

Englische Uebersetzung der Achtzig-Galerie

Achtzig Gallery for Contemporary Fine Art

Achtzig! (the number 80 in English) already entered into the history of art in Berlin when Martin Kippenberger (1953-1997) founded Etage 80. The Achtzig Gallery for Contemporary Fine Art (www.dianaachtzig.de) presented its first exhibition (Quentin Tarantino—The Aesthetics of Power) on 4th September 2009. Since then its international programme and annual art competition have established it firmly at Brunnenstrasse 150 in the 10115 Central Berlin district, at the heart of the renowned gallery quarter formed by Brunnenstrasse, Rosenthaler Platz, Torstrasse, Linienstrasse, Kleine Auguststrasse and Auguststrasse.

Situated not far from the Alexanderplatz with its telecom tower, the Achtzig Gallery is one of the No. 1 addresses for contemporary fine art in Berlin. Diana Achtzig, the curator, gallery owner and chief executive, has an impressive and extremely comprehensive track record of exhibitions, with the emphasis on contemporary art. She founded her first art gallery in Amsterdam as long ago as 1st March 1990 and there presented highly successful exhibitions by American, Dutch and German artists. Diana Achtzig studied stage costumes/scenery with a minor in history of art and painting at the Berlin University of the Arts (UdK); she also studied business administration at the Berlin Institute of Technology (TU-Berlin). She was a project leader in the Art Investment section, spent 7 years as a lecturer and also worked in the fashion design section.

Participation in renowned art fairs and the publication of books and art catalogues has broadened and reinforced the gallery's activity and visibility. The Achtzig Gallery for Contemporary Fine Art's commitment and passion is founded on the following important principles: reinforcement of art marketing, which encompasses knowledge of art history and a feel for business, and analysis of the international art market, which have allowed the gallery to mature as a meeting place and a place for art procurement and for communication with art collectors with specific requirements (e.g. New Leipzig School) art with the development of a modern client-tailored orientation.

The profile of the Achtzig Gallery for Contemporary Fine Art ranges from the large-format innovative abstract works by Florian Froehlich, graphics by Petra Meyer or fragmentary representations by Renate Meissner, Karin Scheucher or Ewa Helena Dulic, surreal neorealist works by Isabella Siller and Diana Achtzig to small-format representational works by Heike Huisman (Berlin College of Fine Arts and the Free Academy of Art Stuttgart), Martin Maurer or Alex Bär (Leipzig Academy of Visual Arts, under Professors Arno Rink and Neo Rauch) from the New Leipzig School, as well as strikingly provocative large-format grotesque figures (for example, by Ellen Wolter); works representative of post-modern photography (for example, by Elke Lehmann and Martin Maurer), sculptures by Florian Froehlich, Christoph Slu and Matthias Trott further embellish the programme of the Achtzig Gallery for Contemporary Fine Art.

As well as using art marketing techniques by publishing and analysis of the art market to promote the establishment of these international and representative artists, this fine art gallery uses its gallery programme to encourage young artists by means of an annual art competition/art award (<http://kunstwettbewerb.com>) and the Achtzig Art Academy Berlin (www.akademie-der-kunst.com).

Press coverage of the gallery's activities

Authenticity outlasts calculation («Authentizität überdauert Kalkül»)

Sylvester Antony's solo exhibition, *Hard Art Candy—The Louvre of Ghosts*, at the Achtzig Gallery for Contemporary Fine Art in November 2011 created a sensation. This artist from Kiel is one of the most expressive of present-day artists and has exhibited internationally for over 20 years already. His mythical residence, the Kunsts Schloss (literally "art castle") Wrodow, serves time and again as a starting point and a „creative hotbed“ for his unique paintings, sculptures, „installations“ and photographs. Antony came to international attention amongst other things as a result of his exhibitions in the Pushkin Museum in St. Petersburg, in the Sala del Cultura in Minorca or in the Bible Museum in Amsterdam.

The works of the artist and sculptor Matthias Merdan likewise form an integral part of the group exhibition „contemporary artists“. As with almost all of his works, Merdan shows off his supremely clear „language of shape“ by means of an extremely large carbon creation in two interlocking parts.

Ellen Wolter, well known for her emphatically figurative acrylic paintings, forms the second pillar of the double exhibition entitled *NEUE ABSTRAKTION* (New Abstraction). The central element of Wolter's art is her analysis of the theme of „The role of gender“.

The accomplished sculptor Matthias Trott has already been able to use past exhibitions at the Achtzig Gallery for Contemporary Fine art to present his sculptures to the general public. As always, he manages to „manipulate and intensify“ his chosen material, wood, in the most extraordinary ways.

Sammy Deichmann, another very successful sculptor, shares Trott's enthusiasm for wood. This by nature rather stiff and rigid working material becomes a kind of flexible „extreme experience“ in Deichmann's hands. Deichmann, the adoptive Swiss citizen, uses the natural irregularities in the structure and surface of the wood to bestow a subtle energy on the previously „dead“ material by means of the artistic process.

Works by Isabella Siller also form part of the deliberate heterogeneity created by Diana Achtzig. The Austrian artist gives the spectator a multifaceted view of her finely contoured oil paintings, which are often enriched by her own personal experience. Siller's works often reveal a near-reality and often represent at one and the same time a confrontation between truth and pretence.

Petra Meyer, too, allows her intentions and visions to be expressed by means of oil paintings and takes the spectator on a trip through her abstract „image world“. Geometric forms, interwoven with constructivist painting, and labyrinthine structures demonstrate both a remarkable plasticity and expressivity.

Florian Froehlich, artist and sculptor, completes this exclusive circle of artists whose works form the group exhibition „contemporary artists“ at the Achtzig Gallery. Froehlich, who until now has aroused the art world's interest above all his sculptures under Plexiglas, now devotes himself primarily to scenic painting. It is of interest here that in his works Florian Froehlich takes people as a theme, not however as individuals but always as part of a crowd and lacking in any individual quality. The works of this Swiss painter time and again represent the „collision“ between individuals and crowds.

Greenberg Journalist im Pressewesen, Freie Presse, USA 07.12.2011

God appeared in Berlin

The artist Sylvester Antony gives his guests at the vernissage of his exhibition "Hard-Art-Candy and the Louvre of Ghosts" in Berlin a touch of something divine.

The surprise was powerful when the lights dimmed and a "god" actually appeared in the form of a well-filled money-chest profered by Iris his muse. In a storm of lightning "spirit money" (photographic

negatives of coloured dollar bills) rained down on the heads of the guests, who were dazzled by this "performance". Distinguished guests such as the Berlin artists Eva Nordal and Cora Fisch, the British film-music composer Nic Raine, who has worked on several James Bond films, as well as the well-known Zurich galerist Bruno Schlagenhof, were among those present at this "sparkling" event.

von Björn Krüger

Neues Deutschland

The "Wicked Woman" of myth

[Neues Deutschland - Sozialistische Tageszeitung 04.05.2010](#)

[By Anouk Meyer 29.04.2010 / Berlin / Brandenburg](#)

Saint or hooker

Whether in the Persian or Germanic myths of antiquity, in the Bible or in fairy tales: one can find in all of their sagas an image of a "wicked woman", almost always beautiful but ruthless, vindictive or at the very least far too inquisitive. The question of how contemporary art handles this character and its symbolism is explored in the group exhibition on the theme "Wicked Woman seeks Man".

