

ANKE RÖHRSCHEID

News | selected exhibitions

- 2020 *The Body of Drawing #1 – The Touch of Density*, Drawing Room, Hamburg
Professor Beneš' Cabinet of Mysteries, MuMo Museum Montanelli, Prag, Czech Republic
Alptraum, Torrance Art Museum, Los Angeles, United States
- 2019 *Apperception*, Videoinstallation, Blue Box, Sprengelmuseum, Hannover
The Wall and Other Stories, Kelterborn Collection, Total Museum of Contemporary Art, Seoul, Korea
Viermal Neues auf Papier II, Sprengel Museum Hannover, Hannover
Another World, Deutsche Bank, London, United Kingdom (c.)
Alptraum: The Wandering Show, La Estacion arte contemporáneo, leac, Calle Aldama, Chihuahua, Mexico
Alptraum: The Wandering Show, Fine Art Complex 1101, Tempe, Arizona, United States
Die Rückkehr des Pre Bell Man: Nam June Paik und Medienkunst aus der Sammlung Kelterborn, Museum für Kommunikation Frankfurt/M
BAUHAUS. LINES, Part IV, MEDIA: Technik. Material. Medien, Soundinstallation, Neue Galerie für Zeitgenössische Kunst, Gera
- 2018 *#meinMuseum – 175 Jahre*, Staatsgalerie Stuttgart
Metamorphoses, Goethe Institut, Paris, France
Breaking News – Kelterborn Collection, Mönchehaus Museum, Goslar
Granulation, Galerie Anita Beckers, Frankfurt/M
One moment in time – Part II, Galerie Anita Beckers, Frankfurt/M
- 2016 *Phenomena in Space*, DNA Galerie, Berlin
- 2015 *Flights of the Mind*, Cinque Garzoni Art Film Festival, Venice, Italy
Artemovendo – Hidden Soul of the Inanimate, Goethe Institut Porto Alegre, Brazil
Nightmare, Visual Arts Centre, Galerie McClure, Montreal, Canada
- 2014 *Komm und Sieh – Kelterborn Collection*, Museum of Modern Art Weserburg, Bremen
Phasmes, Galerie Martina Detterer, Frankfurt/M
- 2013 *Verführung @ Extase*, ATELIERFRANKFURT, curated by Prof. Jean Christophe Ammann, Frankfurt/M
- 2012 *Drawing a Universe*, KAI 10 – Arthena Foundation, Düsseldorf

[Link: Florilegium portfolio | selected works 2002–2018](#)







Watercolor on laid paper, untitled, 30 x 20 cm, 2012

Selected works 2010-2013





“I was the world in which I walked, and what I saw,
Or heard or felt came not but from myself;
And there I found myself more truly and more strange.”¹
Wallace Stevens (1879–1955)

These black areas, their many layers immersing them in an impenetrable darkness, a velvety, breathing space. And then the fine brush, that glides through the many layers on the white handmade-paper base, magicking radiant beings. The observer cannot follow this painting process. He assumes Anke Röhrscheid has painted the forms in white on the watercolor's rich dark background. Yet the opposite is true. Water permeates the jet-black space. It cleaves the darkness, which opens up with relish, reaches the white of the paper, which receives the light like morning dew. Both, the dark and the light, nestle close to the brush, meld with it, follow its path, avoid all resistance in order to each lend the sound their own melody. It is an intimate game, requiring the utmost concentration and tenderness. The dark, endless space engenders forms that diverge, cling to each other entwined, dance with each other, silently court each other, perform pirouettes. They are witches and elves, filaments and flourishes, spines and thorns. Most of these beings are in flight or floating, they appear, show themselves, are ebullient or shy, sometimes flare up in the blink of an eye, or are close to vanishing. Some of them have an anthropomorphic character. But that is not deliberate. The “narrative element” is rather a consequence of the action, of the mood in which the artist creates these small works.

Yes, this noiselessness, light years away, and then: the tangible closeness, informed by the material. This white, which is no longer white, because it has been exposed by the nocturnal layers. Stephen Crane (1871–1900) may have seen it thus:

“Walking in the sky,
A man in strange black garb
Encountered a radiant form.
Then his steps were eager;
Bowed he devoutly.
“My Lord,” said he.
But the spirit knew him not.”²

As black as the cosmos is, as black as the man's cloak is, as invisible as his face, his quick step and bow are, as inaudible as his voice is, this is how spectral the beings in Anke Röhrscheid's works appear. There is nothing demonic about them; they are gentle, smooth, but can be unruly. If we were to meet them, like the man in Stephen Crane's poem, they would not recognize us, because they are part of the darkness, like a memorial room that commemorates itself.

Anke Röhrscheid has paced out the cosmos. She has found the observers who bow to her works, let thoughts and associations play out and, wholly impartial, follow her radiant beings. It is poems that Anke Röhrscheid paints. Mystical inspirations. Shamanistic symbols, stirred up as though caught in an updraft, having found peace in ecstasy, suspended in rapturous elevation, hovering like common swifts.

There are works with red forms, meaning that the base color is red, covered by the black of night. The shapes can change their face, mutate into organisms, as though the depths from which they are molded are ablaze. The works are no larger than 9 x 15 cm. Wrapped in tissue paper, they can be taken on journeys.

Jean-Christophe Ammann

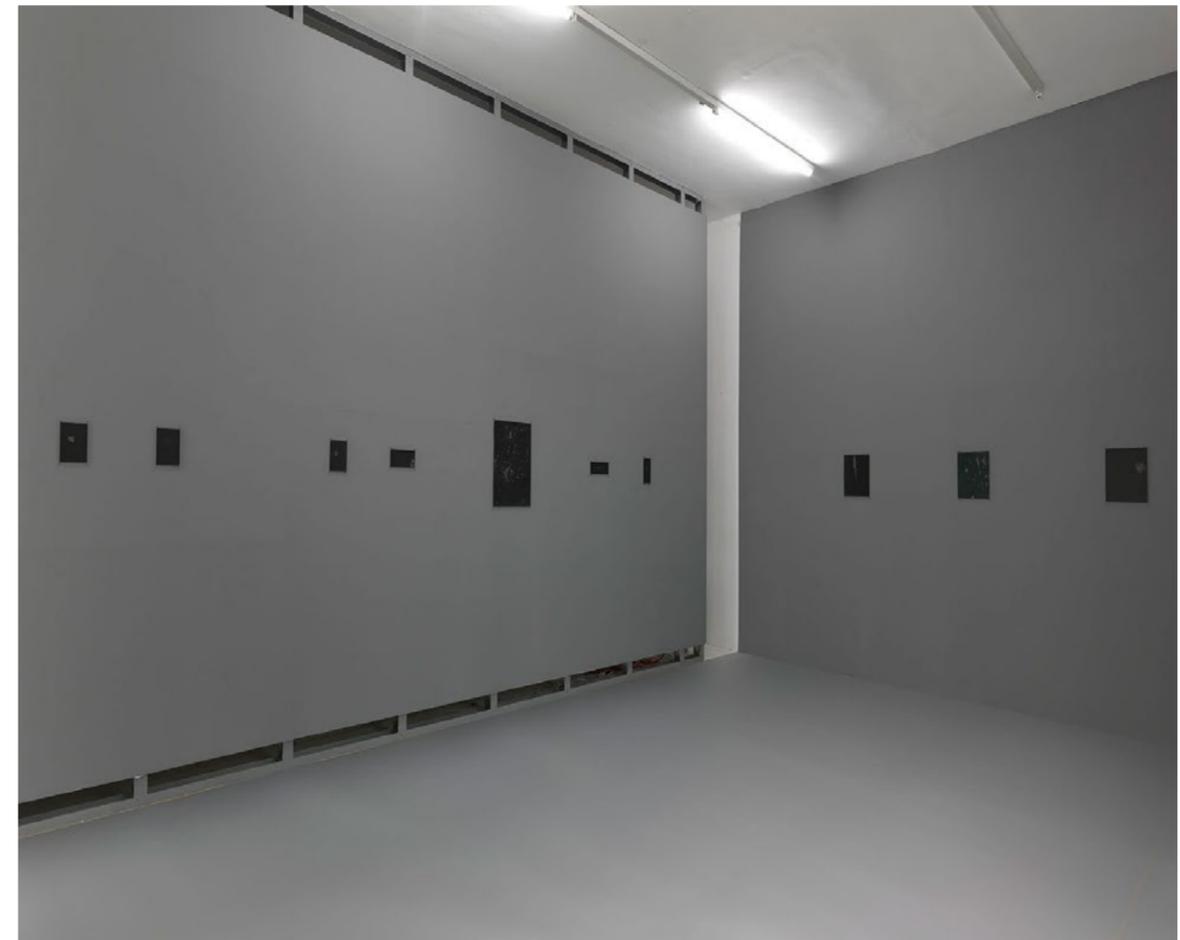
¹ Wallace Stevens, „Der Planet auf dem Tisch“, Stuttgart 1983, S. 139 (aus: „Tee am Palaz von Hoon“)

