE TATEN UND LEIDEN DER LINIE“- Zur Genese der Lineatur in den Zeichnungen von Martina Kügler“ by Hans-Otto Döll)

Martina Kügler (born 1945 in Schreierhau, died 2017 in Frankfurt am Main) studied from 1966 to 1972 at the Frankfurt Städelschule under Johann Georg Geyger and Karl Bohrmann. In her work, Kügler developed an extensive repertoire of artistic expression and produced pieces oscillating between abstract and figurative modes of expression. She lived and worked in Frankfurt am Main. Her works can be found in the collection of the Deutsche Bank in Frankfurt am Main, the Prinzhorn Collection, and numerous other private and public collections. The Freundeskreis Martina Kügler looks after her estate.

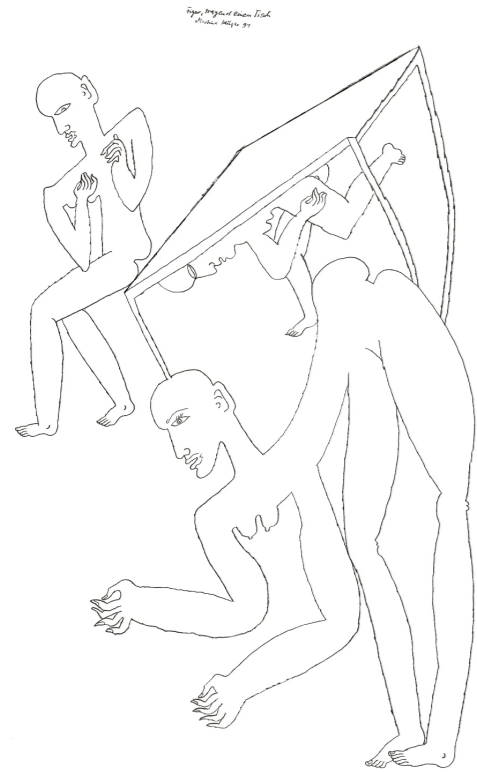


Martina Kügler

Untitled, 1988

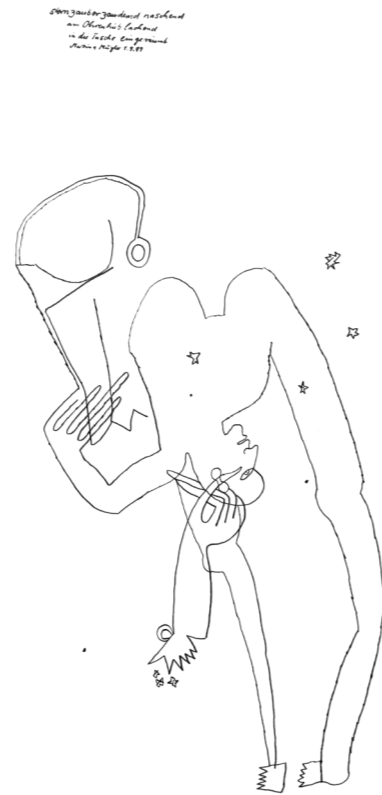
Wax crayon, pencil on paper

65 x 50 cm



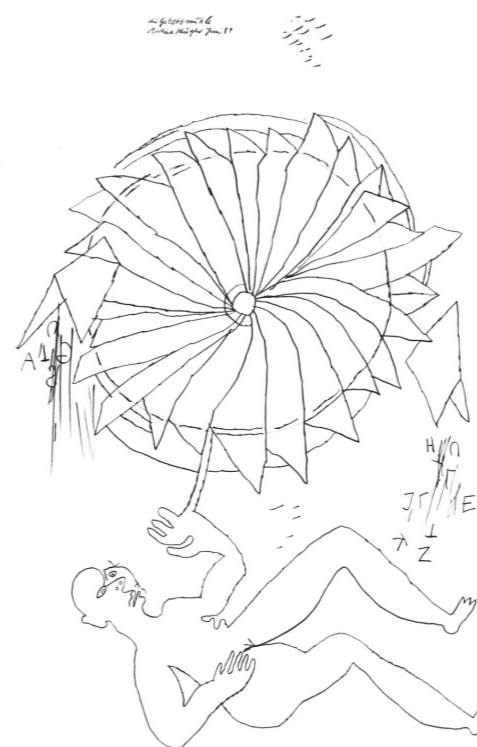
Martina Kügler

Figur, tragend einen Tisch, 1991  
Pencil on paper (signed)  
29 x 21 cm



Martina Kügler

sternzauberzaudernd naschend am Ohrenhieb lachend  
in die Tasche eingeräumt, 1989  
Pencil on paper (signed)  
29,5 x 20,5 cm