The title of the exhibition refers ironically to the stereotype of the seductive women who deploys her beauty for "base" purposes or becomes a plaything of male lust.

Thus the delicate watercolours of the gallery owner, Diana Achtzig, teem with symbols such as apples and toadstools, proffered by half-naked women with flowing hair.

In her large paintings, the Berlin artist Barbara Gerasch portrays characters such as the poor maiden from the Star Talers (Sterntaler) fairy story or Eve, the original woman. The women in the erotic nudes by Evelyn Sommerhoff (who was last year awarded the Benninghaus Prize) recline completely naked. Black and red figure strongly in the works by Mathias Melchert, who depicts the "carryings on" of pairs of strange birds and insects with thin stick-legs, with his images scratched onto lacquer or acrylic surfaces.

Whores, apes, nightmarish beings inhabit the paintings of Frank Hoppmann. Abstract plaster and polyester sculptures by Peter Gragert as well as Nils Franke's mini-installation entitled "Augenmerk" (Augenmerk) complete this well-constructed exhibition.

Press release on the

Vernissage »David Lynch: a hallmark of painting (David Lynch im Zeichen der Malerei)«

At the Achtzig-Galerie on 15th June 2012 at 7 p.m.

The master of paradox and the subconscious is and will always be the film director, photographer and painter, David Lynch, a puzzling and many-sided "anchor" of Surrealism, who portrays the abstract return of an idyllic normality, violence, corruption, illicit sex, symbols and a world filled with colour.

In the exhibition entitled »David Lynch: a hallmark of painting" (*David Lynch im Zeichen der Malerei*) one can also take in the multifaceted ambience of the representational paintings by Heike Huismann, Ewa Helena Dulic, Ellen Wolter and Isabella Siller.

Closely influenced by the works of the artist David Lynch, with their relevance to films and world relations, the paintings of Rome and Barcelona by the artist Elisabeth Lüchtfeld fit in well with the dramatic theme of the exhibition. Reinhard Stammer's abstract and surrealist works are also presented.

In his non-representational imagery, with its inspirations taken from the work of Paul Klee, Christoph Slu displays a rhythm of line with the delicate, but often robust, sometimes exorbitant lines and expanses of his drawings. Works by Eckart Kleusberg, another abstract artist, can also be found in this exhibition, as well as in the permanent collection of the Achtzig Gallery.

Vigorous kaleidoscopes of colour, dramatic tales, elements of mystery and a blending of pure simple line forms are to be found in the works of Renate Meißner. The well-known Swiss artist, Florian Froehlich creates his abstract sculptures and painted dream theatre scenes with a multifaceted transparency and ambiguous fantasy. A solo exhibition of Florian Froehlich's work will be held in December 2013, entitled »World Theatre – Theatre world" (*Welttheater – Theaterwelt*) at the Achtzig Gallery for Contemporary Fine Art. The most recent figurative wood sculptures in oak by Matthias Trott complete the dramatic vision of the exhibition, somewhere between film and painting and including even sculpture.

Vernissage »Summit meeting of Fine Art (Gipfeltreffen der schönen Künste)«

on 18th May 2012 at 7 p.m. at the Achtzig Gallery

The vernissage entitled »Summit meeting of Fine Art" (Gipfeltreffen der schönen Künste)« extends its esthetic and content boundaries to take in representational and non-representational painting and includes photography and even sculpture. One of the concepts of the gallery's programme is of exhibiting works by representational artists such as Heike Huismann, Gesine Imhof, Isabella Siller and Irene Messing, as well as abstract art by Petra Meyer and Katalin Jakob. In the sphere of photography works by Martin Maurer and Elke Lehmann are exhibited. Matthias Trott's delicate wood sculptures create a bridge between painting and wood statuary and thus between the »Fine Arts" (Schönen Künsten).

The artistic dialogue between the various concepts is stunning: Heike Huismann features the illusory liberty of youth as a theme in her oil paintings, Gesine Imhof portrays the violent cutting open of a pomegranate (»Point of View«, »Dessert« und »Disruption«), Irene Messing focuses on the theme of family relationships, while Petra Meyer and Katalin Jakob display a pictorial language which is full of contrasts in their use of the austere poetry of abstraction.

The Achtzig Gallery for Contemporary Fine Art exhibits photography very successfully in the form of works by Martin Maurer and Elke Lehmann. Delicate, filigree and figurative oak sculptures by the wood sculptor Matthias Trott (for example, the compositions entitled »EINSicht II.« and »DurchDringung«) reflect the beauty of humanity.

The curator and gallery owner Diana Achtzig opened her second gallery in 1990 and each year conducts a competition for young artists and an Art Award 2012 by the Achtzig Gallery for Contemporary Fine Art. All interested artists can register online on the website

www.kunstwettbewerb.com and upload a photo of the artwork. The winning entries in previous competitions (for example, those of 2010 and 2011) can also be viewed on this website.

»Formulierte Schönheit in der Malerei«

Vernissage in der Achtzig-Galerie

Formalised Beauty in Painting (»Formulierte Schönheit in der Malerei«)

Vernissage at the Achtzig Gallery

The artists Karin Scheucher from Austria and Florian Froehlich from Switzerland have made a very successful entry into the programme of the gallery. Both present works in a double exhibition on 20th April 2012 at 19.00 (Vernissage) in the well-known Achtzig Gallery for Contemporary Fine Art in Berlin's gallery district. Both Scheucher and Froehlich deal in depth with the theme of "People": Scheucher in the outward and subtle interrelationships of humans and in intimacy; in Froehlich's works the human crowd surges in a single amorphous mass which renders individuality impossible, towards an imaginary goal in such a way that the mass seems to overflow from the canvas. Sculpture paintings: »Crowded crowds I. bis III.«.

Figuration and abstraction fuel the exciting dramatic composition with which Karen Scheucher encapsulates her style of painting, leaving open the question of whether the hinted-at connection between utopia and reality deepens or evaporates in an eternal searching. Karin Scheucher graduated from the Audio-Visual Media faculty of the Ortwein School in Graz in 1990 and later studied under Richard Frankenberger.

In his Swiss atelier, Florian Froehlich analyses the staging of human existence as a social structure, with amorphous crowds in incessant motion. The masses of people are depicted as a whirling, flowing crowd, with the tensions between individuals and groups, loss of individuality, self-determination and group dynamics. His work has authenticity and this is clearly shown in his works. For example »Battlefield«, »Theater scenes act I« and »Exodus« offer a scenic and theatrical impression to the observer's gaze. This artist and sculptor already made a bravura entry into the gallery programme in 2009.

In perspective 2013: art-lovers will be happy to know that Florian Froehlich will present a solo exhibition in December 2012, with the title "World Theatre – Theatre World".

Vernissage "Poetry spring – Art competition 2011« on 16th March 2012

The gallery owner and chief executive Diana Achtzig founded this yearly art competition for contemporary fine art in 2009, in order to offer young and promising artists the opportunity to be introduced into the gallery's programme. One often-expressed question for an artist is: "How can an artist be accepted into a gallery's programme?" The 2012 art competition of the Achtzig Gallery for Contemporary Fine Art offers such a possibility. The winners of the competition in 2010 (Donald McWilliam) and in 2011 (Mark Hullis) have both been able to enter into a contemporary art gallery's programme by this means.