² Stephen Crane, „Schwarze Reiter“, Leipzig 1985, S. 51





Watercolor on laid paper, untitled, 50 x 30 cm, 2012









Watercolor on laid paper, untitled, 100 x 70 cm, 2012

Curator: Ludwig Seyfarth

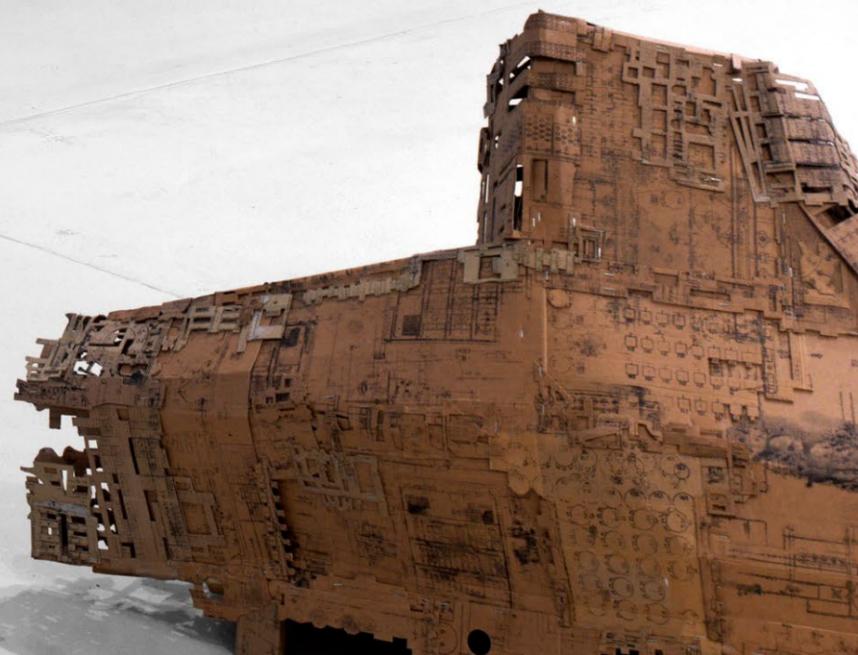
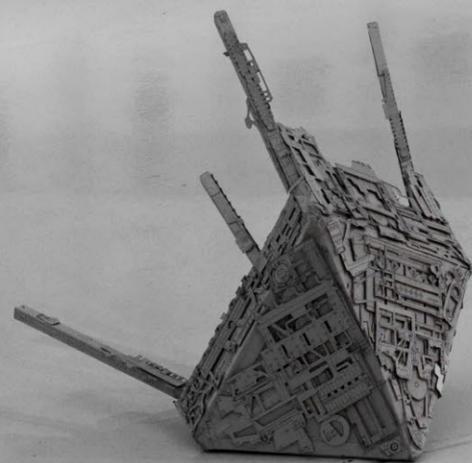
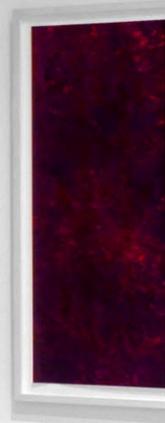
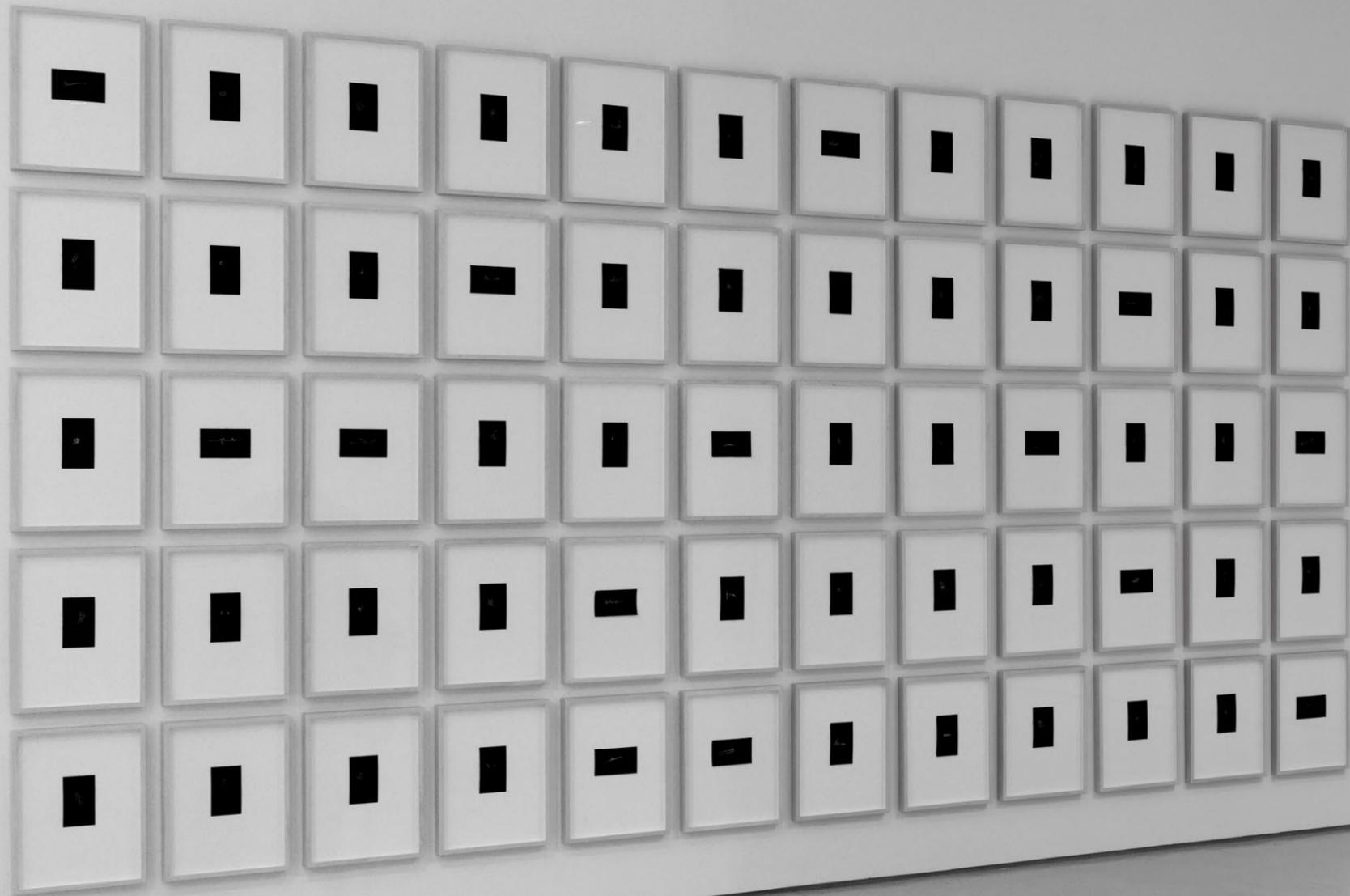
Small or very small elements are ordered in systematic rows or concatenate, interlink, condense into complex systems that have their own laws. The focused, isolating view of tiny details stands alongside the overall view of numerous single elements that compose the 'busy picture'. These surreal "univers in a nutshell" move beyond the familiar scale, oscillate between or with graphic presentations of physical processes.

At the same time, they are contemporary world landscapes in which the pull towards universal visibility becomes stronger and stronger. But the process that really determine world events play out on the other side of the perceptive possibilities of most people. The game with the limits of the visible corresponds to the reduction of physical weight. Almost everywhere there is "the light: the hanging, the floating, the imperceptibility of the visible reaches everywhere and transports the viewer into a zone that is not of optical but rather of tactile and musical sensibilities."¹

¹ Buci-Glucksmann (1997), S. 193





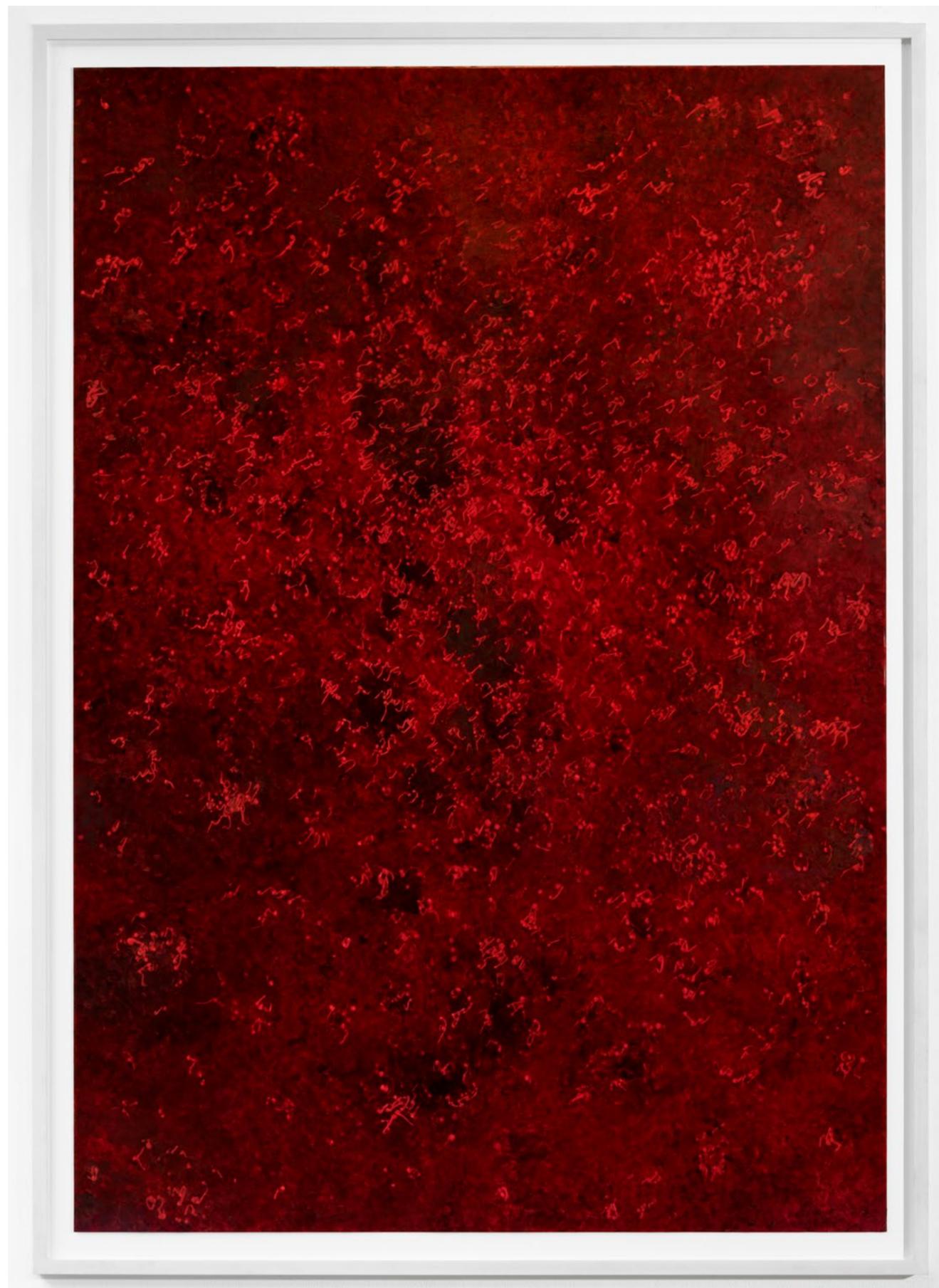




Anke Röhrscheid paints watercolors. She chooses to use this technique, though quite uncommon in contemporary art, for the special luminance of its colors. However, she avoids all of the airy and fluid aspects normally associated with watercolor painting. Instead of fast, casual sketches, she creates her saturated pieces in a painstaking and slow process. To this end she has developed her own, individual artistic technique. She begins by creating a monochrome surface in black or red by slowly coloring the laid paper layer by layer. “She then partially dissolves the upper layers with the tip of her brush until the lower layers of color and even the white of the paper start to re-emerge. Herein lies the actual, very controlled process of creating the shapes that are later visible.” (Ludwig Seyfarth) Anke Röhrscheid creates the fantasy shapes out of the monochrome surface like a sculptor. They form odd, cloudy color formations of haphazard shapes and characters that congregate in a teeming dance of grotesque elements. They cannot be recognized from afar. Seen up close, they unfurl a bizarre diversity that cannot be grasped at a single glance.

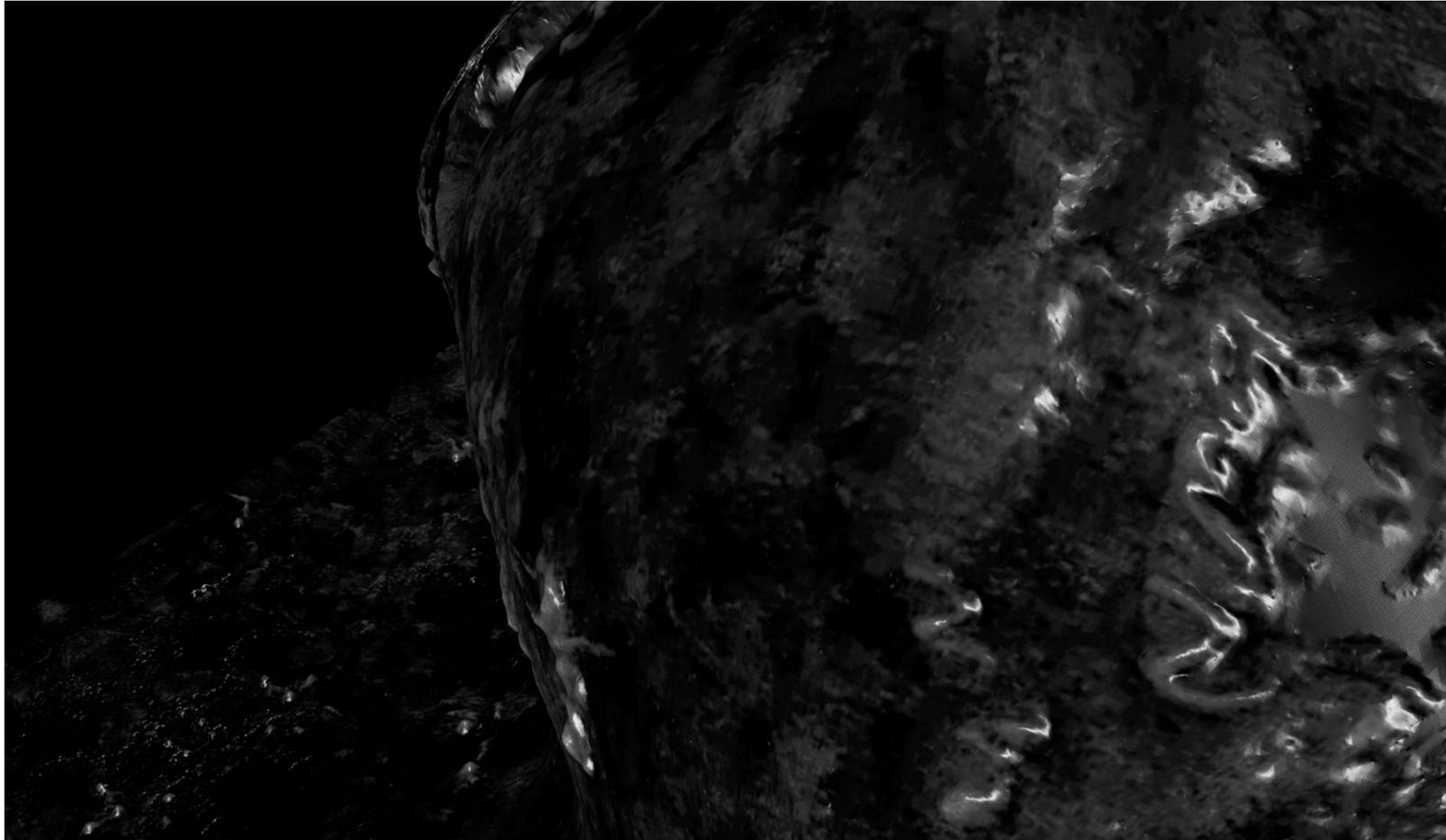
The artist has been called a romantic – and even though she is skeptical about this classification, there do seem to be points of contact. Her organ-like inventions are reminiscent of the nocturnal, haunting air of Dark Romanticism, of the red droplets of water in Andersen’s fairytales, in which thousands of wonderful animals appear, jump about, tug on each other and eat each other under a magnifying glass. But Röhrscheid’s fantastic inventions also call to mind the romantic Arabesque, which Schelling describes as the concept of an artistic principle of creation based on endless metamorphosis: “I have thereby ... invented newly imagined creatures, which do not exist in this way, out of living shapes. These creatures do not exist in nature, not in our reality. I have literally created a distinct world with its own creatures.” (Anke Röhrscheid)

