

LORE BERT

Art & Knowledge in the 5 Platonic Solids

official ›Collateral Event‹ of the

55th International Art Exhibition – la Biennale di Venezia

›Biblioteca Nazionale Marciana‹, St Mark's Square, Venice

28th May – 24th November 2013

Press conference : 28th May 4 p.m.
Opening : 28th May 5 p.m.

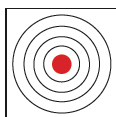
18th May 2013

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- Contacts
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All information about the exhibition and the artist, including images and logos you find on the attached LORE BERT – BIENNALE-Stick or at www.platonic_solids.lore-bert.com or at www.zkw.vanderkoelen.de .



LORE BERT

Art & Knowledge in the 5 Platonic Solids

official ›Collateral Event‹ of the

55th International Art Exhibition – la Biennale di Venezia

›Biblioteca Nazionale Marciana‹, St Mark's Square, Venice

PRESS RELEASE

15 April 2013

Press conference: 28 May **4.00 p.m.**
Opening: 28 May **5.00 p.m.**

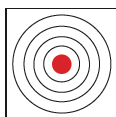
From 29 May until 24 November 2013, the collateral event of the German artist LORE BERT *Art & Knowledge in the 5 Platonic Solids* will take place in the *Sale Monumentali* of the Biblioteca Nazionale Marciana. It will be curated by Alice Jaillet-Bréban, Cristiana Coletti and Petra Schaefer with the support of the ›van der Koelen Foundation for Art and Science‹ in cooperation with the ›Biblioteca Nazionale Marciana‹.

The exhibition will show the large-sized environment *5 Platonic Solids* – 5 mirrored sculptures which are integrated in an ocean of folded paper – and 11 picture objects which are 180 x 180 cm in size each. Maurizio Messina, Director of the ›Biblioteca Nazionale Marciana‹ (National Library of St Mark's), Dorothea van der Koelen, President of the ›van der Koelen Foundation for Art and Science‹ and Bettina Gräfin von Pfeil, 3sat Cultural Editor, will open the exhibition.

Art and Knowledge

The topic of *Art and Knowledge* refers to a constant in the oeuvre of **Lore Bert**: the dialogue between fine arts and the universal heritage from philosophy, literature, mathematics and astronomy. On the occasion of her 75th birthday, in the Gutenberg Museum in Mainz, she implemented the exhibition *Lore Bert and the Sciences* with works in which she refers to Kant, Aristoteles, Quine and Goodman, to Dante, Goethe and Rilke and finally to Copernicus, Galilei and Cantor. Lore Bert's oeuvre is homage to the discoveries and the creative achievement of these great minds, and expresses the confidence in the human being and the rationality of the human being. The rapid flow of news, pictures and information of any kind which we have to deal with nowadays is threatening to become a flood which may overpower and confuse us. We lose our orientation. Without structures that support our relation to the world, all information which we receive will lose its sense and meaning. The task of artists is also to help the people to find a way to develop an idea of themselves again, and to create a different vision of the world.

In this context, the work of Lore Bert can be implicitly regarded as suggestion of how to recover a different concept of time and the ability to rationality, and to refer to the universal dimension of the spirit again. In this sense, her work corresponds perfectly with the **topic of the 55th International Art Exhibition La Biennale di Venezia: *The Encyclopedic Palace***.



The 5 Platonic Solids by Lore Bert

The main focus of the exhibition is the large-sized environment *The 5 Platonic Solids* which has been installed in the centre of the *Salone della Libreria Sansoviniana*. *The 5 Platonic Solids* by Lore Bert are integrated in an ocean of folded paper. They are 5 mirrored sculptures (ø 1.20 m) which reflect the room and which create a visual link to the prestigious atmosphere of the library and, in the spiritual sense, to the City of Venice and its history. They reveal the implied dialogue between the artistic work and the *spirit of the place* – the library, a cultural symbol par excellence – between *Art and Knowledge*. The *Platonic Solids* are regular polyhedra and represent the 5 elements – a topic which has been the object of Lore Bert's artistic consideration since 1988. The tetrahedron stands for the fire, the hexahedron for the earth, the octahedron for the air, the icosahedron for the water, the dodecahedron for the universe.

The environment is flanked by another 11 works (each 180 x 180 cm in size) which underline the meaning of the title of the exhibition and the reference to the City of Venice. They refer to Venetian architectural shapes and floor structures, the *Transcendental Aesthetics* by Immanuel Kant, the Poetry of Rainer Maria Rilke and *The Divine Comedy* by Dante Alighieri – these are the recurring topics in the oeuvre of Lore Bert, which are dedicated a new homage by the artist.

Lore Bert – biographical notes

Born in Gießen in 1936, and raised in Darmstadt, from 1953 to 1957 Lore Bert studied at the Academy of Fine Arts in Berlin, with the sculptor Hans Uhlmann who aroused her interest in three-dimensional objects. Apart from picture objects and collages of paper, she implemented more than 120 environments in museums and public institutions in Europe, Asia, Africa, Arabia, the USA and Canada.

Constructional shapes, geometry, architectural elements, letters and numbers form her shape vocabulary. Poetic and philosophical writings, logical connections, science, history, characteristics, relations and the absolute in its universality comprise the intellectual content of her work.

More than 200 exhibitions of Lore Bert - 40 of them in museums in more than 26 countries all over the world - have been published in 95 books and catalogues. 38 are monographs.

Lore Bert was the Guest Artist of Honour at the Biennale of Sharjah (UAE) in 1999 and the Biennale of Izmir (Turkey) in 2011.

She lives and works in Mainz and Venice.

La Biblioteca Nazionale Marciana (National Library of St Mark's),

founded by Cardinal Bessarione with the donation, in 1468, of his grand and precious collection of greek and latin manuscripts, is one of the oldest and most valuable libraries in Italy, with about 1 million books, manuscripts and incunables. The exhibition is located in the library building towards the *Piazzetta* of the architect *Sansovino*.

On the occasion of the exhibition, a catalogue will be published with 360 pages, 300 colour illustrations and texts of different authors (in German, English, Italian).

An accompanying program with different events is in preparation.

In the near future, further information will be provided on the website at:

www.platonicsolids.lore-bert.com

Entrance during the vernissage (28/5/) and the preview days of the Biennale (29 –31/5/)

via the Piazzetta, San Marco 13/a

Entrance during the exhibition (1/6/ – 24/11/2013) via Correr Museum, open from 10.00 a.m. to 06.00 p.m.

Contact

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Alice Jaillet-Bréban

Cristiana Coletti

Petra Schaefer

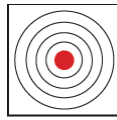
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MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI



la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte
Eventi collaterali

Art & Knowledge
The Spirit of the Place in the Platonic Solids
›Collateral Event‹ of LORE BERT at **55° Biennale di Venezia**

Press conference : 28th May at 4 p.m.
Opening : 28th May at 5 p.m.



Environment of Lore Bert

We have the pleasure to invite you

FOR THE INAUGURATION OF LORE BERT

Tuesday May 28th 2013, at 5.00 p.m.
to ›Biblioteca Nazionale Marciana‹ at St Mark's Square, Venice

Welcome: Dr. Maurizio Messina, Director of ›Biblioteca Nazionale Marciana‹
Introduction: Bettina Countess von Pfeil, cultural editor of TV broadcast ›3sat‹

Entrance during the opening (28/5/) and the preview days of the Biennale (29–31/5/)
via the Piazzetta, San Marco 13/a
Entrance during the exhibition (1/6/ – 24/11/2013) via Correr Museum, open from 10.00 a.m. to 6.00 p.m.

