Detel AURAND

Ausgewählte Arbeiten 2010 – 2022

Transition
2020
Ink, watercolor, acrylic on paper on linen
200 x 270 cm

Vertical
2021
3 glazed ceramics, coir rope
Dimensions variable

Studio view

Transition and *Vertical*
2020 and 2021
Detail

Vertical
2021

Exhibition view
Another Dimension,
curated by
Sophia Scherer and
Katharina Wendler,
Berlin 2022

Vertical
2021
Detail

Alphabet 5/12
2021
Glazed ceramic
31 x 23 x 3 cm

Seed II
2020
Ink, graphit, watercolor on gesso on cardboard
ø 150 cm

Exhibition view *Where we live*, Galerie LDBV München 2021/22

Alphabet 2/13 and *7/13*
2021
Glazed ceramics

Exhibition view *Where we live*, Galerie LDBV München 2021/22

from left: *Four and Eight 4/5*
2021
Glazed ceramic
31 x 23 x 3 cm

Rope
2021
Glazed ceramic
28 x 27 x 5 cm

Four and Eight 5/5
2021
Glazed ceramic
31 x 23 x 3 cm

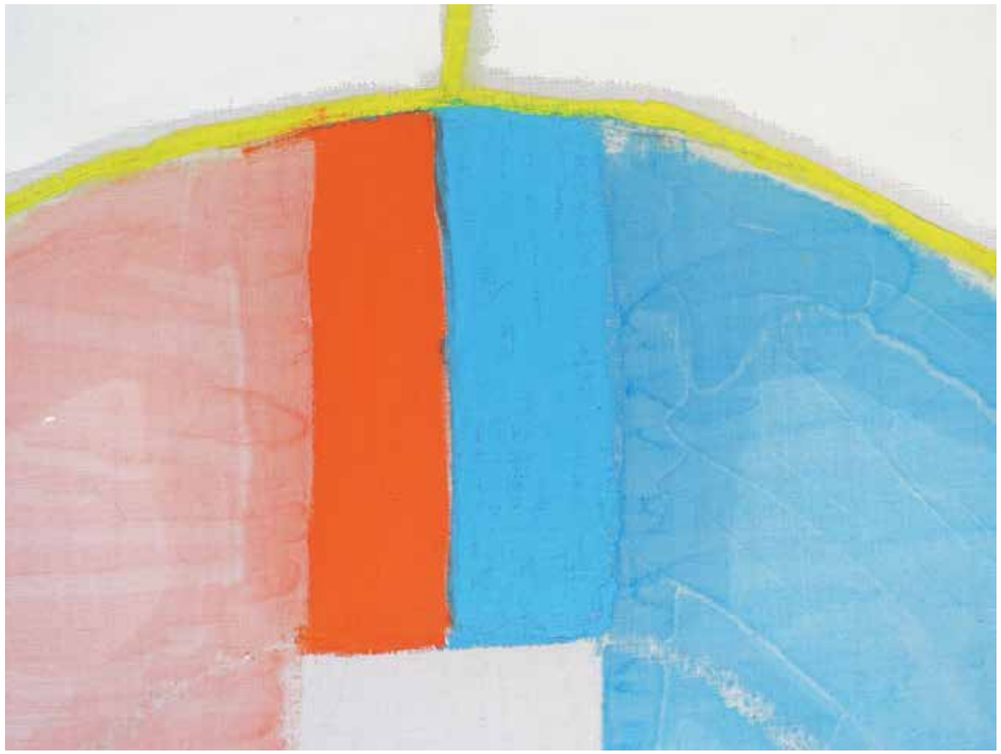
Alphabet 3/12
2021
Glazed ceramic
21 x17 x 2 cm

Alphabet 1012
2021
Glazed ceramic
21 x17 x 2 cm

left: *Blue II*
2020
Oil pastel on cotton
130 x 120 cm

right: *fully human*
– in reference to Gitta Mallasz –
2020
Oil pastel and watercolor on cotton
270 x 120 cm