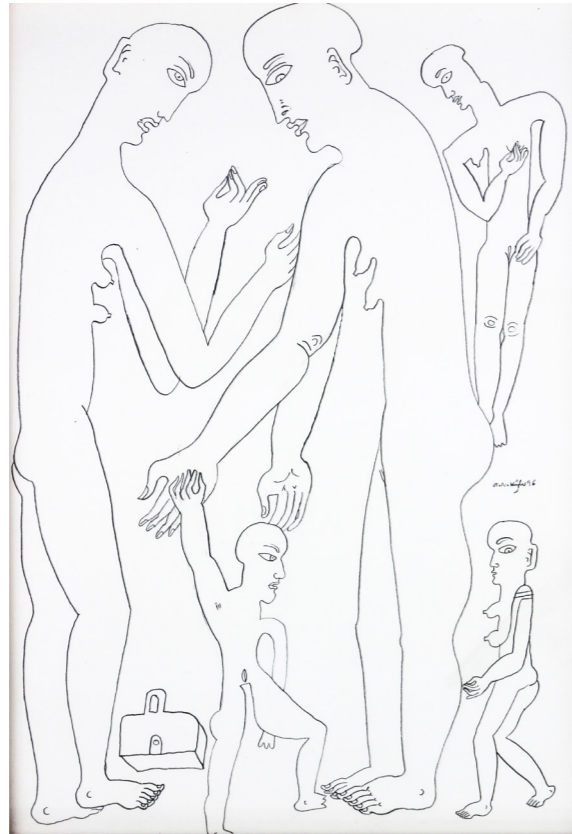
Martina Kügler

Die Gebetsmühle, 1989  
Pencil on paper (signed)  
29 x 21 cm



Martina Kügler

Untitled, 1990  
Pencil on paper (signed)  
29,5 x 20,5 cm



Martina Kügler

Untitled, 1996  
Pencil on paper (signed)  
29,7 x 21 cm





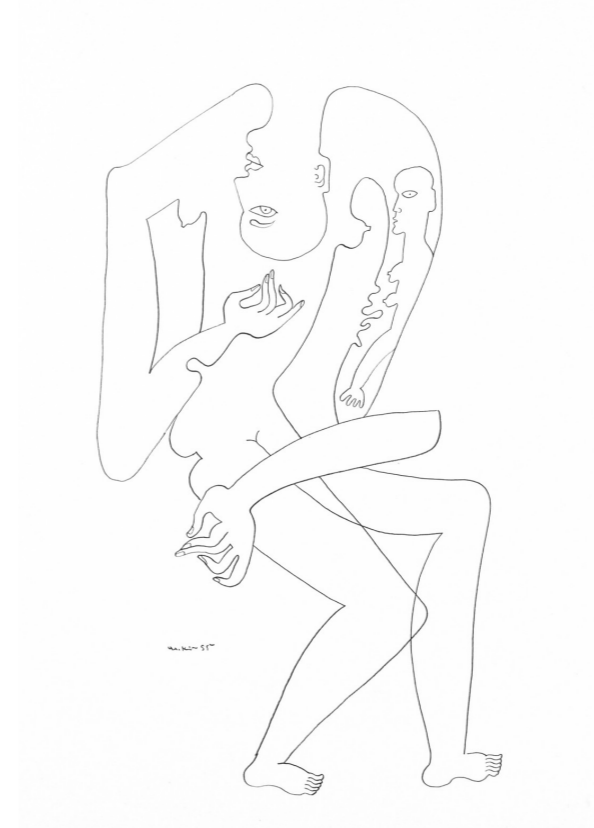
Martina Kügler

Mein heimliches Ohr weint Krokodilstränen, 1988  
Pencil on paper (signed)  
29 x 21 cm



Martina Kügler

Durch Mondmann wächst ein kosmischer Baum, 1989  
Pencil on paper (signed)  
29 x 21 cm



Martina Kügler

Untitled, 1995  
Pencil on paper (signed)  
29,7 x 21 cm



Martina Kügler

Untitled, 1990  
Pencil on paper (signed)  
29,7 x 21 cm



Martina Kügler

Untitled, 2002  
Crayon on paper (singed)  
21 x 19 cm



Martina Kügler

Untitled, 2002  
Pencil and crayon on paper (signed)  
29,5 x 20,5 cm



## Rafael Rangel

\*1978 in New York, USA

Lives and works in Miami, Florida, USA

Rafael Rangel was born in New York, USA, but grew up in Venezuela. His gestural, expressive paintings and drawings echo the words expressed by Cuban poet Reinaldo Arenas in an interview before he reached the United States: “When you flee your country, it is a tragedy, a catastrophe, and there is also a sense of peace because you are safe, but your home is lost, your house has burned down.” Rangel addresses his own experiences as an exile in the USA in his new series “Deserts of Exile.”