Information: www.platonicsolids.lore-bert.com · **Contacts:** platonicsolids@lore-bert.com

VAN DER KOELEN STIFTUNG FÜR KUNST UND WISSENSCHAFT · WWW.ZKW.VANDERKOELEN.DE
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LORE BERT

Note biografiche

Nata il 2 luglio 1936 a Giessen, Lore Bert cresce a Darmstadt. Dal 1953 al 1957 studiava pittura oltre al Prof. Hans Uhlmann nella Accademia di Belle Arti di Berlino. Dal 1982 realizza collage, oggetti-quadro, trasparenti e sculture, con carta proveniente dall'Estremo Oriente, applicate su carta o su tela, più avanti anche su legno. Dal 1984 installazioni, stanze di carta, ed environments. Dal 1994 environments con scritte e tubi al neon, poi con numeri egizi e sfere al neon, ed interi spazi-luce.

Fino al 2012 sono state realizzate oltre 120 installazioni in strutture pubbliche d'Europa, Asia, Africa, Arabia ed America. Forme costruttive, elementi geometrici, architettonici e numeri, costituiscono il vocabolario essenziale di forme, mentre testi di Poesia e Filosofia, nessi logici, Scienza, Storia, qualità, relazioni universali e l'assoluto nella sua poetica bellezza e nella sua validità universale, formano il contenuto spirituale e concettuale del suo lavoro. Oltre 200 mostre personali e collettive in più di 26 Paesi di tutto il mondo. Circa 95 i cataloghi e 38 le monografie pubblicate sul suo lavoro. Lavori di Lore Bert nei tanti musei e collezioni pubbliche. Lore Bert vive e lavora a Magonza e Venezia.

Biographical notes

1936 born on July 2nd in Giessen/Germany, grown up in Darmstadt. 1953-57 studied painting at the Academy of Fine Arts in Berlin with Prof. Hans Uhlmann who inspired her sense for space. Since 1982 collages, relieves, transparencies and sculptures with Far Eastern papers on paper, canvas and later also on wood. Since 1984 installations, paper rooms and environments with different materials. Since 1994 environments with neon letters, neon tubes, oriental neon numbers and neon spheres. More than 125 installations in Europe, Asia, Africa, Arabic countries and the USA have been realised in public space until 2010. Constructive, geometrical and architectural shapes as well as numbers are her form elements. Poetic and philosophic writings, logical constellations, qualities, universal relations and the absolute in its poetic beauty create the mental and spiritual base of her work. Lore Bert lives and works in Mainz/Germany and Venice/Italy. More than 200 solo and group shows in more than 26 different countries world wide, document the ›Dialogue of Cultures‹ in her work and are published in more than 38 monographs. Works in numerous public and private collections.

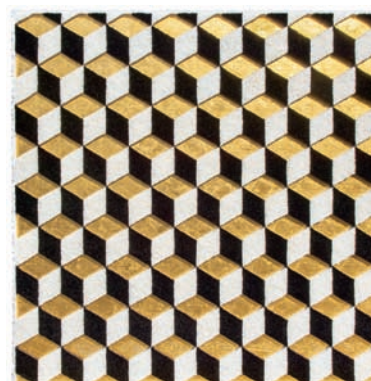
ART & KNOWLEDGE - in the 5 PLATONIC SOLIDS
Works of **LORE BERT** for the **55. BIENNALE DI VENEZIA**



LB_10035



LB_12087



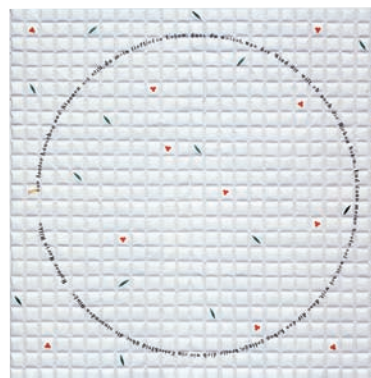
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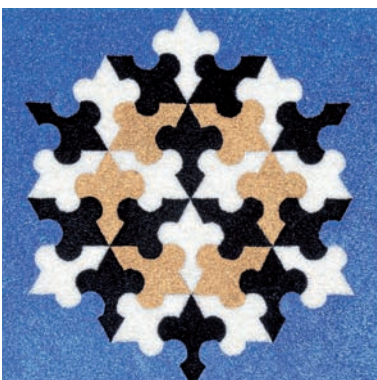
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LB_12076



LB_05016



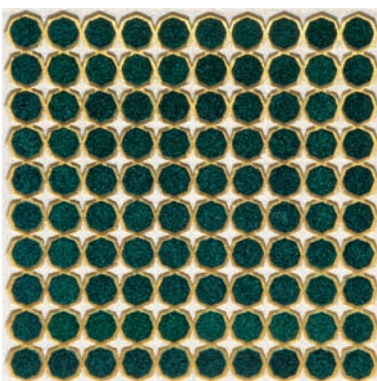
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LB_06199



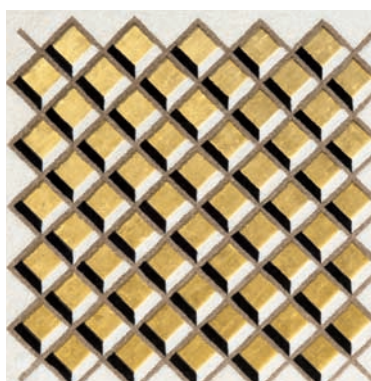
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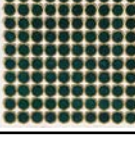
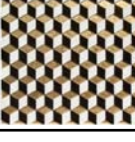




LB_12041



LB_06008



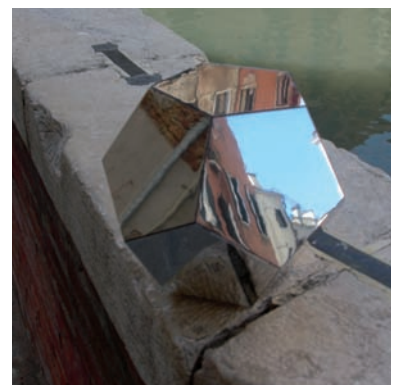
LB_12075

WVZ	Title	Technique	Size in cm	image
10035	<i>Raum - Flächen</i> <i>Space - Planes</i> <i>Spazio - Superfici</i>	Bildobjekt mit Japanpapier und Blattgold relief-object with Japanese paper and gold leaf	180 x 180 2010	
		Coll. Manuela & Torsten Toeller, Duisburg		
04040	<i>Kant: Vom transzendentalen Schein</i> <i>Kant: The Transcendental Illusion</i> <i>Kant: Sull' illusione trascendentale</i>	Transparent mit Japanpapier Japanese paper with cotton private collection	180 x 180 2004	
05016	<i>Rilke: Vor lauter Lauschen und Amazement</i> <i>Rilke: Tra sussuri e stupore</i>	Transparent mit Japanpapier und Blattgold Japanese paper with cotton and gold leaf	180 x 180 2005	
06008	<i>Labyrinth (grün)</i> <i>Labyrinth</i> <i>Labirinto</i>	Bildobjekt mit Japanpapier relief-object with Japanese paper private collection	180 x 180 2006	
06199	<i>Bunte Vierpässe</i> <i>Coloured Rosettes (four-circle)</i> <i>Quadrifora colorate</i>	Bildobjekt mit Japanpapier relief-object with Japanese paper private collection	180 x 180 2006	
10167	<i>Lilien</i> <i>Lilies</i> <i>Gigli</i>	Bildobjekt mit Japan- und Nepalpapier relief-object with Japanese and Nepal paper	180 x 180 2010	
12041	<i>Oktagon</i> <i>Octagon</i> <i>Ottagono</i>	Bildobjekt mit Japanpapier und Blattgold relief-object with Japanese paper and gold leaf	180 x 180 2012	
12074	<i>Perspektive</i> <i>Perspective</i> <i>Prospettiva</i>	Bildobjekt mit Japanpapier und Blattgold relief-object with Japanese paper and gold leaf Coll. Dieter & Renate Rapp, Waibstadt	180 x 180 2012	
12075	<i>Tiefen</i> <i>Profundities</i> <i>Profondità</i>	Bildobjekt mit Japanpapier und Blattgold relief-object with Japanese paper and gold leaf	180 x 180 2012	
12076	<i>Chinesisches Glückszeichen</i> <i>Chinese Sign of Luck</i> <i>Simbolo cinese della fortuna</i>	Bildobjekt mit Japanpapier und Blattgold relief-object with Japanese paper and gold leaf Coll. Hans Wall, Berlin	180 x 180 2012	
12087	<i>Dante: Inferno</i> <i>Dante: Inferno</i> <i>Dante: Inferno</i>	Transparent mit Japanpapier und Blattgold paper painting with Japanese paper, cotton and gold leaf Coll. Marli Hoppe-Ritter, Museum Ritter, Waldenbuch	180 x 180 2012	
13056	<i>Chinesische Zukunft</i> <i>Chinese Future</i> <i>Futuro cinese</i>	Bildobjekt mit Japanpapier und Blattgold relief-object with Japanese paper and gold leaf	180 x 180 2013	