Guido Boulboullé



Watercolor on laid paper, untitled, 200 x 140 cm, 2016

Apperception, 3D Animation, 3:50 min, Edition 1/5 2 AP, 2013



Link: <https://blinkvideo.de/?scope=artists&id=110&workId=874>

Login name: anke

Password: röhr

Anke Röhrscheid's work sketches a morphology of ambiguous entities or creatures. On the one hand, the at times solitary, often entwined shapes can be read as abstract ornamental consolidations, on the other they may equally allude to plant forms or sexual organs. What springs to mind here are botanical illustrations or a microscopically tiny universe that has been enlarged many times over.

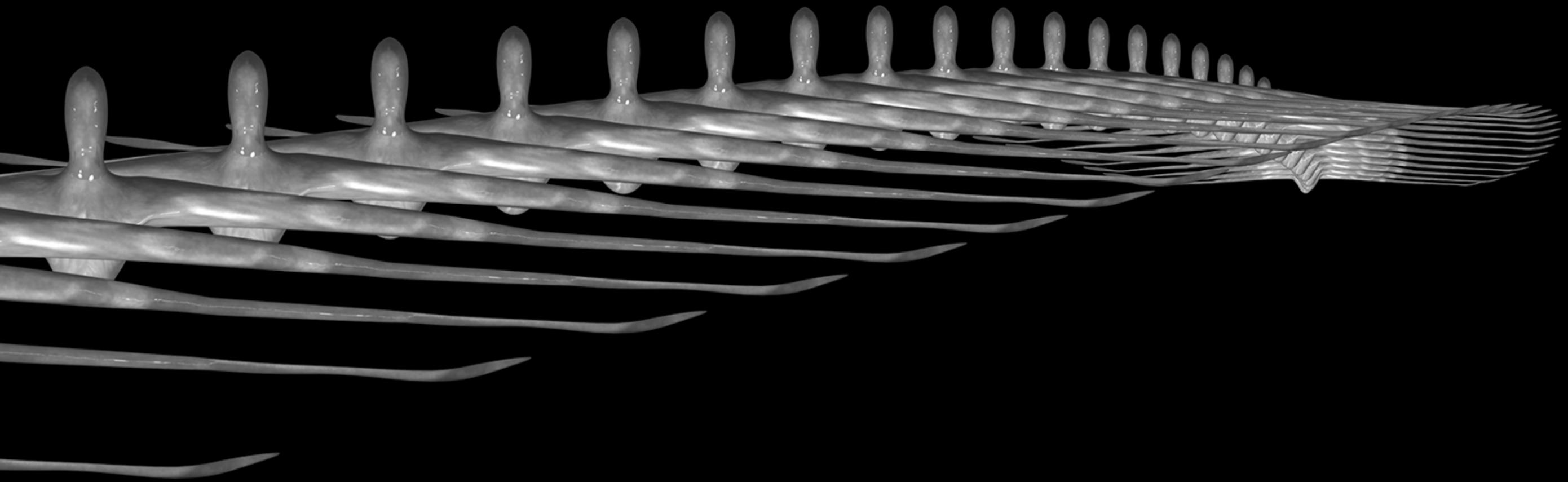
But how did this universe come into being? The visible shapes have not, as we may believe at first glance, been placed into a pre-existing environment or on a background. On the contrary, they reveal themselves as they are extracted or peeled out of the already existing layers of paint.

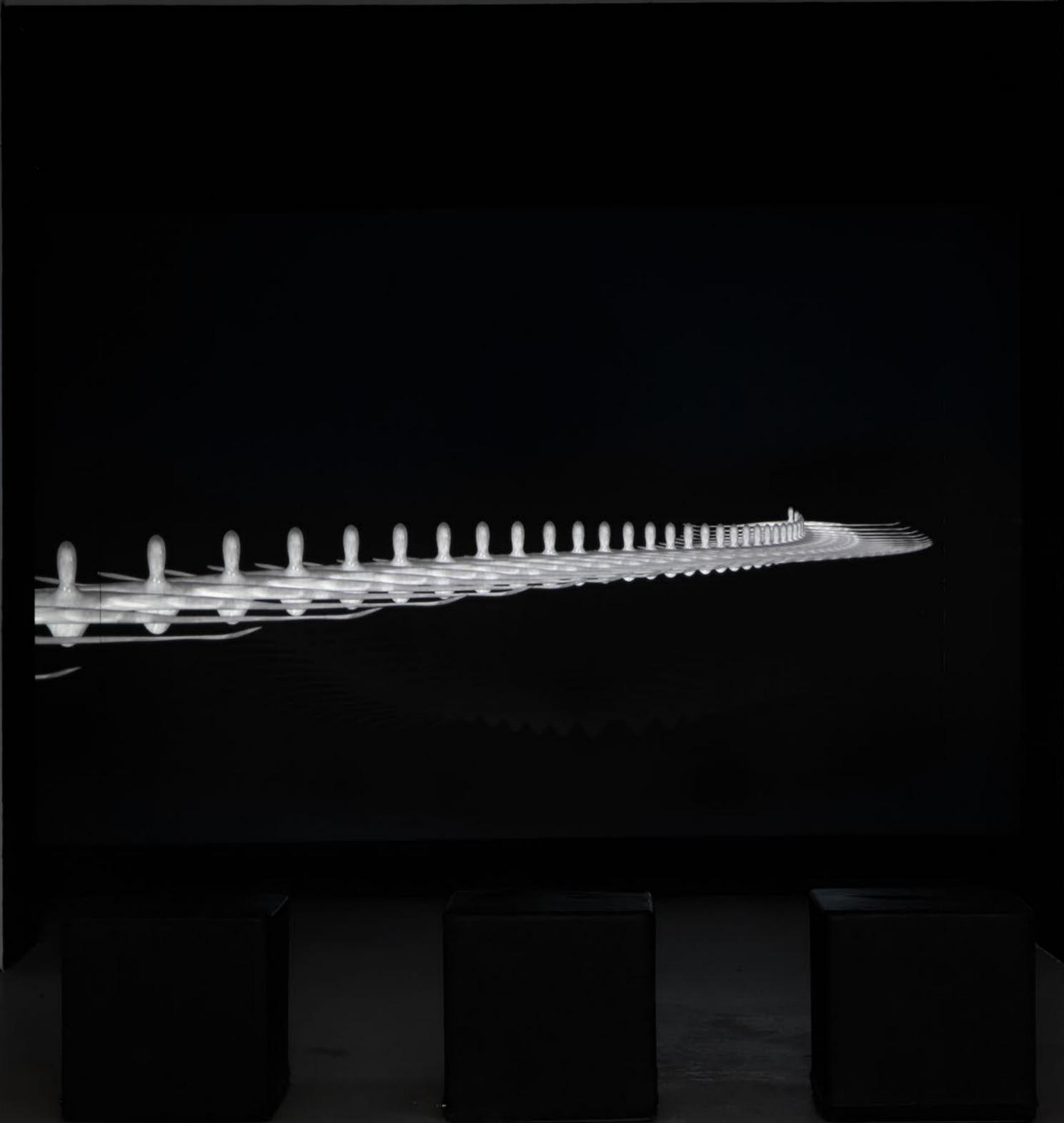
Strictly speaking, instead of differentiating between "shape" and "surrounding area" it would be preferable to perceive the surrounding area or background as the "shape" proper, for it generates those cohesive structures which are formed out of it.

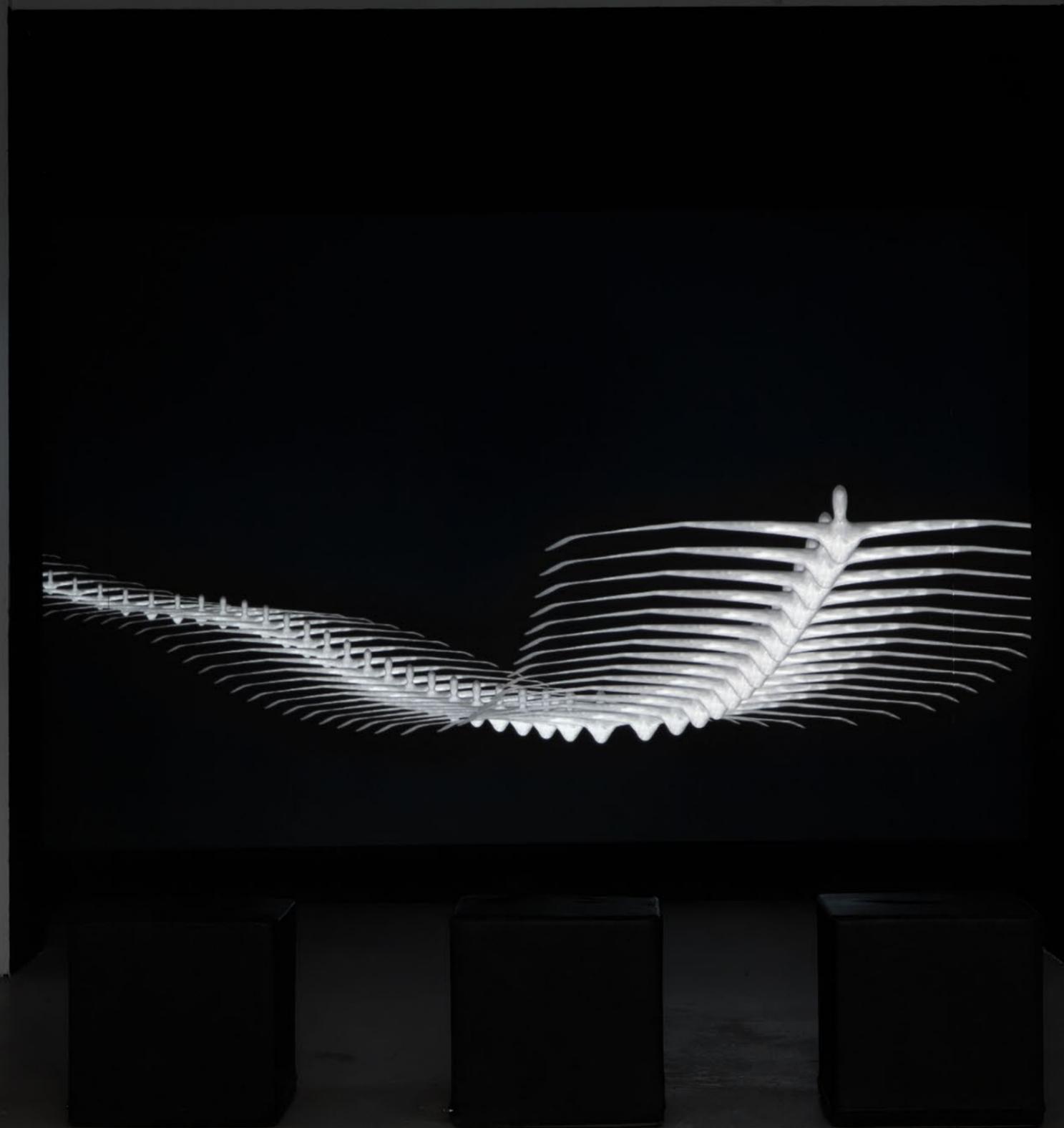
That this is congruent with the artist's own perception can be seen not least of all in the title she has chosen for this exhibition, which points to a fascinating paradoxical process of formation in nature. "Phasmes" is the French name for a species of insect to which French art historian Georges Didi-Huberman has devoted a brilliant short essay. The "Phasmida" or "Phasmatodea" are able to emulate other shapes, such as leaves or branches, with their anatomy in different ways. If visitors to a vivarium have difficulties making out the camouflaged snakes and other animals in between grass, branches and stones, to visually separate them from their surroundings, then Phasmida make this almost impossible as they themselves make up the environment in which we are trying to find them.

