

DIPLOMATIC WORLD 73



**INTERLINKING POLITICS, DIPLOMACY, BUSINESS & FINANCE
ECONOMIC DIPLOMACY, CULTURAL DIPLOMACY & HEALTH**



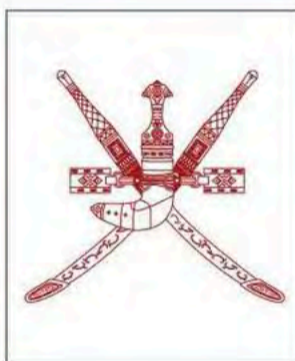
HIS MAJESTY KING PHILIPPE I
KING OF THE BELGIANS



HIS MAJESTY KING CHARLES III
KING OF THE UNITED KINGDOM



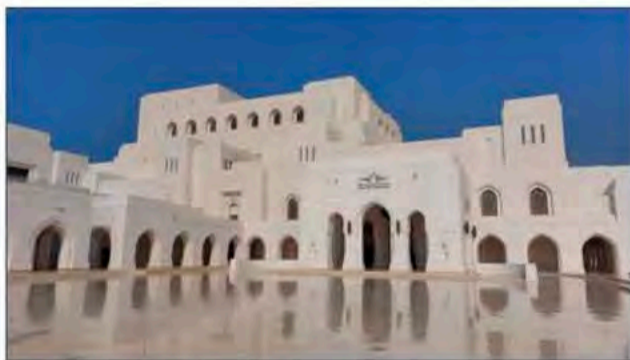
H.E. SAYYID BADR AL-BUSAIDI
FOREIGN MINISTER OF THE SULTANATE OF OMAN



**JAPAN AND EGYPT
BONDS OF TRUST AND RESPECT**



H.E. SALIM BIN MOHAMMED AL MAHROUQI
MINISTER OF HERITAGE AND TOURISM OF THE SULTANATE OF OMAN



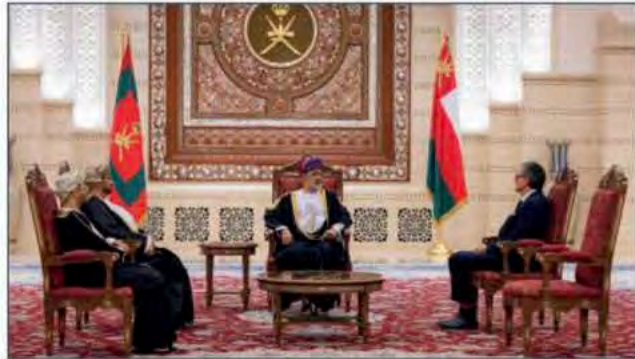
H.E. ABDEL FATTAH EL-SISI
PRESIDENT OF THE ARAB REPUBLIC OF EGYPT



H.E. DR. ABDULLA NASSER AL HARRASI
MINISTER OF INFORMATION OF THE SULTANATE OF OMAN



H.E. ROBERTA METSOLA
PRESIDENT OF THE EUROPEAN PARLIAMENT



H.E. PASCAL H. GRÉGOIRE
AMBASSADOR OF THE KINGDOM OF BELGIUM TO THE SULTANATE OF OMAN



H.E. ENRIQUE A. MANALO
SECRETARY FOR FOREIGN AFFAIRS OF THE PHILIPPINES



LORE BERT

Lore Bert, born on July 2, 1936 in Giessen (Germany), grew up in Darmstadt and studied painting in the same city between 1953-57 and at the Academy of Fine Arts in Berlin with the sculptor Professor Hans Uhlmann, who sparked her interest in spatiality.

Working with Far Eastern papers from Japan, Nepal, Korea and China – which often have a spatial dimension – is characteristic of her artistic work for about four decades. The collages, pictorial objects, banners and sculptures that have been created since the beginning of the 1980s, and also installations later on, up to entire paper rooms and environments, prove the artist's interest in material and form as well as in space and surroundings. Paper is her preferred material.

With her exhibitions in Cairo (Egypt) in 1996, further materials such as the brownish coloured papyrus and the brightly shining 23-carat gold leaf are added to her canon of colours and

materials. At least since the mid-1990s, light has been part of her design elements, too. This results in environments with neon writing and neon tubes, later in the form of oriental numbers and neon spheres, up to entire light rooms.