ART & KNOWLEDGE - in the 5 PLATONIC SOLIDS
Evento Collaterale di **LORE BERT** per la
55. BIENNALE DI VENEZIA
28.5. – 24.11.2013



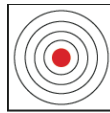
Projekt: *Die 5 Platonischen Körper* in der ›Nationalbibliothek Marciana‹
Project: *The 5 Platonic Solids* in ›St. Mark's National Library‹
Progetto: *I 5 Solidi Platonici* nella ›Biblioteca Nazionale Marciana‹




Modell eines ›Dodekaeder‹ als Spiegelkörper
Example of a ›Dodecahedron‹ as a mirror object
modello in miniatura di un ›Dodecaedro‹ allo specchio

Biennale Project-Team for Lore Bert:


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LORE BERT ART & KNOWLEDGE
5 PLATONIC SOLIDS



SALE MONUMENTALI DELLA
BIBLIOTECA NAZIONALE MARCIANA
28 MAGGIO - 24 NOVEMBRE 2013
INGRESSO MUSEO CORRER:
ORE 10 - 18



Biblioteca Nazionale Marciana

The **Biblioteca Marciana** (*St Mark's Library*) is one of the biggest libraries in Italy (around 1 million books) and one of the leading collections of Greek, Latin and Oriental manuscripts and incunabula. It is located at the lower end of St Mark's Square (*Piazzetta*), opposite the Doge's Palace.

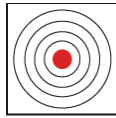
The library came about as a result of valuable donations. The first idea of founding a library was given in 1362 by Francesco Petrarca, who considered to donate his collection of manuscripts to Venice.

Owing to its unique holdings of Greek manuscripts, the library became a centre for humanist studies in the 16th century and has assumed the role of a national library since the 17th century.

The library's specialist subjects are classical philology and Venetian history. It also possesses a valuable collection of musical scores, atlases and geographical maps.

The republic's book collection was initially housed in a building on the *Riva degli Schiavoni* in 1362, then in *San Marco* and later in the *Palazzo Ducale*.

In 1534 the procurators drew up plans to build new office premises with a library, reading rooms and lecture halls. So it was that, in 1537, the architect Jacopo Sansovino was commissioned to design a library building on the *Piazzetta*. After his death the building was completed by Vincenzo Scamozzi from 1582 to 1588.



VAN DER KOELEN FOUNDATION

and the

›Center for Fine Arts & Sciences‹



Dr. phil. Dorothea van der Koelen

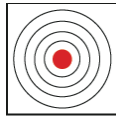
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The ›van der Koelen Foundation for Fine Arts and Sciences‹ was established in 2003 by Dr. phil. Dorothea van der Koelen, an art historian, gallery owner, and publisher. After presenting its charter to the Mainz tax office, the foundation was recognized as a non-profit organization on 24 July 2003.

PURPOSE OF THE FOUNDATION:

The purpose of the *van der Koelen Foundation* consists in promoting the symbiosis of theory, economy, and practice in the area of **contemporary art**: Sound business thinking is to be brought closer to skills and ambitions in the field of humanities! **Science** and **business** should form a symbiotic relationship! **Education and professional training** should complement each other! For us, the **promotion of young talents** is a source of **sustainability**!

The purpose of the foundation also includes the **establishment of a research library** comprising publications on art since 1945, the **creation of a collection** of top-class, internationally renowned works of art, and the **construction of a building** featuring display and exhibition areas (**museum**), a **research service**, and a **communication center** enabling the foundation to unite its large variety of activities in a single place.



ACTIVITIES OF THE FOUNDATION TO DATE:



Since most university libraries specializing in art history are very poorly equipped with publications on contemporary art, the purpose of the foundation includes the **establishment of a research library that is available to the public**. As of July 2012, the library stock of our foundation, which has been registered by our librarian, amounts to approx. **16.500 publications on visual arts, plastic arts, etc..**

For research, study, and exhibition purposes, the foundation has also been establishing a **collection of international contemporary art**. At present, the stock of the collection consists of about **400 works of art** (value: ca. EUR 2.8m) and, among others, masterpieces of **Günther Uecker**, **Daniel Buren**, **Joseph Kosuth**, **David Rabinowitsch**, **Raimund Girke**, and **François Morellet**, a large number of paintings of **Heinz Gappmayr**, several works of art of **Lore Bert** and other artists, as well as numerous prints, portfolios, and other artist editions.



At the initiative of our foundation, a series of lectures started at the Institute of Art History of the Johannes Gutenberg University in Mainz, under the banner **»Experts in the Art World«**, in the 2008 / 09 winter term. Within the framework of these lectures, leading personalities share their experience gained by dealing with art and artists. The first lecture took place on 19 November 2008 with the guest lecturer being **Jan Hoet**, the famous mover of **Documenta** exhibition. So far, lectures were held by **Prof. Dr. Wulf Herzogenrath**, a **video specialist** and director of Kunsthalle Bremen; **Prof. Dr. Peter Raue**, **MoMa man** and chairman of the Circle of Friends of Berlin's National Gallery; **Linde Rohr-Bongard**, driving force of **Kunst-Kompass** (Art Compass); **Prof. Dr. Klaus Bussmann**, the inventor of the **Münster Sculpture Projects**, **René Block**, curator of **Biennale**, **Prof. Dr. Bazon Brock**, aesthetics lecturer and inventor of the **visitor schools**; **Prof. Dr. h. c. Reinhold Würth**, **patron of the arts**, **collector**, and **museum founder**; and last, but not least, **Prof. Dr. Thomas Deecke**, the founder of the first **collectors' museum** and our ninth guest lecturer, on 23 June 2010.

Students of art history who intend to write their doctoral theses on the art of the second half of the 20th century may apply for a **doctoral scholarship**. If accepted, such students are enabled to complete their doctoral theses within a period of 3 years. In addition, they will actively participate, at the same time, in international exhibition projects and will benefit from gaining hands-on experience dealing with art through a **half-day traineeship** (during this period of 3 years). The first scholarship holder was accepted in November 2007; he carries out research on the creation of contemporary art collections and finished his thesis at the end of 2010.

dolfi “secondò la gioia, rese pomposa la bellezza, fece più festevole il riso”.

La fluidità cromatica di suggestione tizianesca degli ultimi tre tondi di Andrea Meldolla detto lo Schiavone (*Il Governo; Il Sacerdozio; Le Armi*) chiude il ciclo, il cui disegno iconografico richiama da una parte le possibili attività che si aprono al patrizio o al cittadino al servizio della Repubblica, dall'altra le discipline che rappresentano gli elementi costitutivi del sapere. Due tondi, rovinati dalla pioggia, furono rifatti nel 1635: sono quelli del Padovanino e di Bernardo Strozzi.

