



Resonanzräume - auf und mit Papier

Exhibition catalog

Isabelle Borges | Artjom Chepovetsky | Oskar Holweck | Mariejon de Jong-Buijs | Mathias Kessler

Rolf Kissel | Dirk Kreckler | Klaus Lomnitzer | Heinz Mack | Leonie Mertes | Christiane Mewes | Otto Piene

Simone Thiele | Judith Trepp | Günther Uecker | Hendrik Zimmer

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STRELOW
STRELOW
& WALTER

Resonanzräume - auf und mit Papier

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12 December 2025 – 12 February 2026

Resonanzräume - auf und mit Papier

The exhibition „Resonanzräume auf und mit Papier“ brings together works by sixteen internationally renowned artists. The exhibition presents positions in paper art across several generations, ranging from pioneers such as Oskar Holweck, Rolf Kissel, Heinz Mack, Otto Piene, and Günther Uecker, whose practices have fundamentally shaped the artistic engagement with paper, to contemporary voices that continue to expand its possibilities.

Alongside these historical contributions stand current positions by Isabelle Borges, Artjom Chepovetsky, Mathias Kessler, Dirk Kreckler, Leonie Mertes, and Hendrik Zimmer. Their works are closely linked to the gallery's program, having been previously exhibited here or represented on an ongoing basis. The ensemble is complemented by works from the Frankfurt-based artist Klaus Lomnitzer and from the Switzerland-based artists Mariejon de Jong-Buijs, Simone Thiele, and Judith Trepp.

The core of the exhibition lies the distinct presence of artworks on paper. Paper responds immediately; every action remains visible. Folds, embossments, cuts, layers, and lines intervene physically in the material. The sheet records these interventions, revealing tension, weight, and time.

Resonance emerges through the interplay of material and light. Shadows deepen forms, reflections follow elevations, and color either merges with the fibers or rests upon them as a delicate skin. In this way, calm and concentrated fields unfold—spaces that do not rely on illusion but on material reality.

The exhibition presents paper as a medium that answers each decision. Every work embodies a specific relationship between gesture, pressure, material, and time. Within this connection arises a quality that extends beyond the purely visible. It is here that the aura encountered in this exhibition takes shape.



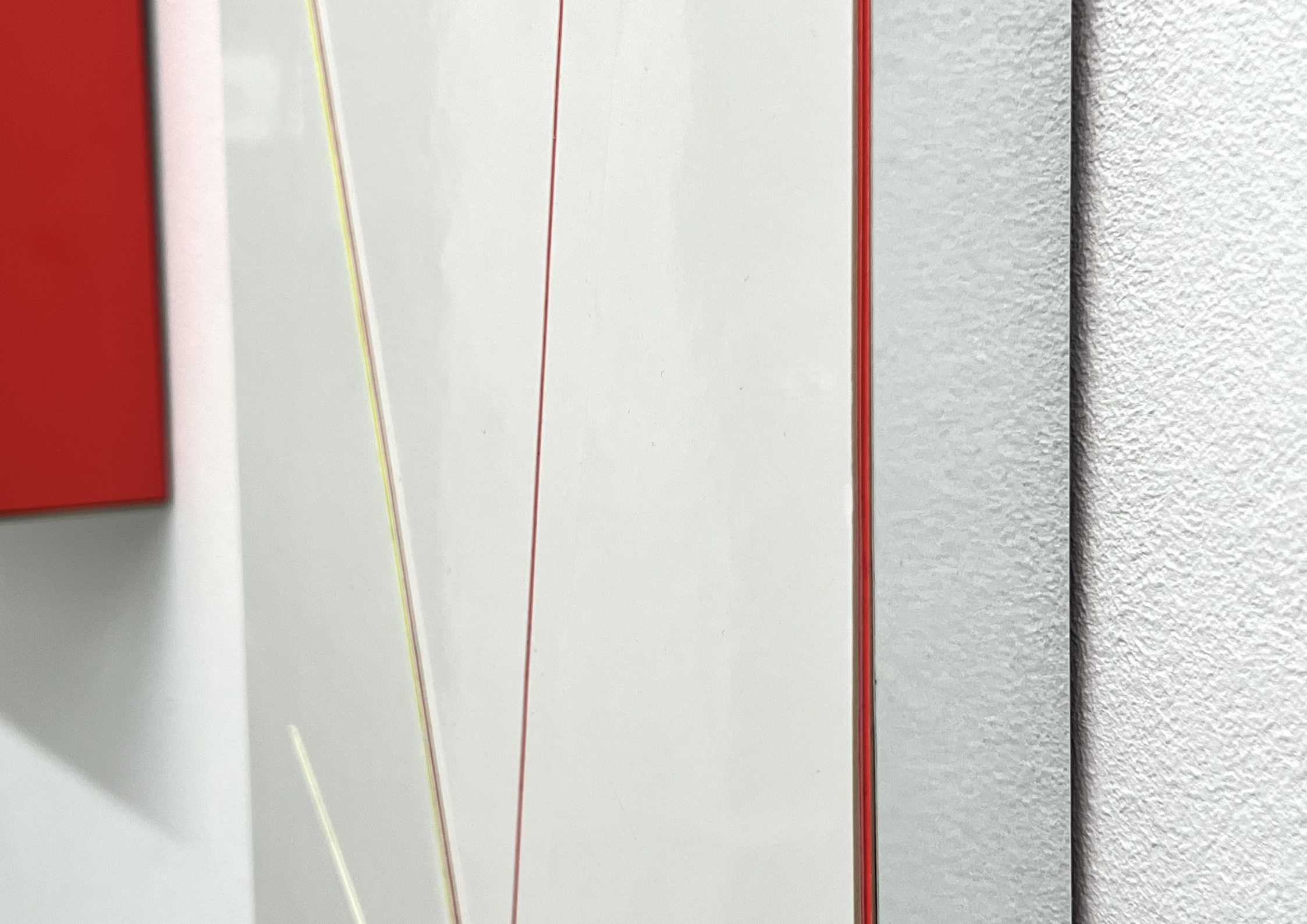
Isabelle Borges

(*1966 in Salvador, Brazil; lives and works in Berlin)

Isabelle Borges explores the relationship between space, order, and perception through a dialogue of construction and intuition. Her work focuses on the geometry of in-between spaces, where voids between forms generate subtle spatial dynamics and a quiet sense of movement. Across painting, paper objects, and installations, lines and grids establish rhythms that are precise yet flexible, allowing the image field to expand and contract while remaining grounded in material presence.

Borges translates observations from nature, architectural structures, and everyday situations into reduced forms and carefully measured gestures. Paper becomes both surface and space: folds, layers, and cuts register each decision and transform the sheet into a field of tension and light. Her compositions invite an active gaze, continually reshaping perception through shifting intervals of line, color, and texture.

Informed by Brazilian Neo-Concrete traditions as well as postwar European and American abstraction, Borges develops a contemporary language that resists fixed viewpoints and emphasizes experiential seeing. Educated in Brasília, Rio de Janeiro, and Düsseldorf, and shaped by collaborations with artists such as Antonio Dias and Sigmar Polke, she has built a practice that moves between intimacy and architectural scale. Borges exhibits internationally, and her works are held in significant collections across Europe and Brazil, affirming her position within current discourses on materiality and spatial perception.

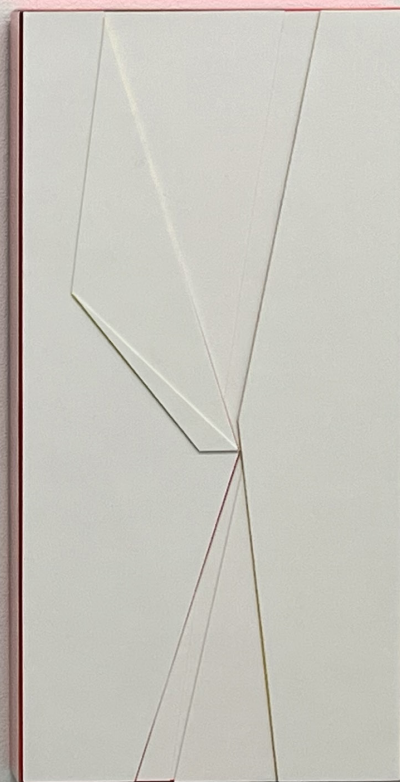
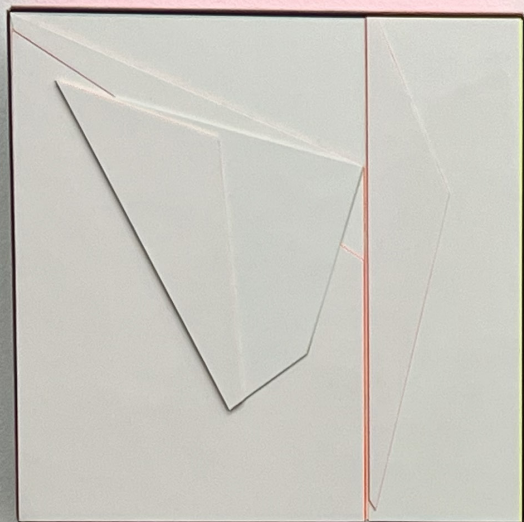


