

VITAL MOMENTS

Intertwined, circling around and wrestling with each other, lines fling the bodies of the dancers upward from the surface. The transience of the movement competes with the graphic presence of the colour accents of the figures, and contrasts with the rigid geometry of the fragments of musical notes mounted between them, serving as both quotes and characters.

Christine Düwel's series 'Danza' and 'Danza continua' build on her *Vortrag über etwas und nichts* ('Recital about Something and Nothing'), a sequence of drawings inspired by John Cage which depict exploding colours and shapes around slivers of musical notes. They drive forward the pictorial conflict with music, text and dance, and materialize an attempt to surmount the boundaries of their given genres in order to achieve a new form of thinking, seeing, and hearing that emerges from the synthesis of all creative processes. Christine Düwel incorporates, cites, and shreds; Dieter Schnebe's 'Contrapunctus' notations are inspiration and material for 'Danza' and 'Danza continua', to which the artist adds her pictorial world as a further voice. The purpose is not to illustrate music, but to take music as a point of departure, an impulse, an 'interlocutor'. Inspired by the graphical quality of his compositions, Christine Düwel formulates a response that is both homage and contradiction. While Dieter Schnebe plans his pieces all the way down to the singers' tongue position, attempting to achieve absolute control of their bodies, Christine Düwel's dancers resist this control, escaping from the conscious grasp of even the artist from whose hand they flow, to independently conquer the page. They are line and colour, the primary matter of visual art, creating the balance between standstill and motion which has kept artists busy since the invention of the moving image.

When the *Intransit* installation trembles with every breath of air, the sound objects 'Impromptu' I and

II oscillate in space, or lines dance across the page, Christine Düwel's works present themselves with a lightness that both diametrically contradicts and conforms to the intellectual dimension of her work. In keeping with her training as a sculptor, Christine Düwel burrows her way through the sedimentary layers of the intellect in order to connect the expressions of all creative activity with their philosophical considerations, consistently rejecting the dichotomy of 'either-or'. She parses characters and meaning and recombines them, surmounting the boundaries of her medium, always searching for what makes up the mutual language of the arts. In so doing she remains true to analogue art, to material, to craftsmanship. On the occasion of the 200th birthdays of Theodor Fontane and Clara Schumann, Christine Düwel brings original manuscripts by the author together with fragments of music by the composer in the series 'Post Scriptum', combining them with a hand inspired by Pieter Bruegel the Elder. Literature and composition are linked to each other in the image, which figures as a dedication and comment, simultaneously representing 'after what was written'. In the digital age, the artist questions the relevance and topicality of hand-writing and manual labour. By referring to historical role-models and remaining in the medium of drawing, she answers the question directly. *Nach dem Geschriebenen* ('After what was written') can be conceived of less in the temporal axis than as a leap of consciousness, which proceeds from the synthesis accomplished in the artwork.

'Élan vital' as life force, as creativity, is the essence of all action that breathes life into dead material. And yet this force can hardly be grasped, quantified, measured – it can be experienced only by approaching it. And here art is the means of choice, with which Christine Düwel edges toward Henri Bergson's concept and couples it with the notion of momentum as indivisible motion, tipping point as impulse. She demarcates the borders of her subject by connecting apparently disparate

concepts, which upon closer examination turn out to be interferences. And while Christine Düwel is still tracking down this force intrinsic to all things, it is this force that inspires her, her motivation, constituting her 'vital moments'. JOHANNA HUTHMACHER

A CONVERSATION

The following exchange of ideas between Daniela Hammer-Tugendhat (DHT) and Christine Düwel (CD) took place in Vienna in August 2021. It is an excerpt of a thread of a conversation that started in 1991 and has never broken off since.

PROLOGUE: DHT For several years there has been an intensive discussion about the relationship between text and images, and between images and writing. Since the beginning of the modern era, a position developed postulating a separation between images and language. One exponent of this view is Lessing, who may not have invented this fundamental, categorical separation between images and language, but did theorise and summarise it in his *Laocoon*. In his complete degradation of the image, he writes that images exist in space, but not in time, serve only beauty, and cannot generate any meaning.

This had far-reaching consequences. The symbiosis of images and language, which was a matter of fact in medieval illumination, fell apart: Through the printing press, through the development of the sciences, through the Reformation and the favouring of the word, language became prioritised.

Although artists at the beginning of the 20th century, like the cubists, Klee, Dada, and others, had overcome this separation, art historians, of all people, insisted on this difference. Particularly in iconology, the relation between the image and language was hierarchised in favour of language. Images were often seen as the illustration of texts.

Of critical importance for me in this context was the study of the linguist Ludwig Jäger, who elaborat-





ed in his theory of transcription that images produce meaning in a way that is similar to language – different, but analogous. Media always refer to each other. There are no more images without language than there is language without images. Language always works with images; even Plato, who so thoroughly rejected this idea, used images in his Parable of the Cave.

Media are always networked with each other, but can *never* be translated into each other. You cannot say something in words which you draw as a picture, or vice versa. When you translate it, it acquires a different meaning. According to Ludwig Jäger, all culture is a transcription, intra- and intermedial. Media cannot be translated into each other because the materiality of the given medium plays a decisive role for the semantics.

DHT There are several topics I'd like to talk about with you. You deal with the complex relationship between images and text, text in the sense of contents, with quotes, with the relationship between images and language, the relationship between images and writing, and also the relationship between images and music. I find this exciting, and you make it very complex and sophisticated.

My first question to you: What is your view of the relationship between images and text as you use them in your drawings? You refer to philosophers, among them Hannah Arendt. How would you describe the concrete relationship of the quotes to your visual artistic expression?

CD For me, the first step in my artistic work is the confrontation with texts. I find a text that speaks to me, which I find important, which I would like to transpose or transport into another medium.

I can only answer by describing my work process. First of all I read, feel attracted to certain thoughts, let these work inside me, and look at how to translate this into a visual idea.

Intransit

Borderline 2017

For me, images have their own dimension of a visual vocabulary. Texts are my references, they are like the roots of the drawings; I do not have complete control over what emerges, what becomes visible.

Art is not goal-oriented for me, but rather a kind of process upon which I embark, which I let surprise me, and from which I do not know what will ultimately come forth. Of course, I set the parameters in which I move, and then the work must first pass muster in my own eyes before I release it into the public. For there it takes on a life of its own, where I do not know what will happen. For people see and associate many things differently than I thought they would. For me, the texts are a kind of source, or even a quarry.

And of course, a text by an author such as Hannah Arendt cannot be translated 1:1 into an image. However, I object to the idea of illustrating texts. I am concerned with the mental, notional plane of vibration that can emerge through both a text and an image. My works with quotes by Hannah Arendt are conceptualised more as a springboard for the viewer's own thoughts and considerations. Whereby I would say that the meaning of an image or a work is not inherent, it is discursive. An image does not transport a meaning per se, no more than a text allows only one interpretation.

DHT Would you say that the images look different when you quote Hannah Arendt or Paul Valéry, or someone else? Do they differ visually, aesthetically, depending on the author?

CD I do not attempt to give individual authors a visual vocabulary of their own – that is not my intention. I am primarily concerned with a mental, theoretical level that is to be given a visual reference and expression in my pictures.

For instance, I worked on the *cahiers* (notebooks) by Paul Valéry. In these cahiers, Valéry examined his writing sessions each morning, his





meditations about his own mental activities. He attempted to set out in writing an analysis of his own mind, of his thinking. Years later, I find out that Hannah Arendt kept 'intellectual diaries' (*Denktagebücher*) starting from the time she spent assisting refugees in Paris, where she presumably also studied Paul Valéry. Her intellectual diaries are quite different from those of Paul Valéry, of course, both thematically and in terms of content, but I was still astonished by this coincidence and do not believe it happened purely by chance. That is what I mean by a mentally abstract level, this mutual fertilisation. Is this a relay in which some kind of 'cultural baton' is being passed?