There is a second animal, which is also significant in relation to Anke Röhrscheid's art and to which Didi-Huberman has devoted an entire book, titled "Survivance des lucioles". Didi-Huberman illuminates the firefly's shine from an aesthetic, political and philosophical viewpoint, countering it with the bright light of totalitarian regimes or proclamations of absolute truths. The firefly serves as a metaphor for all that is "provisional, empirical, intermittent, fragile, disparate and fleeting". It is in particular on the small sheets of paper primed in black that Anke Röhrscheid's figurations appear like fleeting fireflies, small shining dots in a dark night, sudden flashes that disappear into intangible space in the next moment. This fits with a general suggestion that Anke Röhrscheid's paintings invoke: It seems as though they document something that only existed in this light or constellation for a moment. This gives her art work an implicit relation to time, which she has now started to illustrate explicitly.

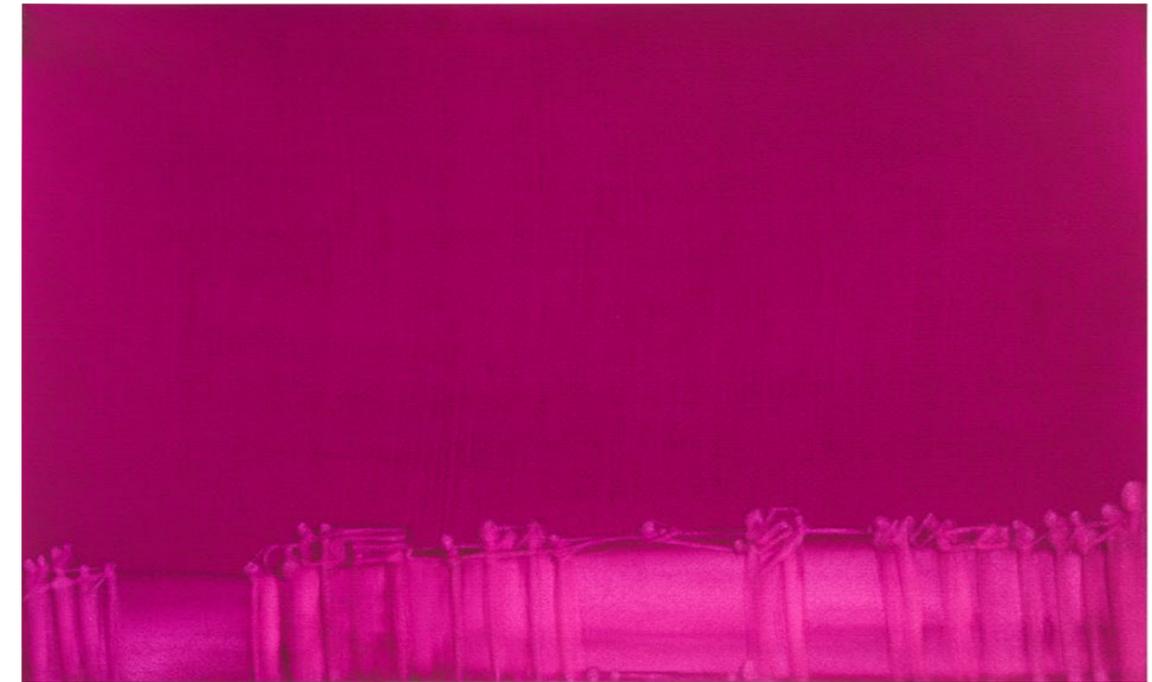
The animated film "Apperception", on show with Anke Röhrscheid's works for the first time, presents to us a world of constant metamorphosis. Whether what we see is microscopically small or moves across the unfathomable depths of space remains as ambivalent as the nature of the objects appearing on the black ground and flying towards us in swarms like birds or airplanes, creating a vague feeling of threat. As is the case in the artist's paintings, memories of the dream-like worlds of the symbolists and surrealists are conjured up here. In the first film by the artist, titled "Apperception", these seem to merge with Science Fiction space utopias. It remains ambiguous whether we are being shown an interior or exterior world or whether the two are morphing into each other in a phasmid process of formation.