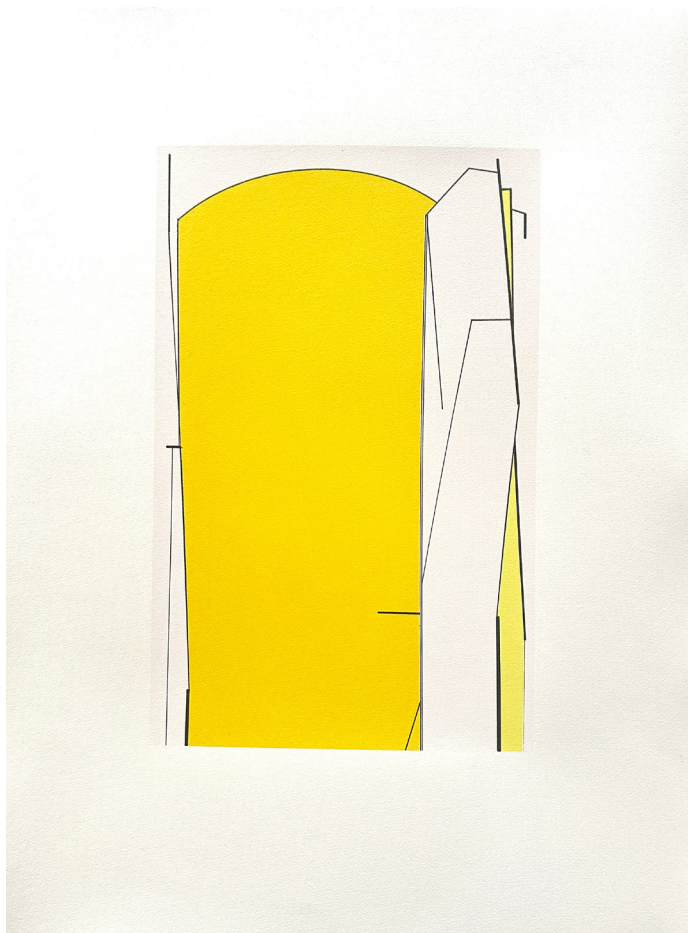


Isabelle Borges
2024
Box 2.25.24
Chromolux paper, neon on cardboard on wood
25 x 25 x 6 cm



Isabelle Borges
2024
Box 1.40.20.24
Chromolux paper, neon on cardboard on wood
40 x 20 x 3 cm



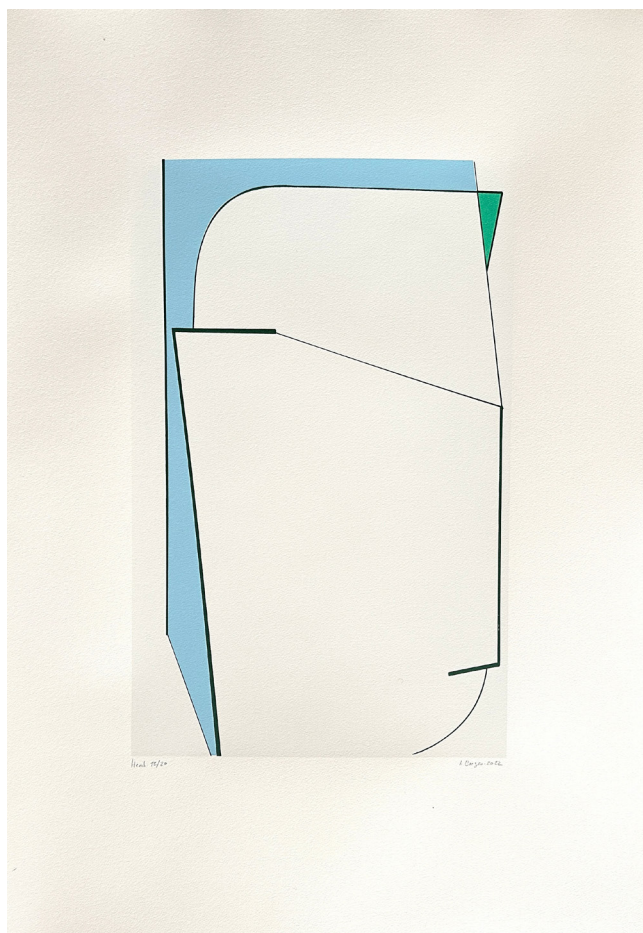


Isabelle Borges

The Gate, 2022

Screen print on handmade paper, framed, whitewashed marble,
museums glass, framed 70 x 50 cm

47 x 30 cm



Isabelle Borges
Head, 2022

Screen print on handmade paper, framed, whitewashed marple,
museums glass, framed 70 x 50 cm
47 x 30 cm



Artjom Chepovetsky

(1984 in Odessa, Ukraine; lives and works in Frankfurt am Main)

Artjom Chepovetsky's practice moves between painting, object, drawing, and spatial installation. Departing from urban structures, he develops an abstract visual language that deliberately transcends traditional categories. His works transform and condense fragments of the built environment, searching for forms in which material, gesture, and space enter into reciprocal relation.

Within this constellation, his works on paper occupy a particular position. They adopt structural principles of the city—grids, transitions, trajectories of lines—and translate them into precisely constructed arrangements of color fields, layers, and folds. During his residency at Printers Proof in Copenhagen, Chepovetsky expanded this vocabulary through intaglio printing; the matte, velvety density of these prints deepens his pastel palette and sharpens the analytical clarity of his compositions.

Combined with collage-like interventions, the sheets become image-objects oscillating between surface and volume. Concealed edges, minimal displacements, and delicate foldings generate a fabric of visible and hidden elements in which lines alternately swing outward or adhere closely to neighboring forms. These works create resonant spaces where material, structure, and color maintain a sensitive balance between stability and fragility, inviting a slow, tactile mode of looking.

Chepovetsky studied philosophy at Johannes Gutenberg University Mainz before pursuing art at the Kunsthochschule Mainz. Since 2013 he has been shown in numerous exhibitions in Germany and internationally, including at Paper Positions Berlin and Munich. Alongside his artistic practice he works as a curator and has received awards such as the JGV Painting Prize (Wolfgang-Blanke-Stiftung, 2022) and the Eberhard-Dietzsch Prize for Painting. His works are held in public and private collections including the Hessian Ministry of Finance and the Schufa Collection.



Artjom Chepovetskyy
2025
PW03(02)25
Mixed media on paper on wood
40 x 43 cm



Artjom Chepovetsky
2025
PW02(02)25
Mixed media on paper on wood
51 x 38 cm





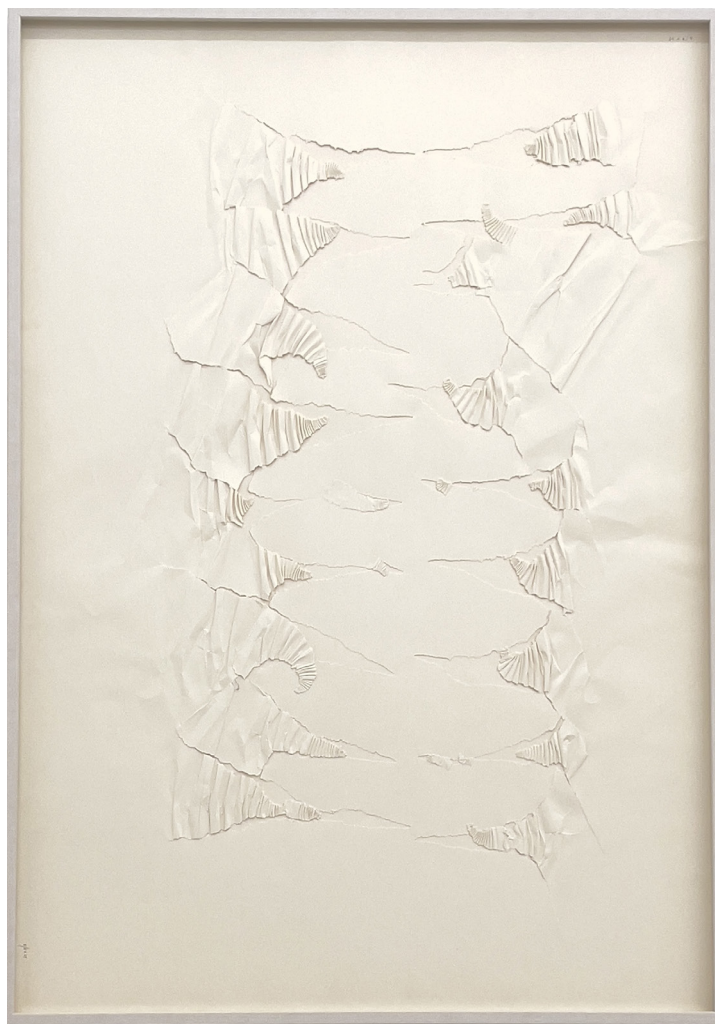
Oskar Holweck

(*1924 in St. Ingbert, Saarland, Germany; † 2007 in St. Ingbert, Saarland, Germany)

Oskar Holweck is considered one of the pioneers of European paper art. As early as 1958 he began to free paper from its traditional function as image carrier and to understand it as an autonomous, malleable material. His central aim was to “elicit forms of their own kind from the material”—structures not represented but read directly from the paper itself. Holweck subjected the sheet to a remarkably wide range of experimental interventions: bending, folding, crumpling, pressing, compressing, stretching, cutting, tearing, drilling, hammering, or scorching. These controlled transformations generate reliefs, lines, bulges, and ruptures that place the paper in a dialogical state; the material reacts, resists, opens, or contracts, gaining a voice of its own.

