

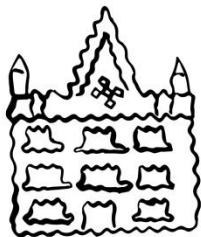


Everything from Ground, Loam and Clay

May 26th - September 27th, 2019
Kunsthaus Kannen



Everything
from
Ground,
Loam
and
Clay



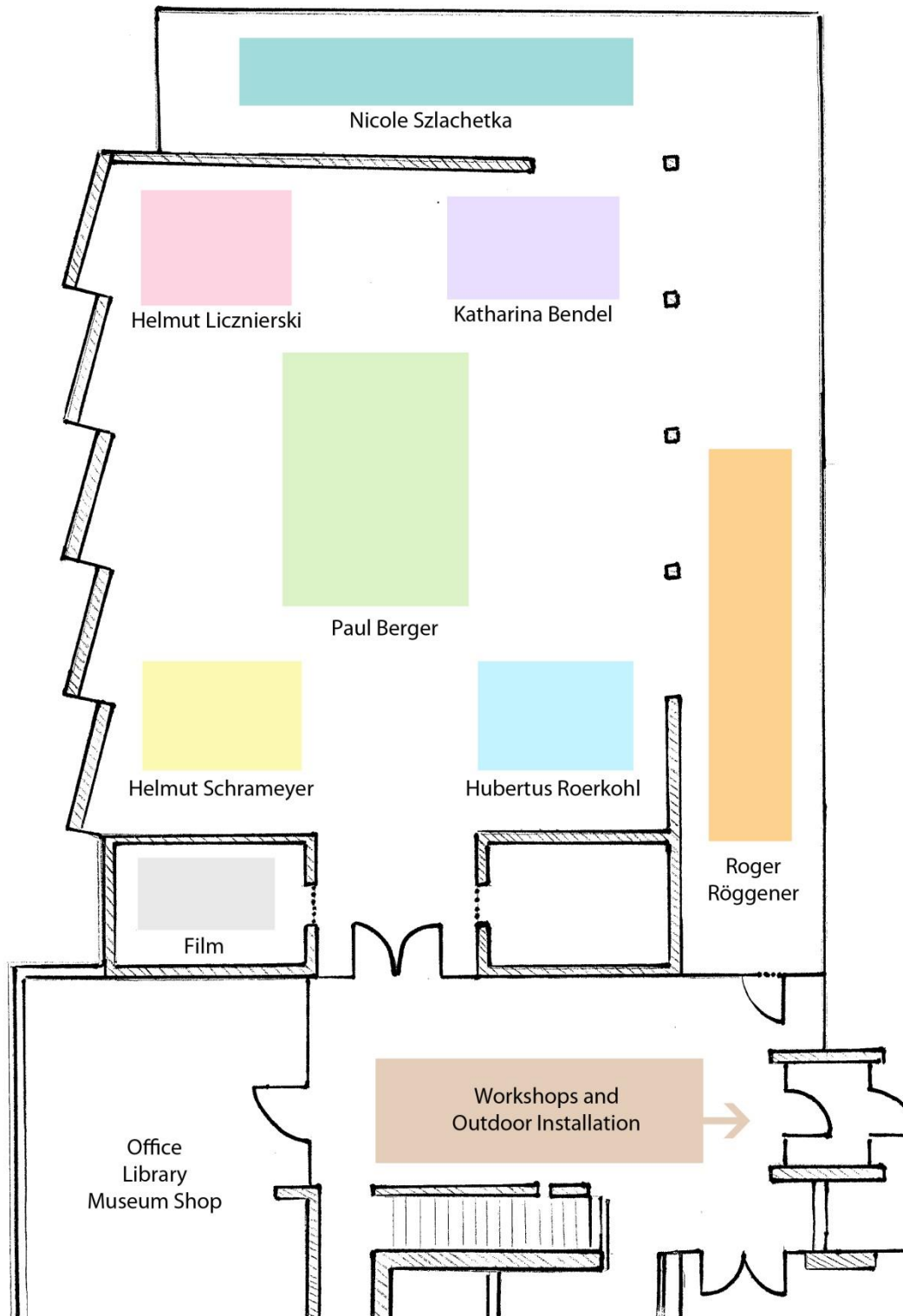


Kunsthaus Kannen, Münster

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Exhibition Layout



Introduction

What are we looking at?