The following twelve up and coming student participants in the 2011 art competition will present their works on the whitewashed walls of the Achtzig Gallery for Contemporary Fine Art from 16th March

2012: 1st place: Mark Hullis (2 x oil paintings), 2nd place: Maxim Fomenko (2 paintings), 3rd place: Rainer Augur (2 paintings), 4th place: Gesine Imhof (2 paintings), 5th place: Andrea Döring (2 paintings), 6th place: Gudrun Sailer (2 x sculptures), 7th place: Annett Oehme (2 x sculptures), 8th place: Patricia Valencia Carstens (2 paintings), 9th place: Tommy Petzold (2 photographs), 10th place: Florian Schneider Spandlitz (2 sculptures), 11th place: Stefan (Dorn (2 paintings) and 12th place: Thomas de Bur (2 photographs).

»Achtzig contemporary gallery« Vernissage at the Achtzig Gallery

With its contemporary context, the Achtzig Gallery for Contemporary Fine Art offers internationally known artists a very special place in the Berlin gallery quarter. The following artists will present their works in a group exhibition at the vernissage "Achtzig Contemporary Gallery" on 17th February 2012 at 7 p.m.: Heike Huismann (oil painting), Florian Froehlich (painting, objects and sculptures, Elke Lehmann (photography), Irene Messing (painting), Christoph Slu (pencil drawings)Martin Maurer (oil painting and photography), Helena Assat (painting), Ewa Helena Dulic (painting), Petra Meyer (painting), Renate Meißner (painting) und Matthias Trott (sculptures).

Included in the gallery's programme is Heike Huismann (graduate of the Berlin University of the Arts) with her spectacular oil paintings in Titian red and a blue reminiscent of Vermeer. Florian Froehlich's works show a remarkable combination of styles ranging from scenically illuminated stage sets, painting, objects and sculptures.

Elke Lehmann's gentle touch wafts over her photography with her detailed recording of the rawness of the soul and where geometric shapes to flicker in the light. The theme of spheres forms a central part of Elke Lehmann's work. From the "historic" curves of traditional Asiatic shadow play to the metamorphosis of a modern abstraction of light and shade, Martin Maurer's photographs clearly position themselves in the context of art history.

The painter Irene Messing sensitively chronicles the innermost scenes from childhood and family experiences. Christoph Slu exhibits youthful and airy framed pencil drawings, supplemented by his functional driftwood boats. The painted image world of Helena Assat reminds one of Pablo Picasso's works and his "Blue Period". Ewa Helena Dulic from Hamburg paints with ultramarine blue and portrays the oscillation of emotions such as longing with vivid moonlit moods. Petra Meyer presents geometric forms in her oil paintings and Renate Meissner his mixed-technique paintings in this "contemporary gallery" exhibition.

In the midst of these lifesize sculptures, the wood sculptor Matthias Trott presents his own very delicate-looking oak sculptures in this Berlin gallery.

»contemporary gallery« at the Achtzig Gallery

With the opening of its winter exhibition on 20th January 2012 at 7 p.m., the Achtzig Gallery for Contemporary Fine Art further consolidates its reputation as one of the most successful Berlin galleries. Furthermore, from June 2012 artists from the New Leipzig School will exhibit their works. The German TV chain ZDF's programme with the title "Berlin Brunnenstrasse" strongly supports this view.

The city of Berlin's cosmopolitan flair and this internationally renowned exhibition clearly emphasise the growing presence of the city's galleries in today's Berlin. In this group exhibition, "contemporary gallery", works by the following artists are presented: Florian Froehlich, Renate Meißner, Heike Huismann, Isabella Siller, Ellen Wolter, Karin Scheucher, Matthias Trott and Matthias Merdan.

Until now Florian Froehlich has usually exhibited his partially lit acrylic paintings and wood sculptures under transparent "walls" of Plexiglas. Froehlich's most recent 2012 works are also composed of a multitude of materials but now the artworks open themselves to the regard of the observer without the use of Plexiglas. His latest tendencies shift between a colourful abstraction and the captivating sculptural elements which enter into the artworks. This exhibit at the Achtzig Gallery for Contemporary Fine Art in the heart of Berlin forsakes the optic of the pictorial image plan and leads the observer's gaze towards sculptural elements on the canvas and on wooden elements, reminiscent of the scenery in Richard Wagner's Parsifal, and clearly depict the central theme of Florian Froehlich's works: the relationship between individuals and groups.

The picturesque experimental style of Renata Meissner likewise demonstrates its creativity in the conceptualisation of its content and its main focus is the innovative use of the canvas. Collage and painting merge sensuously into a contemporary style which glows in the stillness of the gallery.

The painter of Dutch origin, Heike Huismann, exhibits oil paintings which demonstrate a subtle aesthetic sense but also a richness of colour reminiscent of Francisco de Goya and conveys the suspense found in figurative paintings. Another highlight of the Achtzig Gallery for Contemporary Fine Art's programme is the work of Isabella Siller who invests her image world with a contemporary approach to the theme that humans should not eat animals. With her two oil paintings "I don't eat animals I" and "I don't eat animals II" she skilfully sets out the subject matter. Animals triumph over life.

The emphatically figurative work from a feminine point of view which Ellen Wolters features in her imagery is reminiscent of Andy Warhol's colour themes and her references to the print industry, with diverse typefaces and dramatic tableaux relating the simmering conflict between the sexes. In particular in her work "bad boy III", Ellen Wolter adopts a critical attitude to the gender question.

Karin Scheuchers uses a mixed technique of acrylics on canvas to shine forth a scintillating flickering light in her works which demonstrate the bold suspense of figurative painting through several degrees of abstraction up to non-figurative drawings on canvas.

The figure groups by the sculptor Matthias Trott are all in natural wood tones and add a lively beauty to the whitewashed rooms of the Achtzig Gallery.

Matthias Merdan's carbon-fibre works make an overwhelmingly emotional impact that emphasises the transcendency of the visual plane. Thus at the vernissage of the "contemporary gallery" exhibition no carbon-fibre work is on display, but only an impressive printed image with a clearly abstract stylistic element.

»contemporary artists« At the Achtzig Gallery for Contemporary Fine Art

In tandem with their art competition for contemporary fine arts, in December 2011 the Achtzig Gallery for Contemporary Fine Art in Berlin presents works by the following artists in the context of a group exhibition "contemporary artists": Heike Huismann, Dorothea Weise, Maxim Karikh, Sibylle Will, Petra Meyer, Percy Alon and Diana Achtzig. The vernissage takes place at the Achtzig Gallery for Contemporary Fine Art on 9th December 2011 at 7 p.m.

These "Decemberist" artists make a strong impression with their artworks, as witnessed for example in the work of Heike Huismann with her oil paintings. Heike Huismann, an artist with Dutch origins, takes inspiration from the work of the Old Masters, for example the Spanish artist Francisco de Goya, and thus from historical colour compositions. She graduated from the Freien Kunsthochschule Stuttgart after a lengthy course of study from 1985 to 1989 as well as at the Freien Kunsthochschule Berlin and the Hochschule der Künste Berlin (Hdk) from 1990 to 1994. The gallery owner Diana Achtzig "discovered" this artistic highflyer in the realm of "contemporary artists" at the Shanghai Art Fair in China in 2010.

Also included in this group exhibition by "contemporary artists" is Dorothea Weise (oil paintings), who shows the heterogeneity between the historical works of the Spanish painter Francisco de Goya and more modern techniques. Dorothea Weise, a graduate of the Hochschule der Künste Berlin (HdK), likewise gives glimpses of inquisitive children in her imagery, bringing an infinite wealth of detail to her central theme and to fairy-tale stories.

