

ESSENTIAL REDUCTION

Felix Becker, Monika Brandmeier, Katrin Bremermann, Artjom Chepovetsky, Goekhan Erdogan,
Irene Grau, Oliver Gröne, India-Serena, Rafael Rangel, Mathias Kessler, Regine Schumann,
Minh Dung Vu, Herbert Warmuth, Winter/Hoerbelt

ESSENTIAL REDUCTION

Whether wanted or not, we find ourselves in a time in which reduction plays a central role. But reduction does not only mean renunciation; rather, it has its own poetry. This realization has preoccupied artists since the beginning of the 20th century and has led them to concentrate on essential questions in their artistic approaches. Modern and contemporary art, for example, is made up of various art movements, with the concept of reduction at their core.

In their works, the artists in the exhibition "Essential Reduction" also deal with the astonishingly broad spectrum of this concept, which leads from the reduction of the vocabulary of color and form to a social concept. Today, reduction is usually associated with the concept of minimalism. However, the practice of the artists represented in this exhibition is to be understood in the context of a post-minimalist discourse. "Essential Reduction" combines works that propose reduced aesthetic approaches, but go beyond the literal readability of minimalism and not only allow levels of association again, but actually demand them. Some of the artists also raise exciting questions about the limits of art.



Felix Becker

* 1987 in Frankfurt am Main, Germany

Lives and works in Berlin, Germany

Felix Becker's artistic approach to his painting seems amazingly sculptural. His (mostly) abstract paintings with their apparently monochrome color fields and geometric structures still show residues of previously used colors on their rough surfaces. Under the dominating color, such as light blue, cream, deep dark blue or green, turquoise, red or even yellow break through here and there. These color particles bear witness to many underlying layers of color and numerous work steps. Becker works with large amounts of color and understands it not only as a visual means of expression but also as a physical material.

He rarely takes the brush. Rather, he uses blotting and cleaning tools such as thinners, knives, scrapers, scrubbing brushes, sandpapers, tea towels and sponges. His painting style is characterized by repeated addition and subtraction and the associated fascination with the aspect of "intentional failure". Becker understands the process of extinction and the emergence of failure as a reversal that creates space for unexpected results. For him, painting is an emancipation process in which the work and the artist come into contact with each other and yet continue to exist separately.

Felix Becker, born. 1987 in Frankfurt am Main, studied art, philosophy, politics and media studies at the Goethe University in Frankfurt am Main. In 2015 he continued his studies at the Berlin University of Arts, which he will complete in spring 2021 as a master student of Prof. Thomas Zipp.



Felix Becker
untitled (Le ring), 2020
Oil on paper, linen
82 x 65 cm



Monika Brandmeier

* 1959 in Kamen, Germany

Lives and works in Berlin, Germany

Monika Brandmeier gives drawing a prominent place within her oeuvre. At the same time, installations, photographs and video films are created, often in relation to the medium of drawing.

Brandmeier's pictures live above all through a subtle dialogue with the symbolic. The artist often starts out from the edges of the small-format papers: The lines and colored areas, the sparingly selected fragments of form, the text particles or numbers look like casual notations or footnotes. But Brandmeier has nothing in mind with minimalism. For her, less means more under completely different circumstances. Her pictorial abbreviations, which oscillate between abstraction and representational allusions, are not primarily intended to embody anything illustrative. Instead, the artist conducts basic research into drawing. In practical studio experiments, she repeatedly tests the possibilities of her medium from sheet to sheet. In the end, Monika Brandmeier's drawings represent the process of drawing itself. (Excerpt: Effie Kreis, *Subtle Dialogue of Signs*, 1999)

Brandmeier, born in Kamen in 1959, studied at the Dortmund University of Applied Sciences and Arts, the Academy of Fine Arts in Braunschweig and finally at the Düsseldorf Art Academy as a master student of Erich Reusch. Since 2001 she has been professor of sculpture at the Academy of Fine Arts in Dresden.



Monika Brandmeier

13 No Way, 2014
Oil paint, punch and adhesive tape on waxed paper
24 x 30 cm



Monika Brandmeier

3 ohne Titel (Striche, Haare, Zopf, Skala), 1989
Pencil on waxed paper
24 x 30 cm



Katrin Bremermann

* 1965 in Bremen, Germany

Lives and works in Berlin, Germany and Paris, France

In her minimalist drawings and paintings, Katrin Bremermann directs the focus to what is less. She rejects the more. Her reduced works are not created quickly, but in long processes, during which she constantly observes and balances the works. It is certainly true that the artist's work is a consequence of "Minimal Art" and that it also has links to Colour Field Painting, which was also created in America. Above all her works are characterized by their own unmistakable signature.

