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SCHAUFENSTER

With knife and scalpel This is where silhouette and cut-out meet

from Rolf Thienen 07/24/18, 3:29 pm



Many people know it: You sit in front of the 'Lavamat' in the laundromat and time doesn't go by. Here Marlon Eichmann sits in front of her installation 'Laundromat', everything cut out of paper and foil. And it always stays five to eleven.

Photo: Rolf Thienen

BONN -

Based on Moritz Engert, the August Macke Haus Museum in Bonn uses exemplary examples to show the brilliant diversity of the traditional

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silhouette and its further development towards cut-outs (cut out). On the basis of the work of the 16 artists presented in this exhibition, the development of the format-related small paper cut to wall and room-filling works, from strict black and white works to colorful, filigree, traditional motifs can be seen pursue photographic or abstract work.

With the extension, which the Museum August Macke-Haus was able to inaugurate at the end of last year, not only the framework conditions for both the permanent exhibition and the temporary exhibitions have expanded considerably: It is now also possible to use new exhibition concepts to reflect the developments in the content of August Macke's artistic environment to present to the present.

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Hans Lankes In front of some of his 'clouds', which change in the interplay of light and shadow depending on the viewer's perspective. Filigree shadows that cast colorful shadows.

Photo: Rolf Thienen

A first approach to this new concept can now be seen, and this applies to the anything but staid development from paper cutting in the conventional sense to so-called cut-outs.

The starting point for the exhibition "INTERFACE. Cut-out meets silhouette" is made up of works by Moritz Engert, who belonged to August Macke's

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expressionist circle of friends and knew how to use scissors and paper in a masterly manner, portraying people in a lively manner and reducing landscapes and architectures to their basic structures artistically or giving thoughts a form rich in contrast.

While Engert mainly worked with scissors, the knife and scalpel soon assumed their function and thus allowed a finer, more filigree texture of the silhouettes on the one hand, but also a larger-scale design of the objects on the other. And the range of dealing with the material paper increased. Felix Droese's larger-than-life representation of people in his work "Anti-Terror Unit on the Way to a Burial of Art" is presented in powerful silhouettes cut with the 'whole arm and body' in traditional black cardboard, whereas Katharina Hinsberg's white paper cuts on a white background are the tiniest of fragile precision 'Cut-outs', i.e. showing details that can only be recognized by the minimal shadow they leave on the background.

The entire diversity is also evident in the area of color. Marion Eichmann's 'Laundromat' shows in bright colors a section of a laundromat in its original size, and opposite her, Andreas Kocks deals with the reference to nature in Macke's work in a wall-filling installation specially created for the Bonn exhibition, whereby his astonishingly spatial-looking, floral Patterns reminiscent of motifs are uniformly graphite gray.

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Most of the artists represented in the exhibition have in common that they have a strong affinity for drawing. So does Hans Lanke. What particularly fascinates him about the silhouettes, however, is their ambiguity. On the one hand, it is the irreversible result of a cut. What is cut away is gone and leaves a sharp edge. It can no longer be changed, retouched or blurred. And so his 'clouds', his clouds, unite their amorphous structure in a manifest, no longer changeable form and show their diversity in their individual composition in their presentation in the exhibition space.

But just as the silhouette basically represents the shadow of something, they themselves cast shadows, depending on how they are attached, which results in the phenomenon of the shadow from the shadow - which is then, at least with Hans Landes, also colored. Peter Schlemihl, who sold his shadow in Adalbert von Chamisso's fairy tale of the same name, would no longer be amazed.

Felix Droese's position on the silhouette is also resolute: "It's about what has disappeared or what was there before and is no longer there afterwards. That's why silhouette. Line and area. Black and white."

But anyone who visits the exhibition will notice that there is a lot more to see beyond that. For example, masterful, confusing folding technique (who, with

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all due respect, did not fold up a sheet of paper in childhood and cut patterns into it) or stencils such as those used by Cornelia Genschow for graffiti. She went in search of traces of the location for August Macke's picture 'Am Rhein bei Hersel', cut a stencil according to the specifications of grasses for that location and sprayed a graffiti that can now be seen in the garden of the August Macke House Museum and with it permanently connected is.

Finally, a quote from Hans Lankes, quoted from the catalog: “There is always a before, in between and behind:” So go ahead, get on your way and explore a universe that most have never seen before!

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