DHT Perhaps we can take a concrete example and think about how the relationship is there.

CD I completed a series entitled *Stille Metapher* ('Silent Metaphor'), containing quotes by Hannah Arendt from her book 'The Life of the Mind'. Hannah Arendt is an important thinker for me, whose writings have accompanied me over and over again for years, and which I like to refer to in my drawings. My intention with the quotes is primarily to address the level of the individual's own thinking and contemplation.

DHT That means you select quotes which are anything but random. I would like to insist on this, because it is still not quite clear to me. Does a sentence, a quote, occur to you?

CD In one drawing I remember integrating a quote by Hannah Arendt about contemplation; abridged: every thinking is an after-thinking. She wrote this in the context of the transformation of sensory impressions into thoughts. She notes that by repeating sensory experiences in one's imagination, they are desensualised, and become the immaterial sensory information of thought. Well, I took this quote out of its concrete context, since for me it also raises the question of the extent to which thinking is original. I find this exciting, for during contemplation one not only repeats the thought of the sensory experience, but also what someone else has already thought. And the question of what

is original arises over and again in art as well.

When I then integrate this quote by Hannah Arendt into my drawing, I pick up on the thought about contemplation, 'thinking after' – also with the consideration: I, too, am standing among other artists, am a link in a chain, am only partially original, and localise myself in a temporal context.

DHT Now that is a very abstract level, but it is not the case that the concrete philosophy, the quote, relates to the specific aesthetic of the given drawing?

CD No, my intention is not to develop a specific aesthetic for the characterisation of a person or for a concrete philosophical thought. What I formulate as aesthetic language is more general. I have worked with gestural, oscillating lines as an aesthetic shape for a long time. The idea was to record the written text as spoken text in a notional oscillating line. The text appears, some of it hardly legible, written by hand between these lines. It is a process of writing and smudging, writing over and drawing over, erasing and redrawing, layer for layer.

DHT ... so like a palimpsest.

CD In principle, yes. Each layer leaves a trace and the levels complement each other. Sometimes I also collage.

DHT If I understand you correctly, you would answer the question as to whether the aesthetic of your drawing has anything to do with the given philosophy with 'No'?

CD Yes – according to my experience it is difficult or even impossible to give philosophical contents a concrete aesthetic form of their own.

DHT But then I have to dig deeper. When you integrate such quotes into your drawings, what is the effect? What would the drawing be without the quote?

When I think of art history, there is a great deal of art with texts in the image. In the Middle Ages they are usually explanatory texts, for instance, when an angel holds a banner in their hand with the words Ave-Maria and points to the annunciation of Maria; or in cubism, in a still life by Picasso or Braque

and you see a J and an O that can be completed to the word 'Journal', and which indicates that the painting is a construct of characters, like a text. The question for me is now, again: When you say that the quote you selected has no influence on the composition of the image, is it then arbitrary? Then it does not matter whether the quote is from Hannah Arendt or anyone else.

CD Yes and no – I have to go a bit further to address your question. Bringing philosophical texts into art is always based in my intention to give the relationship between art and philosophy fresh momentum. It is known that art plays a subordinated role and is sometimes even rejected in philosophy, because writing and speaking are considered to be superior to the image. Philosophy has various manifestations. Modern, scientific philosophy is something entirely different than the early philosophy of the Greeks, which dealt more immediately with questions about the philosophy of life. In the study of philosophy it became clear to me right away that academic philosophy has nothing to do with philosophy in the sense of the art of living.

That explains why I take the quotes I select out of their philosophical, academic context and integrate them into my drawings in the context of the philosophy of life and the art of living. Here I allow space for my subjectivity, which is allowed in art, in contrast to strict science, in which objectivity, or objective criteria are the standard. As such, it is not arbitrary how I deal with the quotes aesthetically, but it is subjective.

At the same time, it sometimes happens that I consciously select the colour tones for the texts I have – here I am thinking of the *Nächtliche Briefe* ('Nightly Letters') series, for which the point of departure is Etty Hillesum's diary. There I use black, white, and shades of grey, which reflect the existential situation in which this text was created.

DHT Do I understand correctly that the texts can no longer be read, but serve as a gesture, or are there individual words?

CD Certainly, individual words

can be deciphered, but the entire text cannot be read.

DHT In the nightly letters the relationship between image and text made sense to me. Through the title one knows what it is about. In this case I see another possibility of dealing with images and text, since the existential, emotional background is implemented in the aesthetic. Sheer horror is expressed here. In terms of the methodology, this is something completely different.

CD In this example the text in question is not a philosophical one, so it was easier in this respect. Perhaps I have not yet found such a good translation for the philosophical texts. In some ways I am still searching and investigating how to do this.

DHT What I find impressive, and what is even more difficult, is that music is also a medium in your work. Where I can imagine even less how it is to be transcribed in drawings.

As a contrary example I would like to bring up a form of art called 'visuals', where music is played and this music is translated into visual signs, shapes and colours, which I find difficult because something is being translated that is untranslatable. For me the effect is the opposite of what is intended: it inhibits my own fantasy, my own associations.

This is not at all the case with your drawings. There is room for associations. Here there is space for thought, they are different media, whose non-translatability becomes recognisable.

And yet, in the work *Vortrag über etwas und nichts* ('Recital about Something and Nothing'), – in which you refer to Cage and in which each sheet has its own subtitle – there I found it astonishing that some things become visible which play a role in the music, and musical phenomena are visualized: as phenomena, not as sound.

CD The major difference between my works and visuals is that in the former the sound comes first and then is joined by sight. My intention is to work in the visual medium, where the music is not present as a sound, but only as characters. There is musical writing and it changes.

Notes and notations are a completely separate realm. There are graphic notations as well, and Cage is someone who surmounted the boundaries, as a composer and visual artist. Here I come back to an abstract plane. Music is composed just as is visual art, using other means, but similar principles.

The images of notes make something resound beyond vision. The sense of sight is so dominant, that is why I concern myself with it. In some ways, getting to hearing through seeing is a paradox. My point is to use the dominant sense of sight to bring in another sense, to make the viewer aware of hearing, or of not hearing. For me, that is the third dimension for these drawings.

In this series I used fragments of notes from Morton Feldman's piece 'Crippled Symmetry' as an allusion to the crippled symmetries of hearing and seeing. Although the viewer does not hear anything, I make the sense of hearing light up like hazard lights. – Now I am once again presuming to put my own works into words, although as long as I have been doing art, I have resolved not to do that.

DHT I found the little you have written to be quite comprehensible. On that note, it occurs to me that Otto Pächt (art historian, professor in Vienna from 1967 to 1972) once wrote an essay on the critique of image theory, *Kritik der Abbildtheorie*. In this work he is extremely critical of the attempts in art history to use emotional, empathetic language to render what one sees directly in language. This is not an analytical approach.

CD I find that indication very exciting. That is why it is so important for me to speak with you, because over and over again, you pose critical and analytical questions about the aesthetic structure in my drawings. Even though I interrogate myself in my work, certain questions have to come from outside.

DHT Your catalogue is entitled *Élan vital und Momentum* ('Élan vital and Momentum'). I can comprehend the 'Élan vital' in your works. Your gesture, your line, be it abstract or figurative, has such movement,

dynamics and vitality. This vitality pervades all of your works.