Gli artisti del soffitto, che erano stati scelti dai Procuratori di San Marco, d'accordo col Sansovino e con Tiziano, dichiararono unanimi che il migliore tra loro era stato il Veronese; e i Procuratori donarono a quest'ultimo, in segno di gratitudine, una catena d'oro: così narra il Ridolfi, che vide la catena in casa di un nipote del Veronese.

Alle pareti vennero collocati, tra il 1562 e il 1572, numerosi ritratti di antichi Filosofi per ricreare un ambiente simile a quello delle biblioteche dell'antichità. A questo ciclo partecipò anche il grande escluso dal ciclo del soffitto, Tintoretto, che peraltro era già stato attivo nella decorazione del Vestibolo, con tele oggi disperse in varie collezioni.

I due Filosofi al lato del portale sono di Paolo Veronese. Sulla sinistra, i primi due sono dello Schiavone. Seguono quattro Filosofi di Tintoretto (il più ammirato di essi era un tempo *Diogene*, il penultimo della parete). Del Tintoretto sono anche i due sulla parete di fondo (ma per quello di destra vi sono incertezze). Sulla parete destra, verso la piazzetta: *La Fede*, di Benedetto Caliari; *Prometeo*, di Giuseppe Porta detto il Salviati (ma la testa è rifatta da Pietro Vecchia); un *Filosofo* del Salviati; uno del Franco; uno di Lambert Sustri; *La Carità* di Benedetto Caliari.



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La Libreria Sansoviniana



L'edificio della Libreria, opera di Jacopo Sansovino, fu eretto dal 1537 al 1553, limitatamente alle prime sedici arcate. L'opera di decorazione si protrasse fino al 1560. Nel 1588 Vincenzo Scamozzi intraprese la costruzione delle ultime cinque arcate verso il molo. La costruzione è a un solo piano, oltre al terreno. Le arcate del piano terreno sono di ordine dorico; sopra, una trabeazione dorica alterna triglifi a metope; sopra ancora si apre l'ordine ionico del loggiato, sovrastato a sua volta da un ricco fregio in cui si susseguono putti e festoni di fiori e frutta. Nei sottarchi, una ricca decorazione scultorea. Sul coronamento, una balaustra sormontata da statue di divinità classiche, opera di Alessandro Vittoria e di altri noti artisti.

Dal portale, ornato da due cariatidi ideate dal Vittoria, si accede ad uno scalone decorato da stucchi del Vittoria e da pitture di Battista Franco e Battista Dal Moro.

All'interno della Libreria si accede per una nobile scale a due rampe, con soffitto a volta e ripiani a cupola.

Nei riquadri della volta e nelle cupole dei pianerottoli si alternano rilievi a stucco, dovuti a Alessandro Vittoria, e affreschi di Battista Franco (nella prima rampa) e di Battista del Moro (nella seconda). L'opera risale ad anni intermedi tra il 1553 (data che si è di recente trovata incisa in un riquadro) e il 1559; è quindi anteriore alla Scala d'Oro di Palazzo Ducale. Vi si esprime un complesso disegno iconografico, che allude ad un processo ascensionale dello spirito, in una prospettiva neoplatonica; l'uomo condizionato dai pianeti e dagli elementi (prima rampa), giunge attraverso l'esercizio della virtù (seconda rampa) alla sapienza, raffigurata al culmine della scala, con il libro e il cerchio, simbolo dell'eternità.

Lungo la scala sono collocate sei colonne romane di marmi rari, provenienti dalla Basilica di S. Maria in Cattedol di Pola.

Al primo piano si nota nell'andito, a sinistra, uno dei rarissimi esemplari rimasti nella magnifica veduta a volo d'uccello di Jacopo de' Barbari (anno 1500), capolavoro d'arte e insieme riproduzione, di assoluta precisione, della reale forma della città. Le rilevazioni e l'incisione furono eseguite da una squadra di tecnici, organizzata dal mercante tedesco Anton Kolb. Il pittore Jacopo de' Barbari curò la decorazione. Nella cupola del soffitto, stucchi e riquadri raffiguranti la musica, allusione all'armonia cosmica.

Il Vestibolo venne concepito dal Sansovino come sala destinata a lezioni di materie umanistiche, rivolte a patrizi e cittadini.

Nel 1587 il patriarca di Aquileia Giovanni Grimani decise di donare alla Repubblica la sua raccolta di statue e rilievi antichi, soprattutto greci; e il luogo prescelto per riporre la preziosa collezione fu il Vestibolo, che venne così trasformato - su disegno del patriarca stesso e di Vincenzo Scamozzi - in Museo Statuario della Repubblica. Nella sala trovarono una pittoresca collocazione circa duecento pezzi marmorei, sistemati in modo da ricreare una sorta di foro antico. Nel 1811, per volontà napoleonica, la sala fu sgomberata. Oggi rimangono sul posto solo pochi pezzi, tutti di arte romana. Gli altri sono conservati al Museo Archeologico di Venezia.

Il soffitto è ricoperto da un colonnato, pittura "trompe-l'oeil" di Cristoforo e Stefano Rosa (1559 ca.); al centro la *Sapienza* di Tiziano Vecellio (1560).

Attraverso un nobile portale si accede alla sala della Libreria, il vero cuore dell'edificio, costruito appositamente per ospitare la raccolta

libreria della Repubblica. Tale raccolta era costituita allora dalla biblioteca del cardinale Bessarione, da lui donata a Venezia nel 1468. I suoi preziosissimi codici (circa mille, in buona parte greci) vennero qui collocati nel 1560; nel periodo di attesa, tra la donazione e l'apertura al pubblico della Libreria, essi erano stati conservati nel Palazzo Ducale e poi nella Chiesa di S. Marco. Il soffitto venne ornato di pitture tra il 1555 e il 1559: una decorazione a grottesche, su fondo d'oro, dovuta a Battista Franco, e ventuno tondi, opera di sette diversi pittori, i più moderni del momento.

I primi tre tondi (a partire dall'ingresso), quelli di Giovanni De Mio detto Fratina (da destra: *Natura, Pallade, Giove; La Teologia davanti agli Dei; La filosofia naturale*) sono i più lontani dalla pittura tradizionale veneziana, sia per la prevalenza del disegno, sia per il colore bruno e freddo.

Giuseppe Porta detto il Salviati (seconda sequenza di tondi, da destra: *La Virtù sprezza la Fortuna; Arte, Mercurio, Plutone; Pallade, Ercole*) e Battista Franco (terza sequenza di tondi; da destra: *Agricoltura, Pomona, Cerere e Vertumno; Diana e Atteone; La Sollecitudine, la Fatica e l'Esercizio*) appaiono legati alla loro formazione romanistica.

Giulio Licinio (quarta terna di tondi, da destra: *La Vigilanza, la Pazienza; La Gloria e la Beatitudine*; il terzo tondo, *La Scultura*, venne rifatto nel 1635 da Bernardo Strozzi) subisce l'influenza di Tiziano e quella di Franco.

Giovanni Battista Zelotti (quinta sequenza di tondi, da destra: *Le Matematiche; Buone abitudini, Virtù*; l'ultimo tondo, *Nilo, Atlante, Geometria e Astrologia* è opera del Padovanino, eseguita nel 1635) tenta di misurarsi con il Veronese, ma questi (penultima sequenza di tondi, da destra: *L'Onore; L'Aritmetica e la Geometria; la Musica*) trionfa con la felicità dei suoi colori con cui, come scrive il Ri-

Platonic Polyhedra

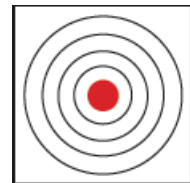


In geometry the term *Platonic Polyhedra* (after the Greek philosopher Plato) describes perfectly regular polyhedra (three-dimensional Polyhedra bodies which are made up of plane faces (polygons). Obviously, this means that it is impossible to distinguish any two angles (or edges or faces) from each other simply because of the correlation of points on the polyhedron.