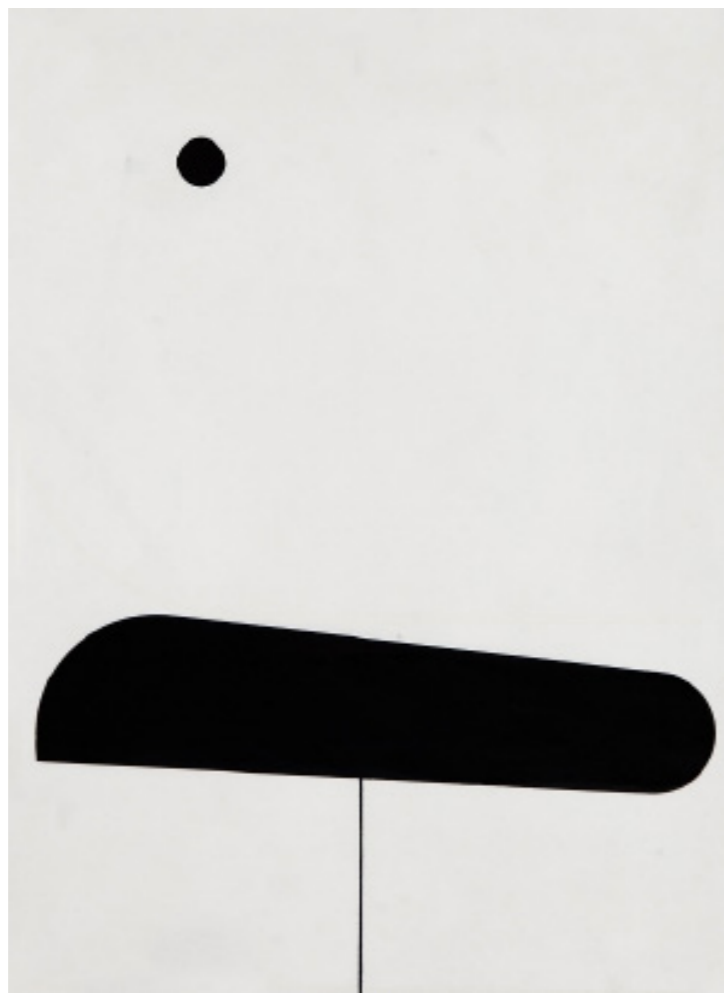
Bremermann's drawings consist mainly of color fields, which are applied with varnish on a paper she waxed herself, which does not always correspond to the classic rectangular painting ground. The resulting imperfection can be understood as a kind of living element that gives the works a moment of emotionality despite their reduction. This is underlined by the roundness and softness of the forms and the sometimes playful arrangement of the individual elements. It becomes clear that Bremermann's works do not follow the concept of the literalism of Minimal Art, but rather deliberately evoke associations. She finds her inspiration in literature and poetry. Words arousing her interest, touch her emotionally and become the basis for storytelling in her works. The words, however, are not illustrated, but serve to calibrate the works. For Bremermann the creative process is also a struggle for minimal optimization. She wants to bring the respective work "to such an extent that it remains inexplicable, but at the same time is very present and independent".

Katrin Bremermann was born in Bremen in 1965, she lives and works in Berlin and Paris.



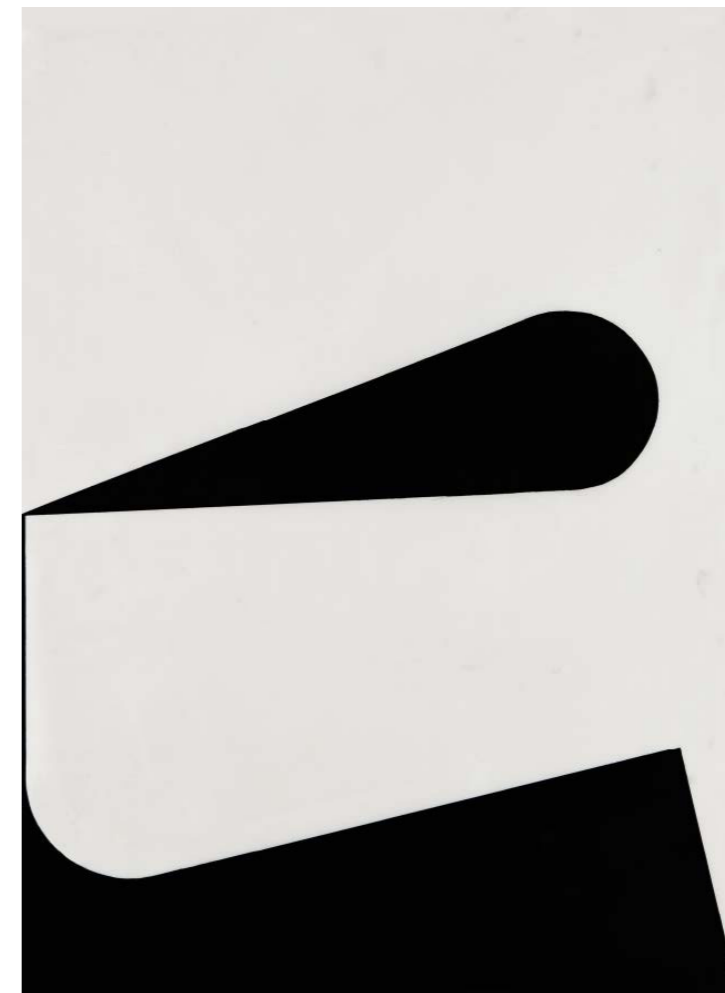
Katrin Bremermann

o.T. 19202 (KBMM 19_038), 2019
Varnish on waxed paper
40 × 30 cm



Katrin Bremermann

o.T. 19215 (KBMM19_049), 2019
Varnish on waxed paper
40 × 30 cm



Katrin Bremermann

o.T. 19218 (KBMM19_050), 2019
Varnish on waxed paper
40 × 30 cm



Artjom Chepovetskyi

* 1984 in Odessa, Ukraine

Lives and works in Frankfurt am Main, Germany

Artjom Chepovetskyi's artistic process is characterized by a cross-media examination of essential questions of painting. This leads him to an experimental use of unusual materials such as the transparent textile chiffon, with which he explores the limits of painting. In his works, the painting becomes an object that frees itself from classical two-dimensional painting through the experimental use of color and material.

Chepovetskyi finds important sources of inspiration for his paintings in the urban space. In his works he takes up the fragile aesthetics of artificial and naturally created traces, patterns and forms and transfers them into abstraction. In doing so, he is primarily concerned with the questions of transferring the "outer" form of an object in a new context. Plato's allegory of the cave from the book "Politeia" essentially meets the artist's approach. In his work, Plato explains the main idea of his teaching in a dialogue between Socrates and his student. This is based on a picture of prisoners of an underground dungeon who construct their own "objective" reality by constantly looking at the shadows on the wall of objects carried by. In the Aristotelian sense, an object is a substance. It consists of two different principles, form and matter, which equally make up the content.