Constructive forms, geometry, architectural elements, ornaments, numbers and letters form her vocabulary of forms. The intellectual content of her work consists of the humanities and sciences, the world-views of Galileo and Copernicus, philosophical and poetic writings (by Kant, Goethe and Rilke, by Goodman and Quine, by Macchiavelli and Dante), mathematics (Cantor's set theory) and logical contexts (truth tables), abstract properties, universal relations and the absolute in its poetic beauty. Historical contexts or cultural peculiarities of other countries, which she gets to know on the basis of her exhibitions, find their way into her work. She formulates them artistically and they shape her works' global aspect.



Photo: Archiv Chorus-Verlag



Elements (Natural Forces)



World Sea

Beginning in 1985, an exhibition in Montreal (Canada) marks the beginning of a busy international exhibition activity; which expands rapidly and which leads Lore Bert to Korea as soon as 1989. More than 300 exhibitions in 28 countries are documented in more than 130 publications, including more than 60 monographs on solo exhibitions in museums.

In many of these exhibitions, Lore Bert was able to realize environments created specifically for those occasions. By 2018, more than 129 installations have been realized in Europe, Asia, Africa, Arabia, the USA, the Middle East and Mexico in museums and public exhibition institutes. Often the base was a 'sea' of folded papers combined with different materials: light, lettered spheres, mirror sculptures in the form of the Platonic Solids (as at the Venice Biennale 2013 and the National Museum of Busan in 2014) or with steles of dichroic glass, as at this year's Biennale.

Lore Bert has exhibited at Biennials several times. In 1999 she was honorary artist at the Biennial in Sharjah (United Arab Emirates), in 2005 for the Paper-Biennial in the Leopold-Hoesch-Museum in Düren (Germany) as well as honorary artist at the Izmir Biennial in 2011. In 2013 she had a collateral event at Correr Museum on occasion of the 55th Venice Art Biennale, which attracted more than 105,000 visitors. In parallel to the 58th Venice Art Biennale (2019), the artist showed her breathtaking installation Illumination "Ways to Eureka" inside the San Samuele church in Venice. It consists of a pillar made from dichroic glass protruding from a heaving sea of white paper and time and time again invites the visitor to take another look and stay amazed.

On the occasion of the opening of her exhibition "In the Vortex of Cultures – Fragile Values" at the Muzeum Lubelskie w Lublinie (Poland), Lore Bert was honoured with the Lublin City Medal for



Sharjah - Numbers in Light

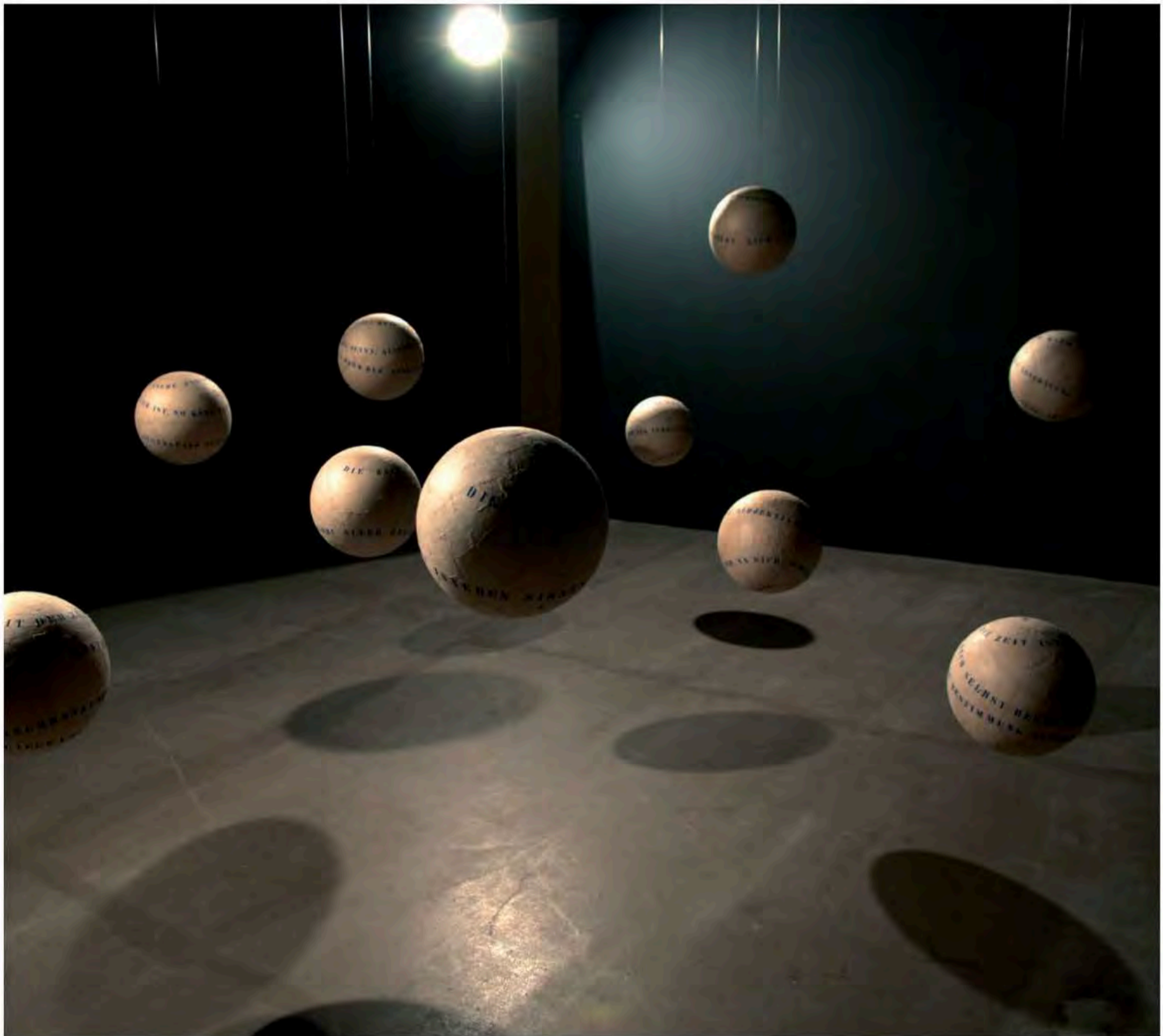
her outstanding creative achievements and her contribution to the cultural life of the city.