The consistent reduction to white intensifies the interplay of light and shadow. Light becomes an active shaping element, scanning the surfaces, breaking at edges, disappearing into folds, and lending the structures an almost sculptural presence. The resulting works form silent, highly concentrated spaces in which material and light merge inseparably. Holweck’s pieces are not depictions but outcomes of a research-oriented, nearly meditative process that makes paper itself the protagonist and fundamentally expanded the understanding of the medium.

Educated at the Werkkunstschule Saarbrücken and later in Berlin, Holweck taught in Saarbrücken from the 1950s until 1989, influencing several generations of artists. He exhibited early with ZERO from 1958 onward and participated in numerous international shows, including at the Museum of Modern Art Tokyo, Kunstmuseum Bonn, and Museum Pfalzgalerie Kaiserslautern. His works are held in major collections such as the Saarlandmuseum, Städel Museum Frankfurt, and Kunsthalle Mannheim.



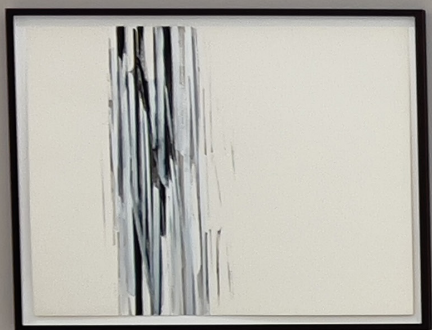
Oskar Holweck
1969
2 / 7 V 69
Tornrelief, framed ,museum glass
100 x 70 cm



Oskar Holweck
1983

16 VIII 83 / 4

Torn relief, Bristol cardboard, framed, museum glass
70 x 70 x 2 cm





Oskar Holweck

1972

A0 / 72

Collage/Decollage I ledger paper mounted on offset paper,
framed, museum glass

100 x 70 cm





Mariejon de Jong-Buijs

(*1970 in Waalwijk, Netherlands. She works and lives in Basel, Switzerland)

Mariejon de Jong-Buijs develops process-based works rooted in the tradition of Dutch landscape painting. Shaped by her close connection to agricultural environments and long engagement with landscape as a subject, she does not depict nature directly but translates remembered experiences into abstract visual forms. She is known for large-scale paintings that employ saturated color, geometric structures, repetition, and the physical folding of canvas, allowing the support itself to become an active element of the image.

Alongside painting, de Jong-Buijs works with silkscreen and performative methods, investigating the relationship between material, action, and pictorial surface. Color appears as both substance and carrier of associations, structuring the image field while recording traces of movement and gesture. Many works emerge in serial processes that combine predetermined procedures with bodily intervention, producing a tension between control and situational event.

The two silkscreens presented in the exhibition belong to the series *Green, green grass of home* (2025/2026). Their nuanced green tonalities enter into dialogue, opening subtle spaces of association focused on layer, imprint, and structure. The reduced palette heightens perception, while minute shifts in the printing process remain visible on the surface, giving the works an auratic, almost tactile presence. Educated in the Netherlands and later at the Institute Art Gender Nature in Basel, de Jong-Buijs has exhibited internationally in venues including Kunsthalle Basel, FRAC Alsace, Kunsthaus Baselland, Fondation Fernet Branca, and The Clemente, New York.



Mariejon de Jong-Buijs
2025/26
Green, green grass of Home
Linocut, framed, museum glass
80 x 60 cm



Mariejon de Jong-Buijs
2025/26
Green, green grass of Home II
Linocut, framed, museum glass
80 x 60 cm



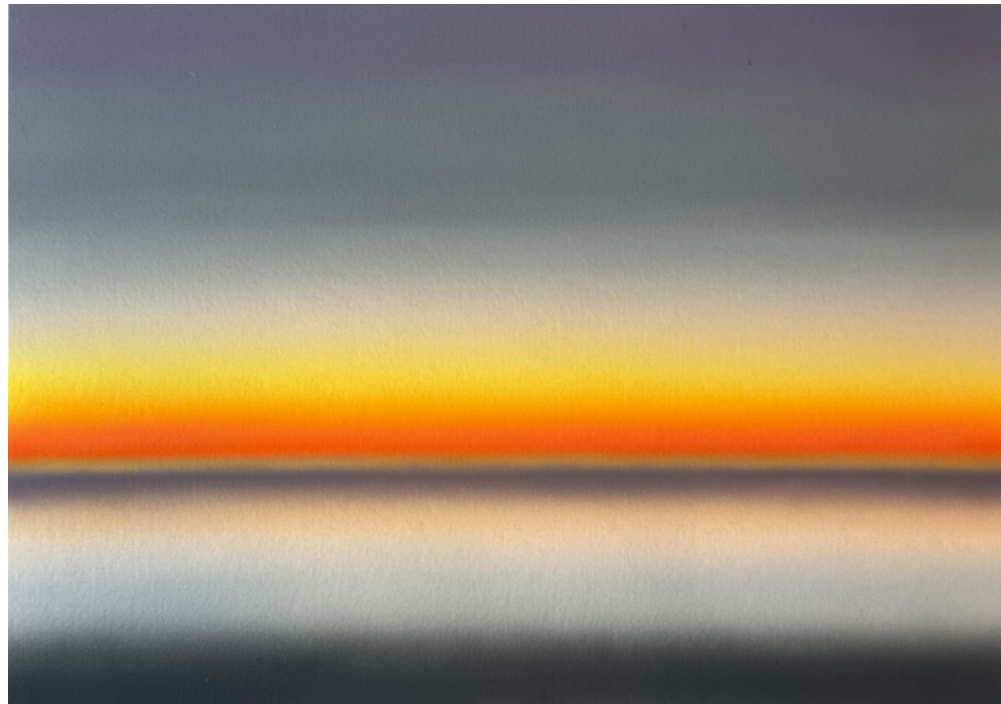


Mathias Kessler

(1968 in Kempten, Germany; lives and works in Kleinwalsertal, Austria, and New York City, USA)

Mathias Kessler engages with nature as a constructed image, questioning idealized visions of untouched landscape and opening new paths of perception. In the series *Light Phenomena*, he translates the skies of historical paintings—by J.M.W. Turner, Caspar David Friedrich, and Edgar Degas—into finely modulated color fields on paper. Detached from their original contexts, these atmospheric fragments become autonomous spaces in which light and color attain a tangible presence, inviting a slow, contemplative gaze.

Through reduction and transformation, Kessler repositions the legacy of Romantic landscape painting within a contemporary framework, reflecting on the ecological and cultural dimensions of representation. Working across photography, film, and paper-based media, he explores how images shape our understanding of environment, oscillating between observation and abstraction. Educated at the School of Visual Arts, New York, his work has been shown internationally and is held in collections including the Museum der Moderne Salzburg and Colección Cisneros; in 2024 he participated in the Busan Biennale.



Mathias Kessler

2025

After J.M.W. Turner: Claudian Harbour Scene (photo)

Airbrush laminated on 2 mixed media art board, framed, dark ash,
museum glass

25 x 35 cm



Rolf Kissel

(1929 in Frankfurt am Main; † 2024 in Frankfurt am Main)

Rolf Kissel's early works on paper from the late 1950s and early 1960s mark a decisive step toward the rigorously abstract language that would define his later practice. During this period he experimented intensively with gouache, graphic interventions, and the material presence of paper. The so-called Black Gouaches already reveal a precise sense of rhythm, structure, and condensation: broad fields modulated in shades of gray and brown encounter manually applied circular traces created through fingerprints and pressure movements.

Other works from these years evolve from narrow vertical bands of black, gray, pale blue, and white, layered in dense sequences. Through minimal shifts and the occasional insertion of fine pencil lines, Kissel developed a vibrating field that oscillates between painterly gesture and graphic discipline. These pieces demonstrate how, at an early stage, he formulated the principles of reduction, material sensitivity, and structural thinking that later informed his reliefs, light objects, and constructive pictorial bodies.

A key figure among the graphic artists and object makers of his generation, Kissel studied at the Städelschule in Frankfurt from 1956 to 1961 as a master student of Albert Burkart. From the 1960s onward he exhibited widely and realized significant architectural commissions, including works for the Alte Oper Frankfurt and the Rosengarten Congress Center in Mannheim. His oeuvre is represented in major collections such as the Städel Museum and the Museum für Moderne Kunst Frankfurt, the Kunsthalle Mannheim, and the Museum Goch.