Rangel describes “Deserts of Exile” as a work that emanates from the space he and many of us inhabit after being displaced. From physical and existential resettlement to a level of abstraction that deals with the themes of alien life, exile, and displacement, the works explore the experience and consequences of resettling to a new place, such as social stigmatization and passive or systematic rejection. The artist also addresses the social and sterile paradigms of the institutions and the constant marginalization of the “Latinx.” Primarily his work allows him to identify and name the experience in the first place. “I think art begins where conventional language stops. Exile is a scar and a dichotomy that you have to learn to live with.”

(Leonardo Padrón)

Rafael Rangel was born in New York in 1978 but grew up in Venezuela. In 2001 he graduated with honors in Fine Arts from Pratt Institute. He worked as an assistant to Matthew Barney while pursuing his artistic career. He currently lives and works in Miami.



Rafael Rangel

Darien Gap, 2021  
 Oil paint, oil pencil, spray paint and charcoal on linen  
 120 x 125 cm



Rafael Rangel

Avión y bote, 2020

Oil paint, oil pencil, spray paint and charcoal on linen and jute

125 x 125 cm





Rafael Rangel

Cups #5, 2021

Stainless steel spray paint

65 x 65 x 65 cm



Rafael Rangel

Los Vigías, 2020

Oil paint, oil pencil, spray paint and charcoal on linen

125 x 125 cm

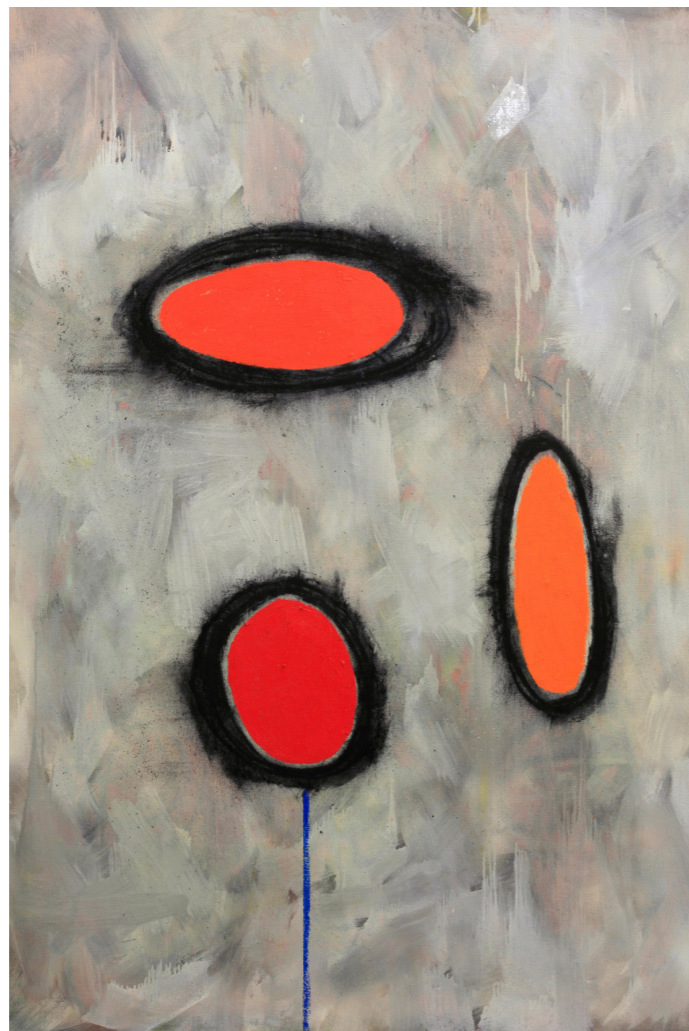


Rafael Rangel

The battle that never happened, 2020

Oil paint, oil pencil, spray paint and charcoal on linen

130 x 120 cm

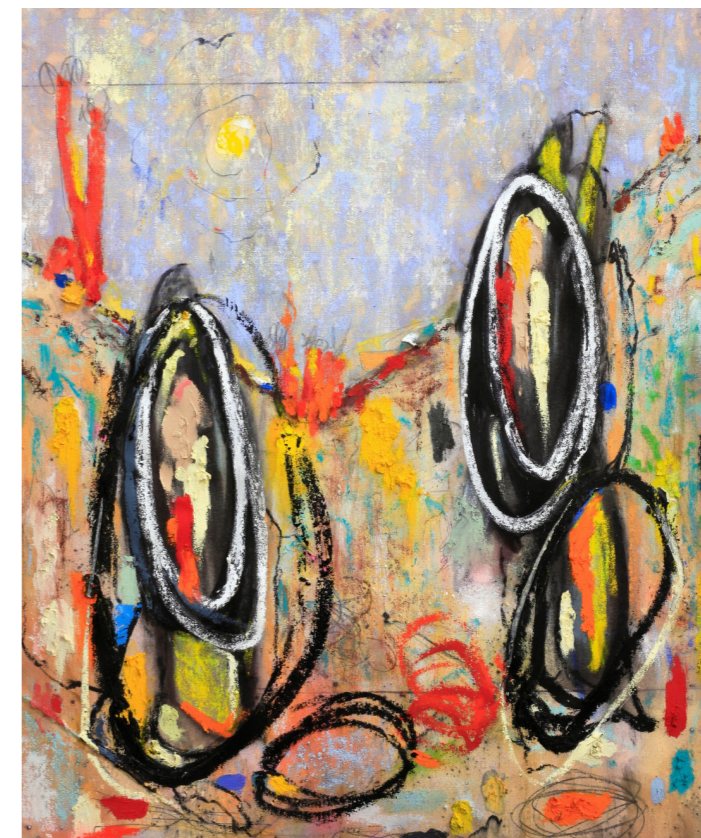


Rafael Rangel

Desplazados, 2021

Oil paint, oil pencil, spray paint and charcoal on linen

165 x 125 cm



Rafael Rangel

Los Caminantes, 2021

Oil paint, oil pencil, spray paint and charcoal on linen

110 x 100 cm



## Herbert Warmuth

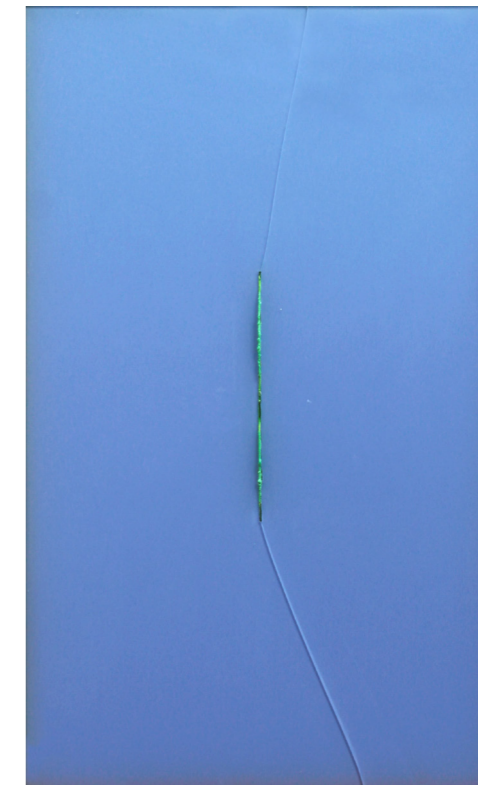
