

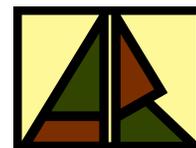


Werner Ryschawy. Untitled. Charcoal drawing.

# STATT FINDEN TAKING PLACE

Werner Ryschawy &  
Annegret Reichmann

September 30 - November 25, 2018



**ARTREACH GALLERY**

at First Congregational UCC  
1126 SW Park Ave Portland, OR  
[www.artreachgallery.org](http://www.artreachgallery.org)

topography

UNINTENTIONAL

TISSUE PAPER

COLD

less is more

movement

line

TEXTure

overlap

**Point of View**

MOVEMENT

mylar

wire

EXPERIMENT

narrative

etching

CHARCOAL

**short-long**

variety

**BUBBLES**

PROCESS

THOUGHT-ASSOCIATIONS

**INtentional**

universal - particular

sHApeS

CONTRAST

S P A C E

**thick-thin**

*place to be*

tissue

INTENCITY

COMPOSITION

ripples

Light/Dark

HOT**IRON**

wax



Werner Ryschawy. Untitled charcoal drawing.

## For Werner Ryschawy, Etcher

by Jürgen Völkert-Marten (trans. WR)

smiling & suffering  
etch over time  
serenity's face

unrest strength calm  
no uncertain trinity  
no contradiction

no pile of fallen words

the work:  
lines dig in  
like flowing lava's  
giving warmth  
solidifying  
ossified

never marking with a hot burin  
bearing in mind  
    almost  
deliberately

a kind of  
warm giving  
on the steady way  
between hot + cold +  
    hot + cold +  
    hot + cold.

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Footnote: Hot = the technique of etching that requires acid  
Cold = the technique of drypoint

Source: Jürgen Völkert-Marten. *Als das Verwünschen noch geholfen hat: Gedichte.*  
(*At a Time When a Curse Helped: Poems.*)

## Werner Ryschawy

### SOLO EXHIBITIONS (Selected)

2015 Gallery Goldstrasse Duisburg, *Drawings*  
2013 Gallery Werkstatt Buer, *Topographic Sketches: Drawings & Objects*  
2012 Gallery Wurm Herne, *Drawings and Objects*  
2012 Artist Colliery Unser Fritz, Herne, *Paper, Coal, Iron*  
2009 New Gallery of the VHS Essen, *Extensive Drawings*  
2006 Schloss Strünkede Museum, Herne, *Drawings in Space*  
1985 Gallery Stein, Gelsenkirchen, *Etchings*

### GROUP EXHIBITIONS (Selected)

2013 Museum Gelsenkirchen, *Giving Shape*  
2012 Flottmannhallen Herne, exhibition of artists from Herne  
2012 Gustav Lübcke Museum, Hamm, *Here and Now*  
2012 European Art Fair, *Huntenkunst*, Holland  
2012 Gallery Schaufenster, Herten, *Small and in Style*  
2011 Gallery Kutscherhaus, Recklinghausen, *This Has Its Hands and Feet*  
2010 European Art Fair *Huntenkunst*, Holland  
2008 Gustav Lübcke Museum, Hamm, *Here and Now*  
2007 Lüdinghausen Castl, *Castle Art*  
2006 Gallery Tillmann, Gelsenkirchen with Rainer Tillmann  
2006 Gallery Agnes Raben, Vorden, Holland with Rainer Tillmann  
2005 Lüdinghausen Castle, *Castl Art*  
2005 Zollverein Colliery, *Art Squares*  
2005 Kooperative K, Hagen, *Work*  
2005 Tigh Fili Gallery, Cork, Ireland, *Works from a Coal Mine*  
2004 The Hall, Wiesbaden  
2004 VHS Gallery, Herne, *Eleven*  
1976 Gelsenkirchen Municipal Gallery  
1985 to July 2000 member of the etching Studio, *Aqua tinta and*  
*Homemo van Alb*, Essen  
1996 Etchings for the Aldegrevergesellschaft Münster

## **1976 ART AWARD FOR FINE ARTS OF THE CITY OF GELSENKIRCHEN**

Intensive cooperation with writers from the region: Jörg Loskill, Jürgen Völkert Marten, Michael Klaus, Hugo Ernst Käufer, and others. Literary-graphic extra prints of the *Edition Xylos* were accompanied by book illustrations and publications in literary magazines and in the *Edition prima vista*.