As to momentum, I do not know whether I understand you correctly. For one drawing from the installation *Intransit (Ev geht)* I wondered what you could have meant with momentum. The person who is constantly in motion and simultaneously in their time – and then there is this framework, in this case a skeleton, which carries and is stable, which remains, as momentum.

CD For me even a drawing is already a momentum. My drawings seem in motion and alive, yet they are completely static. They are snapshots. I find that exciting: to captivate dynamics within a still image. I do not make any videos or moving images, but analogue drawings, in which I capture a moment which can continue to develop in one direction of the other.

Capturing the moment is one aspect of momentum – connecting the moment and the liveliness, is my emphasis for the catalogue. I am also concerned with this pausing in the moment, not only in images, but in life, too, there are these pauses or moments, in which the direction changes or is changed. Here momentum appears as a tipping point. One does not know how things will continue. I have also experienced this in improvised dance, this moment in which it is unclear in which direction the movement will continue.

That is why, for me, the catalogue as a whole is a momentum and a snapshot of the past years.

DHT That means the earlier works no longer make an appearance. There you combined female figures from art history with quotes and fragments of musical notes. I see a further development here. The motivic element is now interpreted more strongly into an aesthetic structure.

CD In my works, the references to art, to music, to philosophy and literature are generally on the level of characters, notes and writing. What I do in my drawings is a permanent transcription of these cultural technologies.

GESTURAL DUCTUS AND NOTIONAL CONCEPTION

In the visual arts, the works that are particularly creative are always the ones in which discovering the image creatively – but also automatically – is joined by control, idea, conception, hereby the interplay certainly plays a decisive role. This is the case for the works of Christine Düwel, whose studies of sculpture and graphic arts with Alfred Hrdlička in Vienna were followed by a degree in art history and philosophy at Humboldt-Universität in Berlin. With her two- and three-dimensional works she pursues both an artistic and an academic interest. These emerged from a process of thought and meditation, yet one that was coupled with rational control and the posing of aesthetic, ethical, and societal questions. Created mostly in series, they contain characters and symbols, words, musical notes and pictorial citations that designate and condense the original inspiration, some of them spontaneously, and some of them consciously and deliberately. An elaborated element is carried on from a sudden association.

‘Pictures always also relate to what cannot be spoken, what is hidden and invisible’, says Christine Düwel. ‘Yet their intention is to make visible and experience the hidden and invisible.’ In her work, the line, writing and characters, colour, sound and motion encounter each other in both gestural flow and in notional conception, as game and experiment – in the unity of an artwork covering a surface in space. In so doing, she repeatedly encounters the interplay of surface and space, light and darkness, motion and standstill, or silence and dialogue, intention and coincidence, monochrome and multi-coloured, but also visible and invisible.

In her works she cites ‘timelessly timely’ poets, composers, artists, scientists primarily of the historical avant-garde, but also classical myths and allegories; she uses cryptic pictorial metaphors that introduce individual experiences into the

great pictorial stories of tradition. In a kind of meta-writing, abrasions, cross-hatchings, wounds, fragmentations, and abbreviations spread across the surface, complemented over and again with musical notations and scripts. The graphic sequences are subordinated to a mutual flow, with each character shape entailing a logical sequence of further character shapes that join the first in a parallelism of related forms. Occasionally the shapes chase and puzzle each other; vibrations, frequencies, motion patterns and sequences, rhythms, congestions, and swellings yield semaphores, figures, and sound images, which actually can be read themselves as minimised reports of experience.

Schallrosen (‘Sound Roses’) is the name of a 2015 installation composed of records, painted and inscribed with poems by Rose Ausländer, Mascha Kaléko, Rainer Maria Rilke, and Gertrude Stein. With her famous sentence: ‘A rose is a rose is a rose’ – actually a tautology – Gertrude Stein wanted to make clear that the name of a thing embodies its image and the emotions associated with that image. The term and the object are identical here. Rilke’s ‘Rose’ cycle may have reminded Düwel of Cy Twombly’s painting ‘The Rose’, abstract rose blooms that symbolise lust, pain, and poetic beauty. But the large-scale works by Twombly are confronted by their miniatures, which are dedicated to the structure of the poem, the constant opening and closing, the continuous transcendence that also pervades the entire poem.

In her picture series of 2017/18, *Vortrag über etwas und nichts* (‘Recital about Something and Nothing’), drawings collaged on music paper release vaporous shades of colour, exerting a disarming, captivating power over the paper. Every leaf has an inexhaustible life, even in its bare surface. In dabs, spots, and splashes, the viewer recognises ears searching through space. Lifting and sinking, lines like networks of veins, life-lines, ceasing and resuming their course, higher or lower, broken off in the empty stillness surrounding them. Capturing such dream images

in the tiny instant before everything sinks down once more – this is Christine Düwel’s art. The path from the dream to the picture. Experiences that become puzzles.

The pictorial appearance of the image is constructed in painstaking detail, such that every minutia of coagulation, melting, dripping, tricking, and layering brings to mind the diligence of a miniaturist. The values of the painting assert themselves in a nearly traditional way as a counterpoint to the expressive gesture.

In 2018 Christine Düwel completed her *Nächtlichen Briefe* (‘Nocturnal Letters’). They hark back to the 1981 publication of the diary of a Dutch Jewish woman, Etty Hillesum, who was murdered in Auschwitz-Birkenau at the age of 29. The synonymy of the coloured material with the phenomenon of space, light and darkness is her particular concern – and that the material remains in motion and thus analogous to the creation. From nocturnal depths, they show the first traces of material solidifying out of an agglomeration of light and darkness. Here the analogy to the process of creation, to emergence and appearance from darkness, remains quite open, and can be experienced by the observer in various ways. The lines that track through the base of the picture can be interpreted as an allegory for life, fate, and the way they are interwoven.

The series *Gegensätze & Contrapunctus* (‘Opposites and Counterpoint’) of 2019 is ‘undercut’ by musical notes from Morton Feldman’s piece ‘Crippled Symmetry’. Feldman’s pieces are made up of the instruments that play the music (here, flute and bass flute, piano and celesta, glockenspiel and vibraphone). Tonal sighs are asymmetrically countered by decaying melodies. But shrill, dissonant tones also alternate with melodic sound. Feldman himself used the image of a tapestry brought slightly out of balance to explain the alternating textures, the atonality, but also the stable dynamics of his composition. In his ‘Crippled Symmetry’, Feldman processed this deviation from

the norm into a weave of 'chromatic shades of colour' whose rhythmic patterns reflect precisely this 'disproportion'. Thus Christine Düwel's body lines, too, consist of not quite exact repetitions of short, melodic and rhythmic shapes. Sound figures that move through space and allow the observer literally to 'hear' with their eyes the gradually changing sound patterns which Feldman's listeners had to 'see' with their ears.

'Post Scriptum' (2020), a four-part work, arose in the context of the 200th birthdays of Theodor Fontane and Clara Schumann. In Christine Düwel's pictures, original manuscripts by Fontane meet fragments of musical notations by Schumann, yielding an entirely new relationality. The artist came up with the title as she 'thought of the time after handwritten manuscripts, of the end of a culture of writing by hand, and thus of a rather literal translation from the Latin'. Writing on various levels – but the direct connection between hand and mind –, the handwritten manuscript and musical composition – what do they say, what connects them? As different as their life and works were – Fontane, the writer who created a work of fiction late in life that was to gain him posthumous international renown as an author in the first half of the 20th century, and Schumann, the great pianist and facilitator of her husband Robert's compositions, who was also rediscovered posthumously as a composer in 1960 – both were protagonists of the 19th century who produced works that reflected the spirit of their time.