Clay is one of the oldest man-made mediums in history. For centuries it has been used to make functional objects as well as to develop creative ideas. Due to the medium's versatility and flexibility, clay is still a relevant medium in the art world today – especially in a time marked the internet, social media, and superficial means of communication. This exhibition presents the contemporary clay works by seven different artists who work in Kunsthaus Kannen's studio.

Paul Berger presents a mass of human figures and dishes. Katharina neatly presents living, colorful fossils from the sea. Helmut Licznierski exhibits sets of colorful, box-like vases and large towers. Roger Röggener, in a team-effort with his therapist Jörg Lohman, has created raw-textured vases. Hubertus Roerkohl shows us his love for soccer by creating trophies for his favorite teams and competitions. Helmut Schrameyer has created heaps of finely-rolled "sausages" and hardy "coins" in his own unique industrial aesthetic. Lastly, Nicole Szlachetka presents us with many humorous and fictional figures which deal with wordplay.

What is the role of the artist's process?

While each artist has used the same medium, their artworks are uniquely different due to their artistic process and understanding of the medium. Thus, the exhibition texts also focus on the individuality of each artist and their work methods. The artists' processes allow them to gradually build up their ideas in a physical and conceptual manner. For example, Helmut Licznierski transformed the same technique for making vases into gigantic towers.

Though each artist has a different mode of working, there is one dominant overlapping concept: repetition. By creating the same objects over and over again, or by the repetitive use of the same techniques, the artists have created their own aesthetic and artistic interpretation. In other words, several artworks are characterized by seriality, such as Helmut Schrameyer's personalized coins and Paul Berger's humans.

Another important aspect of the artistic process is its therapeutic quality. Through careful observation and open discussions with the artists and therapists, it became clear how much each artist valued and enjoyed art-making. Working with clay is a constructive way to work through their ideas and emotions.

We invite you to carefully look at these works and think about what they mean to you, as well as to participate in the exhibition's activities, so you too can enjoy "Everything from Earth, Loam, and Clay".

Paul Berger





Paul Berger was born in 1950 in Münster and has been creating art for many years. Paul expresses his creativity through drawing, painting and sculpting everyday subjects and motifs, such as houses and the human form.

The work presented in this exhibition is a large set of sedentary figures, varying in different clay tones and glaze finishes. All of the figures are firmly seated onto the ground and have their legs and arms spread wide open, ready to embrace the activity to come. The figures are accompanied by small dishes in front of them, appearing to patiently wait for food or some other type of daily ritual.



When Paul creates one of his figures, he always repeats the same steps. He begins with the upper body. He then molds the head and attaches it to the torso, followed by the arms and legs. He pinches in the face onto the head and uses small leftovers of clay to create the figure's plate. Paul typically makes a group of 6, 9, or 12 figures in one session. He always places them up into neat rows, aligning them all in one direction.



While the exhibition presents Paul's work as a group of people who belong to a larger community, the figures can also be understood as observations of individuals who coincidentally share a similar space and time. Since the figures sit perpendicular to their neighbors, their body language plays on a mixed sense of autonomy and unity, comfort and discomfort as well as solitude and loneliness.



Untitled (Figures and Dishes), Glaze/Clay, 300 x 300 x 30 cm



Katharina Bendel



„Ich mag es gerne bunt.“

“I like it colorful.”



Katharina Bendel was born in 1990 in Münster and has been working on the Alexianer Campus since 2014. She likes to dance, cook, go to the movies, and travel. Since 2015 she has been regularly attending the studio in Kunsthaus Kannen, where she has developed a new interest for clay and ceramics. This is her first exhibition.



She begins her work by finely rolling the clay into thin discs. She then molds them into different forms varying in size, shape and surface much like the natural world around us. She rolls some up or adds interesting textures to others, such as holes, lines, patterns, or imprints of leaves. She also glazes the pieces with many vibrant colors: red, orange, yellow, green and blue. For this exhibition, she placed the living fossils onto clay boards, revealing how there is harmony in variety.