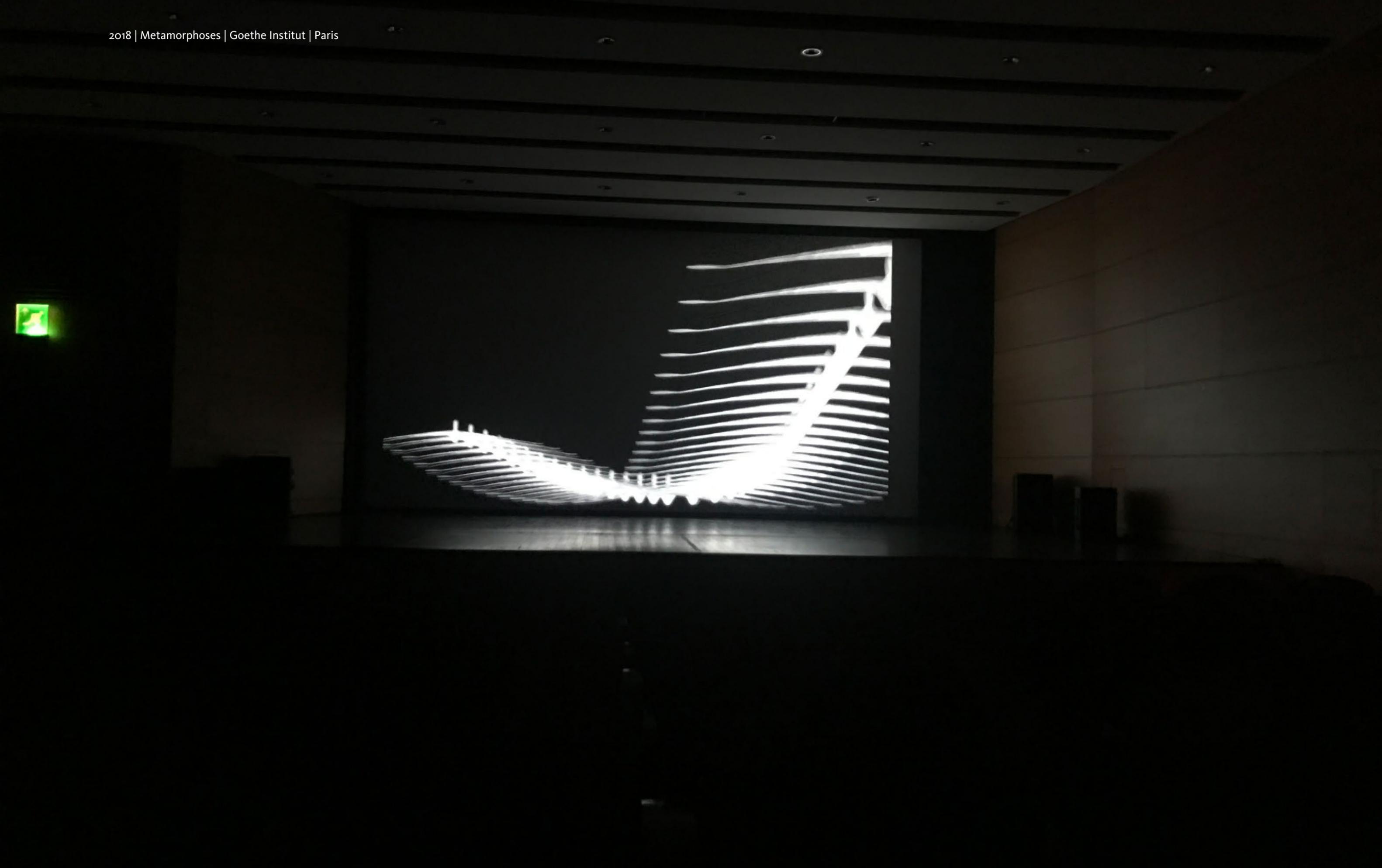


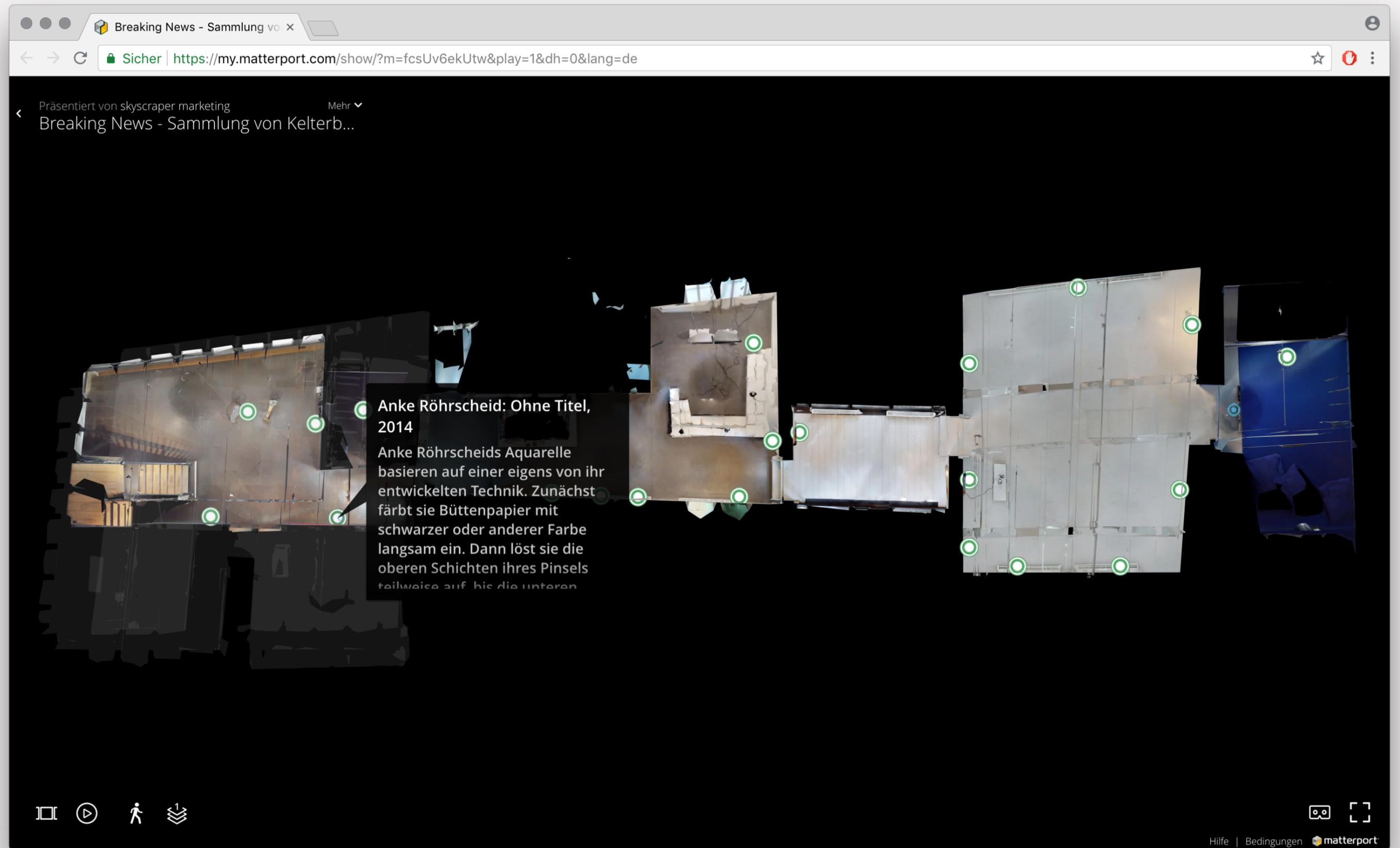


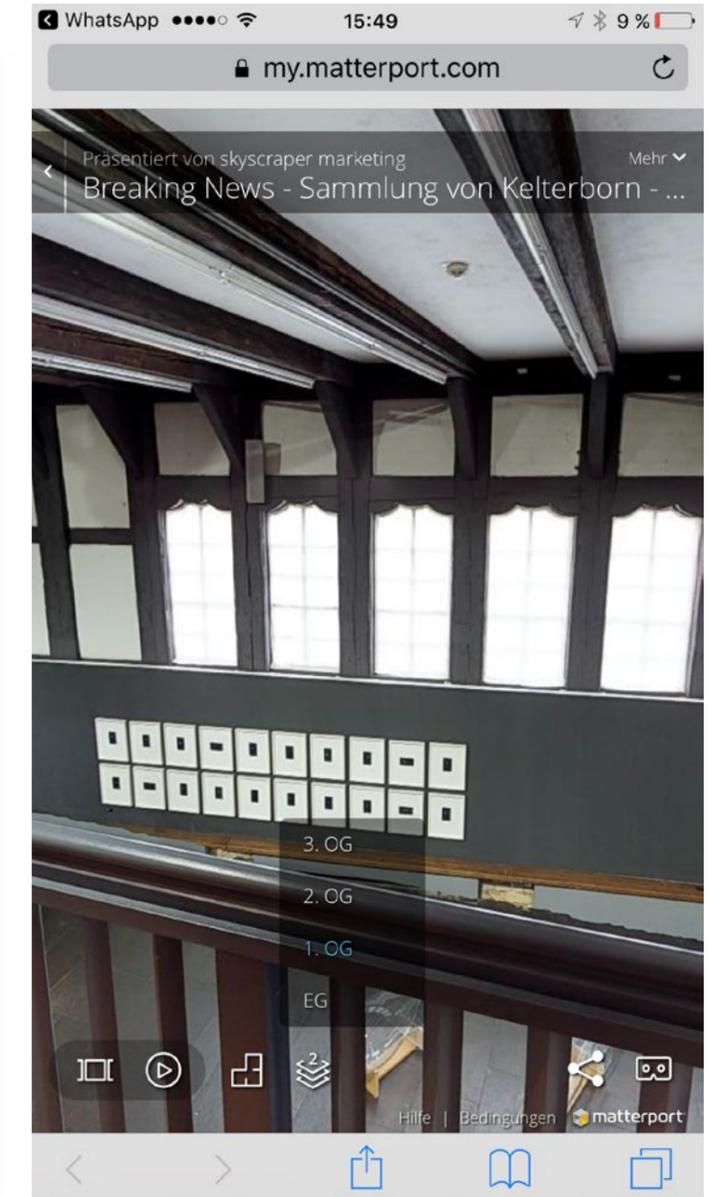
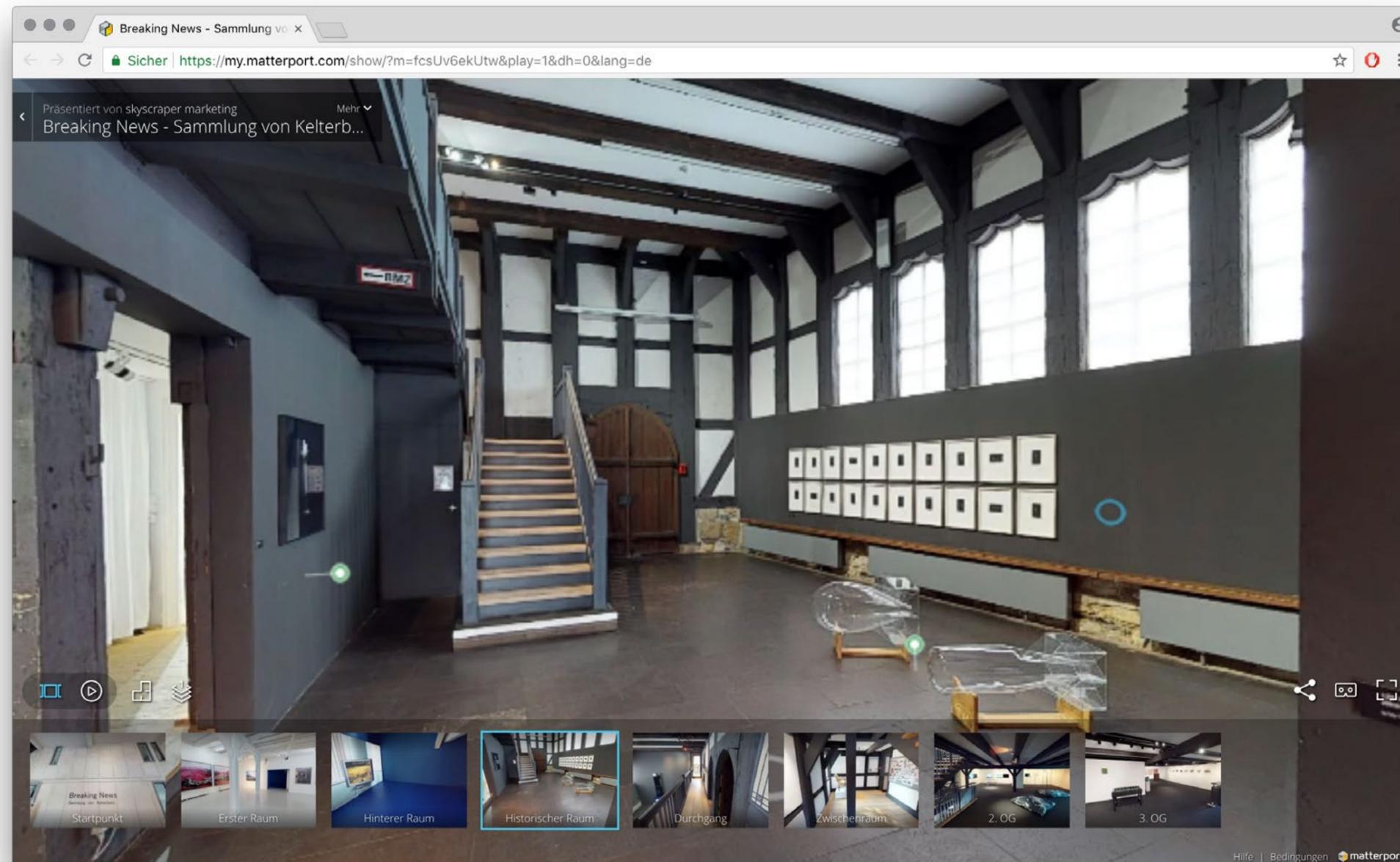
Watercolor on laid paper, untitled, 30 x 50 cm, 2014