Maxim Karikh's oil paintings linger on meagre, empty rooms, in which single objects on walls and on the floors, in a highly representational fashion, seem to appear vague and fleeting, by reason of the choice of colour and its application. The fleeting, ephemeral effect of atmosphere manifests itself very clearly in Maxim Karikh's work just as it does in that of Sibylle Will.

Sibylle Will (mixed technique on canvas) depicts in her works beautiful and shy "child women" using a black, white and red colour scheme. The unmistakably feminine figures of the "child women" have a contemplative air, seeming vulnerable, unfinished and are often merely a fleeting impression.

The high degree of abstraction lends expressivity and a sense of mystery to the oil paintings of Petra Meyer. The strict geometrical shapes used by Petra Meyer confer on her painting a constructivism and the quest of the artist to free herself from the dictat of mere imitation.

The influence of the artist Neo Rauch and of the Leipzig School is very clear in the new works by Diana Achtzig, portraying as they do bustling workers, buzzing Geiger counters, spitting volcanos and oversized toadstools against a blue sky. The painting "contemporary artists" (oil painting on canvas, 90 x 90 cm, 2011) evokes recent events and the eruption of the Eyjafjallajökull volcano in Iceland in 2010. The bustling workers in Diana Achtzig's image world drag tubes of paint around and toil throughout life, braving the threat and scanning the ground with Geiger counters.

Percy Alon has nothing to fear from the future, as the gallery owner has already sold more than 600 works worldwide by this "contemporary artist". Here again a reference to the technique of the Old Masters and to the works of Francisco de Goya is evident. Matthias Trott is the "Shooting-Star" in the world of sculpture and of "contemporary artists", who exhibits works in this otherwise inflexible material, in which his figures appear somehow to be dainty and fragile.

State LA 13.8. session 3

The Fall of Man: Hard Art Candy – The Louvre of Ghosts in the Achtzig Gallery

In the context of the solo exhibition "Hard Art Candy – The Louvre of Ghosts" at the Achtzig Gallery for Contemporary Fine Art in Berlin one of the most outstanding artists of the moment makes his entry onto the autumn Berlin art scene. Sylvester Antony's style is distinctive, fresh and without limit. His image worlds, installations, sculptures and photographs are also as loud, gaudy and many faceted as are sin-filled cities.

Sylvester Antony, an avowed cosmopolitan and *Enfant terrible* of contemporary art, inhabits a fairytale castle (Kunsts Schloss Wrodow), full of history, in rural Wrodow (Mecklenburg-Vorpommern). Culture and religion figure in the pictorial installations by Sylvester Antony in a thrilling dialogue on the political and also the moral failings of the present day.

An interdisciplinary dialogue with the other arts also occurs, above all with music. In his present artistic cycle "The Louvre of Ghosts" he cites texts from the songs of "Rammstein".

Vernissage "New Abstraction" (»NEUE ABSTRAKTION«) on 7th October 2011 at Berlin Brunnenstrasse

The Achtzig Gallery for Contemporary Fine Art has for years provided contemporary artists with a worldwide platform by means of its international gallery programme in Brunnenstrasse.

In the lively and bubbling city of Berlin, the present double exposition provides an answer to any questions one may have concerning the figurative work by the noted international artist Ellen Wolters and the Neuer Abstraktion avenues explored by Matthias Merdan. The highly emotional 3D effect created by Merdan's carbon fibre creations is remarkable. They emphasize the figurative effects that Ellen Wolters used in her paintings, reminiscent of Andy Warhol's and Norbert Bisky's colour worlds and also relate to her involvement with the printed media. In Ellen Wolter's works, the figurative productions bring the observer face to face with the seething conflict between the genders.

"Contemporary Fine Arts – from New York to Berlin" (Contemporary Fine Arts – Von New York bis Berlin)

A "Rock Star" of the international art scene is in Berlin this autumn: Percy Alon is an artist with a very particular outlook, a gay New York hippie, whose art is dedicated to female beauty and whose works feature naked bottoms and breasts as a central theme. An artist such as Alon cannot be anything other than provocative! His brushstrokes show that even a pornographer can become a "prophet" in our broken modern reality.

In this group exhibition Contemporary Fine Arts – From New York to Berlin, other young "Shooting Stars" of the international art scene also present their work, among them the wood sculptor Sammy Deichmann and Matthias Trott, who infuses new life into the inflexible material that is wood by his innovative treatment of it. The outstanding paintings and sculptures by Florian Froehlich captivate the observer by his thought-provoking mixtures of materials – his works illustrate by this "anarchy" of materials the central theme which is so expressively portrayed: the interaction between individuals and groups. The paintings by the Austrian artists Isabella Siller and Karin Scheucher show their greatest effect in their strongly mimetic orientation and involve the observer in a search for those fundamental truths of existence which are hidden behind convention . Katalin Jakob's artistic concept turns on the theme of power and revolution, and this only by use of a strident play of colours, almost always in blood-red against various backgrounds. The oil paintings by Petra Meyer also gain their great expressivity by means of an extensive colour-scheme which is extremely rich in contrasts, with a skilful reduction of her subjects into geometrical shapes in a spirit of constructivism and in which related art forms create an intriguing dialogue with her mimetic picture world.

Terra Incognita at the Achtzig Gallery

This summer, the Achtzig Gallery for Contemporary Fine Art's double exhibition, "Terra Incognita", reveals the work of two outstanding artists. Marita Wiemers paintings are not made up of figurative elements. On the contrary, they demonstrate a skilful play of colours, forms and structures, which generate an immense expressivity.

The sculptures in stone by Franziska Seifers also feature the intangible and the indefinite, in a similar fashion to the landscapes by Marita Wiemers. Using the most unusual types of stone, which the artist obtains from various sources worldwide, she creates figures with anthropomorphic traits and which do not lend themselves to a clear-cut definition.

10.06.2011, 7 p.m. - Vernissage

“Signs of Life – Contemporary Fine Arts” (»Lebenszeichen – Contemporary Fine Arts«) at the Achtzig Gallery

In May 2011, the double exhibition “Signs of Life – Contemporary Fine Arts” presents the works of the Berlin/Potsdam painter and graphic artist Mathias Melchert and of the Swiss sculptor Florian Froehlich.

The title of the exhibition “Signs of Life” relates directly to the cycle of works by Mathias Melchert. Most of his works depict living beings, even when these often only occur as fragmentary manifestations or seem to melt away into more organic connotations, as for example in the structure of a cell. The visual language of this artist is reduced to a minimum. The exhibition’s title-work “Bird on Fish” portrays a bird and a fish in front of a hinted-at landscape. The picture shows both creatures as static and without a hint of movement: Will the bird gobble up the fish?

Florian Froehlich’s sculptures also turn on the theme of life and present signs of life to the beholder. His works obtain their great expressiveness from the relationship between individuals and groups: Who am I? Who are these others? And what is a person as a part of a group? His works are made of tactile materials, which seem to mix and form a third dimension in the changing fall of the light. At the same time, the works of this exceptional artist captivate by their use of a mixture of different artistic techniques, for example canvases and sculptures being transformed by his hands into an eminently fertile symbiosis. On the other hand, in other sculptures by Florian Froehlich the portrayal of human existence as a social structure dominates, in the form of groups. These groups seem to be caught up in a state of perpetual motion.