Christine Düwel's collages intend to attribute meaning through controlled coincidence. The artist proceeds from the Janus-faced nature of things which they obtain when one takes them out of their customary context and has them re-appear surprisingly in a different connection. It is no coincidence of senselessness and the unforeseeable, but rather creative confrontation, which constantly reacts and monitors to compel what constantly happens and emerges.

One must immerse oneself in the transparency of her images to

experience all of the movements of her contemplation. Her lines are of similar intellectuality as the work of Mark Tobey, the pioneer of American 'abstract expressionism', serving as funnels that suck in her paths to destiny, depicting a contemplative circling around centres that escape our grasp and any definition. Representational motives appear in Christine Düwel's work as spectres, or at least as optical illusions that emerge from the amorphous as if without intention, without anything demonic – one element growing out of another yields a chain of associations. Space is created by the optical experience of the overlapping lines, which seem to belong to various layers between which space is enclosed. In other words, the lines lying in various layers create space between each other.

For Christine Düwel's intention is to have the materials and objects play, to set them in motion and to set the performance of the material in scene as a spatiotemporal work of art. The objects themselves are to be mobilised as actors, the observer activated as co-producer in the creative process. Two examples: the installation 'Intransit', which was opened at the ECC Berlin-Weißensee in 2017 by the performance artist Makiko Nishikaze; and 'Impromptu' (2019), a mobile reminiscent of Calder, light, airy, almost dance-like. It is the interplay between surface and space, motion and standstill, intention and coincidence, and also the principle of randomness in movement. In both works the observers become part of the installation.

'Intransit' is composed of paper webs hanging on the wall, falling, and floating freely in space, on which figures loop and weave into each other, displaying a life of their own. Multi-layered motion sequences are the result. Here the playful motion of the paper objects and the dance-like body movements of the figures come together – a moving, rhythmic perception for the observer. Arranged as a *tableau vivant*, the forms and figures seem to move, they become actors that have something to impart to the observer wandering through the space. What we are

dealing with here is a choreography of forms in motion, with a pictorial language of rhythmic dynamics, of contrasts, of montage and simultaneity, of interplay between light and shadow. The paper walls with their dancing figures, their dance-like movements, resemble a stage brochure collaged out of figures and shapes. The person in the pictorial world becomes a kind of walking piece of scenery.

The sound mobile 'Impromptu' – under this concept we understand a short piece of music bound to no certain form, like certain well-known pieces by Franz Schubert, Chopin or Liszt – is bound to a stable structure, yet the dark-grey painted wooden poles striving upward are thwarted by spiral pendants simulating motion and interposed with chimes (tubular bells, metal claves) – and these generate a dull, descending sound when stirred by a draft of air or touched by an observer. What happens here is a kind of 'drawing in space'. There is no motor impacting or moving the object; it generates the free-floating movement itself. The mobile as a pictorial world in motion that is intrinsically fragile, in its flexibility, vulnerability and finiteness, in its motion and in the sound it first captures and then, over and again, surprisingly releases.

These are works of high artistic quality, which place demands not only on the viewer, but also on the observer to think with and beyond the artist. For Christine Düwel there is no strict separation between the figurative and the abstract; in both areas she develops a language of tremendous sensibility.

Once the observer has discovered the pictorial meaning of her works by patiently decoding the 'message', they are able to release a stimulating fascination. **KLAUS HAMMER**



CV

QUALIFICATION

1985–89
Studies of philosophy and art history, Free University of Berlin

1990–95
Studies and degree (MA) of the sculpture and graphics in the master class Hrdlička, University for Applied Arts, Vienna

1998
MA degree in philosophy and art history, Humboldt University Berlin

since 1995
Freelance work

International exhibition activity – exhibitions in Germany, Finland, Austria, Poland, China

Member of BBK Berlin since 2003, member of GEDOK Brandenburg since 2006; voluntary work in the managing committee of GEDOK Brandenburg (2012–2018); advisor for visual art on the federal board of the federal association GEDOK (non-profit association) since 2018; executive spokeswoman of IG BK (German Committee of the International Association of Art – IAA) since 2020

Works in public and private collections (Graphic Art Collection Albertina, Vienna, AUT; Schering Stiftung Art Collection, Berlin, GER; City of Zwickau, GER; White Stork Synagogue, Wrocław, POL, e. a.)

www.atelier-duewel.de

EXHIBITIONS (SELECTION)

2022
Élan vital und Momentum, Christine Düwel and Guests, Galerie Kunstflügel – GEDOK Brandenburg, Rangsdorf (S+)

2021
Lost and Found, Prolog summer festival, Haus der Statistik, Berlin
■ VIDE/Tyhjys, Neliö-Galleria – Oulu, FIN ■ Picture of an Exhibition, Galerie Parterre, artspring 2021, Berlin ■ Buddys of Prolog, Exhibiton and magazine release, io lux project

room, Berlin ■ Signale, Culture
Chapels, artspring 2021, Berlin

2020

Was mir wertvoll ist – Liz Miels-
Kratochwil and guests, Amalienpark
Galerie, Berlin ■ 17. Branden-
burgischer Kunstpreis, Stiftung Schloss
Neuhardenberg, Neuhardenberg ■
Finale – Galerie Alte Schule Adlers-
hof, Berlin ■ Roter Faden – Über's
Leben, Galerie Kunstflügel – GEDOK
Brandenburg, Rangsdorf

2019

Moments Musicaux, Die Brücke –
art society Kleinmachnow e. V., with
Anne-Françoise Cart, Kleinmach-
now bei Berlin (s+) ■ 16. Branden-
burgischer Kunstpreis, Stiftung
Schloss Neuhardenberg, Neuhar-
denberg ■ Potentaile, Organ Factory,
Karlsruhe-Durlach ■ Companions,
Galerie Kunstflügel – GEDOK
Brandenburg, Rangsdorf

2018

Das andere Kapital, artists of GEDOK
Brandenburg in the Landtag of
Brandenburg, Potsdam ■ art spring
2018 central, Prenzlauer Berg Muse-
um, Berlin ■ Hotel Infinity, Galleria
Academy of Fine Arts, Helsinki, FIN
(Installation, Performance) ■ Super
Nova, Galerie Alte Schule Adlershof,
Berlin

2017

Intransit, Toscana Halle in the ECC
(European Creative Center), Berlin
Weißensee (s) ■ Art Spring, open
studios in Berlin Pankow

2016

Red Lips, Galerie Alte Schule Ad-
lershof, Berlin ■ Breakup, Galerie
Kunstflügel – GEDOK Branden-
burg, Rangsdorf ■ scharfes Stück
– bittersüß, Galerie Alte Schule
Adlershof, Berlin

2015

Klangspuren und Wegmarken,
Galerie Kunstflügel – GEDOK
Brandenburg with Anne-Françoise
Cart, Rangsdorf (s+)

2014

14. Art Auction of the neunerHaus,
Museum for Applied Art, Wien
(catalogue)

2013

Schwingungsmuster, CCB – Com-
municationscenter Biotechnologie-
park Luckenwalde (s) ■ Die Dinge 4
– Materiality and Vibrations, Galery
in the Tobacco Warehouse, Schwedt
(catalogue)

2012

Dialog und Stille, Personal Coaching
Berlin, Berlin (s, catalogue)

(s = solo exhibition, s+ = double;
all others are group exhibitions)

FELLOWSHIPS AND FUNDINGS

2021

Neustart Kultur scholarship
VG Bild-Kunst

2019

F.– Jahrhundertwanderungen:
project promotion with GEDOK
Brandenburg

2018

Das andere Kapital: project promo-
tion with GEDOK Brandenburg

2010

Kunstraum Mausoleum: project
promotion of the district office
Berlin-Schöneberg

1993

Six-month working scholarship of
the Austrian Ministry of Education,
Science and Research