Her enthusiasm for colors and textures transforms the small clay objects into living reminders from the sea. Due to her careful touch, thoughtful artistic process, and the delicacy of her work, these objects convey the impression of the natural world as a fragile and interconnected ecosystem, sensitive to our actions and our care.





Untitled (Living Fragments), Glaze/ Clay, 32 x 22 x 2 cm

Helmut Licznierski



„Mit Ton kann man alles tun!“

“You can do anything with clay!”



Helmut Licznierski was born in Wanne-Eickel in 1957. He has lived on the Alexianer campus since 1977. He is a very creative person and likes to draw, paint, and print. Helmut especially likes to work with clay. For this exhibition, he has prepared larger-than-life clay towers.



These large sculptures are a result of diligence and repetition. Helmut starts by rolling many elongated pieces of white or brown clay. He then attaches the rolls into layers with the help of the art therapist Thomas Schwarm. Each roll hangs off the corners of the vase like a knot. Due to the weight of each layer, some parts of the vase sink, changing both the shape and stability of each vase.

His goal is to make vases large so that they reach the ceiling. He always jokes, “Du passt da rein! (*You can fit inside!*)”.



Over the years, Helmut has created many vases varying in color and size. They display a tension between hard and soft, uniformity and disorder, balance and uncertainty. Through the repetitive use of layers, the sculptures have transformed into monumental towers we see today, interrupting the space around them and demanding our attention.





Untitled (Tower), Clay, 33 x 33 x 160 cm



Untitled (Vase), Glaze/Clay, 30 x 30 x 62 cm

Roger Röggener





Roger Röggener was born in 1962 in Beckum and moved to the Alexianer Campus in 1980. He does many puzzles and draws with oil pastels. Since 1988 he has been working with clay together with his occupational therapist Jörg Lohmann. The vases presented in this exhibition were made over month-long periods in the last 15 years.



Roger and Jörg work as a team. Together, they make clay rolls and stack them on top of another into a circular form. Jörg guides Roger's hands so that the form turns into a vase. After the clay has dried, they paint the vases with many different colorful glazes.

In a way, the raw, rhythmic surface reflects Roger's character. The texture is the opposite of soft, smooth, glossy. Rather, it is rough, raw, and scaly.



By channeling the artist's restlessness into the clay, the artist's hands have shifted towards a constructive means of work. The vases are not necessarily intended as finished products. The value of working with clay is to redirect Roger's hand movements and to produce a positive sense of self-awareness.





Untitled (Vase), Glaze/ Clay, 20 x 20x 25 cm

Hubertus Roerkohl





Hubertus Roerkohl was born in 1978 in Münster. Since 2008 he has been regularly making coming to the studio and works intensively with art therapist Thomas Schwarm. He experiments with many mediums, to include clay. Hubertus also likes to explore both figurative and abstract subject matters, such as portraits, collages, and design. He is also fascinated by numbers and calendar years. Most importantly, he is a huge football fan and wears a jersey almost every day.

This is Hubtertus' first exhibition. He started to make these artworks during the men's Football World Cup in 2018. Roerkohl started by piling clay into the shape of a hollow container, and then molds it so that it looks like a trophy. Sometimes he adds a lid and handles, places a small ball on top, or etches the year into the surface.

Once the clay dries, he glazes the trophies with metallic colors. He especially likes to use gold, silver and copper, so that the trophies resemble precious metals. These details add to the significance of the final product: a championship cup for his favorite German football teams. His wish is to award these trophies to the teams in the national championship games and in the next World Cup.







Ohne Titel (Fußballpokal), Glasur/ Ton,
24 x 17 x 38 cm

Helmut Schrameyer



"Es macht mir immer viel Spaß
und es bringt mir Freude!"

"I always have a lot of fun and it brings me joy!"



