

**„Im Augenblick des Staunens fällt das Ich mit der Welt in eins“**

6.10. until 16.12.2022

**DG Kunstraum**

Fadi Aljabour  
Nina Lamiel Bruchhaus  
Lea Corves  
Katrin Esser  
Flora Fritz  
Hanna Nitsch  
Birgit Szepanski  
Markus Zimmermann

**Katholische Akademie**

Alwine Baresch  
Toni Mauersberg  
Lukas Sünder  
Markus Zimmermann

Art encourages you to detach yourself from everyday things, to open your eyes to new horizons and let them roam. "To experience the power of amazement as a phenomenon of perception and to be at ease in it is inherent in art and artists." (Paulo Bianchi, Doors to the Wonderful, Kunstforum Vol. 259, p. 46)

In the moment of amazement, time seems frozen and the moment is perceived with immense intensity. We are amazed at everything that we are allowed to experience as unexpected events, especially at what we can only recognize in existential borderline experiences. We marvel at the gift of life. The experience of astonishment can evoke different reactions and be accompanied by admiration, respect, admiration or alienation, irritation, suspicion, depending on whether the unexpected, astonishing triggers more a 'believing' or 'unbelieving' amazement.

In philosophy, amazement represents the bridge between the ability to think and sensory perception. The moment of amazement was interpreted differently in ancient times: sometimes as a sensory impression (Aristotle: irritation), sometimes as knowledge (Plato: reflection). In the Middle Ages, amazement acquired another connotation, that of religious experience. Amazed admiration seemed the appropriate attitude toward God or creation. The systematic revival of the idea of a genuinely philosophical form of amazement that is independent of religious stipulations did not take place again until the 20th century, when authors such as Hannah Arendt and Martin Heidegger were amazed that a world existed at all and not nothing.

In today's society, amazement is pushed aside by belief in science, and quick answers from search engines override personal perceptions and impressions. Works of art cannot simply be disenchanting via search terms or assigned to an interpreter via a "shazamen". In the exhibition, the viewers are thrown back on their own impressions and, in doing so, approach current discussions that have been taken up by the artists. Themes such as participation and justice, gender gap, the power of social networks, the human longing for a new connection with the world can be discovered in the exhibition and invite the viewer to marvel themselves.

The artists in the exhibition are scholarship holders of the Cusanuswerk, who were invited by a board of trustees consisting of representatives of the German Society for Christian Art e.V., the Verein Ausstellungshaus (VAH), the Cusanuswerk and the Catholic Academy in Bavaria to participate in the exhibition were selected:

In her paintings, Nina Lamiel Bruchhaus explores the boundary between representationalism and dissolving forms. If you get involved with the geometries, a cosmos develops that tells of faces and bodies in exchange with the world. The works convey a kind of beneficial balance between demarcation and merging, a "the I merges into one with the world". Depending on the incidence of light, a white-yellowish shape can be seen on the floor of the exhibition room, which rises and is anchored to the floor at the same time like a reflection. Lea Corves' sculpture asks the viewer to go around it, to look at it from all sides in order to understand it.

Esser's experimental short films question the connection between subjective and collective memories and the perception of the present. A monotonous a-cappella song leads through the futuristic musical 'Reloaded' as a common thread, which also determines the plot visually through the production of a punched tape and then in the form of a choir.

Flora Fritz is mainly concerned with spatiality and variants of figuration. Her paintings are based on mental images that she encounters in dreams or that arise from everyday situations.

These are motifs that amaze and amaze, because they are irritating or make you think. In the multi-part photographic work 'La Source/Die Quelle', Hanna Nitsch deals with the moment of 'becoming human'. Birth represents an existential, physical and mental borderline experience for mother and child. The image material comes from publicly accessible videos on YouTube. Consciously or unconsciously, the women giving birth expose themselves to the public at the moment of maximum intimacy.

Birgit Szepanski's installation 'Blooming' consists of women's trousers sewn together and images of women who lived in the 19th and 20th centuries. Riding a bicycle for the first time in the 19th century, piloting motorized aircraft and wearing bloomer trousers and their successors. This view of the past is broken with current depictions of women from sewing factories in Asia.

For the DG Kunstraum, Markus Zimmermann designed an installation in the entrance area that can be understood as a threshold. According to Walter Benjamin, the threshold marks a transition zone through which the spatial perception of the body changes. The amazement could also be described as an existential threshold experience.

### **Program**

Opening of the exhibition, Wed, October 5, 2022

I

Katholische Akademie in Bayern, Mandlstraße 23, 80802 Munich

6.30 p.m.

Greeting

Dr Achim Budde, Academy Director

Introduction

Wilhelm Warning, art critic and journalist

II

DG Kunstraum, Finkenstrasse 4, 80333 Munich

8 p.m.

Greetings

Dr Walter Zahner, Chairman of the German Society for Christian Art

Prof. Dr. Georg Braungart, head of the episcopal Cusanuswerk study support

Introduction

Benita Meißner, managing director and curator of the DG Kunstraum

Long night of the Munich museums

Sat, October 15, 2022, 6 p.m. to 1 a.m.

Guided tours with the curator

Tue, October 25, 2022 at 6:30 p.m.

Thu, November 10, 2022, 6:30 p.m.

Tue, November 22, 2022 at 6:30 p.m.

Sun, October 30, 2022, 11 a.m.

As part of the art project 'Verrichtungen' in St. Paul

Ruth Geiersberger is inviting to a performative discussion

with Dr. Sylvia Schoske, former head of SMAEK

and Pastor Rainer Hepler, Pastor St. Paul

Musical program

Evi Keglmaier

Finissage

Fri, December 9, 2022, 5:30 p.m. to 7:30 p.m.

Further information can be found at [www.dg-kunstraum.de](http://www.dg-kunstraum.de)

If you have any questions about text or image material, please contact Daniela Lange by telephone

+49 89 282548 or by email at [presse@dg-kunstraum.de](mailto:presse@dg-kunstraum.de)