Chepovetskyi's works are also based on the question of what happens to form and content when they are taken out of their original context and are transferred into a new one. Thus, in his paintings, the Ukrainian-born artist embarks on a search for new forms that are (apparently) still free of content. For him, the transfer of form in a new context is a field of tension between the creative and the rational and thus the starting point of his creative process.

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



Artjom Chepovetkyy

Nr. 11, 2020
Mixed Media on chiffon
60 x 50 cm



Goekhan Erdogan

* 1978 in Frankfurt am Main, Germany

Lives and works in Frankfurt am Main, Germany

All of Goekhan Erdogan's works are based on a concrete image - the passport photo of his German passport. In form of photocopies, it is both content and material of his works. By laminating thousands of images of his face and modulating them into massive blocks, he creates so-called photo sculptures from which a multitude of bas-reliefs and objects emerge. Each of these works revolves both around the idea of repetition and that of distinction. He uses them to address fundamental questions of human existence without forcing concrete answers. On a psychological level, Erdogan is not only interested in how people relate to their own image; he intends to show the severity of the process of recognizing one's own self.

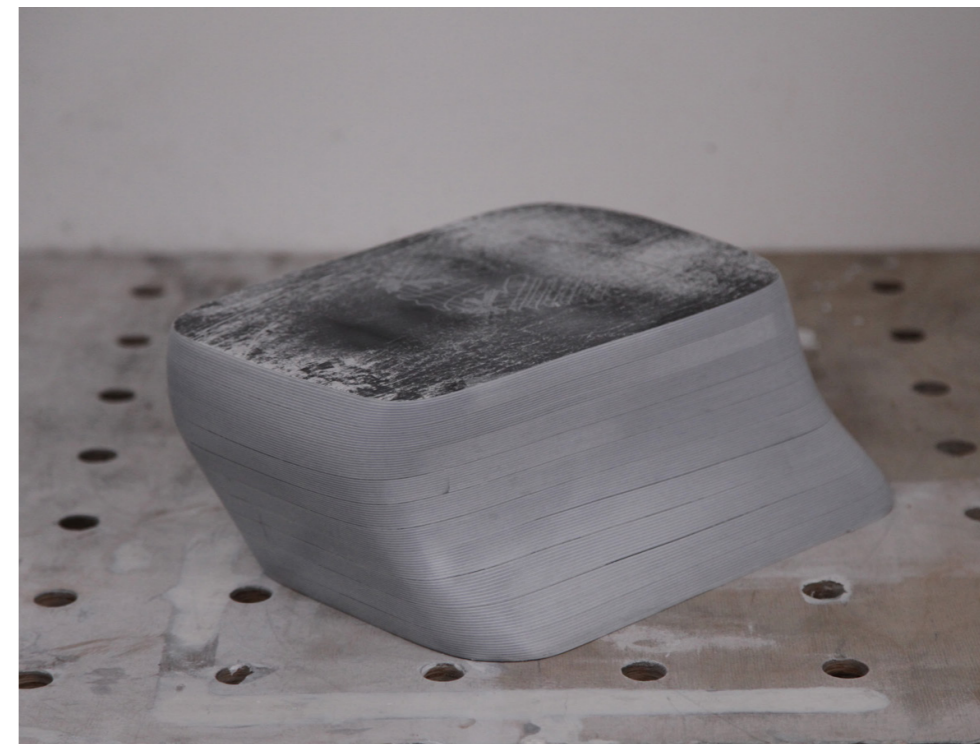
Erdogan's artistic work is the result of his broad research on the subject, a self-portrait, in which philosophical, psychological, sociological, art historical and political aspects are equally important. This results in a (non-) preoccupation with the self, and he addresses the narcissistic personality disorder, a psychological disorder that is reflected in today's zeitgeist better than ever before. As a second-generation immigrant, Erdogan consciously takes up questions related to the theme of identity in his artistic practice. His self-portraits do not allow for the interpretation of facial expressions and emotions and do not challenge the viewer to be interpreted; rather, they encourage self-reflection.

Born in Frankfurt, Goekhan Erdogan studied at the Städelschule in Frankfurt am Main before he graduated from the Hochschule für Kunst und Design in Offenbach am Main.



Goekhan Erdogan

Ohne Titel (Stein II), 2020
Prints, glue, wax
18 x 37 x 29 cm



Goekhan Erdogan

Ohne Titel (Verdrehte Lagen I), 2020
Prints, glue
12,5 x 24,5 x 35,5 cm



Goekhan Erdogan

Ohne Titel (kleiner Stein), 2020
Prints, glue, wax
20 x 22 x 9 cm



Goekhan Erdogan

Ohne Titel (camouflage VIII), 2020
Prints, glue, varnish, reinforced shadow gap frame
126,5 x 88,5 x 6 cm (framed)
122 x 84 x 2,4 cm (unframed)



Irene Grau

* 1986 in Valencia, Spain

Lives and works in Santiago de Compostela, Spain

Irene Grau's works narrate of painting, landscape and process. They are the result of a rigorous investigation of monochrome painting and its relationship to landscape as genre and context - but above all as an experiment and way of seeing. The Spanish artist refers to the traditions of radical monochrome painting, but also to performative processes and the genre of Land Art/Earth Works, which she interprets to a large extent. She develops her works in series that are the result of a long site-specific research in nature. This is followed by an extensive working phase in her studio, where she experiments with the materials and the results of her analyses. The creative process is only completed in the exhibition space, where she retransmits and transforms the works.

The works presented in the exhibition are part of her project "on what is left", completed in 2019. This project deals conceptually, aesthetically and technically with the concept of reduction. It focuses on one material - ash - and its color - black - with all its shades. The artist collected the material in the burnt forests of Galicia (Spain), where she also lives. Only with this material and a technique of transfer that does not require the use of brushes and other painterly tools, she has created a series of monochrome paintings that evoke an experience somewhere between total absorption and absolute absence. It is above all the concept of reduction that allows an encounter with infinite possibilities of association that the color black and its shades evoke

Irene Grau, born 1986 in Valencia, lives and works in Santiago de Compostela. She completed her Bachelor and Master in Fine Arts at the Polytechnic University of Valencia, where she also received her doctorate in 2016.