In 2021 and on the occasion of Lore Bert's 85th birthday; exhibition centres around the world (including St. Louis/USA and Felanitx/Spain) are showing exhibitions with classic and new works by the esteemed artist from Mainz. The Gutenberg Museum in Mainz also presented a large show entitled "Ways of World Making" and the mayor of the city of Mainz also honoured the artist with the Mainzer Teller for her tireless creative work.

In December 2022, Lore Bert received the important Signs Award in the art category by the Weimer Media Group.

Lore Bert lives and works in Mainz and Venice.





Kant: Time and Space

"WIE HÄBEN AUCH
 SAGEN WOLLEN
 DASS ALLE UNSERE
 ANSCHAUUNG NICHTS
 ALS DIE VORSTELLUNG
 VON ERSCHENUNG SEI.
 DASS DIE DINGE, DIE
 WIR ANSCHAUEN, NICHT
 DAS AN SICH SELBST
 SIND, WOFÜR WIR SIE
 ANSCHAUEN, NOCH
 IHRE VERHÄLTNISSE,
 SO AN SICH SELBST
 BESCHAFEN SIND, ALS
 SIE UNS ERSCHEINEN.

"WE HAVE INTENDED,
 THEN, TO SAY THAT
 ALL OUR INTUITION
 IS NOTHING BUT THE
 REPRESENTATION OF
 PHENOMENA, THAT
 THE THINGS WHICH
 WE INTUITE, ARE
 NOT IN THEMSELVES
 THE SAME AS OUR
 REPRESENTATIONS OF
 THEM IN INTUITION,
 NOR ARE THEIR
 RELATIONS IN
 THEMSELVES SO

UND DASS WENN
 WIR UNSER SUBJEKT
 ODER AUCH AUR
 DIE SUBJektIVE
 BESCHAFENHEIT DER
 SINNE ÜBERHAUPT
 AUFHEBEN, ALLE DIE
 BESCHAFENHEIT ALLE
 VERHÄLTNISSE DER
 OBJEKTE IN RAUM
 UND IN DER ZEIT,
 JA VERNICHTEN UND
 ZUVERNICHEN
 WÜRDEN, UND ALS
 ERSCHENUNGEN NICHT

CONSTITUTED AS THEY
 APPEAR TO US, AND
 THAT IF WE TAKE AWAY
 THE SUBJECT, OR EVEN
 ONLY THE SUBJECTIVE
 CONSTITUTION OF OUR
 SENSES IN GENERAL,
 THEN NOT ONLY THE
 NATURE AND RELATIONS
 OF OBJECTS IN SPACE
 AND TIME, BUT EVEN
 THEMSELVES DISAPPEAR,
 AND THAT THESE AS
 PHENOMENA, CANNOT