TEACHING

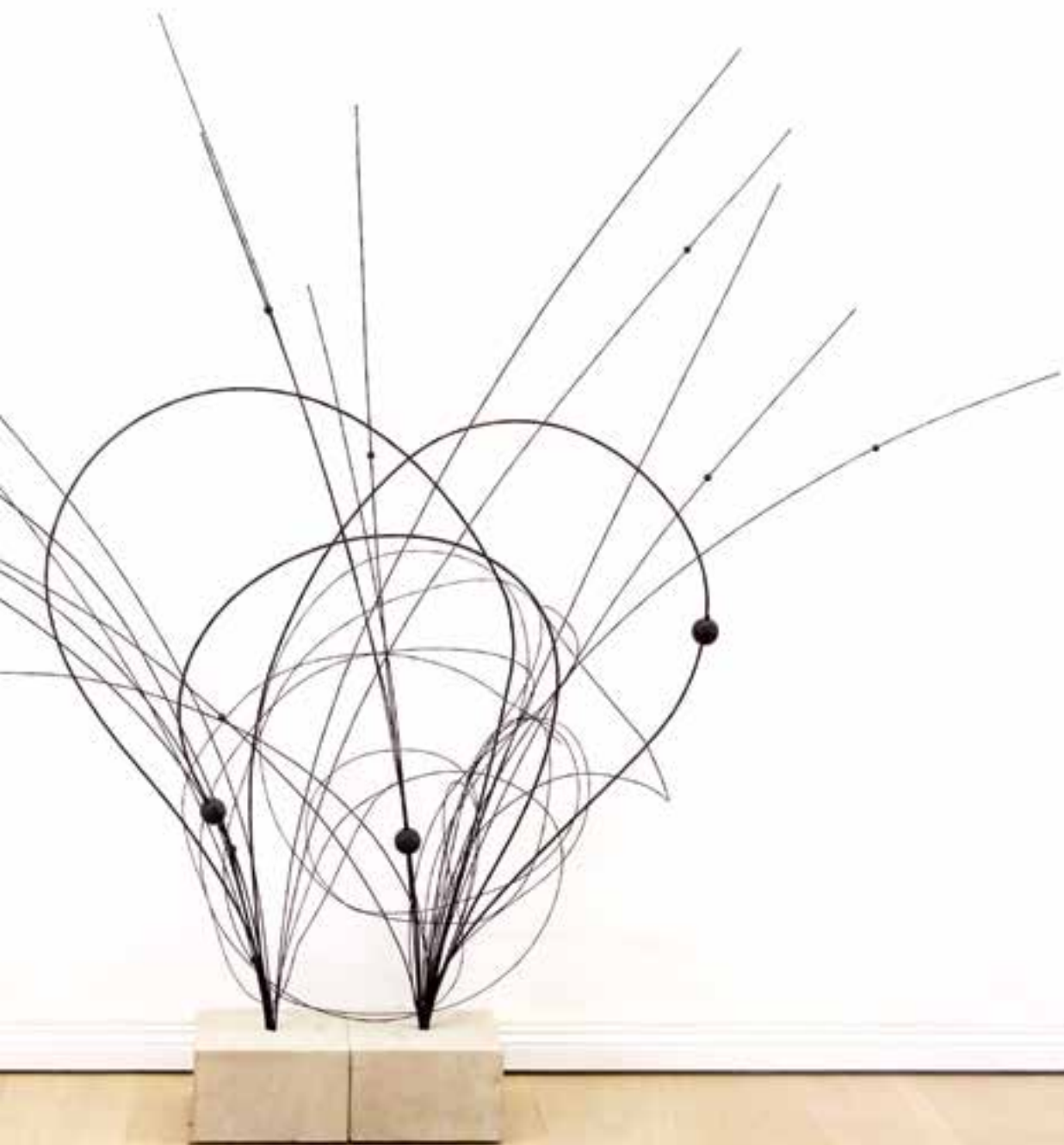
since 1999

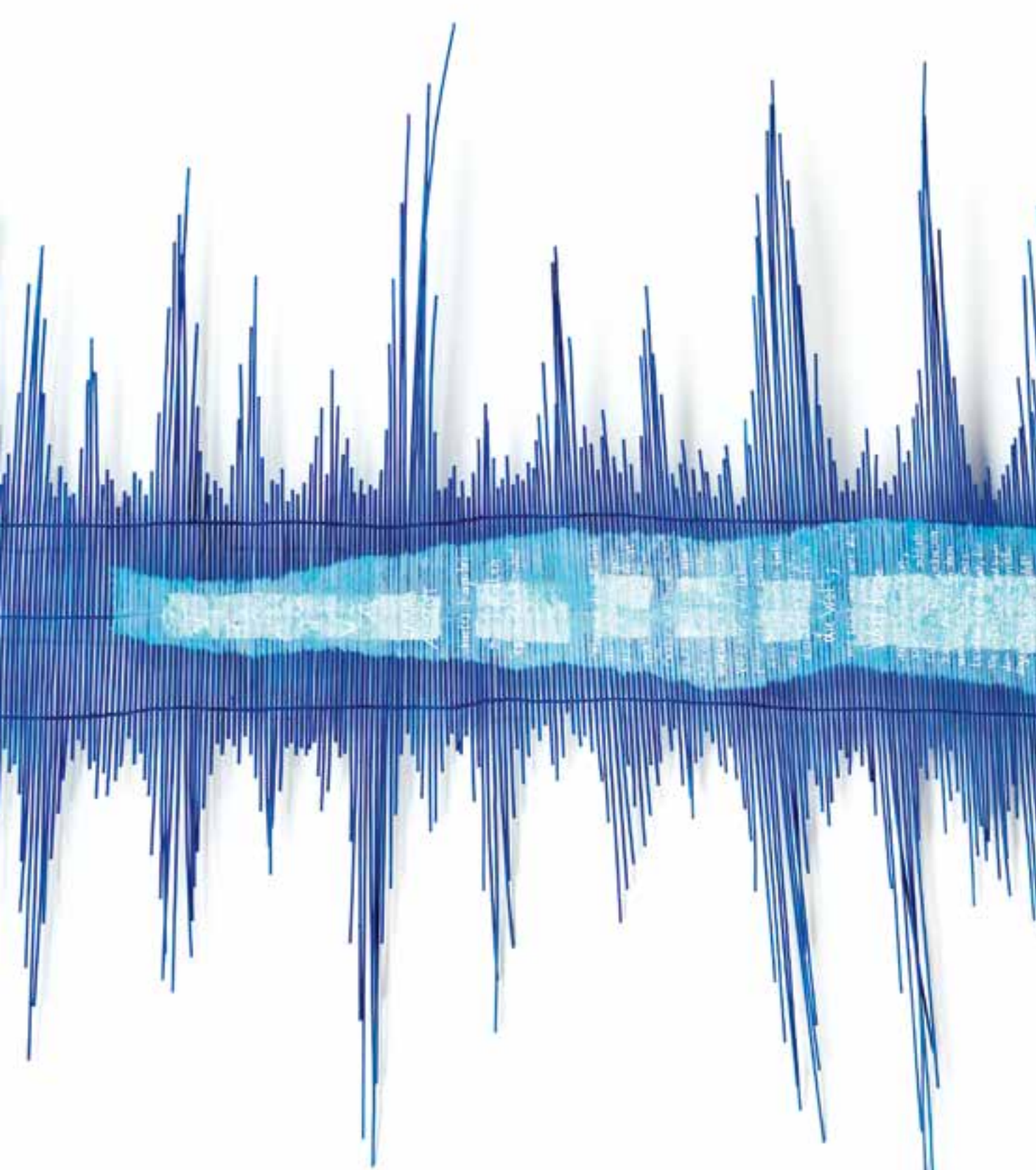
teaching in various public institu-
tions in Germany and Austria