\*1960 in Schweinfurt, Germany

Lives and works in Frankfurt am Main, Germany

For more than 30 years, Herbert Warmuth's practice has centered on exploring "how far can one go with painting without leaving painting" (Thomas Wagner). Herbert Warmuth has used a wide variety of means and media over the years, they all had and still have the same starting point: color. Fascinated by the physical certainty that color and form are inseparable, his particular focus to this day is on color and its materiality. Over the years, the artist has developed a captivating oeuvre in the field, examining the tension between color and form and thriving on nuanced observations.

In his most recent series, he employs Plexiglas; the material constitutes the surface of the pictorial objects and functions as both support and closure of his pieces. What is particularly exciting about these works is that he breaks through the support medium creating cracks. In these works, color is not only applied to the back of the Plexiglas in several, sometimes multicolored layers. It also penetrates through the slots, rises above the surface, and thus passes through the dimension that holds it "captive." This technique creates a delightful interplay between the color behind the Plexiglas and the material color that pushes forward. For Warmuth, the challenge is to balance his Plexiglas paintings so that the reflection incorporates the viewer and the world into the picture despite the cracks in the surfaces. Resulting in a contrast between the surface gloss and the actual color that penetrates through the surface; this color's material reality cements the painting's boundaries preventing it from becoming an object or occupying space. Ultimately, these paintings remain true to painting.

Herbert Warmuth studied at the Städelschule in Frankfurt from 1982 to 1988. He lives and works in Frankfurt am Main.