13.05.2011, 7 p.m. - Vernissage An Art Summer in Berlin -

»Lucy in the Sky with Diamonds«

The sculptures in stone by Franziska Seifert "celebrate" the ambiguity of human existence. The sculptures made from wooden stakes by the Magdeburg artist Matthias Trott captivate by their (seeming) simplicity and their deliberate allusion to totems. The wood used here is 400 year-old oak. Sammy Deichmann, the Swiss by adoption, also uses the rigid medium of wood for his work. In the process, his works are thus remarkable for his unflinching play of the possibilities of wood as a material, but also of its innate limitations.

The Berlin artist and illustrator Ralf Bergner fashions paintings that are by far more than mere illustrations and decorative accessories. With a childlike joy in the exuberant and the prodigious, his drawings and paintings seem to take fairytales, aphorisms and poetry and translate them into the visual plane.

Sybille Will’s work is strongly based on femininity. The figures which people her image world are always feminine and very delicate. They all have in common that their womanliness is not hidden but always manifested naked to the observer.

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Surrealism also forms part of the core content of the work of the Berlin gallery owner and artist, Diana Achtzig. Many of her works are concerned with human fundamental ideas concerning liberty. A strong connection with Surrealism can be seen in the subject matter of her image world. These connections

lead the observer into a strange world, which, deprived of its original sense, seems highly unreal and often also threatening and shocking.

The Austrian artist Isabella Siller portrays human situations and combines them skilfully with personal experiences. The works of the Hamburg artist Erica Golling are positioned in the field of Minimal Art: her colourful works are an expression of the uncompromising representation of original classical ideas given an abstract makeover.

15.04.2011 - Vernissage "The Art-Revolution at the Achtzig Gallery" »Die Kunst-Revolution in der Achtzig-Galerie«

The theme of Revolution has this spring been catapulted into world consciousness with a bang. At present, the idea of Revolution is highly virulent: starting from Tunisia, passing through Libya and the Yemen, even the Chinese now have the feeling that a new era is dawning.

So in the context of this group exhibition, national and international artists give to the theme of Revolution their own artistic interpretation. Works by the following artists are on display: Florian Froehlich, Katalin Jakob, Karin Scheucher, Ellen Wolter, Franziska Seifert, Marita Wiemer, Renate Meißner, Sibylle Will, Sylvester Antony, Helena Assat, Petra Meyer, Patrizia Schüller and Dorothea Weise.

The pivotal and core content of Florian Froehlich's image world and sculptures is always masses of humanity. Humanity is not portrayed as lone figures or individuals but rather always as a part of a group, without any individual traits, as for example in his work "French Revolution" („Französische Revolution").

The works of the Swiss artist Katalin Jakob deliberately portray a "revolutionary power", which she integrates into her art. Her works are vigorous and innovative, as one would thus expect.

The works of the Austrian artist Karin Scheucher lie between figuration and abstraction. They are inhabited by people who exist in close contact with power.

The Berlin artist Ellen Wolter bewitches the observer with a flamboyant liveliness and an exuberant abundance of colour. Her works rely on borrowings from the contemporary scene and highly artificial allusions to art history.

Franziska Seifert's stone sculptures and monotypes interpret the theme of Revolution and Movement in a most inhabitual fashion. The graphical and pictorial works by Marita Wiemers captivate by their clear belief in the representational. The observer will search for any figurative element in vain. The image world of Dr. Renate Meissner captivates by means of a high degree of individuality and creativity. The theme of this freelance psychotherapist is the inner life of humans.

The "portraits" by the Baden-Württemberg artist Sybille Will are almost exclusively devoted to femininity. Her figures are mostly naked, seemingly devoid of props and seem to suffice unto themselves. The extraordinary artist Sylvester Antony, who has already exhibited worldwide over a period of 20 years, lives and works at Schloss Wodrow. The observer can easily lose him/herself in the image world of the Leverkusen artist Patrizia Schüller. Her style of painting is wholly devoid of figuration favouring rather a non-representational subject matter. The artist Helena Assat uses acrylic paints for her artworks, with dreamlike figure-shapes, reminiscent of the painting of Joan Miró or the women's faces and still-lives of Pablo Picasso. The image world of Dorothea Weise portrays the brokenness of human existence and forms of everyday life. The oil paintings of Petra Meyer gain their high degree of expressivity from the use of geometric forms. She creates areas bedecked with coloured surfaces arranged in regular patterns.

11.03.2011 - Vernissage Art Competition 2010 (»Kunstwettbewerb 2010«)

This vernissage represents the conclusion of the highly successful 2010 art competition with which the Achtzig Gallery for Contemporary Fine Art has created a furore even beyond the frontiers of Berlin.

The jury for the 2010 art competition consisted of top-class connoisseurs from the national and international art scene: Antonio Grausini (Italy), Marc Schyrkov (Russia), Frank Lübeckso (Belgium), Tamara Virkow (Ukraine), Gerry Schönthaler (USA) as well as the owner of the Achtzig Gallery for Contemporary Fine Art, Diana Achtzig.

The first place and the corresponding prize money was awarded to the American artist Donald McWilliam. The winner of the second prize is the young representative of the New Leipzig School Carolin Wendel. The works of the young South Tyrol artist Sibylle Trafoier ensured her of the third place and two of her works are included in the exhibition. This versatile artist, who has also studied journalism and psychology, portrays the human condition in her works. The fourth place is awarded to the sculptor Julien Viala, who grew up in both Germany and France.

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11.02.2011 – Future Art (»Zukunftsbilder«)

In February, the Achtzig Gallery for Contemporary Fine Art places powerful women at the centre of its oeuvre and shows in the context of a purely female exhibition entitled Future Art (Zukunftsbilder) the visions of future living environments by young European female artists, for example Katalin Jakob.

The particularity of this exhibition is its concentration on a feminine view of our future and in this way the concept of the exhibition positions itself with the provocative stance: Women are the future!

The Swiss artist Katalin Jakob is represented in this exhibition by her cycle of works entitled "Vital Lines" (acrylic mixed techniques on canvas, 2010), while the Brandenburg artist Renate Meissner shows her colourful and skilful works; Dorothea Weise's work shows mainly female figures, women and girls existing in an apocalyptic scenario. The gallery owner and artist Diana Achtzig's works show a distinct leaning to surrealism. Her work entitled "Flying: futuristic techniques" (oil on canvas), as with so many of her works, centres on the theme of flying and the associated idea of freedom.

14.01.2011 – "Cold Shower" (»Kalter Schauer«)

Exhibition: 15.01.2011 - 05.01.2011

The Achtzig Gallery for Contemporary Fine Art, in the artist's quarter of Berlin surrounding Brunnenstrasse, has started the artistic year 2011 with an exceptional exhibition. In the context of the group exhibition "Cold Shower" (Kalter Schauer) works by young European artists are presented, who on this occasion clothe their view of the world in colours of terror, cold colours: grey, black, white and red characterise their richly-contrasted scenarios. With this group exhibition, the following young co-stars of the international art scene get a chance to shine: the Swiss artists Florian Froehlich and Matthias Merdan, the Austrian artist Karin Scheucher, the Potsdam artist Mathias Melchert, the Baden-Württemberg artist Sibylle Will as well as Petra Meyer from Bad Homburg.