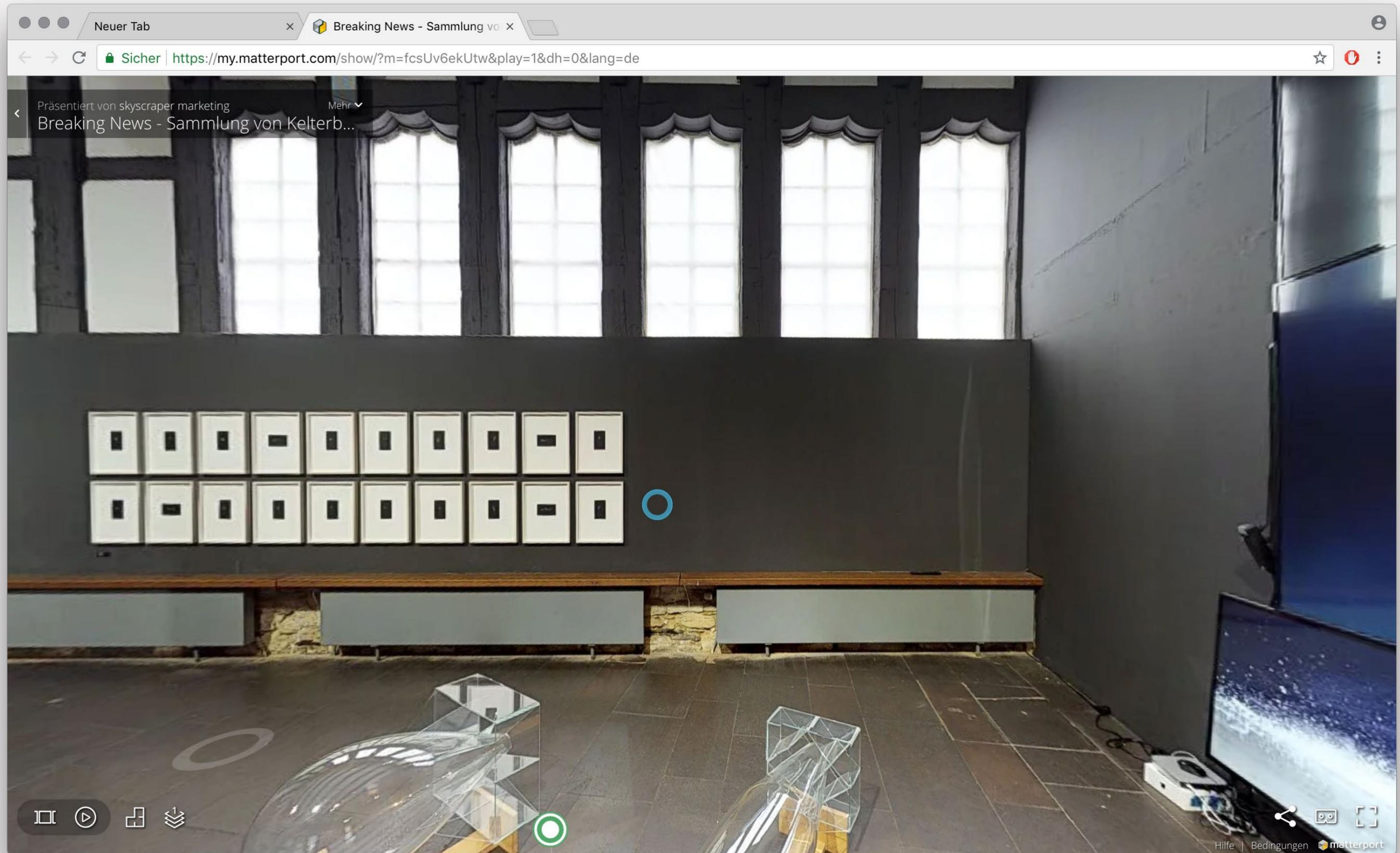








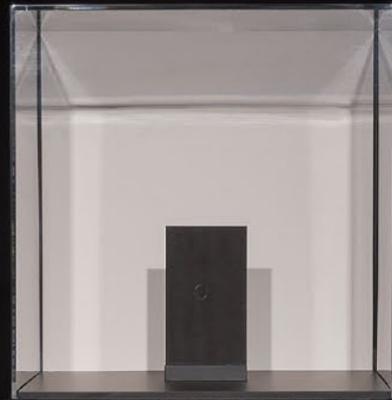


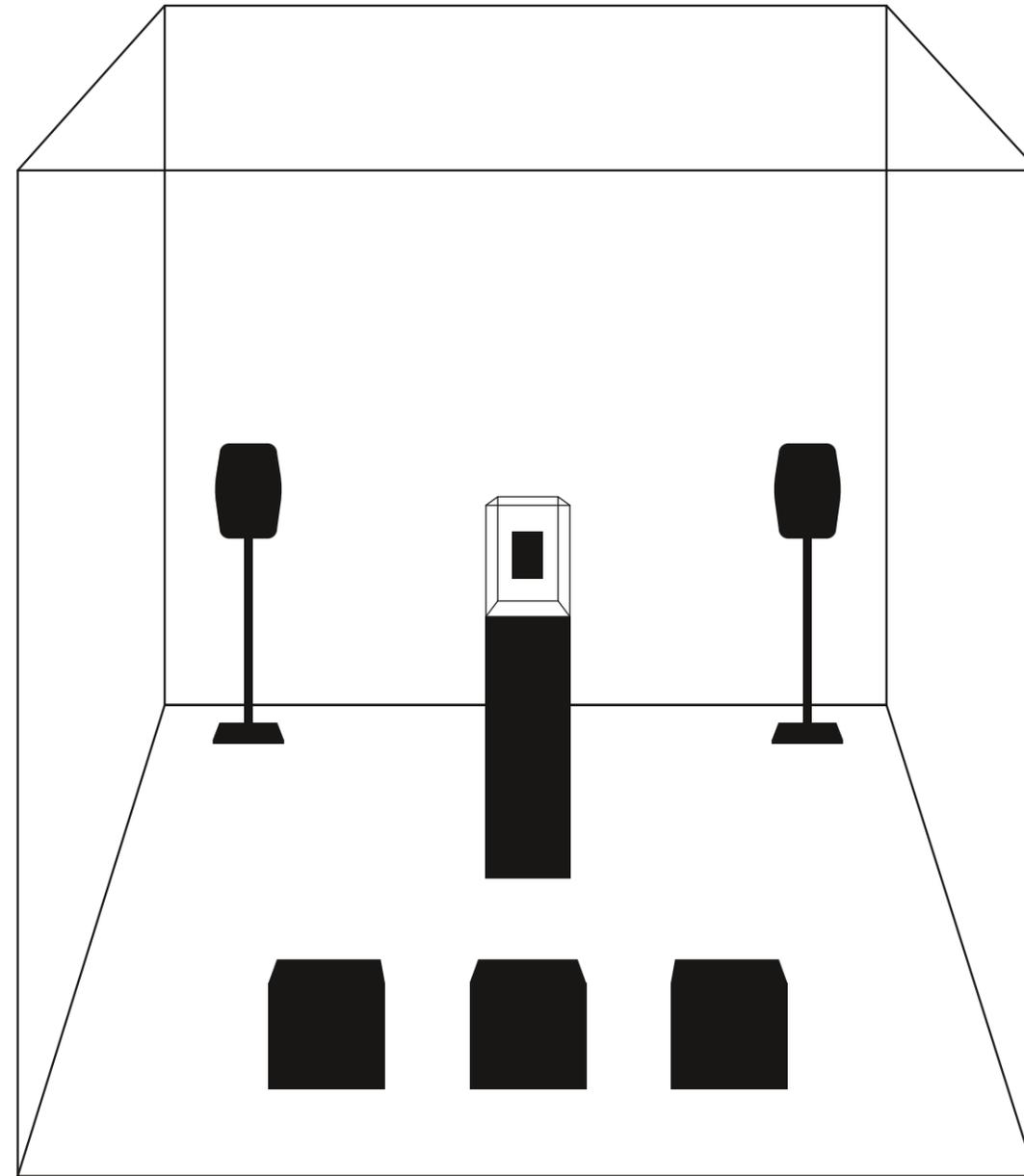














Watercolor on laid paper, untitled, 100 x 70 cm, 2017



Watercolor on laid paper, untitled, 100 x 70 cm, 2017



Watercolor on laid paper, untitled, 100 x 70 cm, 2017



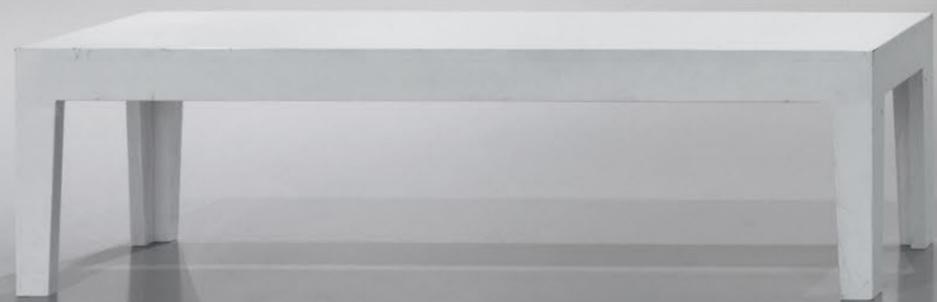
Watercolor on laid paper, untitled, 70 x 100 cm, 2017

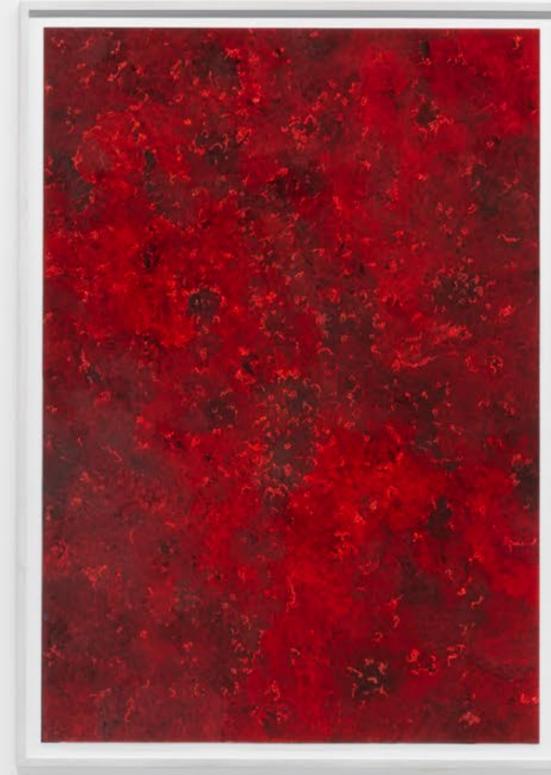


Watercolor on laid paper, untitled, 70 x 100 cm, 2017









ANKE
RÖHRSCHEID



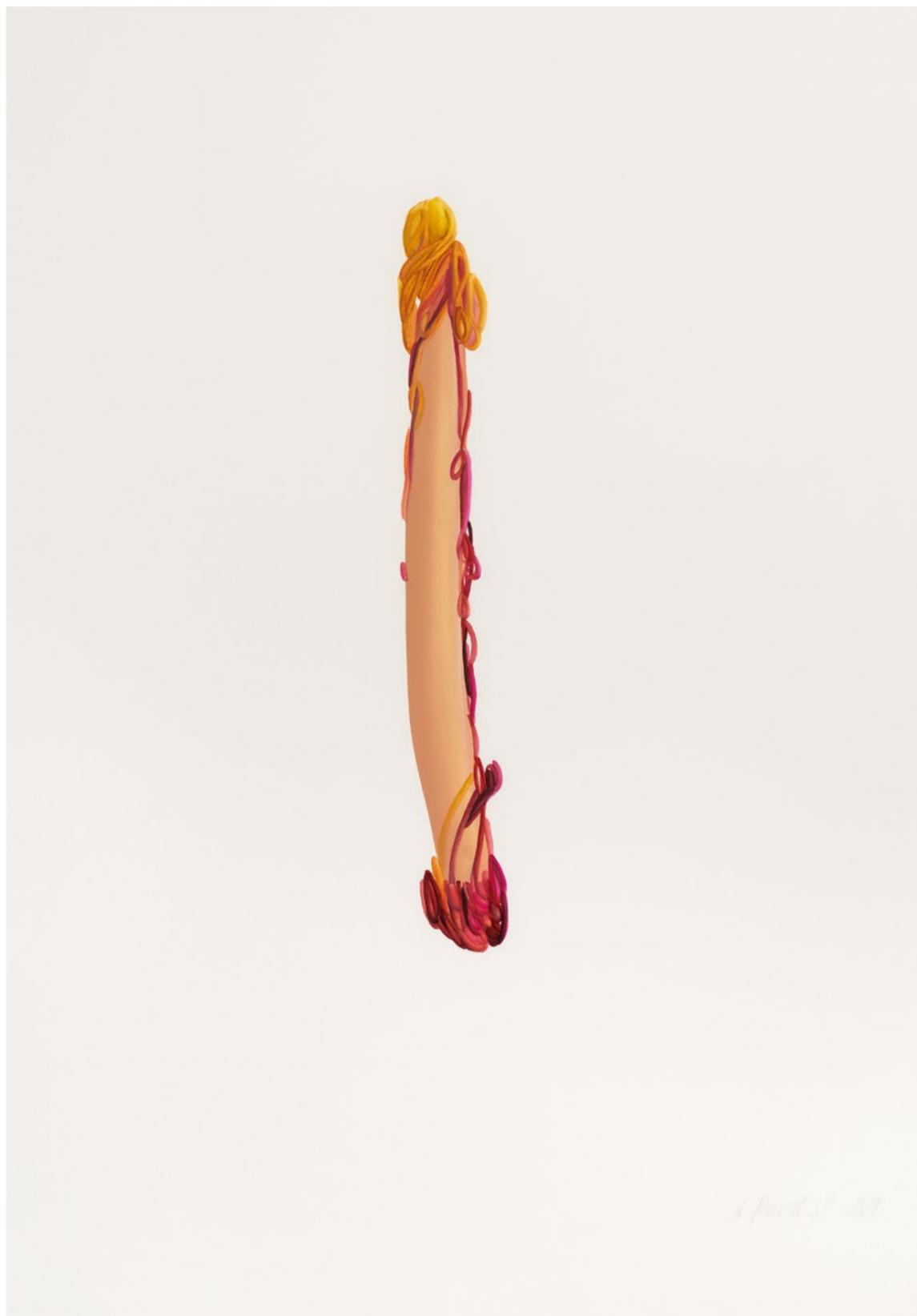












Watercolor on laid paper, untitled, 100 x 70 cm, 2019



Watercolor on laid paper, untitled, 100 x 70 cm, 2019

Anke Röhrscheid: Metamorphoses and Chimeras from Nature

Deep space, matte, velvety surfaces, bright red, mysterious black, beings from another world – it's hard to characterize an artist like Anke Röhrscheid in just a few words. Her painted watercolors on paper elude the rapid classification and pre-made boxes of the current art market.

Technique and Color

For about sixteen years, the Frankfurt Städelschule graduate and former master student of Hermann Nitsch has preferred working in an unusual technique that finds no parallel among contemporary artists. Even the mention of the watercolor technique above is misleading. Nothing is further from these works than the bright, friendly and harmless world of watercolor painting. Her work uniquely combines dense and compact surfaces with the delicate and disembodied world of the watercolor.

The artist wants to paint "in a lighter way" than would be possible with oil paints. Also, the white of the paper, which has its own quality, plays an important role, because it is a light white that stands on its own and that does not need to be applied extra as in oil paintings. For this, the artist has developed her own technique, in which she first applies different layers of water color with a fine brush. She then partially dissolves these by removing the color of the upper layers, so that lower layers of paint or the white of the paper emerge again. This is the actual, very controlled, design process of the subsequently visible forms.