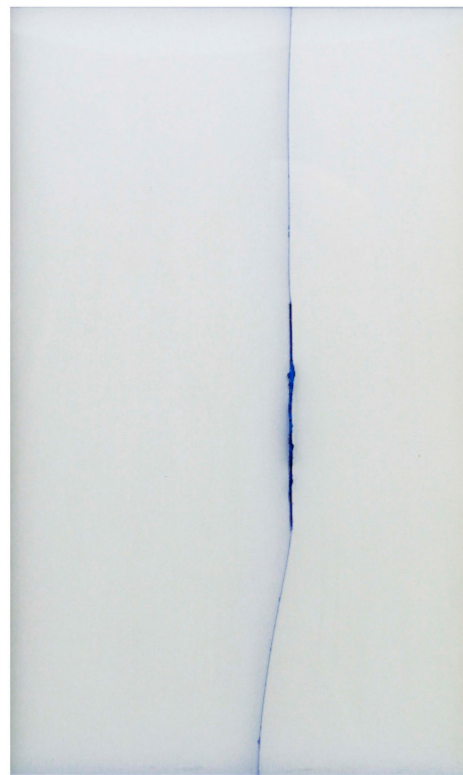


Herbert Warmuth

Grün durch Hellultramarin, 2021

Acrylic, plexiglass on canvas

50 x 30 cm



Herbert Warmuth

Blau durch Weiß, blauer Schatten von rechts, 2021

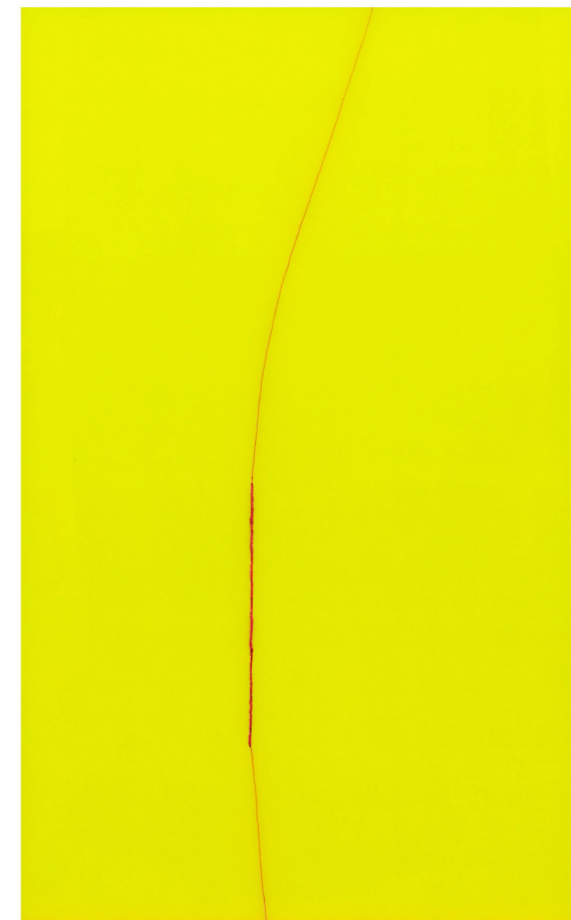
Acrylic, plexiglass on nettle

50 x 30 cm





Herbert Warmuth  
Gelb durch Gelb, 2021  
Acrylic, plexiglass on canvas  
50 x 30 cm



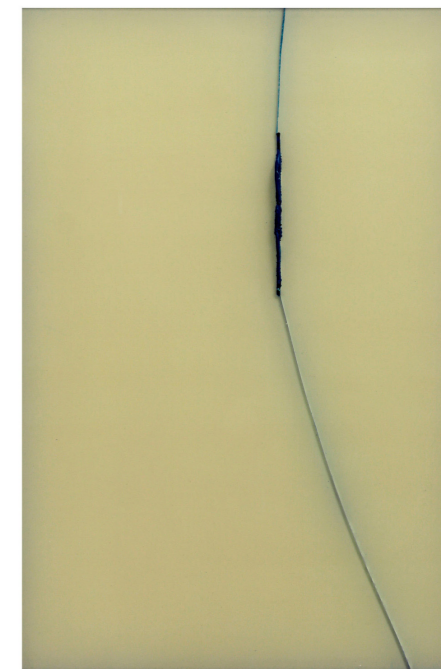
Herbert Warmuth  
Rot aus Rot durch Gelb, 2021  
Acrylic, plexiglass on nettle  
90 x 60 cm



Herbert Warmuth  
Rot durch Gelb\_Rosa, 2021  
Acrylic, plexiglass on nettle  
30 x 20 cm



Herbert Warmuth  
Hellultramarin durch Beige, 2021  
Acrylic, plexiglass on nettle  
30 x 20 cm



Herbert Warmuth  
Blau durch Beige, 2021  
Acrylic, plexiglass on nettle  
30 x 20 cm



## Daniela Wesenberg

\*1973 in Friedrichroda, Germany

Lives and works in Hamburg, Germany

Daniela Wesenberg creates delicate, sometimes seemingly fragile sculptures, installations and drawings. By exploring objects, their static, haptic, and aesthetic properties, the artist examines the nature and culturally conditioned differences in the perception and memory of landscapes. She is interested in the landscape as a system, the structure and form of its elements, their supposed stability, and the fragile equilibrium in which landscapes and the spaces within them find themselves. Filigree rods made of wood, brass, and other materials, connected with fine sleeves, result in minimalist spatial drawings or grow together to form architectural constructs.