10.12.2010 – Contemporary Art (»Zeitgenössische Kunst«)

Group exhibition: 11.12.2010 - 08.01.2011

The new exhibition of the Berlin Achtzig Gallery for Contemporary Fine Art has for its title "Contemporary Art" and shows oil paintings and sculptures by young contemporary artists with manifold themes and techniques. The paintings and sculptures by Dorothea Weises (Berlin Steglitz), Sonja Tines` (Munich), Holger Friedrichs (Berlin), Matthias Merdans (Zurich), Marita Wiemers (Ludwigsfelde/Jütchendorf), Ellen Wolters (Berlin), Nils Frankes (New Leipzig School) and Diana Achtzig (Berlin) reflect in the customary highly artistic vein the themes inherent to the young contemporary art scene.

12.11.2010 – Radical Art Spaces (»Radikale Kunsträume«)

Vernissage: 12.11.2010 at 7 p.m.

Group exhibition: 13.11.2010 - 04.12.2010

The Achtzig Gallery for Contemporary Fine Art presents its new group exhibition "Radical Art" (Radikale Kunst-Räume) in the Berlin winter art scene. In the context of this exhibition, works by young contemporary artists Maxim Karikh, Matthias Merdan, Mathias Melchert, Petra Meyer, Florian Froehlich and Ralf Bergner will be presented to the artlovers of the German capital.

The works features captivate by their revamping of the subject of space, staged in a radical, abstract, but also contemporary spatial framework.

15.10.2010 – City Landscapes (»Stadtlandschaften«)

Group exhibition: 16.10.2010 - 06.11.2010

Berlin's autumn art scene starts with the Achtzig Gallery for Contemporary Fine Art's group exhibition "City Landscapes" („Stadtlandschaften“). In the context of this exhibition, young international artists present their take on the big city. Alexandra Badts (The Hague) charms the observer with her exuberant colours and reputed facility of her city views. The city imagery of the Leverkusen artist Patrizia Schüller impresses by its obsessive non-representativity Matthias Merdan (Zurich) transposes the city landscape into a material level in his city landscapes. The second Swiss artist Florian Froehlich (Porrentruy) places people in his city landscapes in the focus of his artistic analysis. The city views by the painter and graphic artist Holger Friedrich (Berlin) lead the observer into a surreal image world. The paintings by Sonja Tines (Munich) also often demonstrate an affinity with surrealistic forms of representation. The sculptures by Peter Gragerts (Dresden School) represent the theme of city landscape in an abstract form.

The Achtzig Gallery for Contemporary Fine Art can also be found on the internet site *artnet* in the „Contemporary“, „Emerging Artists“ and „Modern“ categories (www.artnet.de/achtzig.html or www.artnet.com/achtzig.html).

03.09.2010 – "Obsessive" Painting & New Spirit of the Times (»Obsessive Malerei & neuer Zeitgeist«)

Group exhibition: 04.09.2010 - 09.10.2010

In parallel with *art forum berlin*, the international contemporary art fair (07.10-10.10.2010), the Berlin Achtzig Gallery presents an art exhibition on the theme of Obsessive Painting, in a retrospective on

the New Wild Ones (2003/04). At the beginning of the 80s in the 20th century, the New Wild Ones rebelled against the painting of their times.

Paintings, drawings and sculptures are exhibited by Patrizia Schüller (Leverkusen), Evelyn Sommerhoff (Berlin), Maxim Karikh (Mannheim), Nils Franke (Leipzig School), Sonja Tines (Munich), Holger Friedrich (Berlin), Barbara Gerasch (Berlin), Erica Golling (Dortmund) und Peter Gragert (Berlin; sculpture).

04.06.2010 – The Bad Boys (»Die bösen Wilden«) at the Achtzig Gallery

Group exhibition: 03.07.2010 - 28.08.2010

"Big Bang" so is named the new group exhibition at the Achtzig Gallery for Contemporary Fine Art (www.dianaachtzig.de) in the heart of Berlin. Paintings, drawings and sculptures by the artists Holger Friedrich, Barbara Gerasch, Sabine Schneider, Frank Hoppmann, Mathias Melchert, Erica Golling, Diana Achtzig and Peter Gragert are presented.

The artists presented in this exhibition show the same tendency towards an exuberant figurativity, a stylistic vigour, the experimental and the spontaneous facets of the "wild" experiences of our world.

04.06.2010 – Bizarre Ways of the Big bang (»Scurrile Wesen des Urknalls«) at the Achtzig Gallery

Group exhibition: 05.06.2010 - 26.06.2010

Everything started with the Big Bang. Thus states the Big Bang Theory. Following that, thousands of millions of years ago, the previously unified states of substance, time and space became separated and formed the basis of the origin of the universe. Artists: Holger Friedrich, Frank Hoppmann (Münster), Illustrator und Caricaturist Sonja Tines (Munich), Marita Wiemer, Peter Gragert (Sculpture)

07.05.2010 – Dancing Gods (Tanzende Götter) at the Achtzig Gallery

Group exhibition: 08.05.2010 - 29.05.2010

This exhibition in the heart of Berlin, entitled Dancing Gods, excels in its expressiveness and its efficiency in depicting such unique Greek and Roman dancing gods with paintings by Mathias Melchert (Potsdam) in acrylics, lacquer on canvas and paper, as well as those of Evelyn Sommerhoff (Berlin) in paper on canvas. Oil paintings by the following artists are also on display: Barbara Gerasch (Berlin), Diana Achtzig (Berlin) as well as sculptures from the cycle of works by Peter Gragert (Berlin) from the Dresden School.

02.04.2010 – Wild Woman seeks a Man (Böse Frau sucht Mann) at the Achtzig Gallery

Group exhibition: 3rd April – 1st May 2010

The Achtzig Gallery for Contemporary Fine Art starts the coming Spring season with a refreshing exhibition dealing with the mythological powerful woman. This vernissage entitled "Wild Woman seeks a Man" („Böse Frau sucht Mann“) excels in its expressiveness and its efficiency in depicting such singular wild women. Group exhibition: Evelyn Sommerhoff (Berlin), Barbara Gerasch (Berlin), Peter Gragert (sculptures, Berlin), Mathias Melchert (Potsdam), Maxim Karikh (Mannheim), Frank Hoppmann (Münster), Diana Achtzig (Berlin).

05.03.2010 – Maxim Karikh Retrospective (Retrospektive über Maxim Karikh)

Retrospective Maxim Karikh 6th to 27th March 2010

Maxim Karikh himself divides his works into three phases: the first phase, Voyager, deals with the metaphor of space. The second phase of Maxim Karikh works (Karikhgrad“) pivots constantly between reality and fantasy.

The third and most recent phase, which Maxim Karikh once fittingly described as "Shadows of our existence", is a portrayal of the human subconscious.

05.02.2010 – Spring springs to life at the Achtzig Gallery

Exhibition from: 06 - 27 February 2010

The paintings of the young Dresden artist Nils Franke (Leipzig School), of the Munich artist Sonja Tines as well as examples taken from the sculpture world of the artist Peter Gragert (Dresden School) will be shown.

08.01.2010 - Vernissage Berlin dreams in pastel colours (Berlin träumt in Pastell)

Exhibition from: 09 - 30 January 2010

Berlin dreams in pastel colours

This exhibition excels in its expressiveness and its efficiency in depicting such unique pastel tones, which at first glance "only" seem to captivate by reason of their delicacy and lightness, and yet convey an unimagined depth of content. Paintings by the following artists are shown: Alexandra Badts (The Hague), Sabine Schneiders (Berlin), Sonja Tines` (Munich) and Donald McWilliams (New York) as well as sculptures from the works of Peter Gragerts (Dresden School).