Irene Grau
on what is left, 5538-P-1, 2019
Ashes on canvas
55 x 38 cm



Irene Grau
on what is left, 3524-W-1, 2019
Ashes on canvas
35 x 24 cm



Irene Grau
on what is left, 3524-P-1, 2019
Ashes on canvas
35 x 24 cm



Oliver Gröne

* 1969 in Lemgo, Germany

Lives and works in Berlin, Germany

Anyone who has seen Oliver Gröne's previous works knows that he denies standstill. Whether French landscape painting of the 19th century, birch woods, baroque still lifes or the modern pictorial compositions of Cubism and Pittura Metafisica - again and again he finds subjects, approaches and epochs with which he conducts a dialogue and raises old questions anew. The answers in his paintings are never mere rejection or adaptation but always his own perspective and individual development of a theme. (Ines Wittneben)

This also applies to his new series, in which Gröne deals with the abstract painting. Until the post-war period, the abstract painting was always meant radically. The artists of the 20th century were concerned with a fundamental redefinition of painting and art. Today, however, abstract art no longer possesses this moment of radicalism. The paintings of European abstraction, American expressionism or color field painting have long since moved into the canon of art history and thus into the "imaginary museum of Oliver Gröne". For the Berlin artist, the question of meaning and essence of painting in general arises today; in a world characterized by an exuberant flood of images and freely associable levels of meaning. For him, "painting consists above all of the edges between surfaces and forms of visual manifestation". He ultimately understands it as "an ordering of space" connected with the question of the extent to which one can "arrive at an essence of painting and how much of the world a painting can enclose".

Oliver Gröne, born 1969 in Lemgo/Westphalia, lives and works in Berlin. He first studied design at the University of Applied Sciences in Bielefeld and then painting at the University of Fine Arts in Braunschweig.



Oliver Gröne
Spiegel 1, 2020
Oil on canvas
120 x 90 cm



Oliver Gröne
Spiegel 3, 2020
Oil on canvas
120 x 90 cm



Mathias Kessler

* 1968 in Kempten, Germany

Lives and works in Brooklyn, NY, USA

The Austrian artist Mathias Kessler criticizes and reinvents the concept of nature in his work. Kessler quotes from art history, philosophy and environmental policy debates and stages depictions of natural processes with humor and depth. Romantic painting, Land Art, and digital representations compete and collide to unbalance familiar opposites such as nature and culture, representation and experience, or ideology and aesthetics. Arctic icebergs, for example, dramatized by cinematic lighting techniques, become empty Hollywood sets. A human skull, in which living corals are embedded, blossoms as it decays. A miniature 3D print showing Caspar David Friedrich's painting "The Arctic Ocean" in a beer refrigerator creates an interactive social sculpture that is intended as a place to drink and reflect on the architecture of food production. His meditative works, such as his Gradient Paintings, also bear witness to his analytical view of nature. The work shown in the exhibition "Gradient Painting. Lightphenomena 01 Ifen", which is shown in the exhibition, is only at first glance a monochrome gradient painting. In fact, a photographic image of a snowy area at the blue hour after a snowstorm was captured here and was transferred into painting by means of spray paint applied in gradients. In these pictures, reminiscent of colored surface painting, Kessler captures light phenomena that have only existed since industrialization. With increasing air pollution, the coloration of light phenomena in the sky has also changed. The special aesthetic appeal of romantic sunsets or foggy landscapes is ultimately generated in its entirety by dirt particles.

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



Mathias Kessler

Gradient painting. Light-phenomena Ol Ifen, New York, 2019
Alu-Dibond, airbrush gradient, white painting frame
70 x 50 cm



Rafael Rangel

* 1985 in Caracas, Venezuela

Lives and works in Miami, Florida, USA

Rafael Rangel has a strong awareness for everyday's poetry. With his pictures he draws the attention of the recipient to the aesthetics of the seemingly banal. He draws on forms that he extracts from finished products and mass consumer goods. By deconstructing standardized lines and forms, he distorts objects that have become almost invisible to us due to their practicality and industrial character. They are objects to which we only have a superficial relationship and whose functional aesthetics we perceive only peripherally. In Rangel's works, however, they play the main role.

His series Sixpack, for example, takes up an everyday object that has a share in the environmental problems associated with plastic waste. The repetitive, helix-like ornament is reminiscent of the shape of human DNA. For Rangel himself, however, the integration of form into abstract painting is of particular importance. It emphasizes the suspension of the object's original function and transfers its meaning into the symbolic, subjective and poetic. With his paintings,

Rangel questions the fixed but constantly changing structures of the visual language that surround us in everyday life. Rafael Rangel, born 1978 in New York, now lives and works in Miami, Florida, after a long stay in Venezuela. He completed his studies in 2001 with distinction in fine arts at the Pratt Institute in New York City.



Rafael Rangel

Six Pack #3, 2019
Oil pencil and spray paint on canvas
145 x 120 cm



Regine Schumann

* 1959 in Goslar, Germany

Lives and works in Cologne, Germany

Regine Schumann's works live through light effects created by fluorescent materials. For her objects she uses, among other things, colored polylight strings and differently colored acrylic sheets, which she composes into complex color spaces according to Goethe's theory of colors. To complement the other colors, Schumann uses black light. The material of the colored and fluorescent acrylic glass plays an important role. The material that is worked with glows as soon as light energy is supplied to it, whether in the form of natural daylight or artificial light. Depending on the location, the different colored plates allow for shining through, layering, mixing and selecting. The resulting almost indescribable colored light effects such as lights, mirrors, glow, penetration and shine in the room wins every viewer's attention.