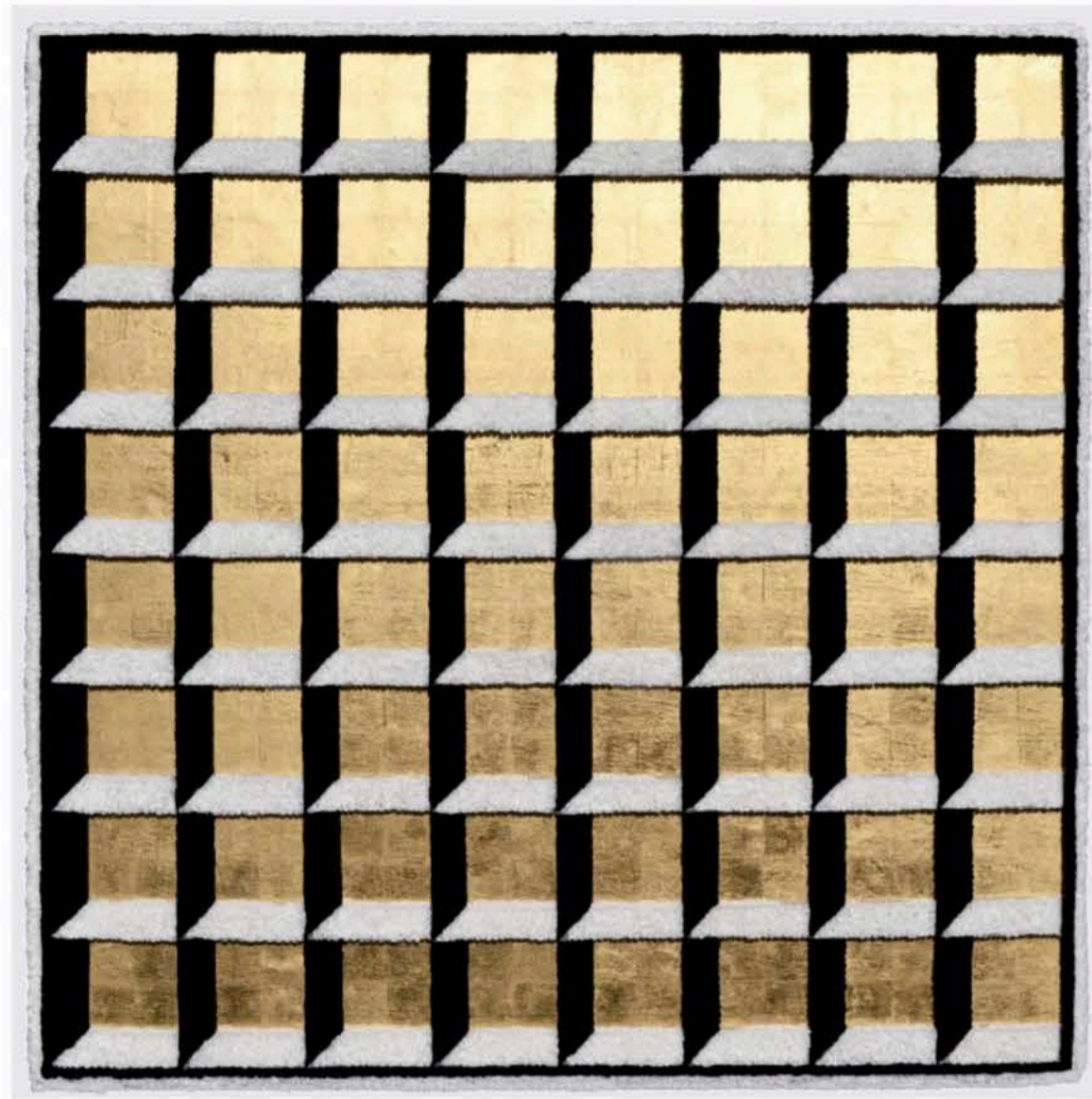
AN SICH SELBST,
 SONDERN NUR IN UNS
 EXISTIEREN KÖNNEN. WAS
 ES FÜR EINE BEWAUNTSIN
 MIT DEN GEGENSTÄNDEN
 AN SICH UND
 ABGEGENDEBT VON ALLEN
 DIESER REZEPTIVITÄT
 UNSERER SINNLICHKEIT
 HABEN MÖGE, BLEIBT UNS
 GÄNZLICH UNBEKANNT.
 WIR KENNEN NICHTS
 ALS UNSERE ART, SIE
 WADZUFÜHREN, DIE UNS
 EIGENTÜMLICH IST".