In the drawings on paper, made in series and variations, the delicate lines, set with high concentration, tell their own stories. Repeatedly placed next to and against each other, hundreds of fine lines condense and suggest it could be a matter of approach, contact, accumulation, and overlapping. Through repetition and multiplication of graphic or organic forms, fantastic landscape spaces, crystalline forms, and the organic emerge. (Nanna Preussners)

Daniela Wesenberg, born in 1973 in Friedrichroda, Thuringia, studied fine arts at the HFBK Hamburg and the Facultad de Bellas Artes in Cuenca, Spain; among others with Cosima von Bonin and Marie José Burki, theory with Sabeth Buchmann and Wolfgang Ullrich. Since her diploma in 2007 she lives and works as a freelance artist in Hamburg.

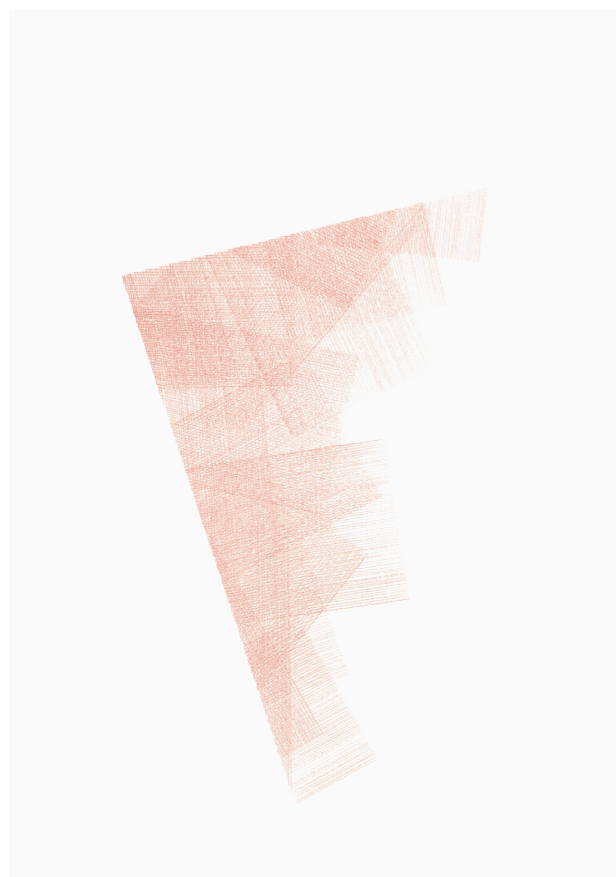


Daniela Wesenberg

Blue Modulation #5, 2019

Oil pastel on paper

42 x 59,4 cm

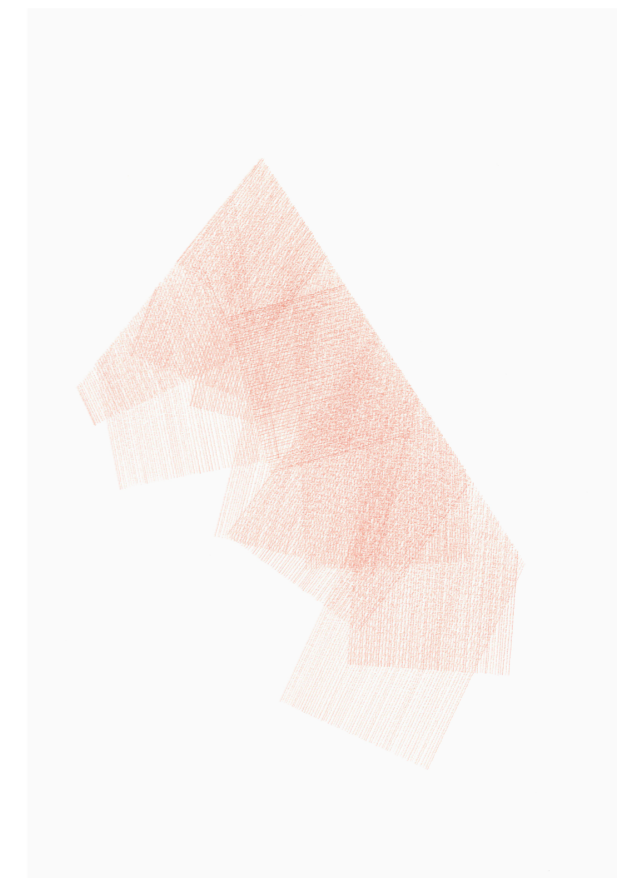


Daniela Wesenberg

folded transparency #3, 2019

Oil pastel on paper

42 x 29,7 cm

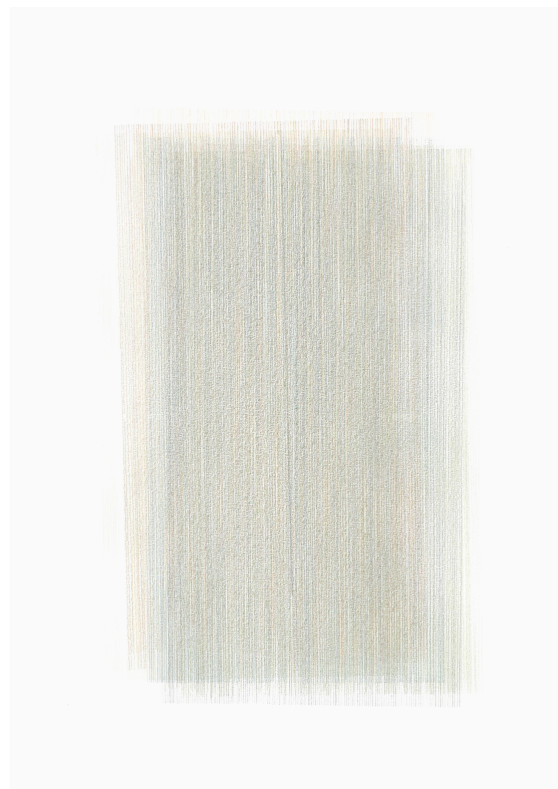


Daniela Wesenberg

folded transparency #1, 2019

Oil pastel on paper

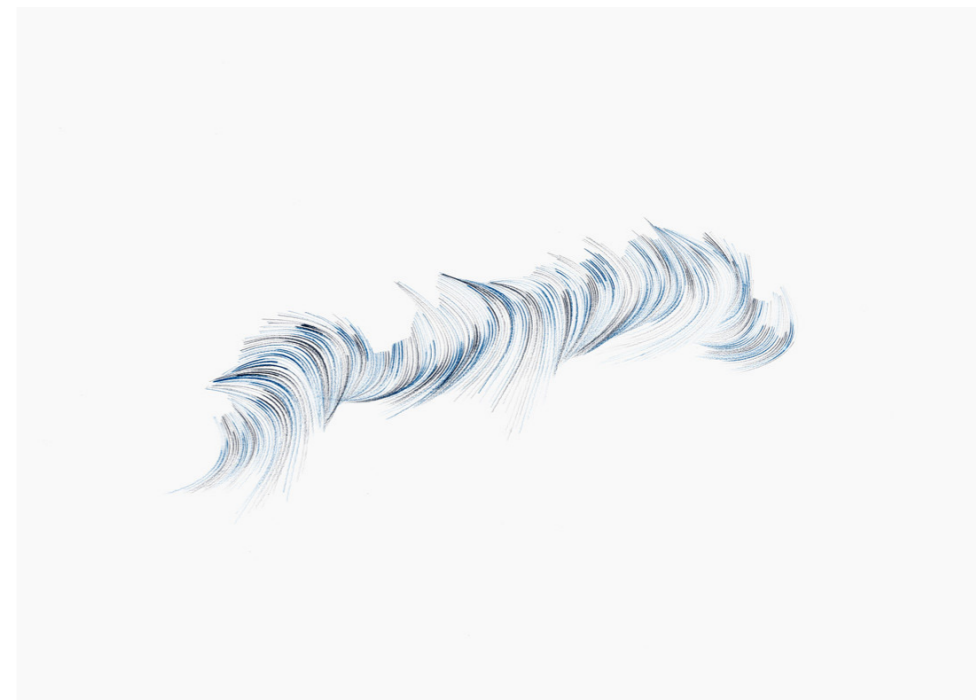
42 x 29,7 cm



Daniela Wesenberg  
Untitled (eherorangeblau), 2019  
Ink and oil pastel on paper  
42 x 29,7 cm



Daniela Wesenberg  
Untitled (eherblauorange), 2019  
Ink and oil pastel on paper  
42 x 29,7 cm



Daniela Wesenberg  
Blue Modulation #6, 2019  
Oil pastel on paper  
42 x 59,4 cm



## Winter/Hoerbelt

\*1960 in Mühlheim am Main, Germany (Wolfgang Winter)

\*1958 in Coesfeld, Germany (Berthold Hörbelt)

Live and work in Frankfurt am Main, Germany  
and Havixbeck in Westfalia, Germany

Wolfgang Winter and Berthold Hörbelt have been working together under the name Winter/Hoerbelt for more than 25 years, jointly developing sculptures, spatial objects, and architectural interventions for the public space. They have become known for their site-specific, mostly penetrable objects and large-scale installations in the public space. They explore the possibilities of sculpture in contrast to the disciplines of architecture, art, or music. In their work, they repeatedly question the role of sculpture, transforming everyday, industrially produced materials, and objects by shifting their context and generating new meanings enabling the viewer to experience them anew.

This is also true of a series of wall reliefs they developed, painting flat strips of spring steel - the folding strips (Faltbänder in German). The individual bands are usually painted a different color on both sides. They also vary in length and are welded together flush at the ends. This strategy is also employed in the development of the Faltbänder, a series of wall reliefs built out of painted, flat spring-strip steel. The individual bands are painted in different colors on both sides. They also vary in length and are welded together at the ends. Winter/Hoerbelt adopted a folding shape that artisans traditionally used to store saw bands to minimize their diameter for their presentation. The bands, intertwined two or more times, are hung individually or in small groups on a nail in such a way that they are under tension and at the same time appear weightless. The different colors of the ribbons interact in a delightful play, emphasized by the glare that the individual colors project onto the wall.