In Schumann's work color plays a central role. For the Cologne-based artist, color is not simply an optical phenomenon. She herself sees in the emotional and psychological effect of color a significant, if not decisive moment that is at the core of her thinking. Even though the material as a carrier of meaning, the form as an aesthetic principle and the effect of space are also essential factors in her artistic approach, color is always in the foreground.

Regine Schumann, born 1961 in Goslar, studied fine arts at the Braunschweig University of Fine Arts from 1982 to 1989. She lives and works in Cologne.



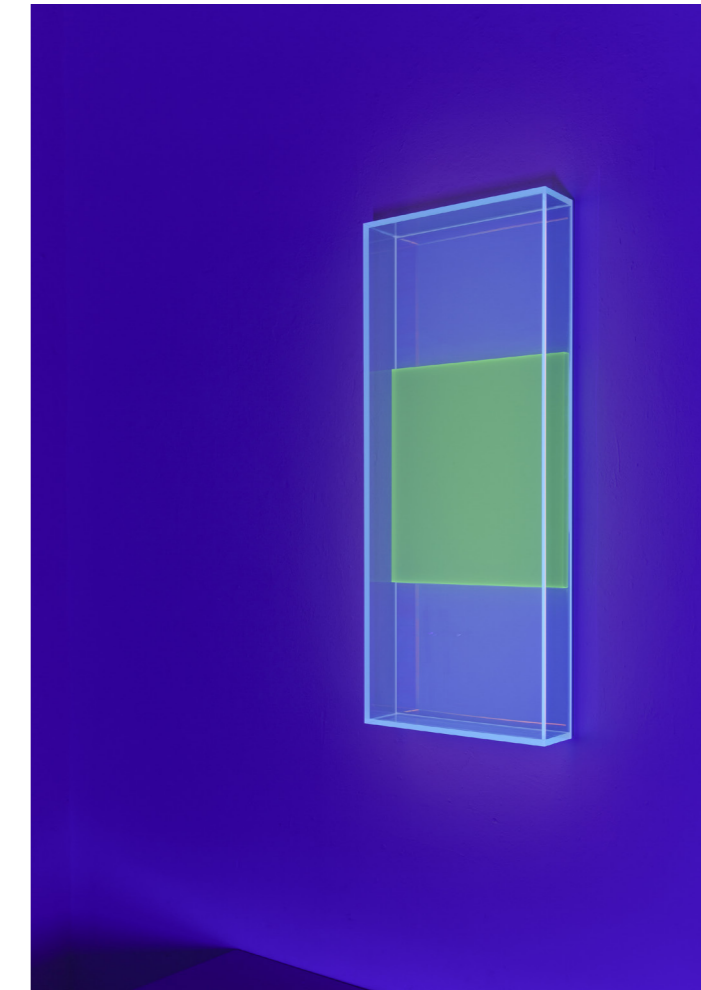
Regine Schumann

colormirror dornbirn D [e.A.], 2014
Acrylic glass, fluorescent
34 x 14 x 3 cm



Regine Schumann

colormirror cologne, 2009
Acrylic glass, fluorescent
39 x 9 x 6 cm
Edition 5/10



Regine Schumann

colormirror triple munich green, 2019
Acrylic glass, fluorescent
90 x 40 x 10 cm



India-Serena

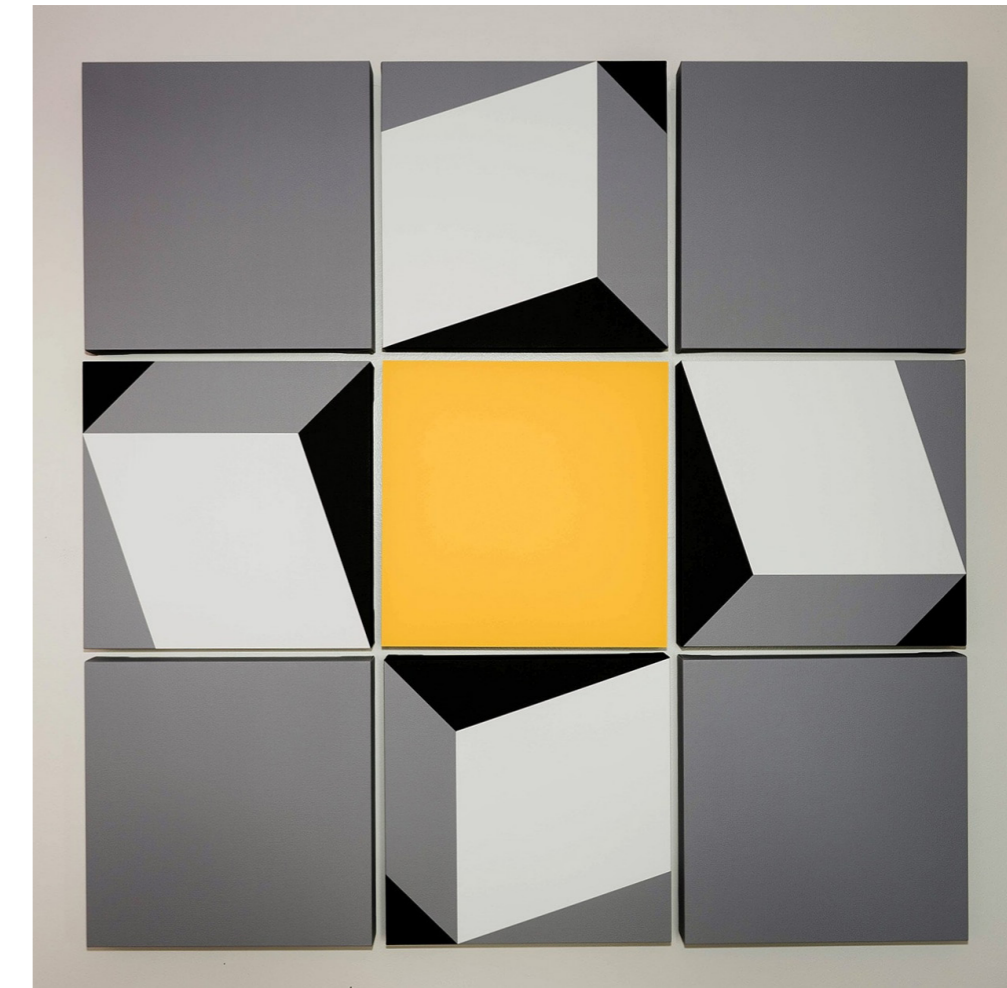
* 1985 in Caracas, Venezuela

Lives and works in Paris, France

The Venezuelan artist India-Serena belongs to a young generation of artists who are committed to Constructivism in their work. With her work she follows an artistic movement that originated in Russia, spread to the most remote places and had an impact on other modern art movements such as Bauhaus, De Stijl, graphic design and industrial design. In Venezuela, Serena's home country, Constructivism and its varieties still play an important role in contemporary art today.

Serena's paintings are mostly based on square forms and reflect her interest in pure lines combined with visual kinetics. The idea of movement is inscribed in all of her works, so that despite geometric rigor and mathematical precision, she succeeds in giving the works something playful. In the exhibition we show the work "Square Rotation", a nine-part work whose central module of yellow plexiglass reflects the outside light. It not only demonstrates her preference for movement but also her fascination for optical illusion. The geometric shapes are arranged in such a way that they apparently create a spatial volume and seem to open up a deep space in the yellow center of the picture. At the same time, the viewer is tempted to explore the geometric structure and is drawn into the picture.