Pavana

Variation 2 2022



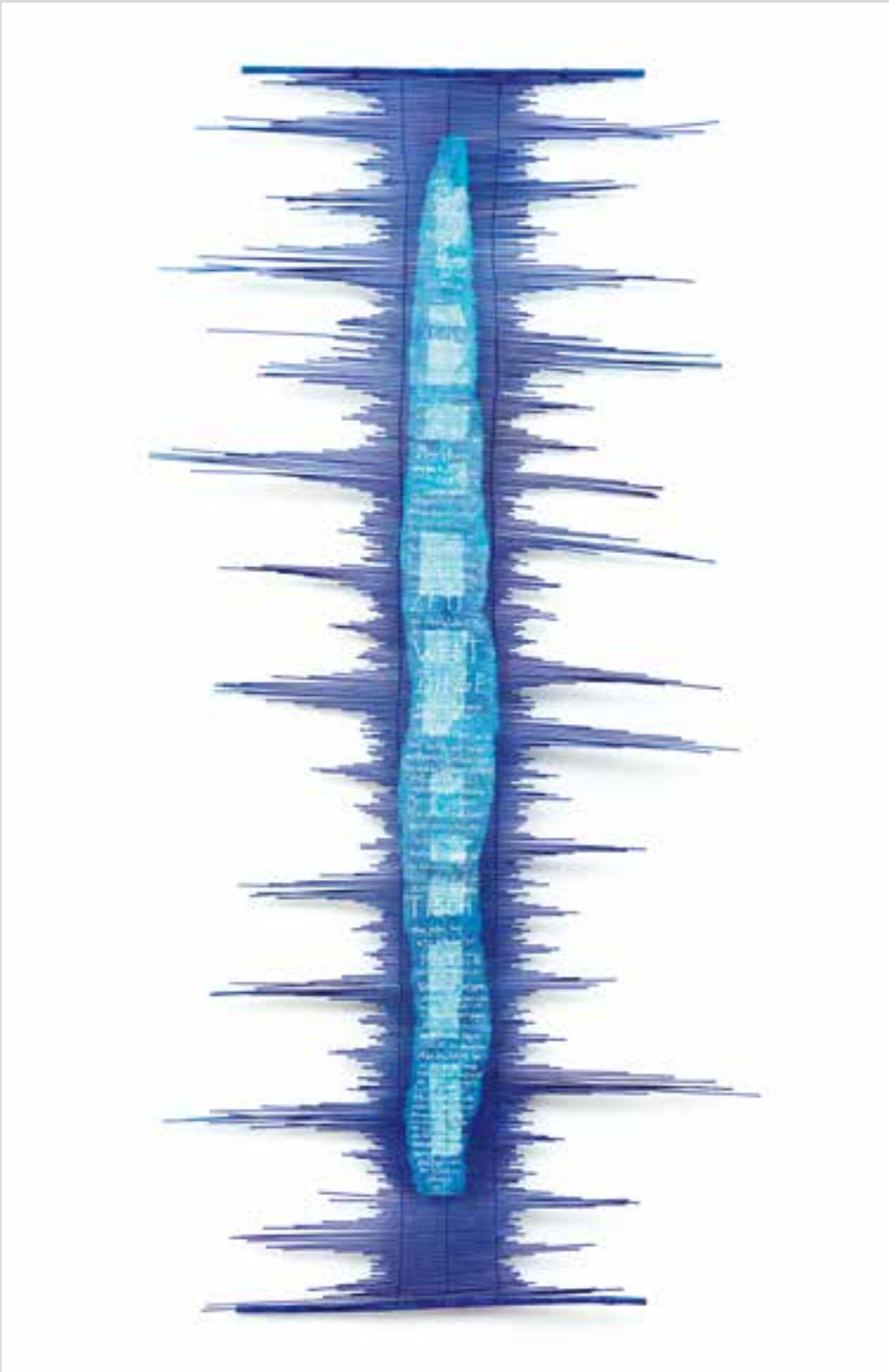




... und selbst wenn wir die Welt Dinge nicht benutzen, würden sie doch schließlich verfallen, nämlich zurückkehren in den umgreifenden Kreislauf der Natur, dem sie entrissen und gegen den sie in ein eigenständiges Dasein gestellt wurden.

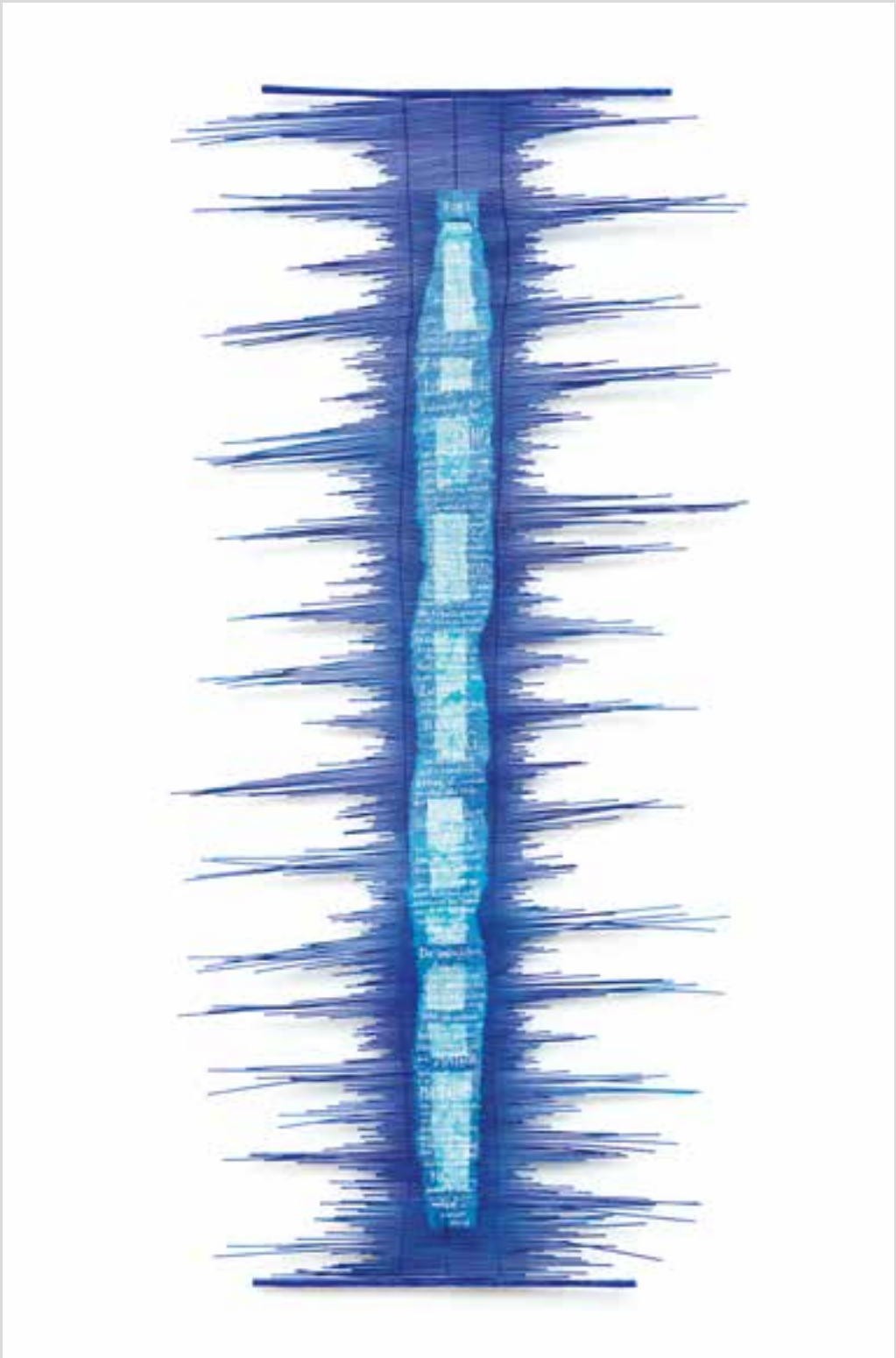
HANNAH ARENDT





Flux

2 (vorangehende Doppelseite), 3 und 4 2014





Vortrag über etwas und nichts

Ohrensausen; Refusal of Time; Soundcheck (Detail) 2018



madrigal

ped. →

2 ped. →

KLAUS HAMMER (*1934)