There are five kinds of platonic Polyhedra: tetrahedron, hexahedron (cube), octahedron, dodecahedron and icosahedron (i.e. every Platonic Polyhedra exactly resembles one of these five). Their names point to the Greek words for the number of surfaces they have (4, 6, 8, 12 or 20).

Platonic Polyhedra have the following properties:

- The surface is made up of faces, which makes them polyhedra.
- They are convex: there are no reentrant angles or edges.
- The edges are all the same length.
- The faces are all congruent, which means they keep the same shape when turned And twisted.
- All the surface and edge angles are the same, and all the faces are equilateral and equiangular.
- All the vertices are the same distance from the centre point.
- Due to the symmetry of angles, edges and faces, there is a circumsphere, an intersphere and an insphere.
- They are tetrahedra, hexahedra, octahedra, dodecahedra or icosahedra.



Art & Knowledge in the 5 Platonic Solids of Lore Bert

Offizielle › Collateral Event‹ of the 55th International Art Exhibition – **La Biennale di Venezia**
Monumental Room of the ›Biblioteca Nazionale Marciana‹, St Mark's Square, Venice

PRESS RELEASE

From 1th June 2013 entrance via Museo Correr, St Mark's Square, open 10 am – 6 pm

From 1th June the exhibition ***Lore Bert – Art and Knowledge in the Platonic Solids*** will open to the public via the main entrance of the Correr Museum in St Mark's Square. The exhibition which is located in the *Sale Monumentali* (Monumental Room) of the prestigious Biblioteca Nazionale Marciana, will be opened until 24th November 2013. It is integrated in the ›Civic Museums of Venice‹ circle and to visit with the “Museums of St Mark's Square Ticket”.

The exhibition of the German artist Lore Bert (Mainz/Venice) is an official **Collateral Event** of the 55th International Art Exhibition – ***La Biennale di Venezia*** and represents a highlight of the previous exhibition projects of the National Library in Modern and Contemporary Art. In the exhibition room has been presented artworks of important artists as Amedeo Modigliani (2005), Gino Morandis (2006), Riccardo Licata (2007), Aldo Andreolo (2009), Huang Kehua (2010 and 2011) and Liselotte Höhs (2011).

The exhibition will show the large-sized environment of Lore Bert with *5 Platonic Solids* in an ocean of folded paper. The artist has created the 5 sculptures (110 x 110 cm) in mirror optic which reflect in an entirely unique way the masterpieces of the Venetian Renaissance from the ceiling of the ancient Sansovino-building. Alongside the environment are 12 works of large format (180 x 180 cm) of Lore Bert.

Beside the exhibition ***Art & Knowledge***, curated by Cristiana Coletti, Alice Jaillet-Bréban and Petra Schaefer and organized with the support of the ›van der Koelen Foundation for Art and Science‹, continues the exhibition ***Europe – Identity in Difference*** of Lore Bert at the ›Council of Europe‹ office in Venice. Therefor it is an unique opportunity to visit two exhibitions of the artist Lore Bert in the Piazza San Marco.

Contact

van der Koelen Foundation
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Tel. +39-041-2407 238





PRESS RELEASE

May 19th, 2013

»*In the Mirror of Reality*«

*10 artists from 7 countries present works to this theme
on the occasion of the **55th Biennale di Venezia** in LA GALLERIA
May 29th – November 24th, 2013*

On the occasion of the **55th International Art Exhibition – La Biennale di Venezia**, on May 29th, 2013 LA GALLERIA in Venice opens the exhibition *In the Mirror of Reality* with selected works by artists of the gallery such as Lore Bert, Hellmut Bruch, Daniel Buren, Heinz Gappmayr, Nigel Hall, Mohammed Kazem, Patrick Mimran, François Morellet, Arne Quinze and Bernar Venet.

The gallery owner Dorothea van der Koelen PH.D., who established her first gallery in 1979 in Mainz (Germany) and managed since 12 years a branch in the heart of Venice, near the Fenice-Theaters, chose for the Biennale 2013 in summer, a topic that deals with the question of manifestations and perceptions of reality.

The exhibition takes the Kantian idea (from the *Critique of Pure Reason*, chapter of ›Transcendental Aesthetic‹) as the basis, that there is no objective reality, but just our subjective and highly personal view of reality. »I am fascinated about the dialectic between perception and imagination that is in the works of my artists as a visual formulation for aesthetic reality,« said Dr. van der Koelen.

The hanging in the large gallery hall takes effect to the use of art with mirrors – especially in the works of Patrick Mimran, François Morellet, Arne Quinze – and the reflection of paintings and sculptures on the opposite wall – the *Echo* von Heinz Gappmayr, Bernar Venets *Effondrement: 218.5°Arc x 10* and the *Venetian Twist* von Nigel Hall. At the same time appears a mirroring and we will be in a experienced encounter with the external reality, because the Venetian scenery thru the window and the running passers-by on the streets are part of the exhibition concept.

Mirrors have an important role in the exhibition, because they change the perception and appearances. The French multimedia artist Patrick Mimran works with colourful capital letters and puts his statement effectively to a mirror. »The artists who talk too

much about their art, make art that have nothing to say, Patrick Mimran«. Especially his oeuvre reflects the work of conceptual artists, who decidedly work with language.

Last but not least Lore Bert uses mirrors directly into their art, on the one hand in the *Squares* whose gold leaf surface not only reflects, but also creates a illusionistic effect of three-dimensionality and on the other hand the 5 Platonic Solids – geometric mirrored sculptures, which are available in small size in a limited edition – of the solo exhibition ***Art and Knowledge*** in the Marciana Library at the 55th Biennale di Venezia.

A special documentary of the game with visual manifestations illustrates the work by Daniel Buren, which is especially created for this exhibition and will be hanged on the main wall of the large gallery hall. The artist placed a large-scale pink wood relief in a raster of delicate pencil-lines, which will suggests a square with one of the supplements (or doubling) of the mirrored triangle.

The opening will take place on Wednesday, May 29th, 2013 at 6 pm in LA GALLERIA. After a welcome by Dr. Dorothea van der Koelen will be a introductory speech by Thomas D. Trummer, director of the Kunsthalle Mainz at 6.30 pm.

The speech will be followed by an aperitif, which is served in the garden.

For documentation off the exhibition a publication is scheduled in the series *Documents of our Time*.

Opening: Wednesday, May 29th, 2013, 6 – 8 p.m.

LA GALLERIA Venezia, San Marco 2566 (Calle Calegheri)

open: MO – FR 10.00 a.m. – 7.30 p.m., SA 10 a.m. – 6 p.m.

Contact:

Dr. phil. Dorothea van der Koelen
info@galleria.vanderkoelen.de

La Galleria Dorothea van der Koelen · D-30124 Venezia · San Marco 2566
Tel.: +39 – 041 – 52 07 415 · Fax: +39 – 041 – 277 80 80

Images for direct-download as well as further press releases shortly under:

www.galerie.vanderkoelen.de

We would be happy about a pubblication !

55. ESPOSIZIONE INTERNAZIONALE D'ARTE
– *La Biennale di Venezia*
28th May – 24th November 2013



Art & Knowledge – The **5 Platonic Solids** von Lore Bert
Collateral Event to the 55. *Esposizione Internazionale d'Arte*
Biblioteca Nazionale Marciana · St Mark's Square





St. Mark's Square · Venice

»55. Esposizione
Internazionale d'Arte –
La Biennale di Venezia«

The **55. Esposizione Internazionale d'Arte – *La Biennale di Venezia*** is an international art exhibition that has taken place in Venice every two years since 1895. The main showground is the *Giardini*

in the Castello-district, where 28 countries present in stage exhibitions their own national pavilions. A few dozen other states, which have not built the pavilions on their own on this site, exhibit during the Biennale in hired venues spread throughout the municipal area, in churches, *Palazzi* etc.