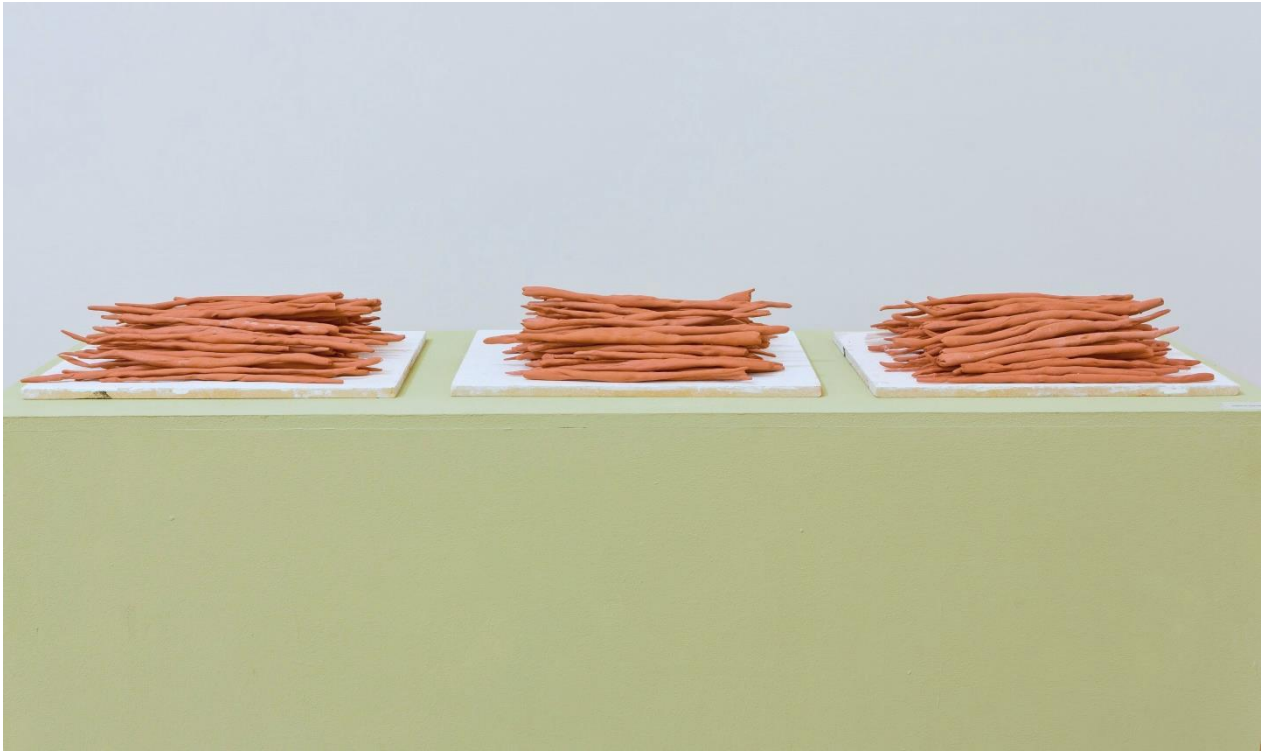
Helmut Schrameyer was born in Recke in 1949 and went to school in Ibbenbüren. He worked on a peat factory for a long time. He lives in a residential group from the Alexianer Campus since 1987. For many years he has also been doing occupational therapy. Helmut has a great sense of humor which is contagious.



This is Helmut's first exhibition. He presents two sets of work. The first set is made up of his so-called "sausages", finely-rolled, red-tone clay pieces which have been piled onto trays. The second set of work includes coins out of red-tone clay. Helmut has scratched a face onto each coin, melding the idea of noble profiles on ancient Roman currency and self-portraiture. Each set of work is an accumulation of the same playful techniques.



Due to the large amounts of sausages and medallions, one can see how quickly and diligently Helmut works. Both sets of work are a result of repeating the same playful hand movements over and over again, which produce a unique industrial aesthetic.



Untitled (Sausages), Clay, 50 x 35 x 10 cm



Untitled (Coins), Clay, 90 x 30 x 12 cm

Nicole Szlachetka



„Meine Hände machen das von alleine.“

“My hands work on their own.”