India-Serena, born 1985 in Caracas, Venezuela, studied fine arts at the University of Paris VIII and has been living in Paris since then.



India-Serena

Square Rotation, 2019
Acrylics on canvas
120 x 120 cm



Minh Dung Vu

* 1995 in Quang Ninh, Vietnam

Lives and works in Leipzig, Germany

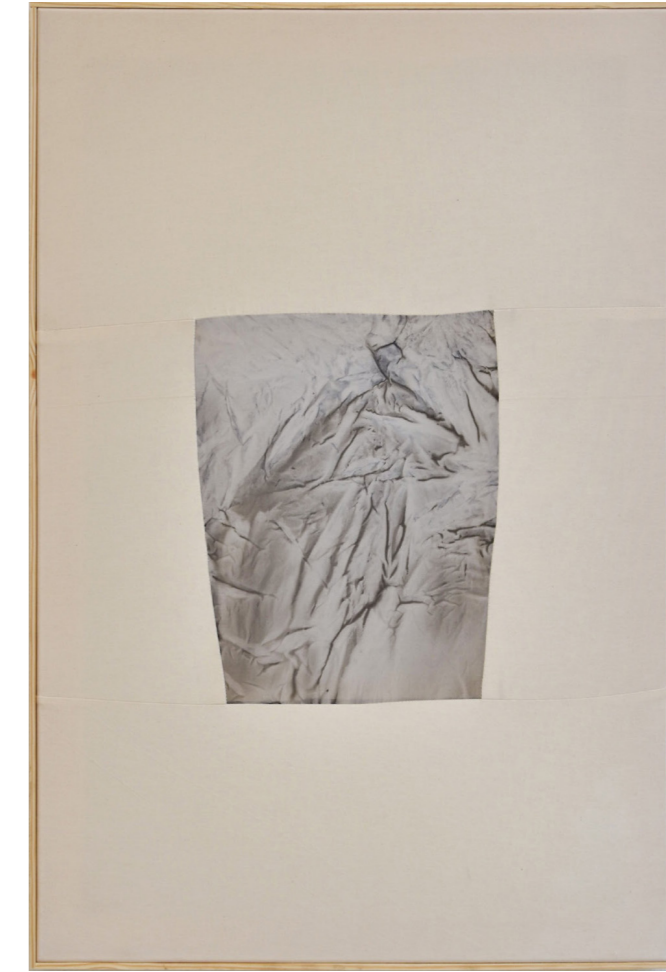
Minh Dung Vu, who received a German scholarship for talented young artists in 2018, finds the inspiration for his works in his own childhood. Viewing the world from a child's perspective sometimes seems easier and more impressive to him. Just as a child devotes himself to his toys, he approaches the creative processes of his works in a more playful way.

For Vu, his childhood is closely connected to his grandmother, who taught him to sew and tailor, and to his home country Vietnam. Tailoring is still an important cultural component of the country today. From an early age he learned the most diverse sewing techniques and the handling of fabric; this is visible in his work. The Leipzig artist is fascinated by the versatility of fabrics. With regard to the structure of the fabric, such as fabric thickness, weaving direction and density, up to the absorbency of a textile fabric, these materials, in combination with color and elasticity, acquire unforeseen features. According to Vu, the diverse types of fabric can express different dynamics and emotions such as joy, sadness or excitement. With his works, Vu also pursues the question of when a picture becomes an object. The texture of the fabrics and the different levels of his works often form a space within a room, resulting in a symbiosis between environment and work. Light and shadow are important elements in his works.

Minh Dung Vu was born in Vietnam in 1995 and lives in Leipzig. He studied graphic design in Vietnam from 2013 -2014 and painting and graphic design at the Hochschule für Bildende Künste in Essen from 2015 - 2019. Since 2019 he has been studying painting and graphics with Michael Riedel at the Hochschule für Gestaltung und Buchdruck in Leipzig.