The observer does not understand the unusual technique – he or she assumes that the forms and figures are created on the foundation of the paper, but the opposite is the case. Slowly and carefully and with the tip of very specific brushes Anke Röhrscheid works the exquisite almost ex negativo out again. Each work requires not only time, but long observation and consideration, rest and immersion, as well as physical exertion such as climbing up and down ladders. This in-depth work is a process that we as the viewer may not be able to see, but can feel.

Another important keyword is the color; the bright, provocative red that the artist uses, the gaudy or soft pinks, sometimes darkened into a mysterious reddish brown. One responds to color even more than to form. Anke Röhrscheid has mentioned that she also greatly admires Rembrandt because of the play of light he casts upon his figures.

There is often very little light and the darker the picture, the more important what you can still see becomes. Almost as if under water – every diver knows the phenomenon – an inner glow emanates from the darker works of Anke Röhrscheid, a kind of milky light that makes the contours soft and flowing. In fact, I do not know any other artist with similar, subtle results.

In our culture, the color red symbolizes blood, love and passion, but on the other side also danger and aggression. In the large-scale red works that have been produced since 2014, reds are often mixed with black. Anthropomorphic beings float and proliferate through pictorial spaces that, on the one hand, remind the viewer of cosmic clouds and on the other of an abstract version of the

ceiling paintings of the Renaissance or Baroque eras – from Tintoretto to Tiepolo. In the large-format red works, the artist primed the color in four layers: the brightest first and the darkest last. Due to their size, these works fill the viewer's field of vision completely. The "being-in-the-picture" creates a very special form of experience.

References

Anke Röhrscheid's works have often been compared to the art of Romanticism because of their closeness to nature, but to me they seem to be closer to the world and ideas of Surrealism (which, of course, also has its roots in Romanticism). In the world of the Surrealists, the boundaries between man, animal and plant are abolished, especially in the work of Max Ernst, one of Röhrscheid's favorite artists. "Art is perhaps the most visible return of suppressed consciousness," said Sigmund Freud, on whose analyzes of the human psyche the Surrealists are known to have referred.

Working in numerous layers and in an infinitely mindful way, the artist shapes her metamorphoses and chimeras from phenomena of the living world: animal, plant and human body. They grow and proliferate, swell, expand: "I perceive things through my bodily perception – stones, bodies, my surroundings," says the artist.

We as observers experience exactly this form of borderline experience in the face of the elusive states that take place in these pictures – there insect meets skin, something grows or opens, undeveloped, entwined, twisted objects are screwed into each other, interweaving. These experiences triggers associations in us as observers. Yet, fortunately, everything remains suspended, a suggestion only hinted at. The viewer often associates underwater worlds with algae and creatures of the deep sea. The whole spectrum of nature, its beauty, but also its horror and the endangerment of life in general can be found in the works of Anke Röhrscheid. Some things seem like they are viewed with the microscope, molecules or DNA chains meander over the picture surface, but what it exactly is remains intangible and thus fascinatingly open.

An important source of inspiration for Röhrscheid are scientific texts, such as "The Memory of Nature" by Rupert Sheldrake. Many internal relationships of nature, such as how one organism transforms into another, are still unexplored despite genetic analysis.

The French art historian Georges Didi-Huberman has dedicated a brilliant short essay to the "Phasmen." The "phasmids" "or ghost horrors" are able to imitate with their shape in many different ways other forms, such as those of leaves and branches. The author wants a cross-border approach and a somewhat blurry view of things that leaves room for dreams and associations. In another book,

which Röhrscheid quotes, the theoretician dedicated himself to the “survival of the fireflies.” Didi-Huberman illuminates their glow aesthetically, politically and philosophically, contrasting it with the glaring light of totalitarian regimes or unequivocal truth-giving. The firefly serves as a metaphor for everything that is “provisional, empirical, intermittent, fragile, disparate, and fleeting.”

Artists like Anke Röhrscheid try to give intuitive and pictorial answers to many of the unanswered questions that we face today through the complexity of our world. She “invents” forms that are reminiscent of nature, yet always clearly distinguishable from it. The cited statement by Paul Klee; “art does not reflect what is visible, but makes visible” is particularly and directly applicable to these works. In them, the artist develops a counter-world, parallel to nature, whose fascination can hardly elude the viewer. The artist says, “I try to create my own worlds that bring forth their own structures and beings and thus allow their own systems and organizations to emerge.”

One exhibition by Anke Röhrscheid was called “phenomena in space.” This title refers to the emptiness surrounding the “beings” created by her. In her small-format black works tiny shapes seem to float in a black cosmos. The artist has explained that there are three groups in it: figurative, organic and very abstract, minimalistic works. The inner monumentality of the smallest objects is astonishing. They shine out of the rich black of the paper like little jewels, mysterious and ambiguous. Röhrscheid’s works are sensual and yet also very analytical and purist. Many argue that minimalism and sensuality are incompatible, especially in the field of works on paper there is often this specialization. Either you like it tangible or baroque. But that’s exactly what the artist avoids, and that’s a great quality.

Anke Röhrscheid is an inventor. She creates forms of things or beings that do not exist, but remotely remind us of the familiar. In art, Hieronymus Bosch was probably the first to paint chimeras, mixed creatures – egg trees and monsters of all kinds – in order to translate the dreams of humans from other worlds into images never seen before. Ideally, artists are capable of seeing the world through different eyes and opening ours to the new worlds they create.

The recently deceased Jean-Christoph Ammann was a great patron of Anke Röhrscheid. In a very poetic text in the last catalog of the artist, he spoke of “elves and flourishes, spikes and thorns.” The often intertwined structures are on the one hand readable as abstract ornamental condensations, but also immediately arouse associations with plant forms or organs.

Psychology

Anke Röhrscheid once described that people who are not used to opening up and divulging things suddenly do just that when standing before her work. Her always abstract, but at the same time sensual, mostly allusive and mysterious works, full of natural references or suggested eroticism, unleash unexpected bursts of associations in the beholder resulting in intense discussions and an exchange of ideas. The psychological element, which has described an important line in art discussion since Romanticism and especially in regards to Surrealism, cannot be dispelled.

Even in the world of the Surrealists, the boundaries between man, animal and plant are abolished, especially in the work of Max Ernst, one of Röhrscheid’s favorite artists. Ernst once wrote: “On a rainy day in 1919, in a city on the Rhine, I noticed the obsession with which my irritated eye clung to the pages of a picture catalog containing objects on the anthropological, microscopic, psychological, mineralogical and paleontological illustration. There were side by side picture elements that were so alien to each other, that just the futility of this juxtaposition caused a sudden intensification of the visionary forces in me, and a hallucinating sequence of contradictory images [...] was evoked.” Another related position is the symbolist Odilon Redon who also created mysterious hybrid beings in

the late 19th century at a time when one was learning to observe the first microorganisms in the newly invented microscope. For him, too, black was an important color.

As a close parallel to Röhrscheid’s current works, the watercolors of Louise Bourgeois should be mentioned, as they – although usually clearly figurative – trigger a similar process. Even Bourgeois, who is placed in the tradition of Surrealism, consciously chose red shades to focus on human, animal and plant life in impressive and condensed statements. Both artists, Röhrscheid and Bourgeois, seek the reference to nature and do not shy away from the provocative. The works do not deal with the body, skin or pink openings, which could be anything, in vain.

Monumentality in a small format

The series of small format black works that Röhrscheid has been working on since 2008 often have a monumental effect despite their minuscule size. Especially in the only postcard-sized watercolors, the freed area plays a particularly important role – structures form the composition from the edge – and we as observers tend to supplement the missing things in our mind. The deliberate trimming of a motif creates suspense, a trick that has existed since the beginning of modernity, as seen in Expressionism at the beginning of the 20th century. For the first time, artists like Ernst Ludwig Kirchner and Alexej von Jawlensky no longer put their portraits and still lifes in the middle of the picture surface, but rather on the edges and cut their motifs to create higher tension. This revolutionary method creates movement in the picture, it is a cinematic view, as we are more accustomed to today by advertising and media.

The small format black works could be titled “Almost nothing.” They are less eye-catching than the large format, shining red, often very allusive and erotic watercolors. The little black works are more for connoisseurs. You have to get up close to them and study them properly – a big problem today as we are becoming more accustomed to viewing contemporary art at a pace as we stroll past large formatted works. What is required here is a confrontation with sensations in miniature, specifically because most of the artist’s watercolors are mysterious and ambiguous. One can spend a lot of time looking into this subtle, sometimes dark world of Anke Röhrscheid, a world of mixed things and mixed forms, like in a dream.

Photography

In addition to painting, a series of photographs have emerged in recent years, in which the artist chooses unusual extracts and works with the ambiguity or even metamorphosis of forms, mostly from nature. Röhrscheid often uses effects that can be achieved by delaying exposure or distributing several exposures. In electronics one speaks of “Glitch effects,” which produce a picturesque and unexpected result.

Video

Anke Röhrscheid had been planning to engage in videos for years, because her already somewhat “cinematic” approach to watercolors, her immanent movement and the spatiality of her works suggest their translation into the actual moving medium.

In 2015, *Apperception* (perception) a collaboration between Anke Röhrscheid and her son Ludwig Röhrscheid, a gifted musician, emerged. The pictures are composed exactly to the music. First the piece of music existed, it is called *Inside*, after which the artist worked for months to program motifs from her watercolors, such as the so-called swimmer, into a nearly four-minute animated film. Emanating from the rhythm of the music, that the images perfectly accompany, a 3-D animated film in

a cinematic format is created. The location seems to be the landscape of a distant planet. Black landscapes, foreign creatures in constant metamorphosis are reminiscent of volcanos, airplanes or birds. Futuristic, abstract, mysterious and ambivalent at the end of the film a swarm of objects approach the viewer, creating the feeling of a vague threat.

In this animated film, Anke Röhrscheid has left everything which is seemingly romantic in her work far behind. It is a gloomy, almost violent moment in the artist's oeuvre. The phenomena in space are not only of this world. The artist is currently planning more video works.

Conclusion

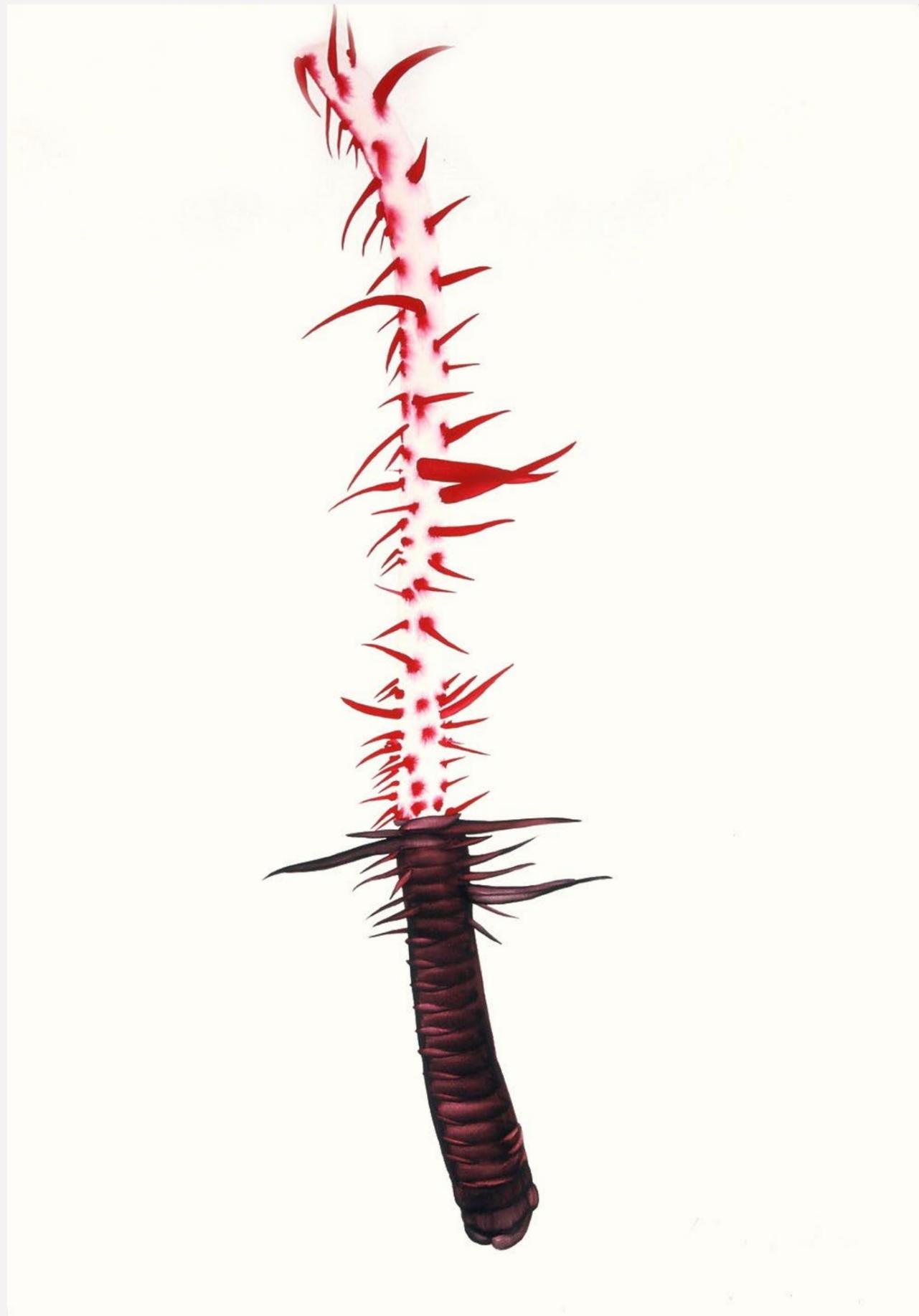
Anke Röhrscheid's work is far more conceptual than it at first seems. The artist has deliberately opted for painting in a day and age in which the non-artistic, the purely conceptual and the lack of painting skills are still misinterpreted by some as "avant-garde." Since the 1960s, a departure from the painterly tradition and also from the virtuosity of painting has taken place, a process which was justified and necessary at the time, but which is also regrettable today because fewer and fewer artists are learning to perfect this ability. However, this vehement attitude towards everything once accepted and traditional has long since survived.