In this dormant state, they function as individual objects or, in groups, as sometimes very expansive wall reliefs whose sensual stimuli can only be experienced in their entirety by shifting the viewer's perspective. Like many of Winter/Hoerbelt's works, these can also be touched: The visitor is invited to take the folding strips (which are charged with tension in the double sense of the word) off the wall and to handle them playfully. The viewer's skill is particularly challenged when folding them up.

Wolfgang Winter and Berthold live and work in Frankfurt am Main and Havixbeck in Westphalia, Germany. Wolfgang Winter teaches at the Städelschule in Frankfurt am Main.





Winter/Hoerbelt

Faltbänder, 2014-2021  
Spring steel, lacquered  
w = 3, Ø 56 cm



Winter/Hoerbelt

Faltbänder, 2014-2021  
Spring steel, lacquered  
w = 2, Ø 43 cm



Winter/Hoerbelt

Faltbänder, 2014-2021  
Spring steel, lacquered  
w = 2, Ø 58 cm



## Hendrik Zimmer

\*1973 in Frankfurt am Main, Germany

Lives and works in Frankfurt am Main, Germany

While Hendrik Zimmer's works in his previous series - Morgen und Felder - highlight the painterly aspect of his works and experiment with various techniques, his latest series focuses on woodcuts. Still, the artist's perspective remains discernible in the foreground.

To this day, Hendrik Zimmer works with found materials such as photographs, newspapers, or posters, which became part of the picture, layered, deformed, torn, and reworked with paint. The resulting structures are held together with gestural-expressive surfaces, which are often printed using woodcuts, whereby the works were divided into individual image fields, but at the same time also brought together to form an overall composition.

The individual "fields" open up the most diverse pictorial worlds, which exist independently of each other, but communicate with each other and - for a moment - form a whole. In doing so, these works tell of the simultaneity of the images and their flow. A moment that also connects the Frankfurt artist with works by Max Beckmann. In pictures such as "Rugby Players" from 1929, Beckmann contours tangled, interwoven, overlapping forms with deliberately drawn lines. This is an artistic strategy that Zimmer also uses to capture movement. Like Beckmann, Zimmer freezes a moment in which change and the ever-new are already inscribed.

In his most recent series, lines again play a central role, and he is similarly concerned with the play between two- and three-dimensionality. This time he experiments with a wide variety of fabrics, from the finest to the roughest of linens, with different coatings and types of paper. This allows him to create paintings with varying structures, densities, and intensities of color, tied together with the characteristic play of his paintings, oscillating between two- and three-dimensionality, between picture surface and picture depth.

Hendrik Zimmer studied at the Städelschule in Frankfurt am Main and was a master student of Tobias Rehberger. He lives and works in Frankfurt am Main.



Hendrik Zimmer

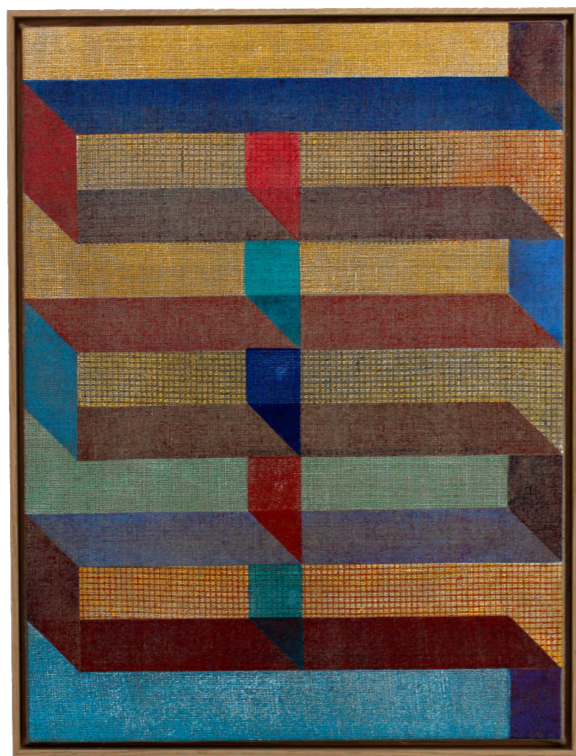
Untitled, 2021  
Wood print on linen  
150 x 110 cm





Hendrik Zimmer

Untitled, 2021  
Mixed Media on canvas  
114 x 114 cm



Hendrik Zimmer

Untitled, 2021

Wood print on linen

80 x 60 cm



GALERIE  
HEIKE       STRELOW  
STRELOW   &WALTER

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