Exhibition view *sleeping dog on common ground*,
Kommunale Galerie, Berlin 2021/22



fully human
2021
Detail

Generosity
2021
Watercolor, oil pastel on cotton
240 x 165 cm

Touch I
2020
Watercolor, wool on linen
130 x 120 cm

Touch II
2020
Watercolor, wool on linen
130 x 120 cm

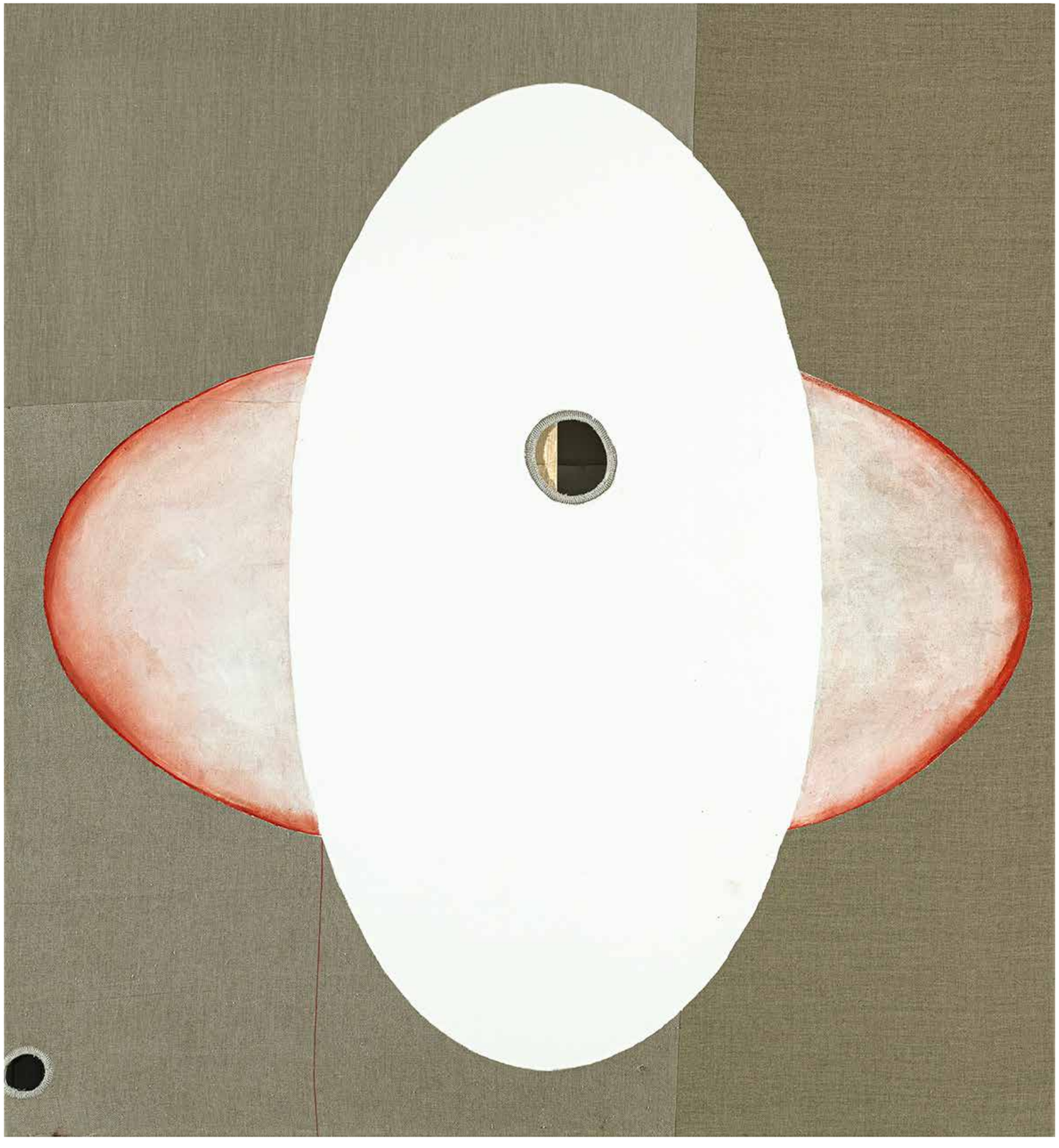
Touch 1
2020
Detail

SEED I