Nicole Szlachetka was born in 1981 in Warendorf. She has been making art ever since she was a teenager and has been regularly working in the studio since 2015. After rediscovering clay as an artistic means, she has been producing sculptures that deal with word-play, wonder, and puzzles. Nicole works quickly, and tends to finish each sculpture within one sitting. For Nicole, art-making is a form of relaxation. She says she can “tune out the rest of the world let her thoughts run free.”



Nicole’s sculptures consist mainly of heads and busts inspired by German proverbs, some more ambiguous than others. By working through these proverbs figuratively and literally, Nicole has created figures which represent a realm between fantasy and the every day. The figures display a range of characteristics and emotions. They are humorous, ironic, wise and imaginative. The figures ask us to reflect upon how we perceive the world and express our ideas. What do proverbs say about the development of language and about the people who use them?

As Nicole believes each proverb contains some truth, she invites the viewer to question: How did these proverbs originate? Are they still relevant?

Perhaps you can recognize the following:

- a frog in your throat
- a cold-stone heart
- tough on the outside, soft on the inside
- butterflies in your stomach







Untitled (A Heart of Stone), Clay, 35 x 20 x 26 cm



*Stomach full of Butterflies, Glaze/ Clay,
22 x 18 x 34 cm*

Hands-on Activities for Visitors

For anyone who wishes to experiment with clay



Häuser auf dem Sandhaufen

During the exhibition “Everything from Ground, Earth, and Clay” from May 26th to September 27th, 2019, Kunsthhaus Kannen offers a hands-on activity for all visitors of all ages. Everyone (visitors, patients, and staff) has the possibility to create an individual **house** or a creative **head**. There is red, brown, and white clay in the studio.





Kreative Köpfe im Park vor dem Kunsthaus

The houses will be arranged together on a big pile of sand in the garden in front of the gallery. At the end of the exhibition period, there will be unique village.

The heads will be placed onto the wooden installation in the garden. For this project, large branches are placed in a circular form, onto which the heads are placed.

Everyone
is welcome
to join!



Workshop with Jaimun Kim



Jaimun Kim was born in 1962 in Seoul, South Korea. He studied ceramics at the renowned Hong-Ik University in Seoul (1982-1989). Afterwards, he moved to Germany and studied at the Art Academy in Münster. He has been an independent artist for the past 18 years. In 2015, he and his wife Euisun Yi (jewelry designer) bought the House of Art Enniger in Münster and transformed it into an art education center.

Kim works with a special drying and burning method called Raku, which originated from Kyoto, Japan. Raku means happiness, content, and luck and is a way of meditating while making ceramics.



Ceramic pieces are burned and glazed in a self-made oven that is over 1000 Celsius degrees hot. The pieces are collected by using long Tongs to retrieve them out of the oven and put them into a container made out of leaves, straw or hay. The cracks and traces of fire created altered colors and surfaces, so that each piece is unique.



The artists from the exhibition will participate in a workshop-week in July to explore the Raku method and make new ceramic pieces with Jaimun Kim.



More information:

<http://www.jaimun-kim.com>

and

<http://www.hausderkunstenniger.com/de>

Film

Ein Tag im Künstleratelier – Künstlerporträts (2016)

A day in the Art Studio – Artist Portraits

The film from Christian Peter (Camera), Dmytro Zabarylo (Editing) and Winfried Bettmer (Production) shows what happens in the studio every day.



Helmut Licznierski works with clay and begins to create a vase.



Paul Berger draws a house out of oil pastels. Often, he works with clay from which he creates human figurines and dishes.

Exhibition Opening

Sunday, May 26th, 2019 / 3 pm

Greeting: Lisa Inckmann, Art Director

Introduction: Claudia Bergmann, Director of Accommodation

Music: Silke Büscherhoff, Marimba



Ms.Inckmann und Ms.Bergmann greet the guests



The artists (from left to right): Nicole Szlachetka, Helmut Liznierski, Paul Berger, Helmut Schrameyer, Roger Röggener, and Hubertus Roerkohl



Ms.Büscherhoff plays the Marimba



Paul Berger and his figures with plates



Hubertus Roerkohl und his soccer trophies



Helmut Liznierski and visitors take a close look at the towers



Helmut Liznierski and his clay towers



Nicole Szlachetka, Ms. Inkmann, und Ms. Bergmann

Kunsthhaus Kannen: Museum for Outsider Art and Contemporary Art

Kunsthhaus Kannen is situated between Lüdinghausen and Münster in the middle of the green parkland of Münsterland, in close proximity to the Dortmund-Ems canal with excellent connections to its extensive bicycle routes. An integral part of the Alexianer Münster GmbH, a clinic for psychiatry and psychotherapy since 1996, Kunsthhaus Kannen was originally created in order to support the needs of long-term patients with exceptional artistic talent.