EXIST IN THEMSELVES,
 BUT ONLY IN US.
 WHAT MAY BE THE
 NATURE OF OBJECTS
 CONSIDERED AS THINGS
 IN THEMSELVES AND
 WITHOUT REFERENCE TO
 THE RECEPTIVITY OF
 OUR SENSIBILITY IS
 BUTE UNKNOWN TO US.
 WE KNOW NOTHING
 MORE THAN OUR MODE
 OF PERCEIVING THEM,
 WHICH IS PECULIAR
 TO US".

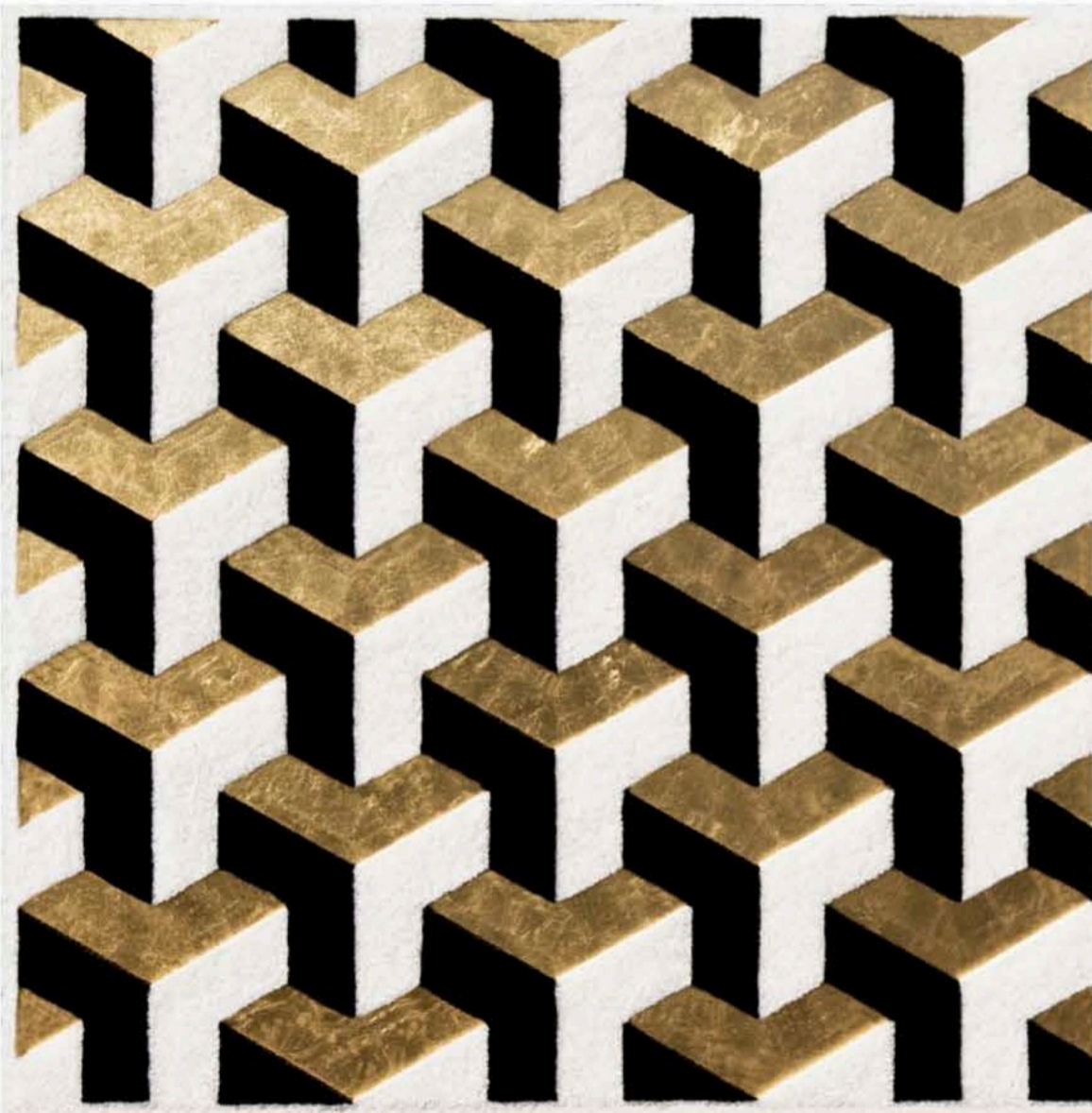
KANT

KANT

Kant: Transcendental Aesthetic



Golden Squares

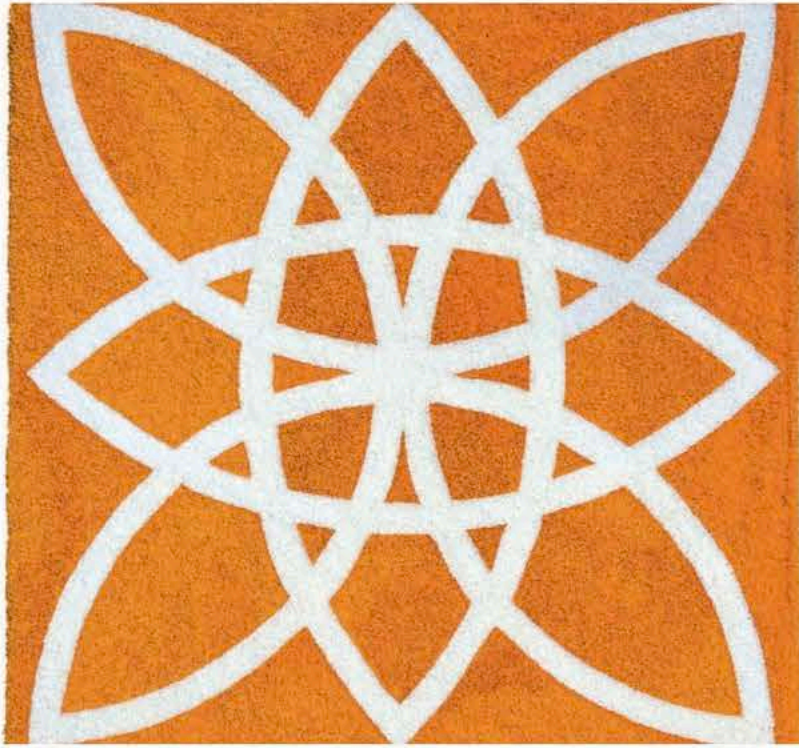


Space - Planes (5)