2020
Colored pencil, ink, gesso on linen
ø 150 cm

SEED II
2020
Ink, graphit, watercolor, gesso on cardboard
ø 150 cm

Blue II
2019
Oil pastel on cotton
120 x 120 cm

Touch III
2020
Watercolor, oil pastel on linen
130 x 120 cm



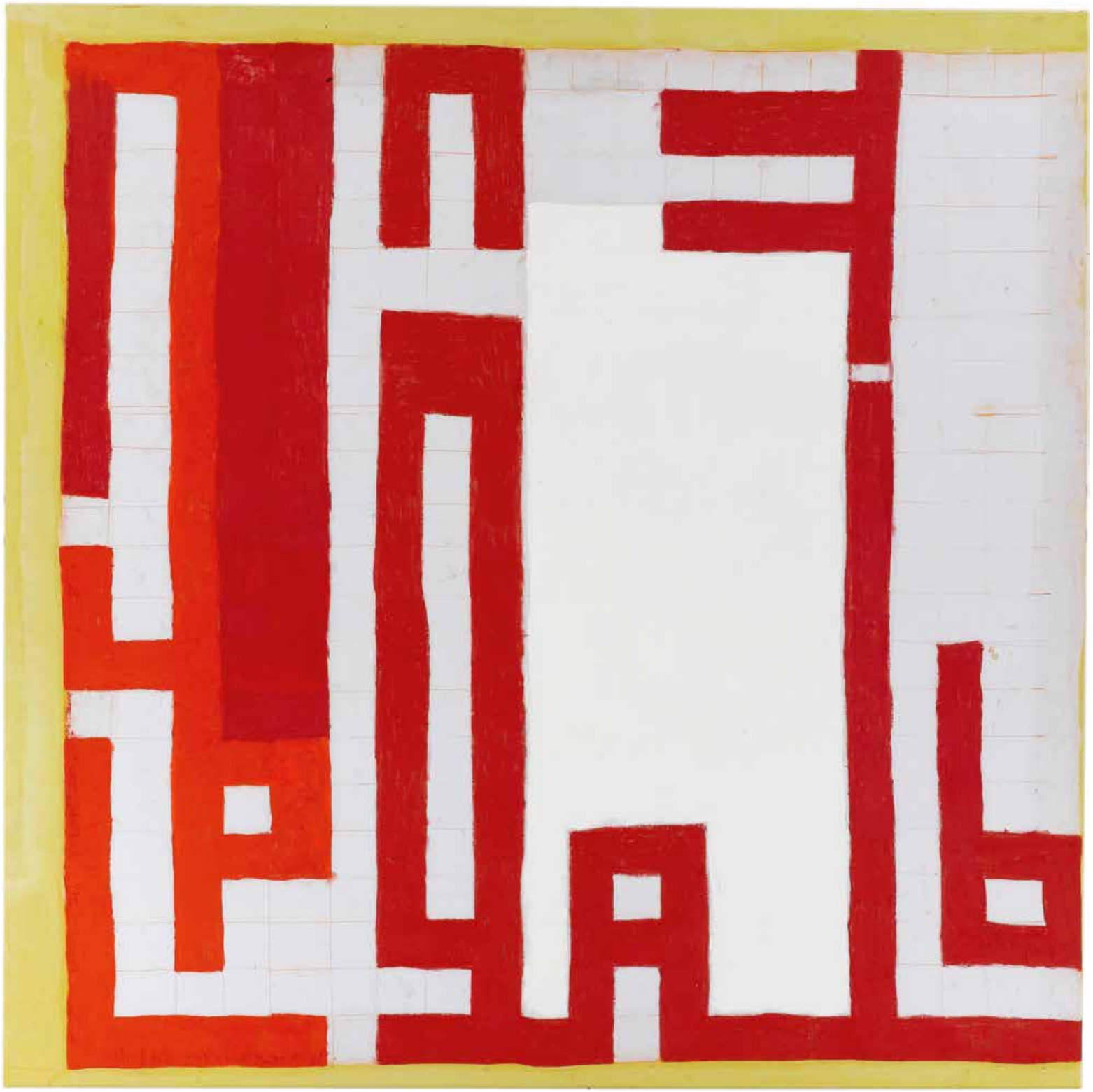
More Connection
2021
Watercolor, oil pastel, gesso on linen
130 x 120 cm