ZDF television feature – "Berlin Brunnenstraße – Fountain of Art ("Berlin Brunnenstrasse -- Quelle der Kunst")

Since 27th September 2009, details of the Achtzig Gallery for Contemporary Fine Art and the exhibition "Quentin Tarantino – The Aesthetics of Power" have been included in the Mediathek of the Second German Television chain (Zweites Deutsches Fernsehen (ZDF) ([Mediathek des ZDF \(Link 1\)](#) (([Link 2](#)) bei [StreamTv \(Link 3\)](#))

Press coverage on <http://www.dianaachtzig.de/events.html>

Der Bundestrojaner“ ist surreal aktiv!«

04.12.2009 - Vernissage " Der Bundestrojaner“ ist surreal aktiv!«)

The new group exhibition ""Der Bundestrojaner - ist surreal aktiv“) (exhibition: 05. 12. 2009 – 02.01.2010) at the Achtzig Gallery for Contemporary Fine Art leads the observer into the structurally constrained horror of our highly mechanised world. Paintings by Alexandra Badt, Maxim Karikh, Nils

Franke, Sonja Tines, Sabine Schneider (Berlin), Mariana Scvortova and Diana Achtzig (Berlin) as well as sculptures by Peter Gragert (Berlin) are on display.

Dream Worlds (»Traumwelten«)

06.11.2009 - Vernissage Dream Worlds (»Traumwelten«) by Alexandra Badt

Opening of the exhibition of works by Alexandra Badts at the Achtzig Gallery for Contemporary Fine Art

Alexandra Badt studied under Georg Baselitz, Daniel Richter and Valérie Favre at the UdK in Berlin. The title of the vernissage, Dream Worlds, ("Traumwelten") forcefully explains where this young cosmopolitan artist seeks to lead her audience.

»Arjopa - Live«

06.11.2009 - Live: Arjopa – sings at the Vernissage by Alexandra Badt

The most spectacular voice in Berlin!!

The Berlin singer who sings 2-3 tones at the same time!!

Arjopa (the "Berlin Digeridoo", TIP-Berlin) and her band weave a shamanistic musical tapestry from tuvinschem Khoomei guttural vocals, hypnotic rhythms, jewsharp and electronic sounds.

Secrets of Nefertiti – „Geheimakte Nofretete«)

10.12.2009 – Reading by Till Waltz from the "Secrets of Nefertiti ("Geheimakte Nofretete")

Till Waltz, the author, reads from his own work.

On the occasion of the opening of the exhibition at the newly restored museum (<http://www.neues-museum.de/>) in Berlin on 17th October, Nefertiti returns after 70 years' absence and a book entitled "The Secrets of Nefertiti" is published at the same time, which deals with the eternal secret of whether the bust of Nefertiti is genuine or fake and whether it does in fact belong to Berlin.

Prelude to Seduction („Vorspiel der Verführung“)

Vernissage on 02.10.09

A solo exhibition by the artist Sonja Tines

The Achtzig Gallery for Contemporary Fine Art brings the visitors to the "Prelude to Seduction" exhibition to the point of ecstasy. The feminine individual as a whole is here revealed to the eyes of the beholder – in her physicality and in her emotions.

The special exhibition for the international art fair "art forum berlin" is open on 26th and 27th September 2009 from 12.00-19.00 in the Achtzig Gallery.

The New York artist Donald McWilliam (New York), one of the "Shooting Stars" on the American art scene, will here present his controversial works which always oscillate between the beautiful and the lurid.

Vernissage by the artist Diana Achtzig

On the Art Mile of the Naugarder Straße on 26th September 2009 from 10 a.m. to 5 p.m.

Atelier A R T - F A S H I O N - B E R L I N

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Quentin Tarantino – The Aesthetics of Power

Vernissage on 4th September 2009 at 7 p.m.

***Termin:* Party / achtzig opening party on 5th September 2009 at 7 p.m.**

On 4th September 2009 at 7 p.m. the Achtzig Gallery for Contemporary Fine Art (Brunnenstrasse 150, 10115 Berlin) will hold its first vernissage for the benefit of artlovers and entitled "Quentin Tarantino – The Aesthetics of Power in Film and Art". In the context of this group exhibition, young top-class international artists will present their works from the domains of video art, painting and art installation.

Quentin Tarantino (born 1963) rates without doubt as one of the most well-known, but also one of the most controversial, directors in the contemporary American cinema scene. His films, such as "Pulp Fiction" (1994), "Kill Bill Volume 1&2 (2003/4) or "Death Proof" (2007) have met with worldwide acclaim. In particular, the theme of all-embracing power, the fundamental constant that Tarantino's film world portrays, has fascinated and inspired young contemporary artists in all domains.

In a similar way and manner, one can see the influence of Tarantino's work in the imagery of the other artists: Alexandra Badt (The Hague), Nils Franke (Leipzig School), Maxim Karikh (Mannheim), Monique Schramm (Berlin Punk-Scene) and Sonja Tines (Munich). The gallery owner Diana Achtzig is the curator of the exhibition.

Art as a Solid Investment

When one considers the evolution in value or the appreciation in value of artworks in the last 40 years, the following is worthy of recording: in hardly any other commodity has it been possible to multiply a capital investment in so lasting a fashion. The rise in the value of artworks is consistent and also still shows an astonishing rate of return, at a time when other commodities are experiencing significant losses due to periods of economic crisis.

Losses running into millions have been incurred by investors in the stock market. Not least since the financial crisis and the collapse of international stock exchanges reports have been legion of immense losses by reason of the decline in the value of shares, which had been bought by the investor in the expectation of miraculous profits.

The Art Investment Counselling Service offered by the art expert Diana Achtzig can provide a way out of such an investment plight – art can also be profitable!

In the portfolio administered by our experts it is possible to identify artworks necessitating a modest investment of capital (from €4,000), as well as others which demand a higher degree of capital outlay (from €40,000): the common feature of all our art investment schemes is a successful symbiosis between high profit and sustainable protection of value.

In the past it was necessary to have large sums of money available in order to be able to invest in art. Even though private individuals might be able to envisage a small investment in world renowned companies such as Daimler Chrysler or Coca Cola, the highly attractive art market, by reason of its high probability of profit and its high security of value, was a domain which only the very wealthy could afford. In 1990, the art consultant Diana Achtzig fixed it as her goal to open up this market to small investors!

The worldwide art market is large and complex! The Achtzig Gallery for Contemporary Fine Art thus offers its clients sound and independent advice, given by recognised experts in the field of art, with many years of experience in consultancy on profitable investment.

Whoever toys with the idea of acquiring an artwork as a capital investment should not merely consider the enthusiasm engendered by a particular artwork or a particular art sector (for example, painting, photography, sculpture or video), but rather the need for competent guidance by art experts. The purchase of an artwork implies the consideration of many details which an outsider to the art world might easily overlook.

Whether you wish to spend €200, €20,000 or €200,000 on the object of your choice – the art and investment advisor of the Achtzig Gallery for Contemporary Art will find a suitable article for you!

Do not hesitate to let us know of your own individual wishes in the matter of investment!

Please contact us as follows:

The investment advisers of art expert Diana Achtzig and her colleagues can be contacted at the Achtzig Gallery for Contemporary Fine Art, Brunnenstr. 150, 10115 Berlin, only by appointment arranged by telephone.