## **APPOINTMENTS**

1977 to 1990 directed various artistic projects with mentally handicapped people

Since December 2002 member of the studio community *Unser Fritz* in Herne

July 2007 Appointment to *Deutscher Werkbund*

Since February 2008 member of *Vestischer Künstlerbund*

Since 2017 member of *Bochumer Künstlerbund*

## **COLLECTIONS**

Collections and museums of the region and the Emschertal Museum, Herne, Germany.

## **CURATORIAL WORK**

Various curatorial activities and planning of exhibitions for artists in NRW Support for young artists since 2002.

## **INTERVIEW: WERNER RYSCHAWY**

### **How did you become engaged in art?**

I started drawing at the age of five and this occupation has fulfilled me from the beginning. I had my own ideas about the things I wanted to draw and how they should be. In addition to all the usual leisure activities, drawing was of particular importance to me. In the following years I attended various courses in drawing, silkscreen printing and woodblock printing. It was important to me to learn the techniques for my own imagination.

In 1974 I read an advertisement in the press that the local museum planned an exhibition for which anyone who wanted to take part could submit a maximum of three works of art. A jury decided which works were to be shown. My works were accepted and I received excellent press. In the same year I received the art award of the city's cultural office. My desire to study art was not supported by my family. Instead, I did an apprenticeship as an offset printer and a second apprenticeship as a typesetter. In the following years I worked in these professions and I combined it with a passion for graphic art.

When I was 25 years old I applied to study art at the Academy Düsseldorf. I passed the entrance exam. But instead of starting my studies I decided to start a family. Nevertheless, I have continued my creative work.

### **Please explain the process by which you create your drawings.**

Before I explain the development process of my work, I have to add some more information: from 1985 to 2000 I had an etching studio. During this time I worked passionately in this printing technique. With

my move to my new studio I had to give up etching because nitric acid would have broken down all the exposed heating pipes.

I loved the dry needle strokes which resulted in beautiful bleeding lines. I wanted to transfer these lines into a new drawing technique. So I started with charcoal drawings. The disadvantage of carbon drawings is that the drawing cannot be sufficiently fixed. So I decided to draw on tissue paper and seal the drawing with wax.

The technique: I draw on two layers of tissue paper and then I put another layer of tissue paper on top. Afterwards I drip candle wax on this surface and iron everything into a new unit. This way of working has several advantages. On the one hand the coal dust is bound, and on the other hand I have my bleeding lines. In addition, depending on the degree of heat, the charcoal ranges from grey to deep black, and there are very nice folds and air pockets in the paper. Over time I have gained a lot of experience in this technique so that I am able to control the image to a certain extent. The rest is always a new experience and the opportunity to marvel at my own work.

### **Which artists do you feel connected to in your work?**

Cy Twombly immediately comes to mind because of his unconventional way of drawing. And the Abstract Expressionist Franz Kline handled line and design in impressive ways --I want my drawings to have that same openness. Other important contemporary artists include Yu ichi Inoue, Horst Janssen, Otto Pankok, Francis Bacon, Emil Schumacher, Antonio Tapies, Jean Dubuffet and many Art Brut artists.

3-D artists: Alexander Calder, Eduardo Chillida, Frank Stella, Alberto Giacometti, Theo Jansen, Auke de Vries, and Niki de Saint Phalle.

Through his playful way of dealing with material Jean Tinguely provided me with an individual approach to object art.

And I appreciate the photographs of Mario Giacomelli, Robert Mapplethorpe and Irving Penn.