Quite apart from the national presentations, there is a themed exhibition compiled by curators in the *Arsenale*. In addition to this, the Biennale includes what are known as *Collateral-Events*; these are accompanying events which – in a similar way to the external national pavilions – are officially incorporated into the **Biennale**. The **55th Art Biennale** is due to open at the 1st June 2013 and will last until 24th November 2013.



In the ›Biblioteca Marciana‹ at the 55th Biennale di Venezia



Place: Venice – St. Mark's Square

Time: *55. Esposizione Internazionale d'Arte – la Biennale di Venezia*

28th May – 24th November 2013

Organizer: Biblioteca Nazionale Marciana
Director Dr. Maurizio Messina

Partner: van der Koelen-Foundation for Art and Science
President: Dr. Dorothea van der Koelen

Project-Team: Alice Jaillet-Bréban, Cristiana Coletti, Petra Schaefer

Artist: **Lore Bert**

Theme: *Art and Knowledge – the Spirit of the Place ...
in the 5 Platonic Solids*

The PROJECT: In the planned environment will be the *5 Platonic Solids* integrated within a sea of thousands of folded papers as ‘mirrored objects’ and will reproduce the room and the splendid ceiling with paintings by Veronese, and further artists of this time. thus enshrine the whole of Venice and its history in this work in a kind of symbiotic relationship between *Art and Knowledge*. The beauty, the history, the forms and the merits of this particular city thus become part of the work. The *Genius loci* is omnipresent; the environment becomes an homage to the venue, the place, the city and the chosen theme of the Biennale curator Massimiliano Gioni: *The Encyclopedic Palace*.

Publications: For the exhibition will be published a comprehensive multilingual catalogue (approx. 360 pages, German, English, Italian with more than 250 colour illustrations), an eBook (e-Lectra publisher), a leaflet and a 2014 calendar (Palazzi-publisher)

Events: Readings, interview with the artist, guided tours, receptions etc.

Publicity: Banner on St Mark’s Square, Biennale catalogue, invitation, catalogue, flyer, calendar, press kit, website

The PLACE:

The **Biblioteca Marciana** (St Mark's Library) is one of the biggest libraries in Italy (around 1 million books) and one of the leading collections of Greek, Latin and Oriental manuscripts and incunabula. It is located at the lower end of St Mark's Square (*Piazzetta*), opposite the Doge's Palace.

The library came about as a result of valuable donations. The idea of founding a library dates back to 1362, when **Francesco Petrarca** wanted to donate his collection of manuscripts to Venice. Owing to its unique holdings of Greek manuscripts, the library became a centre for humanist studies in the 16th century and has assumed the role of a national library since the 17th century. The library's specialist subjects are classical philology and Venetian history. It also possesses a valuable collection of musical scores, atlases and geographical maps.

The republic's book collection was initially housed in a building on the *Riva degli Schiavoni*, then in *San Marco* and later in the *Palazzo Ducale*. In 1534 the procurators drew up plans to build new office premises with a library, reading rooms and lecture halls. So it was that, in 1537, the architect **Sansovino** was commissioned to design a library building on the *Piazzetta*. After his death the building was completed by Vincenzo Scamozzi from 1582 to 1588.



Venice · St Mark's Library
Venezia · La Biblioteca Nazionale Marciana



President Dorothea van der Koelen Ph.D.
>van der Koelen Foundation for Art and Science<

PARTNER: »van der Koelen Foundation for Art and Science«



Founded: July 2003

Foundation: non-profit-organisation

Legal heir: Joh. Gutenberg-University Mainz

President: Dr. Dorothea van der Koelen Ph.D.

Advisory board: Martin van der Koelen M.A.

Dieter Sieger

Bettina Viktoria Countess Pfeil M.A.

H.H. Sheikh Dr. Sultan bin Mohammed Al-Qasimi

Lawyer Arndt Brillinger

Professor Dr. Matthias Müller

Collection: Around 400 works of contemporary art, including masterpieces by Adler, Bert, Buren, Chillida, Gappmayr, Girke, Kosuth, Morellet, Plessi, Rabinowitch, Toroni, Uecker, Venet, as well as around 20,000 publications on contemporary art

Activities: Series of lectures »Experts in cultural activities«
Award of scholarships to doctoral candidates
Funding of exhibitions and book projects

»**Lore Bert and the 5 Platonic Solids · Collateral Event**
zur **55. Esposizione Internazionale d'Arte** «

The PROJECT:

Dr. Maurizio Messina, Director of the venerable 'Biblioteca Nazionale Marciana' (St Mark's Library) in Venice, which is housed in a historic 16th-century palace in St Mark's Square opposite the Doge's Palace, has invited **Lore Bert** to an exhibition in its *Salone Sansovino* and the *Sala Monumentali* during the next Art Biennale (from June to November 2013).

The exhibition will be on display throughout the entire Biennale (6 months) and is part of the important *Collateral Events* of the **55th Biennale di Venezia**. It takes place under the patronage of the City of Venice and of the Venetian province and region, of the Ministry of Heritage and Culture Foundation and the Musei Civici Venezia and is curated by international curators, including Alice Jaillet-Bréban (FR), Cristiana Coletti (IT), Petra Schaefer (DE).

The whole project is significant supported and supervised by the van der Koelen Foundation for Art and Science in Mainz.

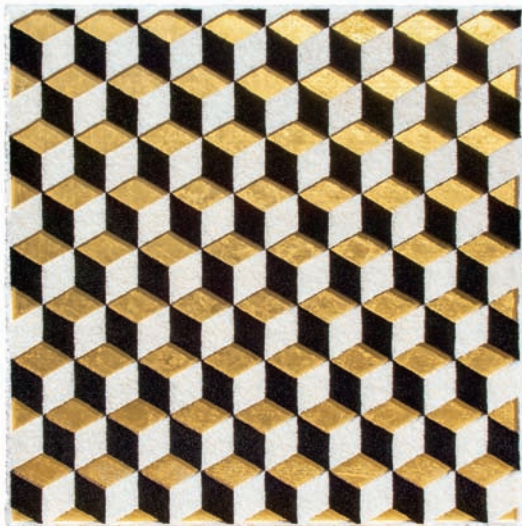
Lore Bert, an internationally known German artist with over 200 exhibitions in 26 countries on every continent, including 40

museum exhibitions, and an honorary artist at several *Biennales*, has devised a special presentation for this special place, which takes decidedly reference to the theme of this year's Biennale ›The Encyclopedic Palace‹.

Under the title ›Art and Knowledge in the 5 Platonic Solids‹ **Lore Bert** will incorporate into a sea of thousands of folded white papers her large-scale *Platonic Solids* built with mirror surfaces. The 5 regular polyhedra do represent the elements of water, earth, fire, air and the universe and are already since 1988, the consistent subject in the work of Lore Bert. Starting from paper collages and objects Lore Bert devoted several environments to these elements.

It is not the first library in which Lore Bert exhibits. Already in 1996 she created for the ›Great Cairo Library‹ (Egypt), the impressive environment *Mental values*.

In 2011 Lore Bert presented in the Gutenberg Museum in Mainz, the exhibition *Lore Bert and the Sciences* and showed works on philosophy (with texts by Kant, Aristotle, Quine, Goodman), literature (with citations of Dante, Goethe, Rilke), and finally to mathematics and natural Sciences (with pictorial representations of Cantor's *Set Theory* and the *World Systems* of Copernicus and Galileo, for example).



Lore Bert · *Perspective* · 2012
relief-object with Japanese paper and gold leaf · 180 x 180 cm

Exhibits: Beside relief-painting, such as *Perspective* (left), **Lore Bert** will exhibit mirrored sculptures of the *Platonic Solids*.