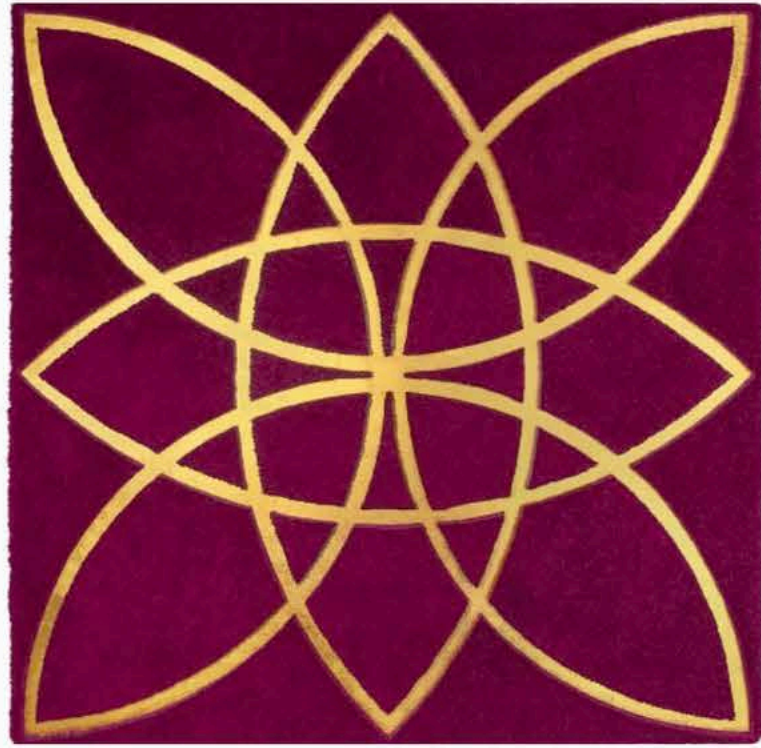


Illumination – Ways to Eureka

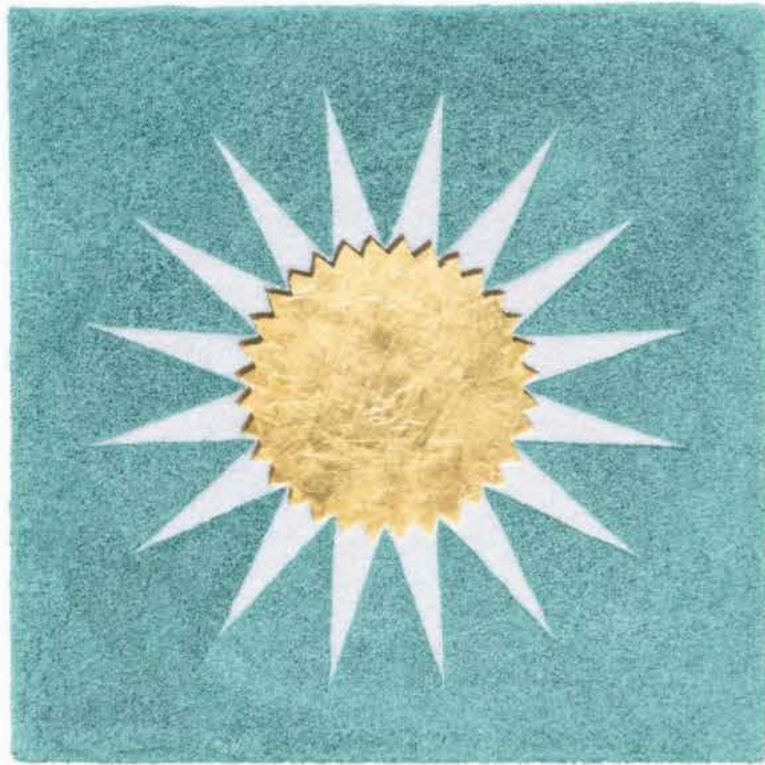




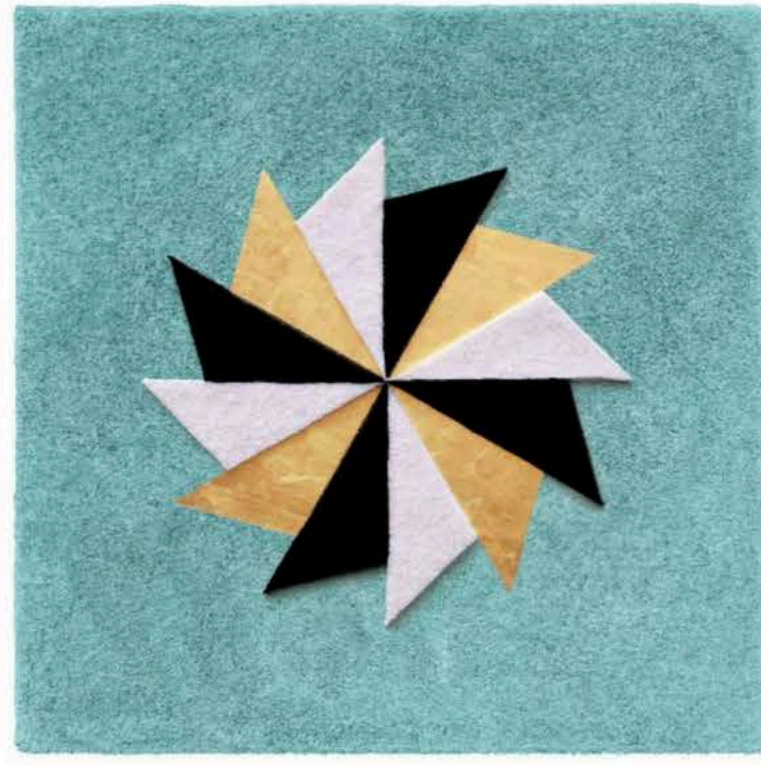
White Ornament on Yellow



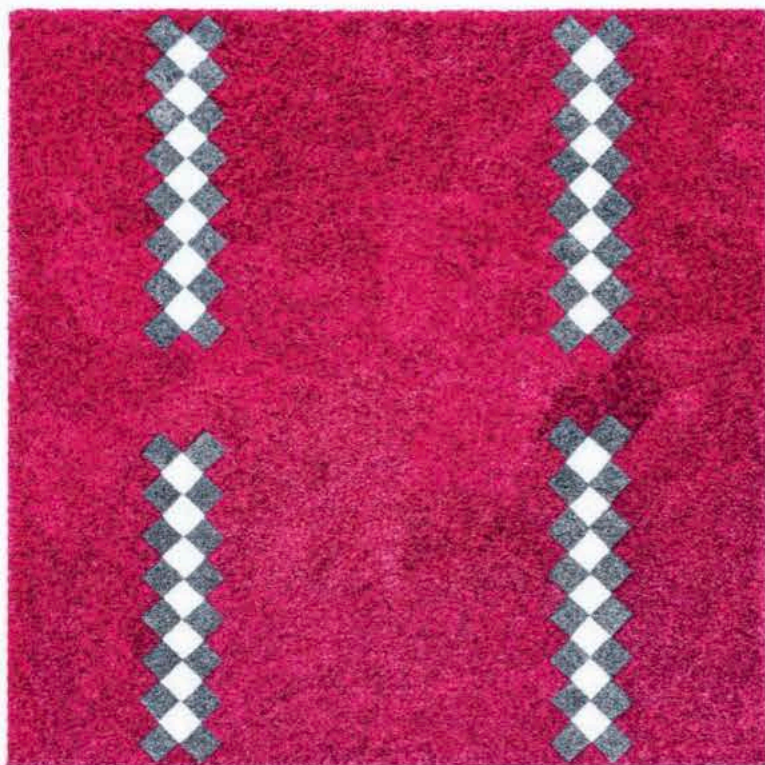
Golden Ornament



Sun



Fan in Turquoise



Magenta DNA



Zig-Zag grey white in Magenta

CADORO

CENTER FOR ART AND SCIENCE

DR. PHIL. DOROTHEA VAN DER KOELEN

Born in Darmstadt on April 6, 1960, Dorothea van der Koelen grew up in a family characterized by humanistic values in Mainz. Immediately after graduating from the humanistic Rabanus-Maurus-Gymnasium in Mainz (1979), she opened her own gallery and organized her first exhibition.

The presentation of the Polish artist Andrzej Pollo (1981) was the starting point of a long and successful journey into international contemporary art. As a gallerist and curator, Dorothea van der Koelen has designed or co-supervised nearly 600 exhibitions worldwide (in Europe, Canada, USA, Australia, UAE, China, Japan, Nepal, Korea, Egypt). In 1989 she opened her second gallery in Mainz (Halle Dammweg).

From 1980 she also studied art history, philosophy, book science, logic and Romance philology at the Gutenberg University in Mainz. In 1993 she wrote her dissertation on “The Work of

Heinz Gappmayr. Presentation and Analysis”, which was published in 1994 by LIT-Verlag and subsequently received her doctor’s degree.