lehrte bis zu seiner Emeritierung als Professor für Neuere deutsche Literaturwissenschaft an der Technischen Universität Dresden. Seither ist er Gastprofessor für Deutsche Literatur an den Hochschulen in Koszalin und Słupsk in Polen. Seine besonderen Forschungsgebiete sind die Geschichte und Theorie des Dramas, sowie Literatur-, Theater- und Kunstgeschichte des 20. Jahrhunderts.

DANIELA HAMMER-TUGENDHAT (*1946)

lehrte Kunstgeschichte an der Universität für angewandte Kunst in Wien bis zu ihrer Emeritierung. Seit 2012 sind zahlreiche Vorlesungen von ihr seitens der Universität im Internet dokumentiert. Ihre Forschungsschwerpunkte sind Malerei der Frühen Neuzeit, holländische Malerei des 16. und 17. Jahrhunderts, Gender-Studien, Text-Bild-Beziehungen und Kunstgeschichte als Kulturwissenschaft.

JOHANNA HUTHMACHER (*1982)

studierte Kunst- und Bildgeschichte/Europäische Ethnologie an der Humboldt-Universität zu Berlin. Nach ihrer Tätigkeit als wissenschaftliche Mitarbeiterin am Panorama Museum Bad Frankenhausen ist sie seit 2020 Projektleiterin der GEDOK Brandenburg e. V. Ihre Forschungsschwerpunkte sind Kunstrezeption und -diskurse, Kunst aus der DDR, die Geschichte des Comic und das künstlerische Schaffen von Frauen.

KLAUS HAMMER (*1934) taught at the Technical University of Dresden until his retirement as Professor of Modern German Literature. Since then he has been a visiting professor of German literature at the universities of Koszalin and Słupsk in Poland. His special areas of research are the history and theory of drama, as well as studies of literature, theatre arts and art history of the 20th century.

DANIELA HAMMER-TUGENDHAT (*1946) taught art history at the University of Applied Arts in Vienna until her emigration. Since 2012, numerous of her lectures have been documented by the university on the Internet. Her research focuses on painting of the early modern period, Dutch painting of the 16th and 17th centuries, gender studies, text-image relations and art history as cultural studies.

JOHANNA HUTHMACHER (*1982) studied Art and Visual History/ European Ethnology at the Humboldt-Universität, Berlin. After working as a research assistant at the Panorama Museum Bad Frankenhausen, she has been project manager of gedok Brandenburg e. V. since 2020. Her research focuses on art reception and discourse, art from the GDR, the history of comics and the artistic work of women.

IMPRESSUM

KONZEPT/REDAKTION Christine Düwel

GESTALTUNG Tilmann Benninghaus

ÜBERSETZUNG Susan Richter

© Texte bei Christine Düwel,
Daniela Hammer-Tugendhat,
Klaus Hammer, Johanna Huthmacher

© Fotos Christine Düwel, Annako Olthoff (Flux)

© Christine Düwel 2022

DRUCK UND BINDUNG Druckhaus Sportflieger

AUFLAGE 500

VERLAG GEDOK Brandenburg e. V.

ISBN 978-3-934532-42-7

Danken möchte ich allen, die mich die letzten Jahre
in meiner künstlerischen Arbeit unterstützt haben,
insbesondere

GEDOK Brandenburg e. V.

Dr. Gerlinde Förster

Johanna Huthmacher

Prof. Dr. Daniela Hammer-Tugendhat

Prof. Dr. Klaus Hammer

Olaf Georg Klein

Susanne Knaack

Makiko Nishikaze

Tilmann Benninghaus

Susanne Düwel

Susan Richter



Die Beauftragte der Bundesregierung
für Kultur und Medien



OLAF GEORG KLEIN
PERSONAL COACHING BERLIN



VITA

AUSBILDUNG

1985–89

Studium der Philosophie und Kunstgeschichte,
Freie Universität Berlin

1990–95

Studium und Diplom für Bildhauerei/Grafik in
der Meisterklasse Alfred Hrdlička, Hochschule für
Angewandte Kunst, Wien

1998

Magistra Artium in Philosophie und Kunst-
geschichte, Humboldt-Universität zu Berlin

seit 1995

freiberuflich tätig

Internationale Ausstellungstätigkeit – Ausstel-
lungen in Deutschland, Finnland, Österreich,
Polen, China

Mitgliedschaft im BBK Berlin seit 2003 und
in der GEDOK Brandenburg e. V. seit 2006;
ehrenamtlich im Vorstand der GEDOK Branden-
burg von 2012 bis 2018, Bundesfachbeirätin für
Bildende Kunst der GEDOK Bundesverband e. V.
seit 2018; Vorstandssprecherin der IGBK (Inter-
nationale Gesellschaft der Bildenden Künste e. V.)
seit 2020;

Arbeiten in öffentlichem (Grafiksammlung
Albertina, Wien; Sammlung der Schering
Stiftung, Berlin; Stadt Zwickau; Synagoge zum
Weißen Storch, Wrocław, POL u. a.) und in
privatem Besitz.

www.atelier-duewel.de

AUSSTELLUNGEN (AUSWAHL)

2022

Élan vital und Momentum, Christine Düwel und
Gäste, Galerie Kunstflügel der GEDOK Brandenburg,
Rangsdorf (E+)

2021

Lost and Found, Prolog Sommerfestival im Haus der
Statistik, Berlin ■ VIDE/Tyhjyys, Neliö-Galleria –
Oulu, FIN ■ Bild einer Ausstellung, Galerie Parterre,
artspring 2021, Berlin ■ Buddys of Prolog, Ausstel-
lung, Magazin-Release, io lux Projektraum, Berlin ■
Signale, Kulturkapellen, artspring 2021, Berlin

2020

Was mir wertvoll ist – Liz Miels-Kratochwil und
Gäste, Amalienpark Galerie, Berlin ■ t17. Branden-
burgischer Kunstpreis, Ausstellungshalle Stiftung
Schloss Neuhardenberg, Neuhardenberg ■ FINALE,
Galerie Alte Schule Adlershof, Berlin ■ Roter Faden
– Über's Leben, Galerie Kunstflügel der GEDOK
Brandenburg, Rangsdorf

2019

Moments Musicaux, Die Brücke – Kunstverein
Kleinmachnow e. V., mit Anne-Françoise Cart,
Kleinmachnow bei Berlin (E+) ■ 16. Brandenburgi-
scher Kunstpreis, Stiftung Schloss Neuhardenberg,
Neuhardenberg ■ Potenziale, Orgelfabrik, Karls-
ruhe-Durlach ■ Gefährten, Galerie Kunstflügel der
GEDOK Brandenburg, Rangsdorf