Minh Dung Vu
Ohne Titel, 2019
Acrylic, silk, wood and sewn canvas
50 x 40 cm



Minh Dung Vu
Zoo 4, 2020
Acrylic, silk and sewn canvas
85 x 61 cm



Herbert Warmuth

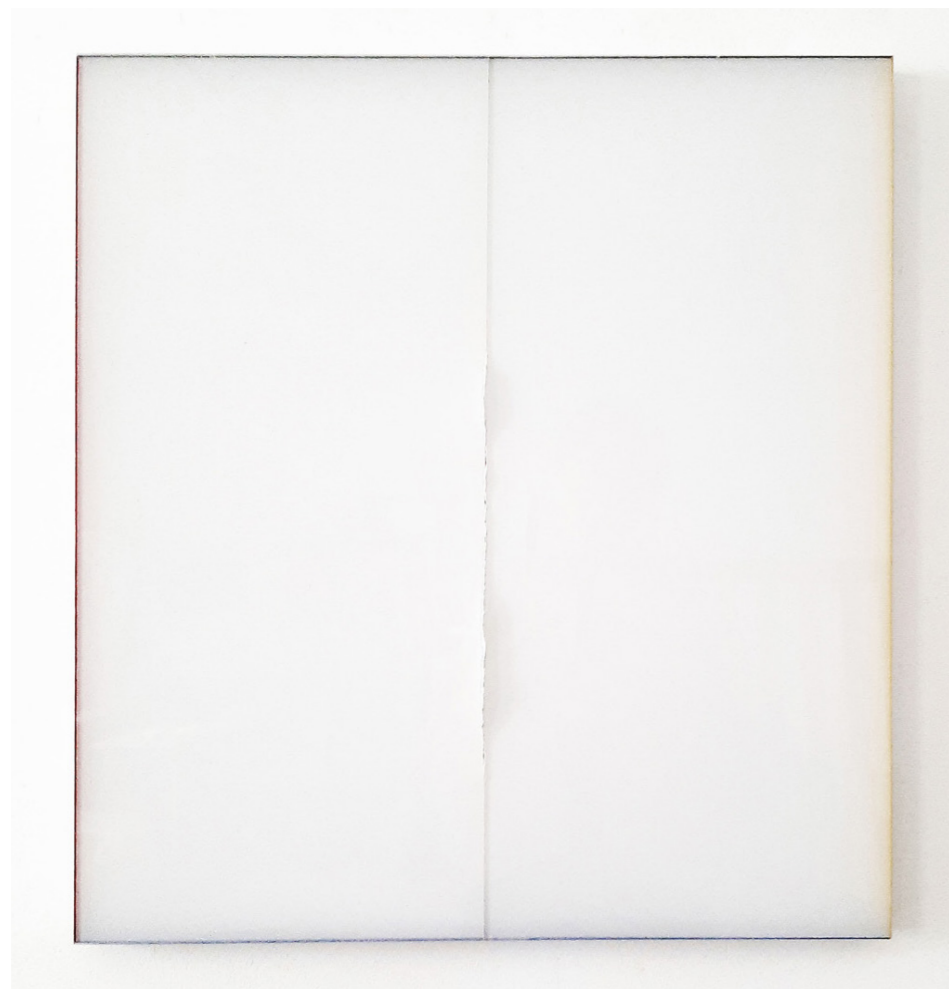
* 1960 in Schweinfurt, Germany

Lives and works in Frankfurt am Main, Germany

For over 30 years Herbert Warmuth has been exploring with his works “how far one can go with painting without leaving painting” (Thomas Wagner). As different as the means or media were that Warmuth used for his works over the years, they all have the same starting element: color. Fascinated by the physical certainty that color and form are inseparable, his special interest in color and its materiality is still valid today. Over the years, he has developed a fascinating oeuvre in the field of tension between color and form that thrives on fine observations.

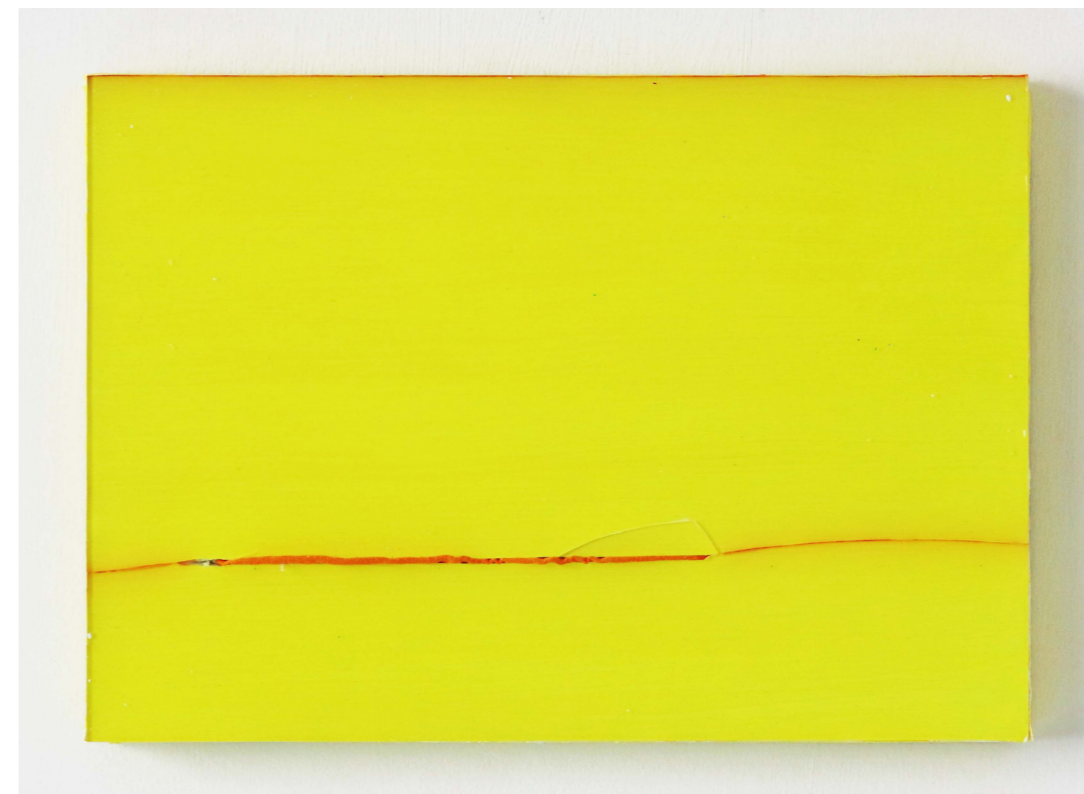
In his most recent series he uses plexiglas, which forms the surface of the picture objects and functions both as carrier and finalization. The particularly exciting thing about these works is that he literally breaks through the picture carrier here. In these works, color is not only applied to the back of the Plexiglas in several multicolored layers, but it also comes through the sawed-in slits, rises above the surface and passes through the dimension that holds it captive. This creates a charming interplay between the color behind the plexiglass and the material color that pushes forward. For Warmuth, the challenge is to balance his plexiglas paintings in such a way that, despite the breaks in the surfaces, the inclusion of the reflection that the viewer and the world bring into the picture, and the contrast between the surface gloss and the actual color that penetrates the pane as material and reality, they do not leave the boundaries of painting to become an object or occupy the space. In the end, his works 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