Since 1982 she is a member of the Federal Association of German Galleries and published numerous essays on contemporary art in museum lectures, magazines and books since 1985. The passion for art could not be satisfied by intensive gallery work, study and scientific activity alone. In 1995, Dorothea van der Koelen and her brother Martin van der Koelen founded the publishing house “Chorus-Verlag für Kunst und Wissenschaft”. With over 160 scientific publications such as the catalogues raisonnés “Fabrizio Plessi. Opus Video Sculpture” (1997), “Eduardo Chillida. OPUS P.I-IV” (1996-2004) or “Günther Uecker. Opus Liber” (2007), the “Chorus-Verlag” is known around the world today.





In 2001, Dorothea van der Koelen opened “La Galleria” in Venice, a branch of her first gallery in Mainz. It never ceases to enrich La Serenissima with high-class exhibitions since. One year later, she curated the epoch-making intercultural exhibition “Water – Sand – Space” in Sharjah, UAE.

The following year, she established the van der Koelen Foundation for Art and Science, which is dedicated to the promotion of young talent and the dialogue between cultures through its series of lectures, exhibitions and the awarding of scholarships.

Since 2006, Dorothea van der Koelen is a member of the Advisory Board of Art Karlsruhe. In addition, she has been involved in numerous art-in-architecture projects over decades, collaborating with artists, architects and entrepreneurs.