Rolf Kessel

1962

Statisch bewegt 2

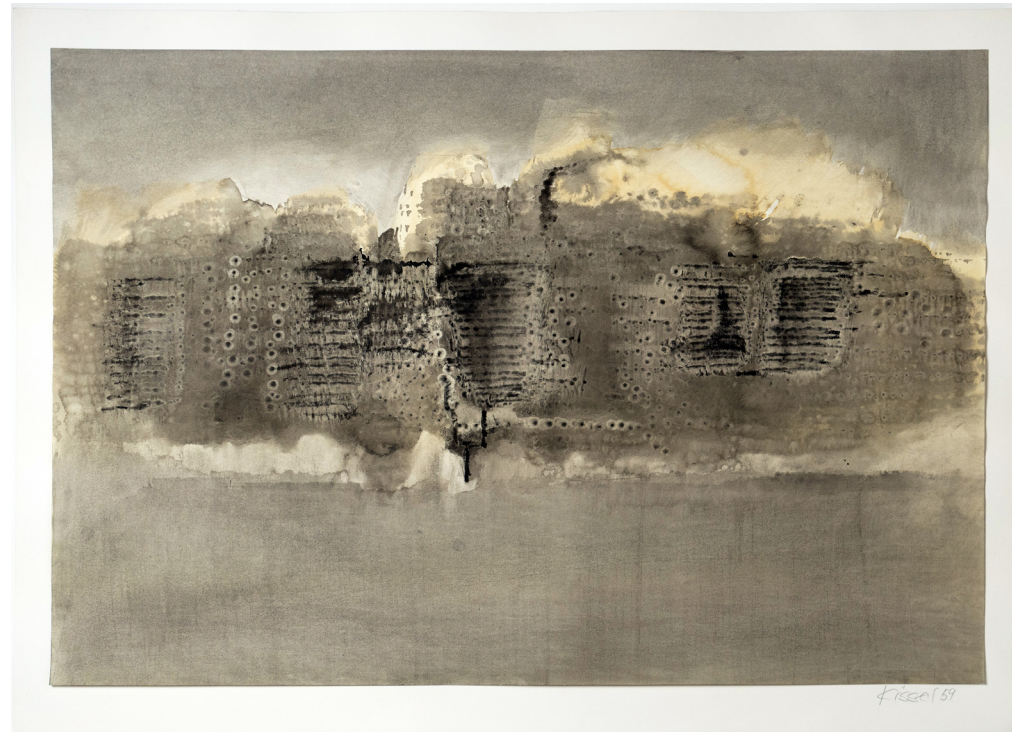
Gouache and pencil on paper, framed, brown alder,

museum glass

50 x 64.5 cm



Rolf Kiesel
1961
o. T. (Die schwarzen Gouachen)
Gouache, framed, brown alder, museum glass
48 x 65 cm



Rolf Kiesel
1960
Ohne Titel (Schwarze Gouachen)
Gouache, framed, brown alder, museum glass
51.3 x 71.5 cm

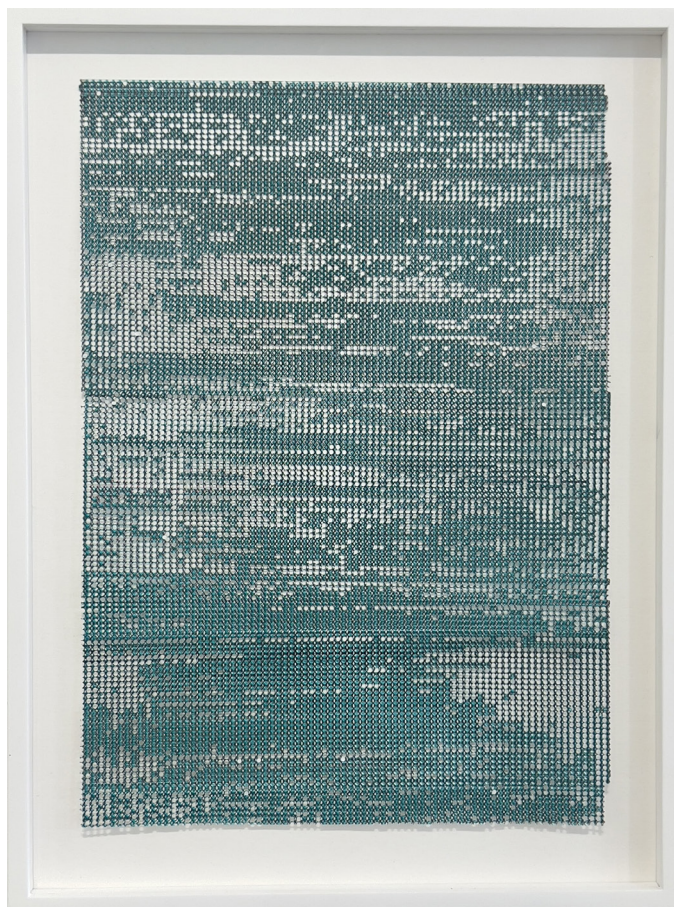


Dirk Kreckler

(1972 in Frankfurt am Main; lives and works in Frankfurt am Main, Germany)

These artworks by Dirk Kreckler were created using a typewriter — usually a mechanical one—and paper, replacing traditional drawing tools with ink ribbons and typefaces. The sheets emerge from countless typed and forcefully impressed signs; letters, words, and sentence fragments overlap and condense into complex image fields. These works resemble matrices in which characters weave into dense fabrics, forming veils and layers that spread across the surface. Kreckler draws on the noise of urban environments—flows of data, commodities, and information, digital codes and media grids—as impulses for a visual notation that transforms linguistic material into vibrating all-over structures reminiscent of optical effects and digital interfaces.

The use of an obsolete technical device functions as a deliberate counterpoint to contemporary image production. The traces of type generate an immediate physical presence, carrying within them the rhythm of typing and a tension between mechanism and perception. Trained at the Städelschule in Frankfurt as a master student of Thomas Bayrle and later at the Hochschule für Gestaltung Offenbach, Kreckler has presented his work in venues such as Kunsthaus Bethanien Berlin, MMK Ingolstadt, saasfee*pavillon Frankfurt, and internationally in Dallas, Brussels, and Paris. Alongside his drawings he is also known for sound installations, extending his exploration of notation into acoustic space.



Rolf Kessel
2014
Untitled
Gouache, framed, brown alder, museum glass
29.7 x 21 cm

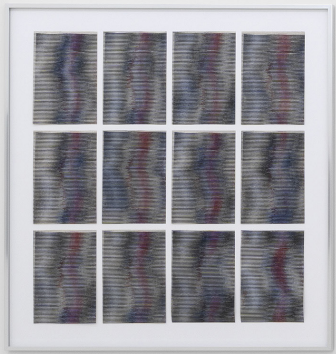


Dirk Kreckler
2014/2025

Völker aller Länder ich wiederhole nicht vergessen nicht vergessen

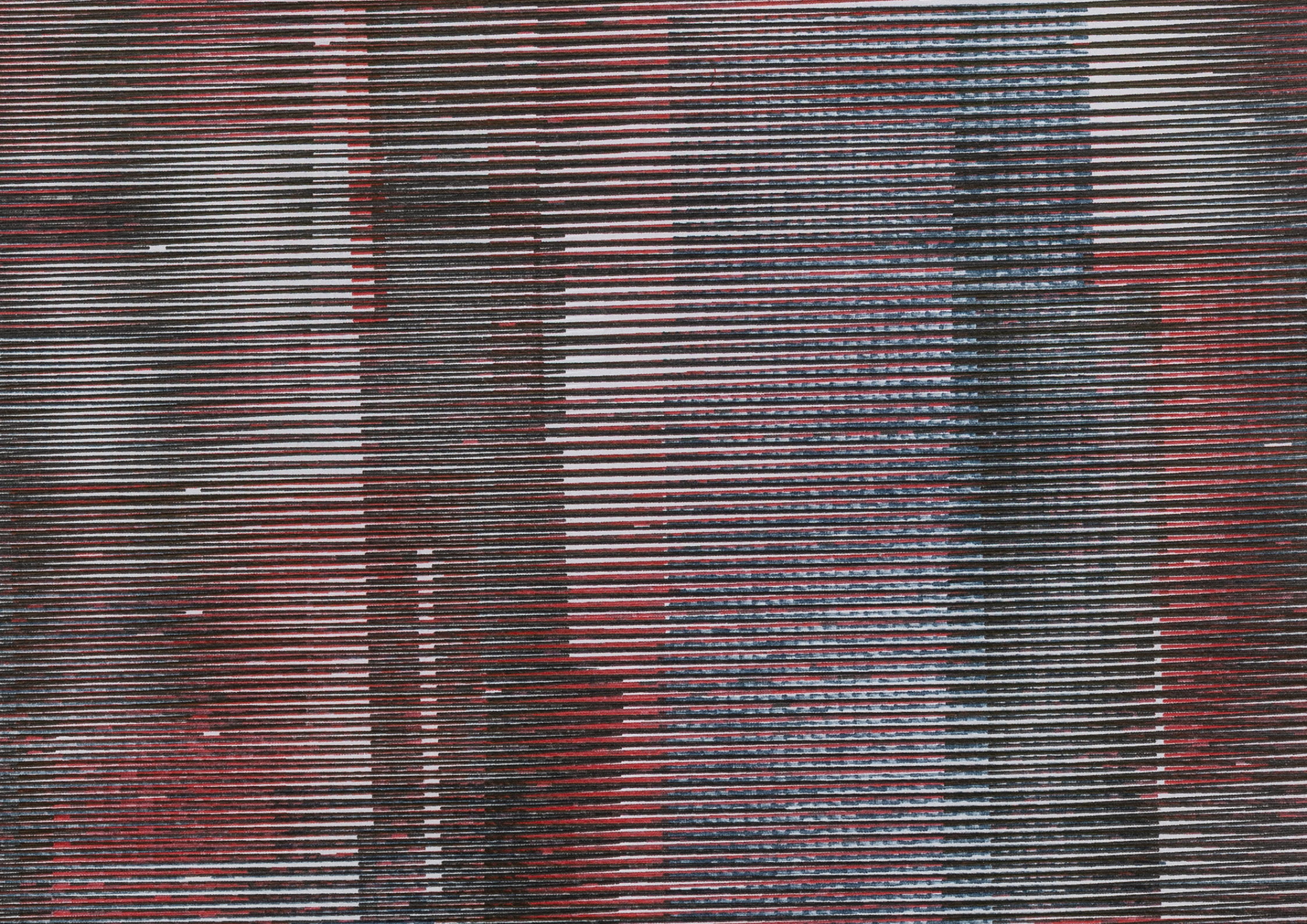
Typewriter on Paper, 12 parts, framed, chrom, museum glass

107 x 109.1 cm





Dirk Kreckler
2013
Paris
Typewriter on paper, framed, whitewashed maple, museum glass
29.7 x 21 cm





Klaus Lomnitzer

(1970 in Marburg, Germany; lives and works in Frankfurt am Main and Marburg)

The works on paper by Klaus Lomnitzer unfold finely modulated image spaces between precise figuration and subtle abstraction. His points of departure are personal experiences of nature, journeys and walks, as well as the mediated impressions of a technological age. From this field of tension the artist develops a vocabulary of organic and biomorphic forms that both grounds and unsettles his compositions.