As a former master student of Hermann Nitsch, Röhrscheid was familiar from the start with all forms of protest and anti-art. But also with philosophical and fundamental questions about our identity and our relationship to nature and society. The artist has opted for certain elements that are incorporated into her works, such as the time it takes to apply color in layers – something she has appropriated for years, that does not always succeed perfectly and which she never could delegate to assistants. Since every work is unique and often requires months of work, the finished product stores, so to speak, the many hours and the trains of thought of the artist. This produces – apart from the perfect result – the famous "aura" that Walter Benjamin spoke of. If you believe that this aura is just a myth today, you should look at works by an artist like Anke Röhrscheid.

Another theme that keeps touching her concept is the question of the political. Here, too, the artist's work faces a widespread misunderstanding because today a very narrow and striking definition of political art is often propagated. Political finds its echo in Röhrscheid's work. For example, the artist has been intensively concerned with the mutations caused by the nuclear catastrophe of Fukushima. The landscape around the destroyed nuclear power plant has since then produced mushrooms with many heads, daisies with a greatly altered appearance, animals with defects in their fur and much more. The massive human intervention in nature, the misguided technology and its influence on the microcosm and macrocosm, and thus on each of us, are important issues, also for the art today. This should not choose the form of flat documentation, but remain part of an overall aesthetic concept, such as an artist like Anke Röhrscheid succeeds in doing.

Ingrid Pfeiffer

Translated by Rose Field



Watercolor on laid paper, untitled, 100 x 70 cm, 2004



Watercolor on laid paper, untitled, 70 x 100 cm, 2005

Anke Röhrscheid | Vita

- 1965 born in Erfurt
- 1992–1998 Städelschule of Fine Arts, Frankfurt/M, tutor: Hermann Nitsch
- 1998 Nitsch
Graduation as a master student under Hermann Nitsch
lives and works in Frankfurt

Works in private and public collections

- Kunsthalle Hamburg
- Folkwang Museum Essen
- Staatsgalerie Stuttgart
- Sprengel Museum Hannover
- Staatliche Kunsthalle Karlsruhe
- Staatliche Museen zu Berlin, Kupferstichkabinett
- Prints Collection, Städel Museum, Frankfurt/M
- Hessisches Landesmuseum Darmstadt
- Deutsche Bank Collection
- BNP Paribas
- HypoVereinsbank
- L-Bank, Staatsbank Baden-Württemberg
- KAI 10 – Arthema Foundation, Düsseldorf
- Department of Science and the Arts, Frankfurt/M
- Hessen Ministry of Finance, Wiesbaden
- Hessen Ministry for Science and Art, Wiesbaden
- Henkel von Donnersmark Foundation, Berlin
- Deutscher Wetterdienst Collection, Offenbach/M
- Rausch Collection, Frankfurt/M
- Kelterborn Collection, Frankfurt/M
- Reinhard und Sonja Ernst Collection, Wiesbaden

Awards

- 1998 Verein Freunde der Städelschule e.V.
- 2001 Budapest stipend awarded by the City of Frankfurt
- 2004 Künstlerhilfe e.V. Frankfurt annual scholarship
- 2005 Rudi Seitz Prize, City of Frankfurt
- 2008 Zonta Prize, Zonta Art Contemporary
- 2012 Dr. Rolf-Seisser-Prize
- 2020 The Hessische Kulturstiftung project scholarship

Solo exhibitions | selection

- 2019 Apperception, Videoinstallation, Blue Box, Sprengelmuseum, Hannover
- 2018 Granulation, Galerie Anita Beckers, Frankfurt/M
- 2016 Phenomena in Space, DNA Galerie, Berlin
- 2014 phasmes, Galerie Martina Detterer, Frankfurt/M
- 2012 Verführung & Extase, ATELIERFRANKFURT, with Elly Strik, curated by Dr. Jean Christophe Ammann, Frankfurt/M (c.)
- 2009 Werkschau, Deutscher Wetterdienst, Offenbach/M transfer, Galerie Martina Detterer, Frankfurt/M
- 2008 Fotografie – Aquarell, Kunstverein Leverkusen
- 2007 Undercover, Galerie Martina Detterer, Frankfurt/M
- 2005 Ivory Black, Karmeliterkloster, Frankfurt/M (c.)
- 2004 Innocent Nature, Pfefferwerk, Berlin
- 2003 Bright Red, Kunst im Dominikanerkloster, Frankfurt/M (c.)
- 2001 Contemporary Art Gallery, Budapest, Hungary

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Group exhibitions | selection

- 2020 The Body of Drawing #1 – The Touch of Density, Drawing Room, Hamburg,
curated by Hanna Hennenkemper and Ludwig Seyfarth (c.)
Professor Beneš' Cabinet of Mysteries, MuMo Museum Montanelli, Prag, Czech Republic
Alptraum, Torrance Art Museum, Los Angeles, United States
- 2019 BAUHAUS.LINES, Part IV, MEDIA: Technik. Material. Medien, Soundinstallation,
Neue Galerie für Zeitgenössische Kunst, Gera (c.)
Die Rückkehr des Pre Bell Man: Nam June Paik und Medienkunst aus der Sammlung Kelterborn,
Museum für Kommunikation Frankfurt/M
Alptraum: The Wandering Show, La Estacion arte contemporáneo, leac, Calle Aldama, Chihuahua, Mexico
The Wall and Other Stories, Kelterborn Collection, Total Museum of Contemporary Art, Seoul, Korea
Alptraum: The Wandering Show, Fine Art Complex 1101, Tempe, Arizona, United States
Viermal Neues auf Papier II, Sprengel Museum Hannover
Permeation, White Gallery, Litomyšl, Czech Republic
Another World, Deutsche Bank, London, United Kingdom (c.)
- 2018 One moment in time – Part II, Galerie Anita Beckers, Frankfurt/M
#meinMuseum – 175 Jahre, Staatsgalerie Stuttgart
Metamorphoses, Goethe Institut, Paris, France
- 2017 Breaking News – Kelterborn Collection, Mönchehaus Museum, Goslar (c.)
- 2016 Coincedence & Reference, Museum Villa Seiz, Schwäbisch Gmünd
Green, Galerie Martina Dettterer, Frankfurt/M
- 2015 Alptraum, RAE space for contemporary art, Berlin
Kleine Formate, Galerie Martina Detterer, Frankfurt/M
Flights of the Mind, Cinque Garzoni Art Film Festival, Venice, Italy,
curated by Elke Kania und Ludwig Seyfarth
Alptraum, Salon de Lirio, Velim, Salcete, Slovenia
Nightmare, Visual Arts Centre, Galerie McClure, Montreal, Canada
Artemovendo, The Hidden Soul of the Inanimate, Goethe-Institut Porto Alegre, Brazil
Alptraum, Salon de Lirio, Goa, India
- 2014 gewünscht, geschenkt, gekauft, Hessisches Landesmuseum, Darmstadt
Komm und Sieh – Kelterborn Collection, Museum of Modern Art Weserburg, Bremen (c.)
Physis der Seele – Inszenierte Rituale, Hernann Nitsch Orlan Anke Röhrscheid,
curated by Dr. Danièle Perrier, Artspace Frankfurt-Dreieich (c.)
- 2013 Peanuts of Joy, Kunstraum Dreieich, curated by Ludwig Seyfarth
- 2013 Fundamental Ephemeris, Bronx Arspace, New York City, United States
Lord Byron 2021, Embros Theatre, Athen, Greek
Blau, Galerie Martina Detterer, Frankfurt/M
Give me Five, Städel Museum, Frankfurt/M
Art Slam, Kunstverein Frankfurt, Frankfurt/M
Drawing at Universe, KAI 10 – Arthema Foundation, Düsseldorf (c.)
Kleine Formate Galerie Martina Detterer, Frankfurt/M
- 2012 Science & Fiction, A Laboratory of Drawing, curated by Sebastian Utzni,
Galerie Katz Contemporary, Zürich, Switzerland
- 2011 Another World – Eine andere Welt, Kunstraum Dreieich, curated by Ludwig Seyfarth (c.)
Drawing in Relation, DNA Galerie, Berlin
Limits and Desperate, Gail Schöntag Gallery, New York City, United States (c.)
Kleine Formate, Galerie Martina Detterer, Frankfurt/M
Monte Verita, Montez art organization, Frankfurt/M
- 2010 Kleine Formate, Galerie Martina Detterer, Frankfurt/M
Artist in Residence, Anniversary exhibition, Atelier Frankfurt/M, curated by Peter Waiermeir (c.)
- 2009 Kleine Formate, Galerie Martina Detterer, Frankfurt/M
- 2007 Kleine Formate, Galerie Martina Detterer, Frankfurt/M
- 2006 Lucie Beppler, Anke Röhrscheid, Elly Strik, curated by Dr. Jean-Christoph Ammann,
Palazzo Art Space Basel, Switzerland
VOKUHILA curated by Ludwig Seyfarth, Galerie Elly Brose-Eiermann, Dresden
VOKUHILA curated by Ludwig Seyfarth, Deck Gallery, Stuttgart
Summer in the City, Galerie Martina Detterer, Frankfurt/M
Amor Vincit Omnia curated by Dr. Dadjia Altenburg-Kohl, Saarland gallery association –
European Art Forum e.V., Berlin
Master drawings, Lang Gallery, Vienna, Austria
- 2005 Kleine Formate, Galerie Martina Detterer, Frankfurt/M
Cellular, Exhibition Space, Schulstraße 1A, Frankfurt/M
Pathetischer Betrug, special exhibition Art Fair Frankfurt, curated by Ludwig Seyfarth (c.)
- 2003 Klasse Hermann Nitsch, Exhibition Space, Schulstraße 1A, Frankfurt/M
- 1989 Stuttgart 17.7.1956 – Salem Visconsin 3.3.1979, Portikus, Frankfurt/M
- 1994 Guest appearance with Hermann Nitsch, Prinzenhof castle, Austria

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