In 2009, Dorothea van der Koelen celebrated the 30th anniversary of her gallery with the exhibition “When Ideas Become Form”. At the same time she founded the “Dr. van der Koelen Consulting”, which advises museums and companies worldwide on exhibition projects, the development of art collections and collection concepts and marketing. As a juror and evaluator, she also participates in numerous boards awarding scholarships and art prizes.

In 2013, her long-standing collaboration with artist Lore Bert was crowned through the exhibition “Art & Knowledge”. It was recognized as great contribution to the 55th International Art Biennale in Venice and attracted over 100,000 visitors from all over the world.

In 2014 – 35 years after her brave and promising start – Dorothea van der Koelen fulfils one of her greatest dreams. She opened the Center for Art and Science CADORO in Mainz, presenting the exhibition ›Towards the Future‹.

Her lifelong work for the arts was honoured with the award of the Max Slevogt Medal of the State of Rhineland-Palatinate in December 2015. It is the State’s highest honour for artists and art patrons. In 2017, Dr. Dorothea van der Koelen is also appointed to the Board of Trustees of the Rheinland-Pfalz Culture Foundation. Two years later, she is awarded the Gutenberg statuette for her commitment for the arts and her home city Mainz and she is appointed to the Advisory Council of Arts of the City of Mainz.

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