The ongoing series *unter den maulwurfshügeln* (since 2016) forms a central body of his work. The title refers less to concrete observation than to a weave of what has been seen, remembered, and imagined. In muted blue tonalities, Lomnitzer creates images that resist fixed readability: motifs overlap like photographic multiple exposures, landscapes appear filtered, translucent, almost radiographically illuminated. Near and distant views merge into a subtle spatiality that sharpens perception while charging it with poetic resonance.

Technically, this effect emerges through the layering of strongly diluted inks, often on an indigo-blue ground. In more recent works, collaged elements further engage the fragile materiality of paper, generating image structures that function as concentrated individual pieces yet unfold their particular density within the serial constellation. Educated in fine art and philosophy in Mainz, Lomnitzer later taught at the Goethe-Universität Frankfurt before being appointed professor of graphic art and painting at Philipps-Universität Marburg; his work has been presented in numerous exhibitions in Germany and abroad and has received awards including the Georg Christoph Lichtenberg Prize.



Klaus Lomnitzer
2024
Untitled (dbb)
ink on paper, framed, museum glass
42 × 56 cm



Klaus Lomnitzer
2023/24
Untitled (bye bye, fette amsel)
ink on paper, framed, museum glass
42 × 56 cm

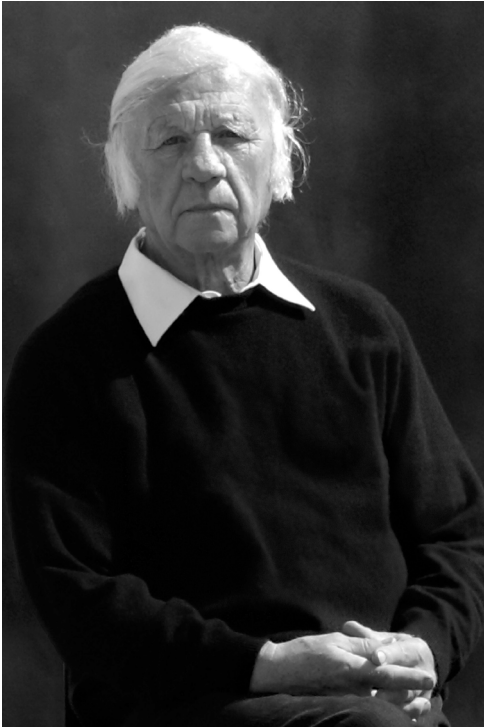




Klaus Lomnitzer
2019
Untitled (mauersegler I)
ink on paper, framed, museum glass
42 × 56 cm



Klaus Lomnitzer
2022/25
Untitled (m.t.r.risew.y.)
ink and collage on paper, framed, museum glass
42 x 56 cm



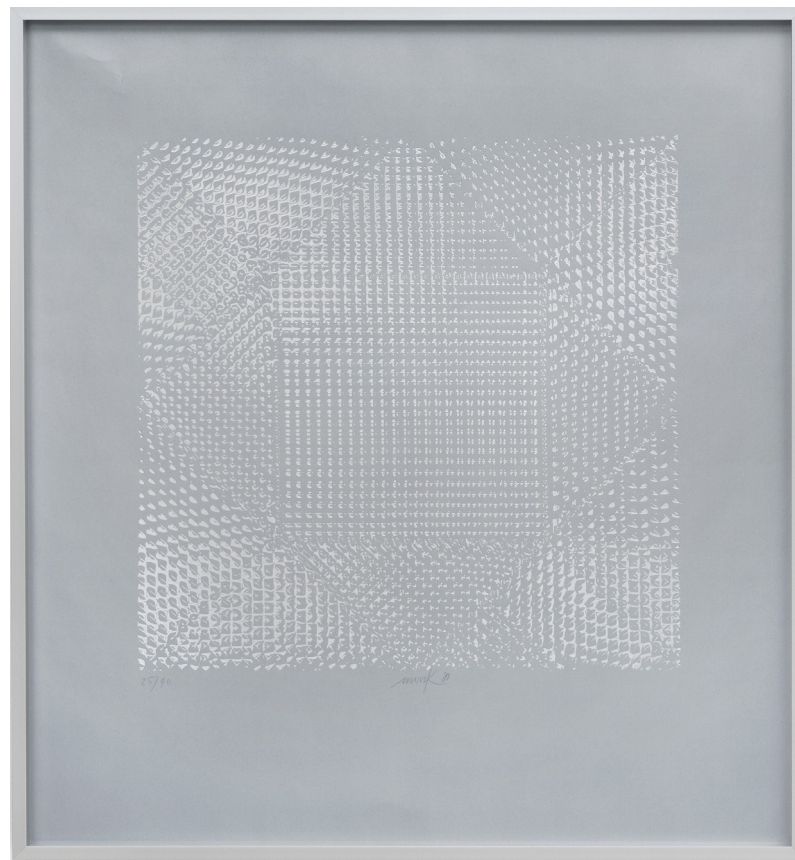
Otto Heinz Mack

(1931 in Lollar, Germany; lives and works in Mönchengladbach and Ibiza)

Heinz Mack's oeuvre revolves around light, movement, and immaterial phenomena—concerns that also shaped the ZERO movement, which he co-founded in the late 1950s. From the middle of that decade, he began working with new materials, reflective surfaces, and optical structures, developing the *Dynamische Strukturen*, vibrating light reliefs, mirror cubes, and later motorized rotors. Through these works he became one of the defining voices of kinetic art. His early light and mirror installations in the Sahara expanded the concept of sculpture to include space, movement, and atmospheric effect, situating perception itself at the center of the work.

The 1971 edition presented in the exhibition deepens Mack's engagement with light within the medium of printmaking. The hot-foil embossing on silver cardboard responds to the slightest change of viewpoint, generating shifting reflections and a visual tension that arises not from form alone but from the relation between surface, light, and perception. In this interplay an auratic quality unfolds: the image alters in the moment of viewing, producing a presence that points beyond the material support. Mack thus transfers central principles of his sculptures and reliefs to the graphic field, condensing light into precise zones that assert themselves in space while making the experiential dimension of the auratic visible.

Trained at the Kunstakademie Düsseldorf and in philosophy at the University of Cologne, Mack co-initiated ZERO in 1957 together with Otto Piene, later joined by Günther Uecker. He participated in documenta II, III, and 6, represented Germany at the 1970 Venice Biennale, and has been widely exhibited internationally, including at the Guggenheim Museum New York, Stedelijk Museum Amsterdam, Martin-Gropius-Bau Berlin, and Museum Frieder Burda. In 2015 he was appointed honorary member of the Kunstakademie Düsseldorf.



Heinz Mack
1971
Untitled
Hot-foil relief print on silver cardboard, framed,
silver, museums glass
36 x 36 cm



Leonie Mertes

(*1967 in Neuerburg/Südeifel, Germany; lives and works in Hüttingen, Germany)

Leonie Mertes develops her drawings in close dialogue with material. Graphite, ink, and paper are sufficient for her to explore space, generate tension, and make structures visible. Lines emerge, divide surfaces, and gradually become surface and space themselves. Further lines follow, condense, and interlace; time, physical effort, and movement leave their imprint, as do doubt and resistance. For Mertes the drawing ground is a site of action where every gesture tests the limits of the support.

She carefully opens cuts in the paper with the tip of the pencil, allowing the sheet to split stitch by stitch. The artist observes the wave-like progression of the tool beneath the paper skin, while the traces of graphite can only be anticipated. Between the materiality of the sheet and the drawn mark a subtle congruence arises: papers tear, partially dissolve, yet remain connected through the act of drawing. Intuitive working and responsiveness to chance produce networks of lines that resemble seismographic recordings, revealing structures in the moment of becoming.