Horizon
2021
Ink, watercolor,
gesso on cotton
130 x 120 cm

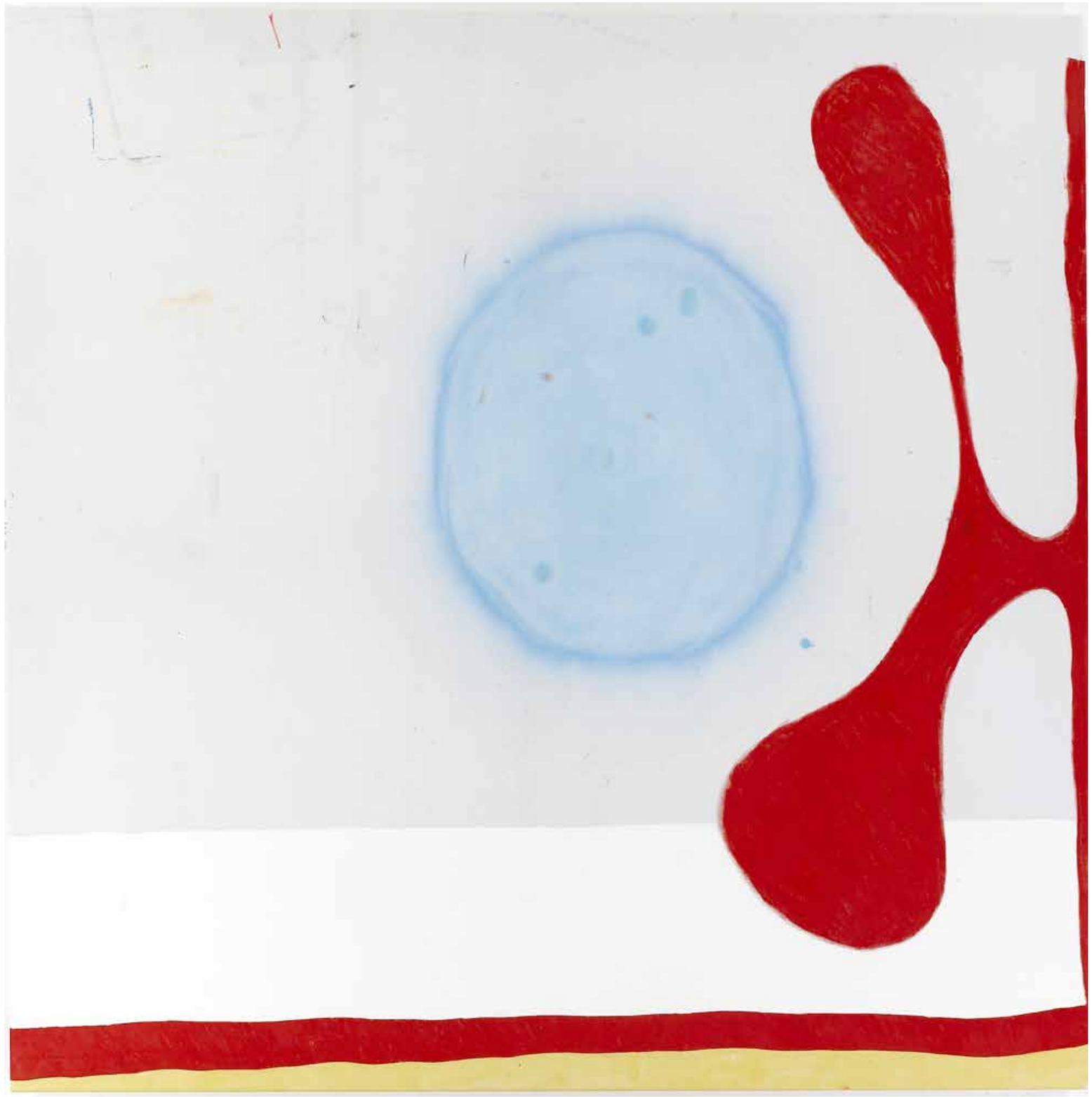
Horizon
2021
Ink, watercolor, gesso on cotton
130 x 120 cm