Their creativity and development has been supported since the early 1980s. The created works were so convincing that the erection of a museum with ateliers made sense. In the course of years, Kunsthhaus Kannen not only expanded but also gained a national and international reputation as a well-known place to meet and exchange views. Numerous national and international exhibitions and cooperations between outsider artists and professional artists have resulted in Kunsthhaus Kannen evolving into a meeting place for Contemporary Art and Art Brut. A spacious new building covering an area of 620m² which is suitable for people with special needs has been providing space for art studios and an exhibition hall under the same roof since 2000 with lots of space for projects, workshops, conferences and lectures dealing with the subjects "art and psychiatry", "art brut" and "outsider art". Today, Kunsthhaus Kannen is strongly integrated in the city's cultural offer.

Studios

The Kunsthhaus Kannen studios for drawing and painting provide room for 15 people in an area of 150sqm, and these spaces are an integral part of the hospital's different projects. For those who are looking for sculptural expression there is also a work-room available. Under the care of experienced art therapists, both psychiatric and mentally disabled people have the opportunity to develop their talents and to learn different techniques of artistic expression. Furthermore there are various workshops which provide the opportunity to meet artists from other studios, both Germany and beyond, as well as to exchange and expand their experiences gained during years of active creativity. A studio community has arisen, in which everybody is able to develop his or her own style. In a supporting climate full of esteem and acceptance pictures, sculptures, drawings, figures and actions are created.

Collection

Using the wealth of material collected of more than 35 years of art therapy, Kunsthhaus Kannen has organized numerous exhibitions both around Germany and abroad. The collection now consists of more than 5000 works of art including drawings, paintings and several sculptural objects. As an integrative meeting place, the Kunsthhaus welcomes all of the interested visitors to its studios and exhibitions, small specialized library and museum shop.



The new Book of Kunsthhaus Kannen (incl. DVD) presents 45 artists that work here for generations. Kerber Verlag, 304 pgs, ISBN 978-3-7356-0303-6



Alexianer Campus, Münster

Credits

Exhibition Booklet:

Everything from Ground, Loam and Clay

Exhibition Concept and Development:

Thomas Schwarm, Art Therapist

Jörg Lohmann, Occupational Therapist

Valerie Pieper, FSJ 2018/2019

Stephanie Trujillo, Intern

Lisa Inckmann, Art Director

Text, Design and Layout:

Stephanie Trujillo

Photos:

Ralf Emmerich, Stephanie Trujillo and Valerie Pieper

Kunsthhaus Kannen

Museum for Art Brut and Outsider Art

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48163 Münster, Tel: 02501-966 20 560

Kunsthhaus-kannen@alexianer.de

www.kunsthhaus-kannen.de

www.alexianer-muenster.de

Opening Hours:

Tuesday Sunday & Holidays

1 to 5 pm

Free entrance

Tours on request

Monday to Friday, 9 to 5 pm

Bus: Line 7 / R41 (Direction: Ottmarsbocholt)

Bus stop: Alexianer Campus

Mon – Sat. every hour from Münster Hbf. (Duration: 25 min.)



Kunsthhaus Kannen / Museum für Art Brut und Outsider Art
Alexianerweg 9 / Kappenberger Damm, 48163 Münster, Tel.: 02501/96620560
kunsthhaus-kannen@alexianer.de, www.kunsthhaus-kannen.de
Öffnungszeiten: Di - So/ Feiertage: 13.00 - 17.00, Führungen mit Anmeldung: Mo - Fr: 9.00 - 17.00 Uhr