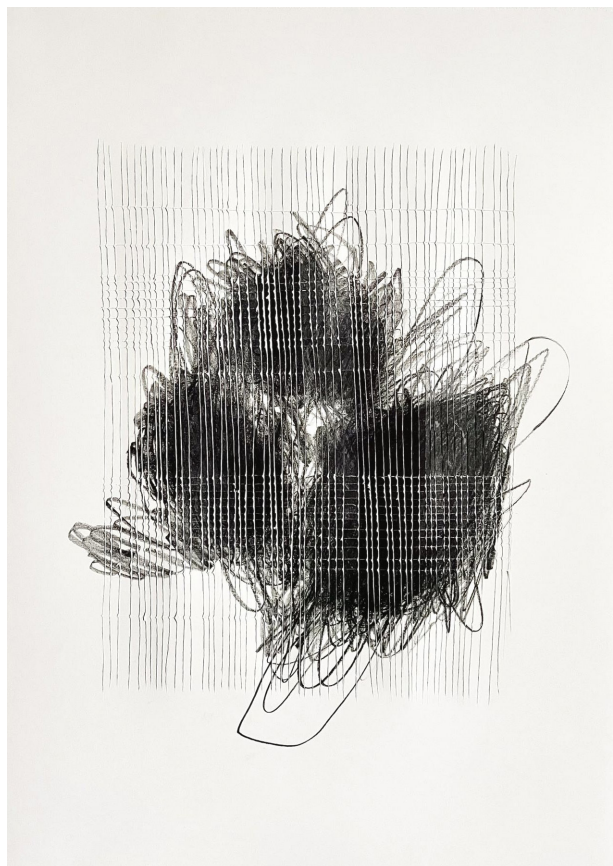
Her practice oscillates between surface and relief, between the visible and the concealed. Using natural white 190g paper and graphite pencils from HB to 2H, Mertes investigates the fragile relationship between drawing and carrier. In one method she releases fibers through dense, short strokes, creating a tactile, felt-like texture; in another she penetrates the paper, forming pockets into which graphite settles as shimmering, vein-like lines. These processes accentuate vulnerability and resilience alike. For this experimental and precise expansion of the concept of drawing, Mertes received the Silver



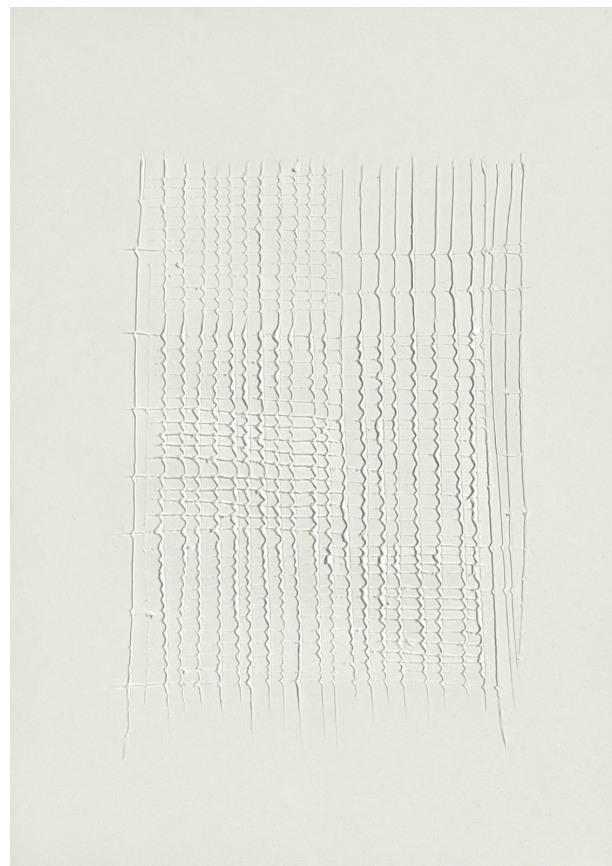
Leonie Mertes
2025
Untitled (lamellar)
Paper, pastel, split, framed, museum glass
14.8 x 10.5 cm



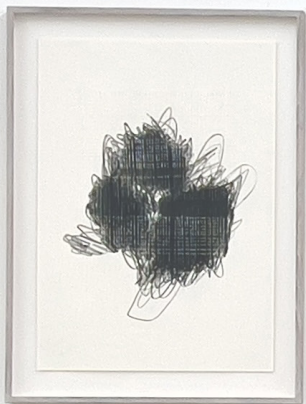
Leonie Mertes
2025
Untitled
Paper plucked, framed, museum glass
21 x 14.8 cm



Leonie Mertes
2025
Untitled (lamellar)
Paper, graphite, split, framed, museum glass
59.4 x 42 cm

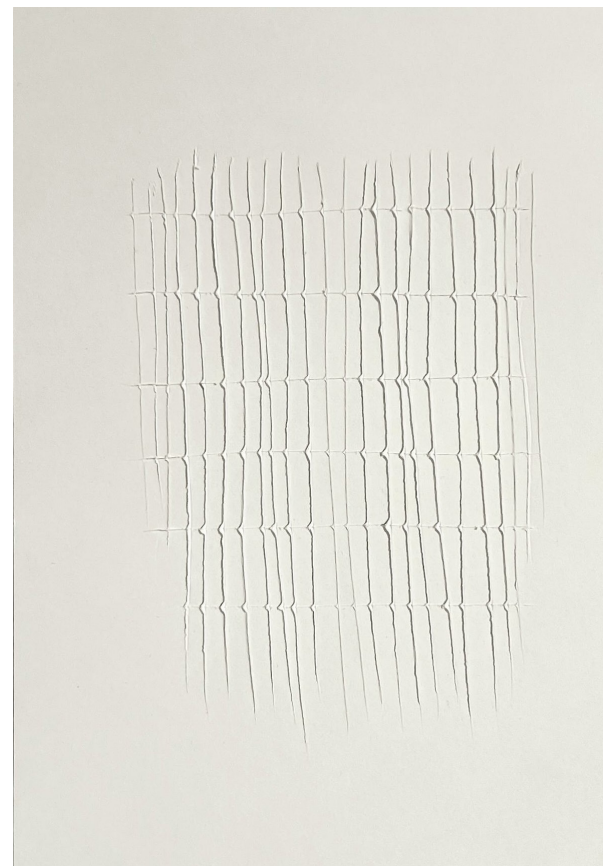


Leonie Mertes
2025
Untitled (lamellar)
Paper, split, framed, museum glass
21 x 14.8 cm

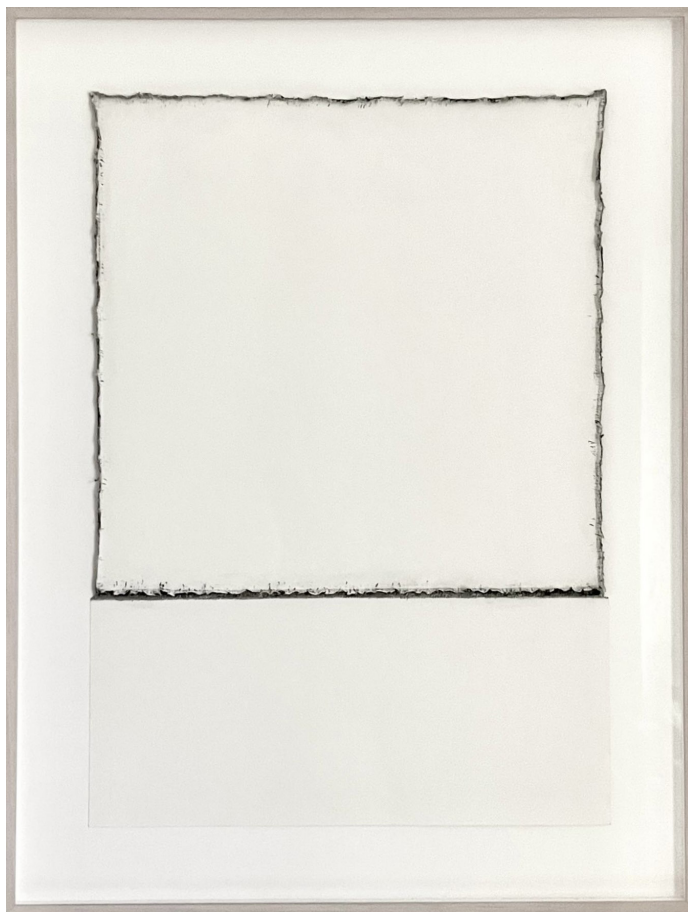




Leonie Mertes
2025
Untitled
Paper, graphite, split, framed, museum glass
14.8 x 10.5 cm



Leonie Mertes
2025
Untitled (lamellar)
Paper, split, framed, museum glass
21 x 14.8 cm



Leonie Mertes
2024
Untitled (gezupft)
Paper (cut), graphite, drawing, framed, museum glass
59.4 x 42 cm



Christiane Mewes

(1949 in Magdeburg, Germany; lives and works in Saarbrücken)