Exhibition view
sleeping dog on common ground
Kommunale Galerie Berlin 2021/22

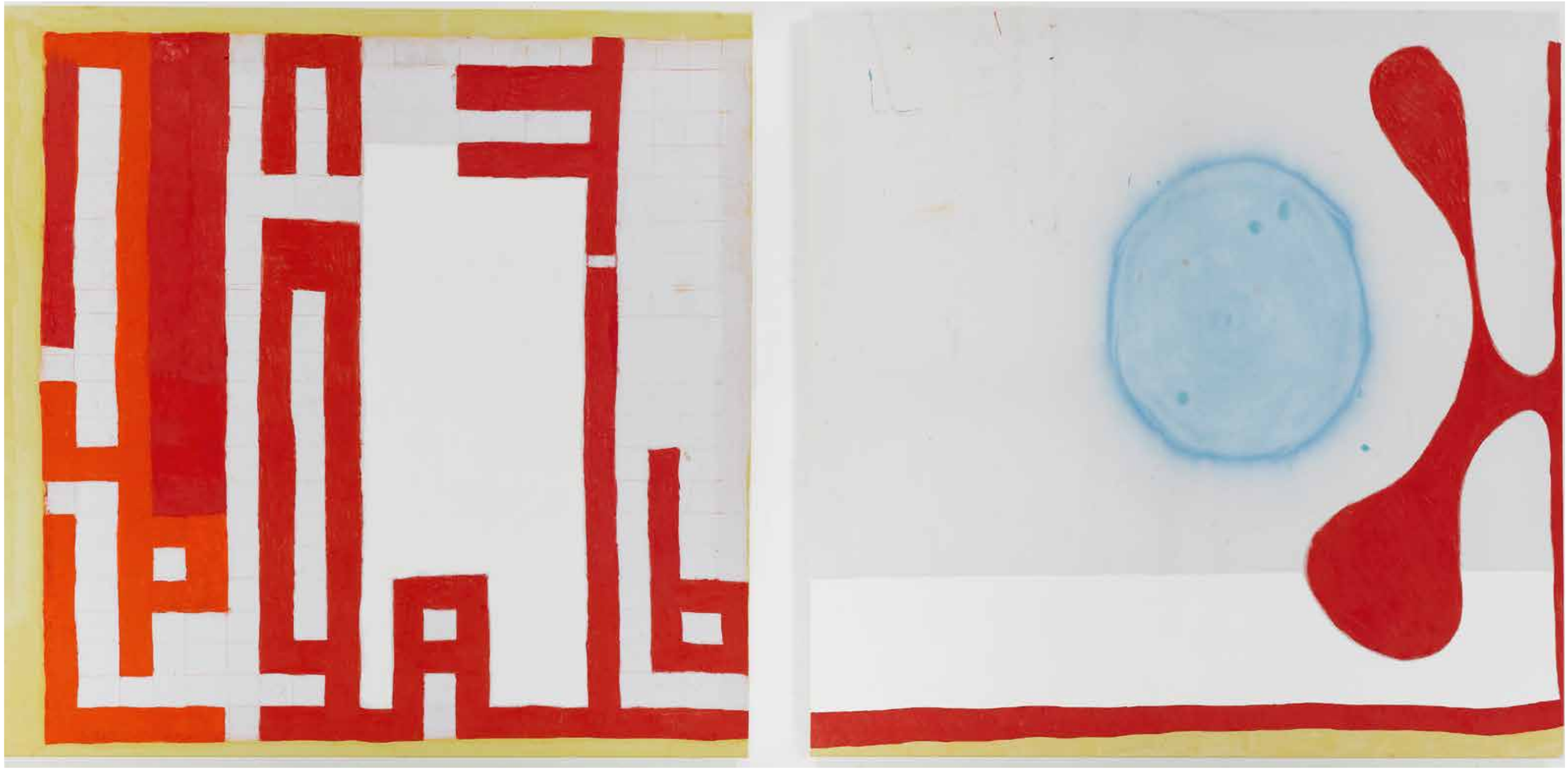
Tauwetter / Thraw
2021
Watercolor, oil pastel on linen
120 x 130 cm