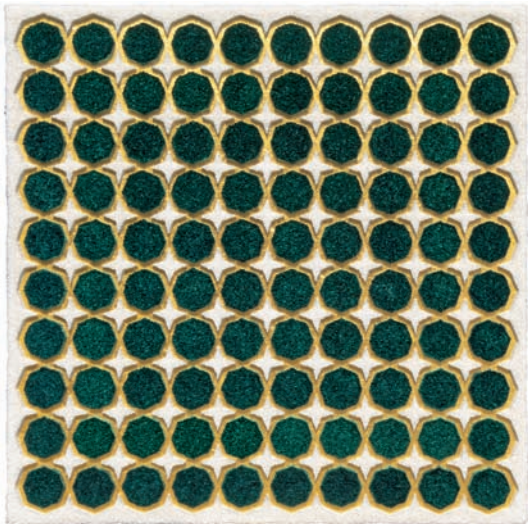
This is typified here by the > Dodecahedron < as a miniature model of a *Platonic Solid*, photographed as an example of how it might reflect its surroundings.





Lore Bert · Dante · 2012

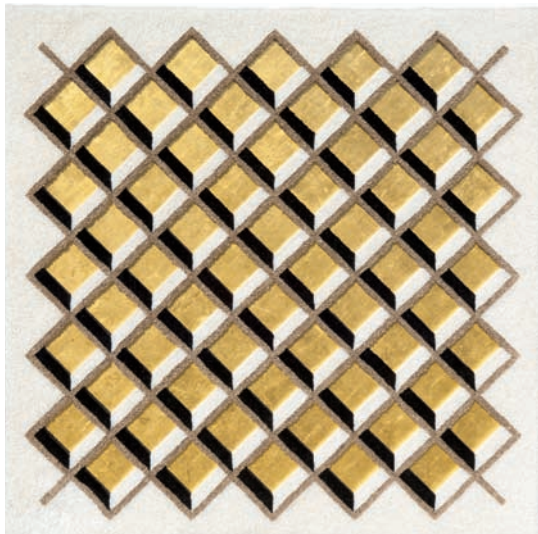
paper painting with Japanese paper, cotton and gold leaf · 180 x 180 cm



Lore Bert · *Octagon* · 2012
relief-object with Japanese paper and gold leaf · 180 x 180 cm



Lore Bert · *Chinese Sign of Luck* · 2012
relief-object with Japanese paper and gold leaf · 180 x 180 cm



Lore Bert · *Profundities* · 2012
relief-object with Japanese paper and gold leaf · 180 x 180 cm

Platonic Solids



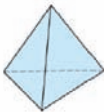
In geometry the term *Platonic Solid* (after the Greek philosopher Plato) describes perfectly regular polyhedra (three-dimensional Polyhedra bodies) which are made up of plane faces (polygons). This means that it is impossible to distinguish any two angles (or edges or faces) from each other simply because of the correlation of points on the polyhedron. There are five kinds of platonic Polyhedra: tetrahedron, hexahedron (cube), octahedron, dodecahedron and icosahedron (i.e. every Platonic Polyhedra exactly resembles one of these five). Their names point to the Greek words for the number of surfaces they have (4, 6, 8, 12 or 20).

Platonic Solids have the following properties:

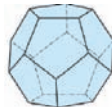
- The surface is made up of faces, which makes them polyhedra.
- They are convex: there are no reentrant angles or edges.
- The edges are all the same length.
- The faces are all congruent, which means they keep the same shape when turned and twisted.
- All the surface and edge angles are the same, and all the faces are equilateral and equiangular.
- All the vertices are the same distance from the centre point.
- Due to the symmetry of angles, edges and faces, there is a circumsphere, an intersphere and an insphere.
- They are tetrahedra, hexahedra, octahedra, dodecahedra or icosahedra.

The *5 Platonic Solids* played a significant role in Ancient Greek geometry and philosophy. They were considered to be perfect geometric Polyhedra:

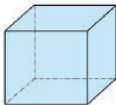
Tetrahedron has 4 faces, 4 vertices and 6 edges:



Dodecahedron has 12 faces, 20 vertices and 30 edges:



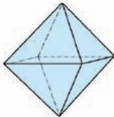
Hexaeder has 6 faces, 8 vertices and 12 edges:



Icosahedron has 20 faces, 12 vertices and 30 edges:



Octahedron has 8 faces, 6 vertices, 12 edges:



The characteristics of Platonic Polyhedra are that all faces are regular polygons, all faces have the same number of angles, and the same number of edges meet at every vertex.



Lore Bert

Lore Bert: Biographical notes

1936 born on July 2nd in Giessen/Germany, grown up in Darmstadt. 1953-57 studied painting, among others at the sculptor Prof. Hans Uhlmann at the Academy of Fine Arts in Berlin.

Since 1982 collages, relieves, transparencies and sculptures with Far Eastern papers on paper, canvas and later also on wood. Since 1984 installations, paper rooms and environments with different materials. Since 1994 environments with neon letters, neon tubes, oriental neon numbers and neon spheres until complete light spaces.

By 2012, more than 120 rooms and environments have been implemented in public institutions in Europe, Asia, Africa, Arabia, Middle East, and the United States and Canada.

Constructive, geometrical and architectural shapes as well as numbers are her form elements. Poetic and philosophic writings, logical constellations, science, history, qualities, universal relations and the absolute in its poetic beauty create the mental and spiritual base of her work.

More than 200 solo and group shows in 26 different countries world wide, are published in 96 books and catalogues, including 38 monographs.

Lore Bert lives and works in Mainz/Germany and Venice/Italy.

Books and monograph catalogues (selected)

Lore Bert. Zeichnungen 1977–1980, Text Hans-Jürgen Imiela, München 1980 // *Lore Bert. Figürliche Skizzen*, Text Susanne Armbruster, München 1981 // *Lore Bert. Bilder, Zeichnungen 1983 + 1984*, Text Dorothea van der Koelen, Mainz 1984 // *Lore Bert. Works on Paper*, Text Bettina Gräfin Pfeil, Montreal 1985 // *Lore Bert. Bildobjekte – Raumobjekte*, Text Siegfried Salzmann, Ludwigshafen 1985 // *Lore Bert: Wege – Bahnen*, Monochrom-Blatt, Nr. 1, Text Lore Bert, Aachen 1986 // *Lore Bert*, Text Andrzej Pollo, Krakow 1987 // *Lore Bert. Sinai*, Text Gisela Burkamp, Oerlinghausen 1987 // *Lore Bert. Wendepunkt*, Text Lore Bert, Mainz 1987 // *Lore Bert. Arbeiten 1985–88*, Texte Heinz Gappmayr und Eva-Maria Hanebutt-Benz, Mainz 1988 // *Lore Bert. Schrift – Worte*, Texte Eva-Maria Hanebutt-Benz und Lothar Romain, Mainz 1989 // *Lore Bert. Alles fließt*, Text Gisela Burkamp, Jena 1991 // *Lore Bert. Orient – Okzident*, Texte Andreas Beaugrand und Gisela Burkamp, Bielefeld 1992 // *Lore Bert. Um eine Mitte*, Text Bernd Goldmann, Mainz 1992 // *Lore Bert. Erinnerung – Gegenwart*, Texte Florian Goldberg und Dorothea van der Koelen, Bayreuth 1993 // *Lore Bert. Spuren der Vergangenheit – Zeichen*

der Gegenwart, Texte Ana Arez Brito Correia und Dorothea van der Koelen, Sintra 1995 // *Lore Bert. Geistige Werte – Mental Values*, Texte Elisabeth Claus, Richard Künzel und Mostafa El Razzaz, München 1996 // *Lore Bert. Collagen, Installationen, Environment*, hrgs. Richard Künzel, Kairo 1996 // *Lore Bert. Set Theory*, Text Stefanie Hoppe, Reykjavik 1997 // *Lore Bert. Zauber des Papiers*, Text Renate Petzinger, Chemnitz 1998 // *Lore Bert: Idea – Phenomenon – Perception*, Text Dorothea van der Koelen, Seoul 1998 // *Lore Bert. Opus Environments. Werkverzeichnis der raumbezogenen Arbeiten 1984–2001*, hrgs. Dorothea van der Koelen, München 2001 // *Lore Bert. Konstruktionen des Geistes*, Bayreuth 2001 // *Lore Bert*, Text Roxana Pirovano Malmberg, Zürich 2002 // *Lore Bert. Hauptwerke* hrgs. Dorothea van der Koelen, München 2003 // *Lore Bert. Architettura Veneziana*, Text Bettina Gräfin von Pfeil, Venezia 2003 // *Lore Bert. Stationen* hrgs. Beate Reifenscheid, Mainz 2006 // *Lore Bert. Kompositionen*, Mainz 2006 // *Lore Bert. Licht-Werke*, Text Andreas Beitin, Mainz 2007 // *Lore Bert. Dialog der Religionen – Dialog der Kulturen*, hrsg. Michael Schroen, Sarajevo 2007 // *Lore Bert. Papierbilder*, Text Martin van der Koelen, Mainz 2008 // *Lore Bert. Werkverzeichnis Kompositionen*, Text Dorothea van der Koelen, Mainz 2009.