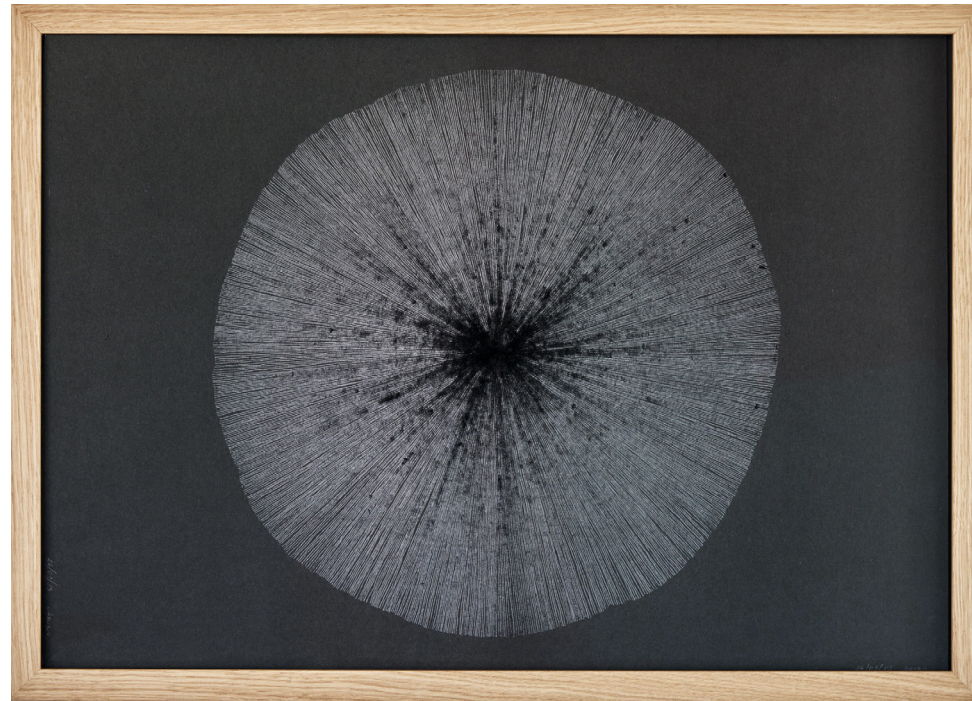
In her works on paper Christiane Mewes detaches art from the representational world. On black cardboard she builds dense surfaces with graphite—occasionally with chalk or charcoal—that develop into subtle reliefs. The paper responds directly to pressure, friction, and compression; its fibers absorb material, offer resistance, and register every movement of the hand. The resulting surface forms distinct layers of depth in the light and changes according to the viewer's position, turning perception itself into an active component of the work.

The concentration on black reduces the means to material, structure, and composition. Mewes deliberately avoids motifs, even though associations may arise, as in the work of her teacher Oskar Holweck. These emerge from individual perception rather than from a predefined image. Layering, rubbing, and minute shifts generate a calm spatial effect in which paper, graphite, and light interlock. The reliefs react sensitively to variations in illumination, producing constantly changing impressions that make the process of seeing visible. A proximity to minimalist positions and to the exploration of black and light in Pierre Soulages can be sensed, yet Mewes pursues neither painting nor depiction; her language grows from direct engagement with surface and material.

Educated at the Staatliche Werkkunstschule Saarbrücken, where she studied with Oskar Holweck before completing a diploma in design, Mewes taught for many years at institutions in Saarbrücken and Kaiserslautern. Her work has been shown in numerous exhibitions in Germany, particularly in contexts dedicated to paper art such as La Planète Papier and Papiergewisper, and has been recognized with awards including the Pfalzpreis and the Robert Schuman Art Prize. In 2018 she presented a two-person exhibition in Munich with Yoshimi Hashimoto under the title Papier – Graphit – Stein.



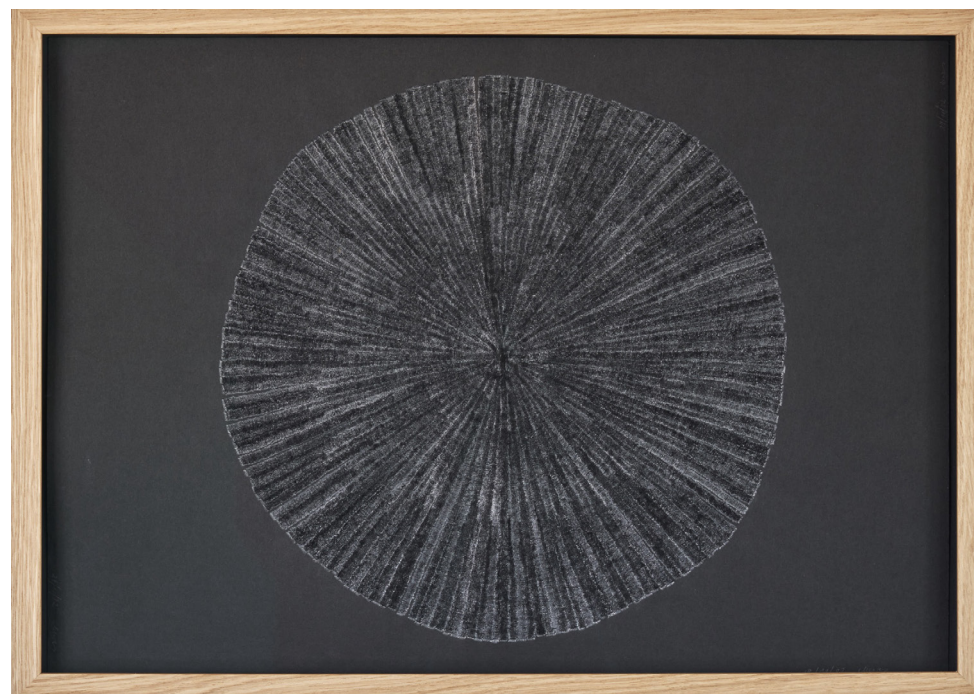
Christiane Mewes
1975
30 X 75
Graphit on white handmade paper, framed
50 x 50 x 5 cm



Christiane Mewes
1983

26/09/83

Graphite on black photo cardboard, framed,
museum glass, natural oak
43.3 x 61.2 cm



Christiane Mewes

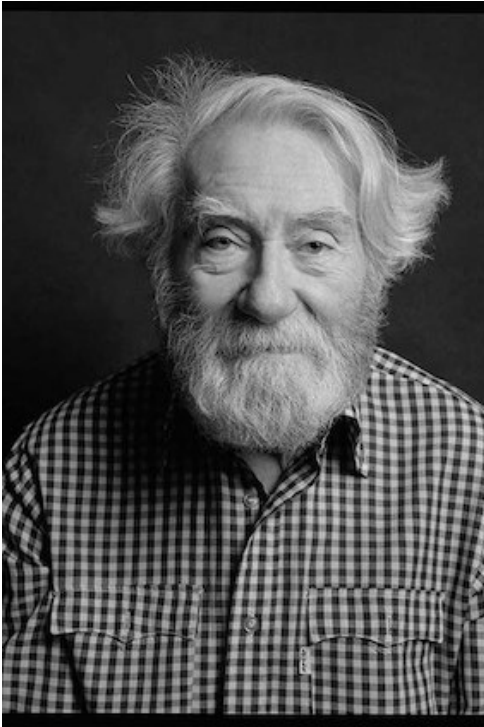
1982

24/11/82

Graphite on black photo cardboard, framed,

museum glass, natural oak

43.3 x 61.2 cm



Otto Piene

(1928 in Laasphe, Germany; † 2014 in Berlin)

Otto Piene's *Schwarze Sonne auf Grau* (1971) belongs to a phase in which he both continued and refined the central ideas of ZERO. The composition is reduced to an intense tension between a black circle and a neutral gray ground. This contrast produces a clear optical presence, dispensing with gesture and narrative in favor of form, density, and spatial relation. The black disk functions as a compact energy field, while the gray stabilizes the structure and directs perception toward the dialogue between center and surrounding space. The work reflects Piene's conviction that art arises from elementary visual processes, a principle at the core of ZERO's understanding of reduction as a new beginning beyond personal handwriting.

Such works mark an important transitional moment in Piene's oeuvre. They demonstrate how he transformed the basic language of ZERO into an autonomous development that would lead to his later light sculptures and sky projects. Subtle traces of the manual application remain visible on the surface, granting the strict form a physical presence and anchoring the image in the reality of its making. *Schwarze Sonne auf Grau* thus embodies the concentration with which Piene turned simple means into a precise visual event.

After the war Piene studied painting, art education, and philosophy in Munich and Düsseldorf. In 1957 he founded ZERO with Heinz Mack, later joined by Günther Uecker, pursuing an art focused on light, rhythm, material, and optical energy. From 1964 he worked at the Massachusetts Institute of Technology, where he developed large-scale light sculptures, pneumatic installations, and public sky events that combined technological innovation with sensitivity to atmospheric phenomena. Living between Germany and the United States, Piene participated in major international exhibitions and remains a key figure of the postwar avant-garde.



Otto Piene
1970

Schwarze Sonne auf Grau

Multi-color screen print, framed, Silver , museum glass print
76 x 61.5 cm



Simone Thiele

(1965 in Allschwil; lives and works in Basel, Switzerland)

Simone Thiele's practice is grounded in the investigation of relationships between line, surface, and space. She is interested in how these elements influence, condense, and shift one another, generating new visual hierarchies. This process forms the core of her work and becomes particularly evident in her drawings and works on paper.

For Thiele, paper functions as an open field of action in which line and surface respond directly to each other. Color sinks into the fibers while lines rest precisely on the surface; transitions occur rapidly yet remain clearly differentiated. The material renders every decision visible and retains subtle tensions. Thiele works in layers: lines and fields overlap, some emerging distinctly while others persist as quiet traces. Through these displacements, pictorial zones continually reorganize themselves; a once dominant area may recede as an underlying structure gains presence. Composition appears not as a fixed order but as

an ongoing negotiation between levels.