Please contact us as follows: Tel.: 030 - 64 95 81 46 or mobile: 0178 44 82 99 7

Website: <http://www.dianaachtzig.de/art-info.html>

Literature concerning contemporary art

For this purpose I refer you to the following:

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- [kleine und mittlere Unternehmen in Berlin](#)). Buch: Jörn-Axel Meyer (Herausgeber): Die Zukunft des Kunstmarktes. Zu Sinn und Wegen des Managements für Kunst. Verlag: JOSEF EUL, Lohmar Köln; Auflage: 1. (2002). ([Amazon](#));
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Vernissage "Berlin List and New Leipzig School" (»Berliner Liste und Neue Leipziger Schule«)

On 14th September 2012 at 7 p.m.

The iridescent Berlin autumn is buzzing with the art fair and its visitors to the exhibition by the "Berlin List" artists, in which the Achtzig Gallery for Contemporary Fine Art is represented by innovative and highly auspicious artworks.

The Achtzig Gallery announces the vernissage of a group exhibition entitled "Berlin List and New Leipzig School" at the gallery on 14th September 2012 at 7 p.m and which is composed of paintings, drawings, photographs and sculptures. The term

"New Leipzig School" is considered to be controversial, but is however in use in the media and the press.

Heike Huismann (graduate of the HDK Berlin and the Free School of Art of Stuttgart) should be considered as a representational artist who is already firmly established as a part of the gallery programme of the Achtzig Gallery for Contemporary Fine Art. This artist's works will not only be presented at the art fair of the "Berlin List" by the Achtzig Gallery from 12th to 16th September 2012, but also thereafter in the context of the group exhibition on 14th September. The artists of the "Leipzig School", with their semi-representational works, aim to leave the observer with a free choice in their mode of interpretation, while working with unfinished image planes and a sketchy image world as well as a very pictorial mode of image composition.

The gallery's flyer depicts on the front page the work entitled "Study which maybe abandoned". Such artistic works from the "Leipzig School" will be presented by Alex Bär (Berlin List 2012) at the Achtzig Gallery. Alex Bär depicts the delicate female form from the Renaissance via Pablo Picasso to the present with the ghostly oscillating light of his image world. Female forms in bright colours and with beautiful womanly faces mass before a seemingly incomplete background, ensnaring the observer in a dream world.

The representational works by Maxim Karikh also provide many different interpretational views: painted architectures cascade onto countless canvases and form a conglomerate of oil paintings, highly reminiscent of the image world of Matthias Weischer (Leipzig School). Maxim Karikh graduated successfully from the Mannheim Art Academy after studying there from 2003 to 2007.

In a similar way, the paintings by Mike Wosnitzka, Stephanie Nüchel (Berlin List 2012) and Ellen Wolter also leave room for wide interpretation. For example, Mike Wosnitzka uses delicate grey-white tones to analyse human existence, in his work entitled "part of progress/measurement". For instance, an oil painting by Mike Wosnitzka can be seen on the back page of the Achtzig Gallery for Contemporary Fine Art's flyer. An architectural scene by Ralf Sobolla is also reproduced in the flyer. A photograph with the title "Gedanken 1" (Thoughts 1) is also presented at the vernissage and in the exhibition. Here the artlover can daydream in a fictitious architectural landscape.

The non-figurative works by Karin Scheucher, Eckart Kleusberg and Florian Froehlich (Berlin List 2012) show parallels with the seemingly incomplete and sketchy image world of the Leipzig School artists with their Renaissance colour schemes. Furthermore, art is also invariably political and the work by Florian Froehlich entitled "Obama's last campaign: But... we are getting outspent" demonstrates this clearly.

Three drawings and a boat sculpture by Christoph Slu are on display. The exhibition is rounded off with four small wood sculptures by Matthias Trott.

The group exhibition entitled "Berlin List and New Leipzig School" takes place on 14th September 2012 at 7 p.m. in the Achtzig Gallery for Contemporary Fine Art

(Brunnenstraße 150, 10115 Berlin – Mitte, U8 Bernauer Straße). All artlovers are cordially invited to visit the exhibition where they will be entertained free of charge.

In perspective: on 12th October 2012 at 7 p.m. the next vernissage entitled »Männer am Feuer und Frauen auf der Jagd« will take place at the Achtzig Gallery for Contemporary Fine Art, as well as a solo exhibition by Alex Bär from the Leipzig School. The next Art Competition 2012 with prize money of €8,000 € continues until 31st January 2013 on the website www.kunstwettbewerb.com.

Dear Achtzig Gallery Friends,

You are most cordially invited to the vernissage of our latest exhibition and we look forward very much to welcoming you:

**Alex Bär—The Female Form as seen by the Leipzig School
(»Alex Bär-Frauenbilder in der Leipziger Schule«)**

The focus of the forthcoming November exhibition is firmly on a notable international Newcomer, Alex Bär, from the New Leipzig School (Academy of Visual Arts, Leipzig) and on the figurative complexity of his works.

On 16th November 2012, at 7 p.m., the Achtzig Gallery for Contemporary Fine Art (Brunnenstraße 150, 10115 Berlin-Mitte) has much pleasure in presenting an outstanding solo exhibition by Alex Bär from the Leipzig School (Academy of Visual Arts, Leipzig), entitled: "Alex Bär: the Female Form as seen by the Leipzig School" in its Berlin premises.

Egg tempera and oil paintings by the artist Alex Bär (born in Zurich in 1967) will be exhibited in an exhibition which lasts from 17.11.2012 until 08.12.2012.

This artist reveals a clear dedication to figurative painting, with a vibrant enthusiasm for Renaissance colours as well as classic Modern artists. He studied art in Basle, at the Academy of Visual Arts in Leipzig under Professor Arno Rink, and later at the Burg Giebichenstein University of Art and Design in Halle. He was thus able to evolve his own personal moral and political approach, which is now skilfully manifested in the shimmering female portraits and imagery by his use of egg tempera and oil paints.

Alex Bär's works show highly developed image worlds with powerful and naked women, alone in the forest, naked in the artist's studio or naked by the light of day in front of a yellow car.

Alex Bär skilfully leaves the observor with a multitude of possibilities of interpretation, these works from the New Leipzig School alternating between figurative, three-dimensional female figures, bright still-lifes, decomposed graphic backgrounds and patently abstract forms of picture composition.

The solo exhibition by Alex Bär, entitled: Alex Bär—The Female Form as seen by the Leipzig School («Alex Bär-Frauenbilder in der Leipziger Schule« commences on 16th November 2012 at 7 a.m. at the Achtzig Gallery for Contemporary Fine Art (Brunnenstraße 150, 10115 Berlin – Mitte, U8 Bernauer Straße). All artlovers are cordially invited to attend and will be entertained without cost. The exhibition is open from 17.11 to 08.12.2012.

In perspective: a further vernissage will take place on 14th December 2012 at 7 p.m.: a group exhibition entitled: Sensual Mythos of the Gods as seen by the Leipzig School («Sinnlicher Mythos der Götter und Leipziger Schule«) which takes place from 15.12.2012 to 12.01.2013. The works presented will include: paintings, drawings, photographs and sculptures.

The New Year will start with a new vernissage on 18th January 2013 of a group exhibition entitled: Painting and the Leipzig School («Malerei und Leipziger Schule«), with the exhibition taking place from 19.01.2013 to 09.02.2013.

The latest Art Competition 2012 («Kunstwettbewerb 2012«), with prize money of €8.000, continues until 31st January 2013 on the website www.kunstwettbewerb.com.

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