2018

Das andere Kapital, Künstlerinnen der GEDOK
Brandenburg im Brandenburgischen Landtag,
Potsdam (inhaltliche und organisatorische Projekt-
leitung, Koordination) ■ art spring 2018 central,
Prenzlauer Berg Museum, Berlin ■ Hotel Infinity,
Galleria Academy of Fine Arts, Helsinki, FIN
(Installation, Performance) ■ Super Nova, Galerie
Alte Schule Adlershof, Berlin

2017

Intransit, Toskana Halle im ECC (European Creative
Center) Berlin Weißensee ■ (Zeichnung, Installa-
tion) (E) ■ Art Spring, offene Ateliers in Pankow,
Berlin

2016
Red Lips, Galerie Alte Schule Adlershof, Berlin ■
Aufbruch, Galerie Kunstflügel der GEDOK Bran-
denburg, Rangsdorf ■ scharfes Stück – bittersüß,
Galerie Alte Schule Adlershof, Berlin

2015
Klangspuren und Wegmarken, Galerie Kunst-
flügel der GEDOK Brandenburg zusammen mit
Anne-Françoise Cart (Installationen, Zeichnun-
gen, Collagen), Rangsdorf (E+)

2014
14. Kunstauktion des neunerHauses, Museum für
Angewandte Kunst, (Zeichnung) Wien (Katalog)

2013
Schwingungsmuster, CCB – Communications-
center Biotechnologiepark Luckenwalde (E) ■
Die Dinge 4 – Materialität und Schwingung,
Galerie im Tabakspeicher, Schwedt (Katalog)

2012
Dialog und Stille; Praxisräume von Personal
Coaching Berlin, Berlin (E, Katalog)

(E = Einzelausstellung, E+ = mit einer Kollegin,
alle anderen Gruppenausstellungen)

STIPENDIEN UND PROJEKTFÖRDERUNGEN

2021
Neustart Kultur Stipendium der VG Bild-Kunst

2019
Projektförderung über die GEDOK Brandenburg
(F. – Jahrhundertwanderungen)

2018
Projektförderung über die GEDOK Brandenburg
(Das andere Kapital)

2010
Projektförderung des Bezirksamtes Berlin-
Schöneberg (Kunstraum Mausoleum)

1993
sechs monatiges Arbeitsstipendium des
Ministeriums für Wissenschaft und Forschung
in Österreich

LEHRTÄTIGKEIT

2009
Schrift und Bild – Seminar in der Akademie
der staatlichen Museen zu Berlin

2001
Ateliengespräche – Seminar mit dem
Goethe-Institut in Berlin

2000
Ateliengespräche – Seminar mit dem
Goethe-Institut in Berlin

1999
Gastvorträge an der Hochschule für
Angewandte Kunst Wien







Werkverzeichnis

Serie Danza 2019–2022, Nr. 6, 14, 20, 18, 15;
je ca. 30 × 14 cm; Collage, Zeichnung, Mischtechnik,
Papier, Stifte, Aquarellfarben, Deckweiß; Noten-
zitat: Dieter Schnebel, *Contrapunctus XI* (1972–1976)

Serie Danza continua 2020–2022, Nr. 4, 6, 5;
je 70 × 35 cm; Collage, Zeichnung, Mischtechnik,
Papier, Stifte, Aquarellfarben, Deckweiß; Noten-
zitat: Dieter Schnebel, *Contrapunctus XI* (1972–1976)

Serie Incontri – Begegnungen 2020–2022, Nr. 1, 4,
2, 7, 3, 8, 13, 6, 5, 10, 9, 12, 11; je ca. 21 × 21 cm; Mono-
typien, Collage; Notenfragmente von Friedrich
Goldmann, *Sinfonie Nr. 2* (1976)

Serie Post Scriptum 2020, Nr. 1, 3, 4, Detail aus Nr. 2;
ca. 110 × 45 cm; Zeichnung, Collage, Mischtechnik;
Autografen von Theodor Fontane, Notenfragmente
von Clara Schumann

**Serie Vortrag über etwas und nichts – Hommage
an John Cage** 2017–2019, Soundcheck, Klang-
aroma, Refusal of Time, Ohrensauen, je 30 × 41
cm; Collage, Zeichnung Mischtechnik; Notenzitat:
Morton Feldman, *Crippled Symmetry* (1983)

**Intransit-Installation in der Toskana Halle des ECC
(European Creative Center)** 2017, Raum ca. 18 ×
18 × 6 m mit folgenden drei Installationen: This
Way, Crossing, Falling, sowie sieben Zeichnungen,
Skizzen und Bilder der Serie *Spiel der Gezeiten*

Intransit-Zeichnungen 2017, Borderline, Searching,
Under Water, Presto, Halt, Spuren, Ev geht, je ca.
300 × 150 cm; Collage, Zeichnung, Mischtechnik,
Papier, Stifte, Noten; Notenzitate: Morton Feldman,
Crippled Symmetry (1983)

Intransit Skizzen 2017, Schritt 4, Stand/Stop,
Lage 4, je ca. 30 × 14 cm; Bleistift auf Papier und
Mischtechnik

Serie Nächtliche Briefe 2018–2019, Nr. 1–9, je 70 ×
35 cm; Zeichnung, Mischtechnik; Textzitate aus:
*Das denkende Herz – Die Tagebücher von ETTY
Hillesum 1941–1943*

Schallrosen 2015, 1–33, Installation mit variablen
Maßen, Schallplatten, Acrylfarbe; Textzitate aus
Gedichten von Rose Ausländer, Mascha Kaléko,
Rainer Maria Rilke, Gertrude Stein

Contrapunctus 2019, Versus, Transversus, Persona-
re, je 45 × 110 cm; Zeichnung, Collage, Mischtechnik;
Notenzitat: Morton Feldman, *Crippled Symmetry*
(1983)

Gegensätze 2017, C2, 70 × 120 cm; Zeichnung,
Collage, Mischtechnik; Notenzitat: Morton
Feldman, *Crippled Symmetry* (1983)

Antennae 2015, Installation mit 3–9 Objekten,
je ca. 207 × 45 × 45 cm; Alustangen im Steinsockel,
Metallstange und Holzkugeln gefärbt

Impromptu 2019, Nr. 1 und Nr. 2, je ca. 250 × 100 ×
100 cm; Objekte, Stein, Holz, Chimes, Farbe

Enlightening – Aufklären 2016, ca. 16 × 56 cm,
Detail; Collage, Zeichnung, Büttten, Seidenpapiere,
Noten, Stifte

Serie Spiel der Gezeiten 2016, C1, C2, C4, je 27 ×
63 cm; Collage, Zeichnung Mischtechnik, Büttten,
Seidenpapiere, Notenfragmente, Stifte

Serie Tango Monotypisch 2020, 5, 1, 6, 10, je 30 ×
30 cm; Monotypie auf Papier, Gelatinedruck

Pavana 2022, Variation 2, 155 × 180 × 25 cm; Stein,
Peddigrohr, Bambus, Holzkugeln gefärbt

Flux 2013, #2–4, je 170 × 70 cm, Mischtechnik,
Bambus, Noten, Papier, Farbe; Textzitate aus
Hannah Arendt, *Vita Activa*, München 1967

Dark Danza 2020, 30 × 15 cm; Collage, Zeichnung,
Mischtechnik, Papier, Stifte; Notenzitat: Dieter
Schnebel, *Contrapunctus XI* (1972–1976)



ISBN 978-3-934532-42-7