Her interest in inner dynamics becomes palpable here. Lines may begin softly or break sharply; surfaces expand from within or connect from several points. Tension arises from the behavior of elements toward one another rather than from any motif. Paper supports this process by revealing each gesture without mediation, lending the works an open, clear, yet finely structured character. The serial method reinforces this approach: a conceptual starting point initiates the process, and every subsequent layer reacts to the previous one, establishing a dialogue about direction, intensity, and weight.

Originally trained as a 3D polydesigner, Thiele's early engagement with spatial thinking continues to inform her practice. After turning fully to painting in 2010, she studied at the Visual Art School Basel from 2013 to 2017 and has since presented her work in numerous exhibitions. She regularly explores collaborative formats and is a member of the artists' group ensemble5.



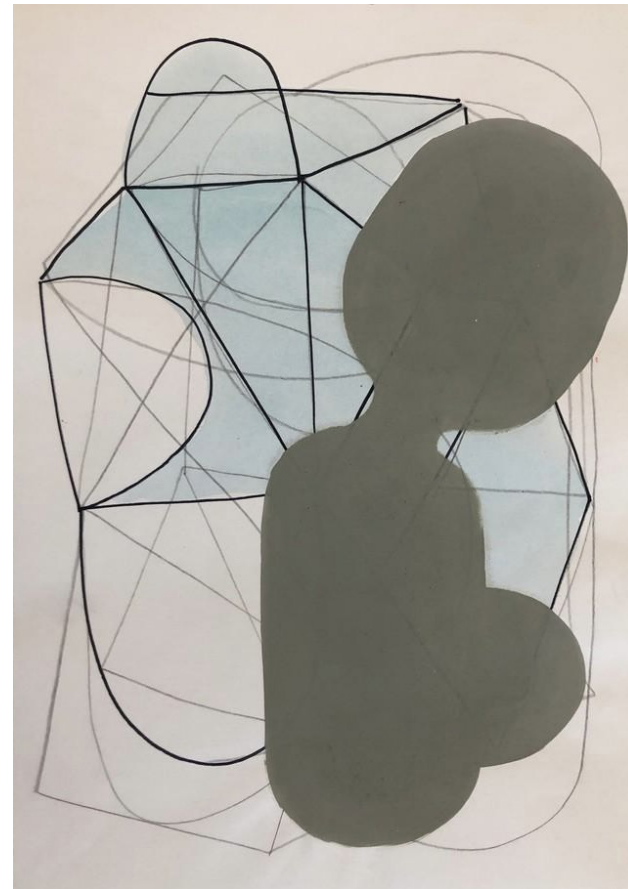
Simone Thiele
2024
Untitled
Acrylic on paper, framed 50 x 40 cm
42 x 29.7 cm



Simone Thiele
2024
Untitled
Acrylic on paper, framed 50 x 40 cm
42 x 29.7 cm



Simone Thiele
2024
Untitled
Acrylic on paper, framed 40 x 30
29.7 x 21 cm



Simone Thiele
2022
Untitled
Acrylic, pencil and felt-tip pencil on paper, framed 50 x 40 cm
42 x 29.7 cm





Judith Trepp

(1941 in New York City, USA; lives and works in Zurich, Switzerland)

Judith Trepp's visual language is reduced and concentrated, centered on line, subtle tonal shifts, and silence. She works with tempera and pigment on canvas as well as acrylic and Japanese ink on handmade Indian paper, alongside sculptures in brushed stainless steel. Her works on paper reveal most clearly how she sharpens perception: the sheet reacts immediately to pressure and tempo, leaving every line exposed within an open field.

On Indian paper fine condensations and ruptures guide the rhythm of drawing. The surface absorbs color unevenly; small deviations carry the image. Line and ground move toward one another, producing works that appear luminous and permeable. Reduction uncovers structural decisions and demonstrates the precision of her approach. Trepp's images speak quietly—lines breathe, nuances whisper, and each gesture holds the gaze. Movement arises through attentive looking; a minimal shift in tone releases depth.

Her practice reflects affinities with minimalism and abstract painting, accompanied by a proximity to Asian thought, particularly in the significance of emptiness. This emptiness supports the forms and keeps the space open, allowing the works to respond only when the viewer approaches. Raised in New York and Provincetown within an artistic milieu, Trepp studied history at Bard College and worked as a designer, documentary filmmaker, and art critic before moving to Zurich in 1970. Since then she has developed wall paintings, paper works, canvases, and sculptures, exhibiting internationally in Europe, the United States, and Asia, including at fairs such as Art Cologne, London Art Fair, and KIAF Seoul.



Judith Trepp
2017
Nr.2017-D-076P
Egg tempera on handmade Indian paper, framed 88 x 61 cm
74 x 47 cm



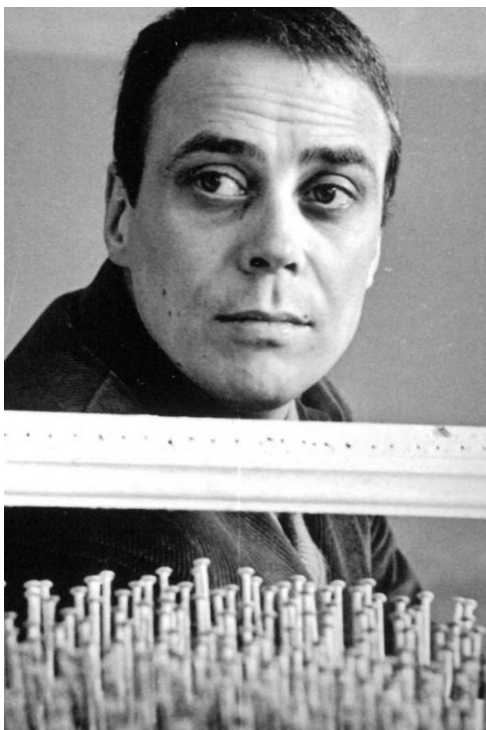
Judith Trepp
2016
Nr.2016-D-007
Japanese ink on handmade Indian paper, framed 94 x 67 cm
74 x 47 cm





Judith Trepp
2022
Nr.2022-08-03
Acrylic on handmade Indian paper, framed 61 x 88 cm
44 x 66 cm





Günther Uecker

(1930 in Wendorf near Wismar; † 2025 in Düsseldorf)

Günther Uecker's work is grounded in a focused engagement with material, action, and repetition. His pieces emerge from gestures that openly reveal their process and actively shape the surface. Nails, pressure marks, and reliefs unfold their effect through rhythmic sequences in which force, direction, and interval determine form. Color recedes while light and shadow assume the role of composition; spatial depth arises from the condensation of countless small impulses.

The embossed prints, represented in the exhibition by the 1971 work *Volumen*, transfer this principle to paper. The image is generated solely through pressure: elevations and indentations form the structure, and the sheet responds to light, altering with every change of viewpoint. No mark stands in isolation; each is bound to the others, creating a coherent form across the surface. In the print shown here, numerous pressure points organize into a circular movement that appears both closed and subtly dynamic. The relief gains clarity in raking light, demonstrating how repetition and control replace drawing, and light replaces color. The material—paper—carries the entire expression.

Uecker studied in Wismar and Berlin before continuing at the Kunstakademie Düsseldorf, where he joined Otto Piene and Heinz Mack in the ZERO movement in 1961. He participated in documenta and the Venice Biennale and was the subject of major retrospectives in Europe, the United States, and Japan. His works are held in numerous public collections, including museums in Düsseldorf, Berlin, New York, and Tokyo. From 1976 he taught at the Kunstakademie Düsseldorf, shaping generations of artists and establishing a decisive voice within postwar modernism.



Günther Uecker
1971

Volumen

emboss print on mould-made paper, framed, oak, museums glass

60 x 49.5 cm



Hendrik Zimmer

(1973 in Frankfurt am Main; lives and works in Frankfurt am Main, Germany)

Since 2021 Hendrik Zimmer has worked intensively with woodcut, translating this historical technique into a contemporary language. Closed color fields, clear contours, and a strict geometrization characterize his prints. Variations in ink application and surface structure generate a tension between plane and space, continuing earlier phases in which the threshold between two- and three-dimensionality played a central role. Zimmer describes the process as "painting through sculpture": the materiality of the wooden block and the physical pressure of printing shape an image language that arises from the encounter of disparate forms and objects.

His works do not depict but develop autonomous visual worlds open to multiple readings. The artistic process remains visible; shifts, corrections, and the relation of color to surface become the true subject. Zimmer is concerned with the truth of the work, with movement within making, and with perception formed in viewing. The new woodcuts draw on his long engagement with posters, illustration, and printmaking. Referencing Japanese workshop traditions and the European avant-garde, he employs multi-color printing methods that enable a rich chromatic range. Unprimed canvases and diverse papers further extend the spectrum, resulting in unique pieces that acknowledge historical precedents while carrying Zimmer's unmistakable handwriting.

Zimmer studied at the State Academy of Fine Arts Karlsruhe and at the Städelschule in Frankfurt, graduating as master student of Tobias Rehberger. He has led workshops, received grants including from the Kulturstiftung Hessen, and exhibited internationally across Europe and the United States. His works are held in corporate and private collections in Germany, Luxembourg, Switzerland, Spain, Sweden, the United Kingdom, and the USA.



Hendrik Zimmer
2025
Enzian
Coloured woodcut on paper, framed, natural oak, museum glass
50 x 40 cm



Hendrik Zimmer
2025
Calypso
Coloured woodcut on paper, framed, natural oak, museum glass
80 x 60 cm



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