One man shows (selected)

1985 Galerie Aubes 3935 Montreal (CAN) // Kunstverein Ludwigshafen (D) // 1986 Kunstverein Unna (D) // 1987 Galeria Kramy Dominikanskie Krakow (PL) // Städtische Galerie Bad Waldsee (D) // Kunstverein in der Synagoge Oerlinghausen (D) // Neues Forum der Stadt Kaarst (D) // 1988 Galerie Dorothea van der Koelen Mainz (D) // Galleria Spazio Temporaneo Milano (I) // Galerie Franka Berndt Bastille Paris (F) // 1989 Johannes-Gutenberg Museum Mainz (D) // Hyundai Gallery Seoul (KOR) // Kulturgeschichtliches Museum Osnabrück (D) // 1990 Lippische Gesellschaft für Kunst Detmold (D) // Halle Syndikat Bonn (D) // Pfalzgalerie Kaiserslautern (D) // 1991 Kunstverein Hochrhein Bad Säckingen (D) // Jenaer Kunstverein (D) // Galerie Zographia Bordeaux (F) // 1992 Bielefelder Kunstverein im Museum Waldhof (D) // Siddharta Gallery Kathmandu (Nepal) // 1993 Die Weisse Galerie Köln (D) // Cellar Gallery Nagoya (J) // Sonnentempel in der Orangerie Bayreuth (D) // Kunstverein im alten Schloß Bayreuth (D) // Landesvertretung Rheinland-Pfalz Bruxelles (B) // 1994 Werkhaus Schwabenberg (D) // 1995 Palácio Nacional de Sintra (P) // 1996 Echnaton Gallery Cairo (EGT) // Great Cairo Library (EGT)

// 1997 Galerie Lucien Durand Paris (F) // Antoniterkirche Köln (D)
// Galleri Ingolfsstræti Reykjavik (ICE) // 1998 Cultural Foundation
Abu Dhabi (UAE) // Städtische Kunstsammlungen Chemnitz (D)
// Bhak Gallery Seoul (KOR) // 1999 4th Sharjah International Arts
Biennial (UAE) // 2000 ERA Europäische Rechtsakademie Trier (D)
// 2001 Kulturverein Zehntscheuer Rottenburg a. N. (D) // Campus
Galerie der Universität Bayreuth (D) // 2002 Galerie Ruth Leuchter
Düsseldorf (D) // Galerie Proarta Zürich (CH) // 2003 La Galleria
Venezia (I) // 2004 Conny Dietzschold Gallery Sydney (AUS) //
Galerie von Waldenburg (D) // Konstruktiv Tendens Stockholm
(S) // 2005 Leopold Hoesch Museum Düren (D) // 2006 Kloster
Malgarten Bramsche (D) // Ludwig Museum im Deutscherherrenhaus
Koblenz (D) // Städtische Galerie im Schloß Wolfsburg (D) // Na-
tionalmuseum Muzeum Narodowe Wroclaw (PL) // 2007 Sharjah
Art Museum (UAE) // Forum Konkrete Kunst Erfurt (D) // Gazi
Husrev Begova Medressa Sarajevo (BiH) // Museum Modern Art
Hünfeld (D) // 2008 Frauenmuseum Bonn (D) // Museum Moderner
Kunst Stiftung Wörlen Passau (D) // 2009 Kunstmuseum Ahlen (D)
// 2010 Atrium Gallery St. Louis (USA) // 2011 Biennale Izmir
(TR) // Gutenberg-Museum Mainz (D) // Galerie Dorothea van der
Koelen Mainz (D) // Landesvertretung Brüssel (B).

Group shows (selected)

1985 Sprengel-Museum Hannover (D) // Mathildenhöhe Darmstadt (D) // Deutsche Parlamentarische Gesellschaft Bonn (D) // 1986 Pfalzgalerie Kaiserslautern (D) // Kunsthalle Darmstadt (D) // 1990 Schloß Faber Castell Stein b. Nürnberg // 1991 Karl Ernst Osthaus-Museum Hagen (D) // 1992 FruitMarket Gallery Edinburgh (UK) // Städtische Galerie Ravensburg (D) // Papiermuseum Lenningen (D) // Neuer Kunstverein Aschaffenburg (D) // 1995 Gallery de Gryse Tielt (B) // 1997 Staatsgalerie Stuttgart (D) // Hunsaker and Schlesinger Fine Arts Los Angeles (USA) // Atrium Gallery St. Louis (USA) // 1999 OÖ Landesgalerie Linz (A) // 2000 Sharjah Art Museum (UAE) // 2001 MOCRA, Museum of Contemporary Religious Art St. Louis (USA) // Galerie Proarta Zürich (CH) // 2002 Sharjah Art Museum (UAE) // Saddam Art Center Baghdad (Iraq) // 2004 Museum für Konkrete Kunst Ingolstadt (D) // 2006 Serra di Villa Revoltella Trieste (I) // Galeri Atlas Lodz (PL) // 2007 Museum im Kulturspeicher Würzburg (D) // 2008 Galerie Thomas München (D) // Lo Spirito del Lago Isola Bella/Lago Maggiore (I) // 2009 Ludwig Museum im Deutschherrenhaus Koblenz (D) // Edsvik Konsthallar Stockholm (S) // Haus der Niederlande Münster (D).

Works in museums and public collections (selected)

Abu Dhabi (UAE): Cultural Foundation // Bayreuth: Geisteswiss. Fakultät der Universität // Berlin: Staatl. Mus. Preuß. Kulturbesitz // Berlin: KfW // Chemnitz: Kunstslg. Chemnitz // Chicago/IL (USA): Gerling Credit Insurance Agency // Dresden: Staatl. Kunstslg. // Duisburg: W. Lehmbruck-Museum // Frankfurt: KfW // Magistrat der Stadt // Frankfurt: Slg. der Deutschen Bank // Geel (B): Art Center Hugo Voeten // Gmunden (A): Städt. Kunstslg. // Hünfeld: Museum Modern Art // Ingelheim: Slg. Boehringer // Iserlohn: Slg. Dornbracht // Kaiserslautern: Pfalzgalerie // Karlsruhe: Städt. Galerie // Kiel: Kunsthalle // Koblenz: Ludwig Museum // Koblenz: Landeszentralbank // Künzelsau: Museum Würth // Lenningen: Papiermuseum // London (GB): Fidelity Corporate Art Coll. // Mainz: Joh. Gutenberg-Museum // Mainz: Landesmuseum // Mainz: Deutsche Bank. // Mainz: Städt. Kunstslg. // LZB in Rhl-Pf. und im Saarland // Miami/FL (USA): Martin Z. Margulies Collection // Reykjavik (IS): Deutsche Botschaft // Seoul (ROK): The National Museum of Contemporary Art // Sharjah (UAE): Sharjah Art Museum // Sintra (P): Palácio Nacional de Sintra // Waldenbuch: Ritter Museum // Wroclaw (PL): Muzeum Narodowe (Nationalmuseum).



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