I cannot contend that these artists have consciously influenced my work. Rather, I am interested in their technique and am fascinated by the intensity of their work. Most of all I am impressed by the artists and the style of Art Brut. During my 13 years work for and with mentally handicapped people I received access to this kind of art.

But there is still a long list of the most diverse artists in art history.

### **What role does Myth play in your work as an artist?**

The drawings are based on the reality of topography and the first wire works are related to architecture. Newer wire works combined with fly wire and the rotating plastic objects follow the idea of constantly changing images, which the viewer experiences as he passes by the 3-D objects.

### **Please tell us more about your work drawing in three dimensions.**

Creating three-dimensional drawings was another consistent step for me. I wanted to make drawings you could walk around. The constantly changing perspectives and the many new impressions were important to me. With wire in different thicknesses I had found my 3-D lines. The first pieces of wire were so-called *objet trouvé*. In the meantime friends have brought me all kinds of wire.

With the choice of these different objects I determine the viewing possibilities. If an object seems to be interesting from all points of view, I put it on a pedestal. Wall objects, on the other hand, have a limited viewing possibility.

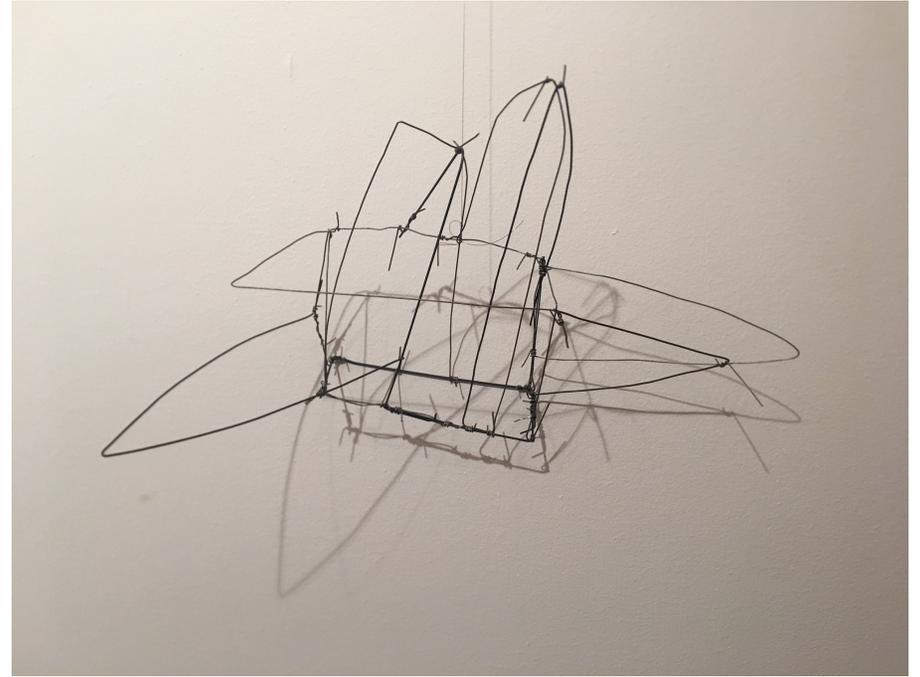
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The first objects I made were only made of wire. After a while I decided to combine it with small wooden pieces and then I found aluminum wire in a supermarket. Flywire allows different variations of transparent surfaces.

Just a few weeks ago I found older drawings with permanent marker ink on plastic film which I had made years ago. This is what I wanted to try again. So I tinkered my brushes using sponges and other stuff.

I combined wire and plastic film to create a new object. While working and moving the object in my hands I recognized how the moving, vanishing, and appearing lines appealed to me. The next step was to hang the object on a turntable. A new idea was born.

To me working on my objects and pictures means standing in a room with a lot of doors. While working, new doors open to new rooms with new doors. And it's still continuing. What a wealth of opportunity!



Werner Ryschawy. 3-D wire drawing.