Weiß durch weiß, R2, 2020
Acrylics behind and through Plexiglas
60 x 60 cm

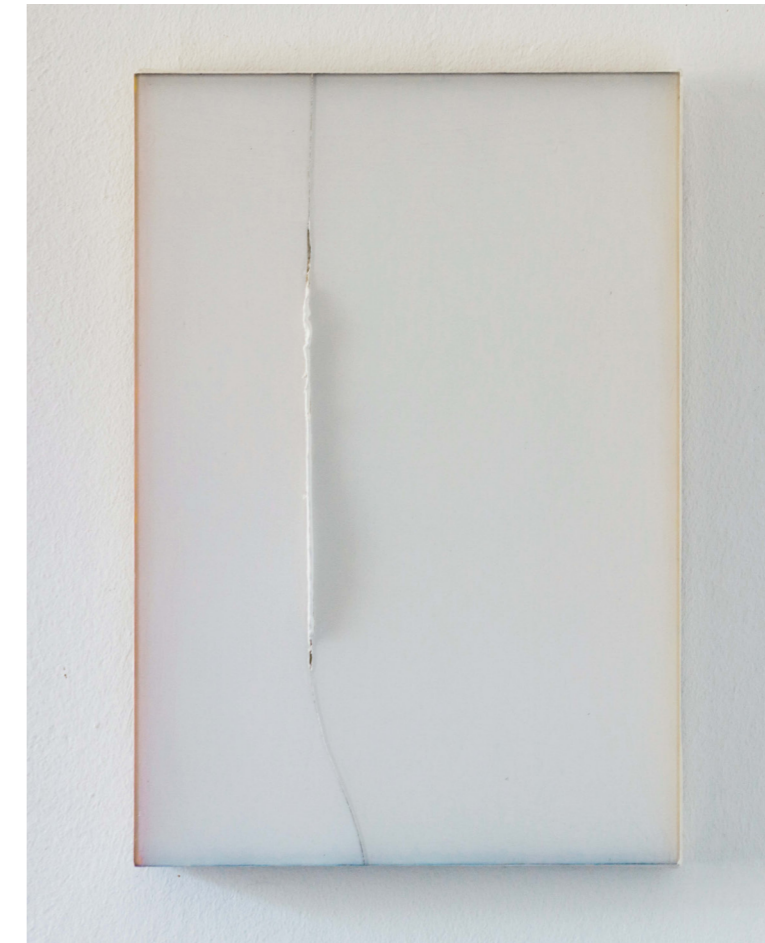


Herbert Warmuth

Orange durch Citron, 2020
Acrylics behind and through Plexiglas
21 x 30 cm



Herbert Warmuth
Orange durch Gelb, 2020
Acrylics behind and through Plexiglas
30 x 60 cm



Herbert Warmuth
Weiß durch Weiß, rsgb, 2020
Acrylics behind and through Plexiglas
32 x 24 cm



Winter / Hoerbelt

Wolfgang Winter und Berthold Hörbelt cooperate since 1992
under the name Winter / Hoerbelt.

Wolfgang Winter

* 1960 in Mühlheim am Main, Germany

Lives and works in Frankfurt am Main, Germany

Berthold Hoerbelt

* 1958 in Coesfeld, Germany

Lives and works in Frankfurt am Main, Germany

Wolfgang Winter and Berthold Hörbelt have been working together for more than 25 years under the name Winter / Hörbelt, developing sculptures, spatial objects and architectural works for public spaces. They became known especially for their site-specific, mostly walk-in objects and large-scale installations in public space, with which they explore the possibilities of sculpture in contrast to the disciplines of architecture, art or music. In their works they repeatedly question the role of sculpture. They transform everyday, industrially produced materials and objects into other contexts and enable the viewer to experience them in a new way. Recently, they have also been increasingly resorting to more traditional sculptural materials and working techniques.

In addition to individual 3D prints of their box houses and tubes (Kastenhäuser), the exhibition also includes two works made of specially folded and polished stainless steel, whose forms are borrowed from the everyday world. It is precisely these objects reflecting the environment that show Winter / Hoerbelt's concern with physical and spatial interactions. Through changing light conditions, but above all through the movement of the recipient in the room, these pixellated objects permanently change their surfaces and thus enter into dialogue with the viewer.

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



Winter und Hörbelt

Flieger, 2019
Folded and polished stainless steel
100 x 70 x 17 cm
Edition of 5



Winter und Hörbelt

Jersey Barrier, 2020
Folded and polished stainless steel
44 x 29 x 23 cm
Edition of 10



Winter und Hörbelt

Pixelkartoffel II, 2018
3D stainless steel mirror sheet
95 x 76 x 8 cm
Unique



Winter und Hörbelt

Röhre M 420-20, 2020
3D print, plastic
Diameter 26 cm , length 79 cm

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