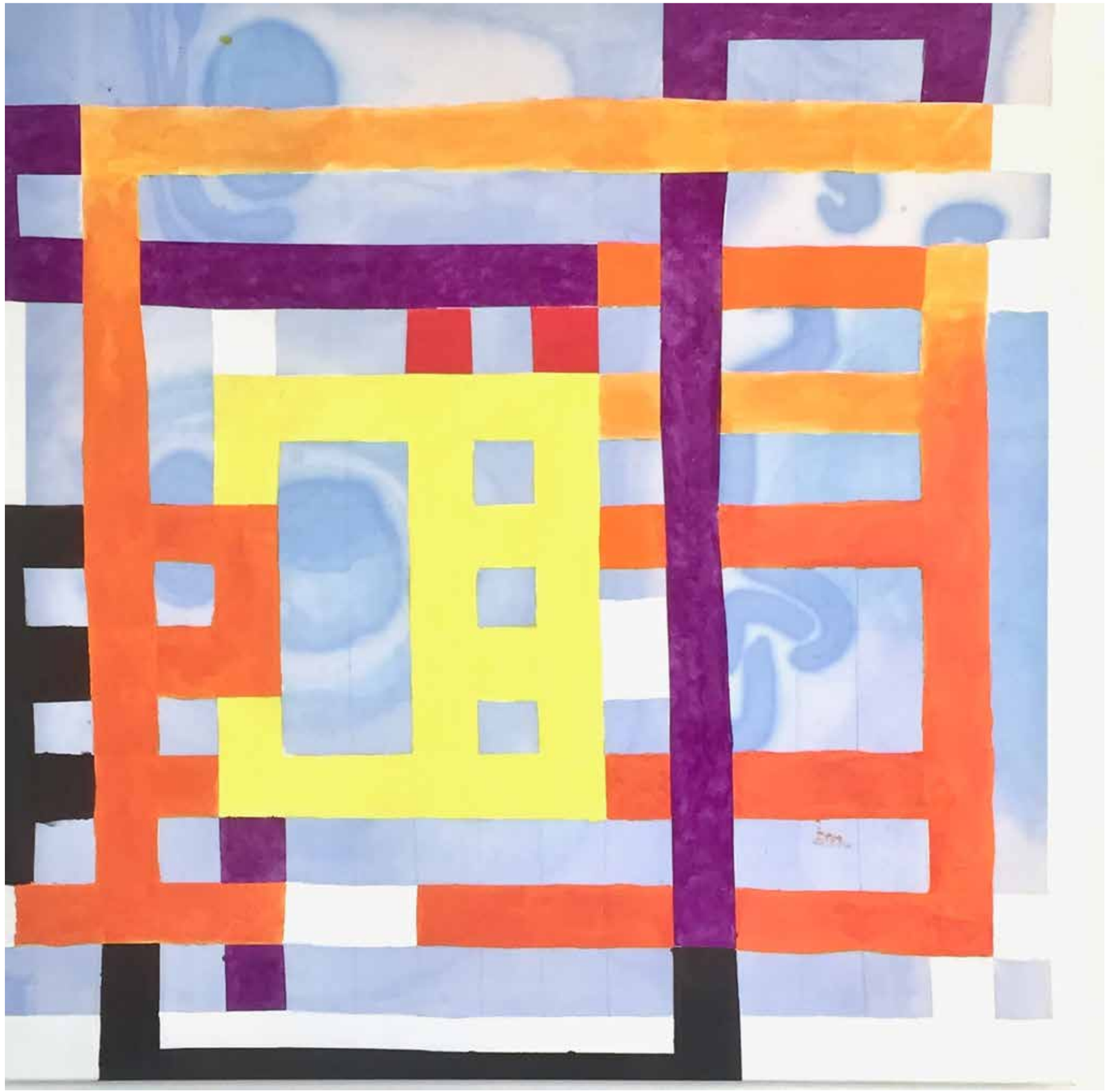
The wondrous way of a flower (A)
2022
Oil pastel, watercolor on cotton
130 x 130 cm



The wondrous way of a flower (B)
2022
Oil pastel, watercolor on cotton
130 x 130 cm



The wondrous way of a flower (A+B)
2022
Oil pastel, watercolor on cotton
each 130 x 130 cm



untitled
2022
Oil pastel, watercolor on cotton
130 x 120 cm

Almost Hearing
2020
Oil pastel watercolor on cotton
150 x 130 cm

untitled
2020
Colored pencil on gesso on back painted linen
60 x 60 cm

Common Ground – Six sided

In Iceland I discovered basalt, which is almost exclusively hexagonal. I was fascinated by the fact that the hexagon forms a foundation on which we all move.

In the series *Common Ground – Six sided* I am concerned both with how different dynamics develop within a hexagon shape and, literally, with the ground on which we move.

Common Ground – Six sided 10/18
2018
Oil pastel, colored pencil, acrylic on chalk primer on wood
69 x 79 cm

right: *Common Ground – Six sided 15/18*
2018
Colored pencil, ink on gesso on wood
163 x 185 cm

Exhibition view *Another Dimension*, Berlin 2022

Common Ground – Six sided 14/18
2018
Colored pencil, watercolor,
ink on gesso on wood
129 x 170 cm

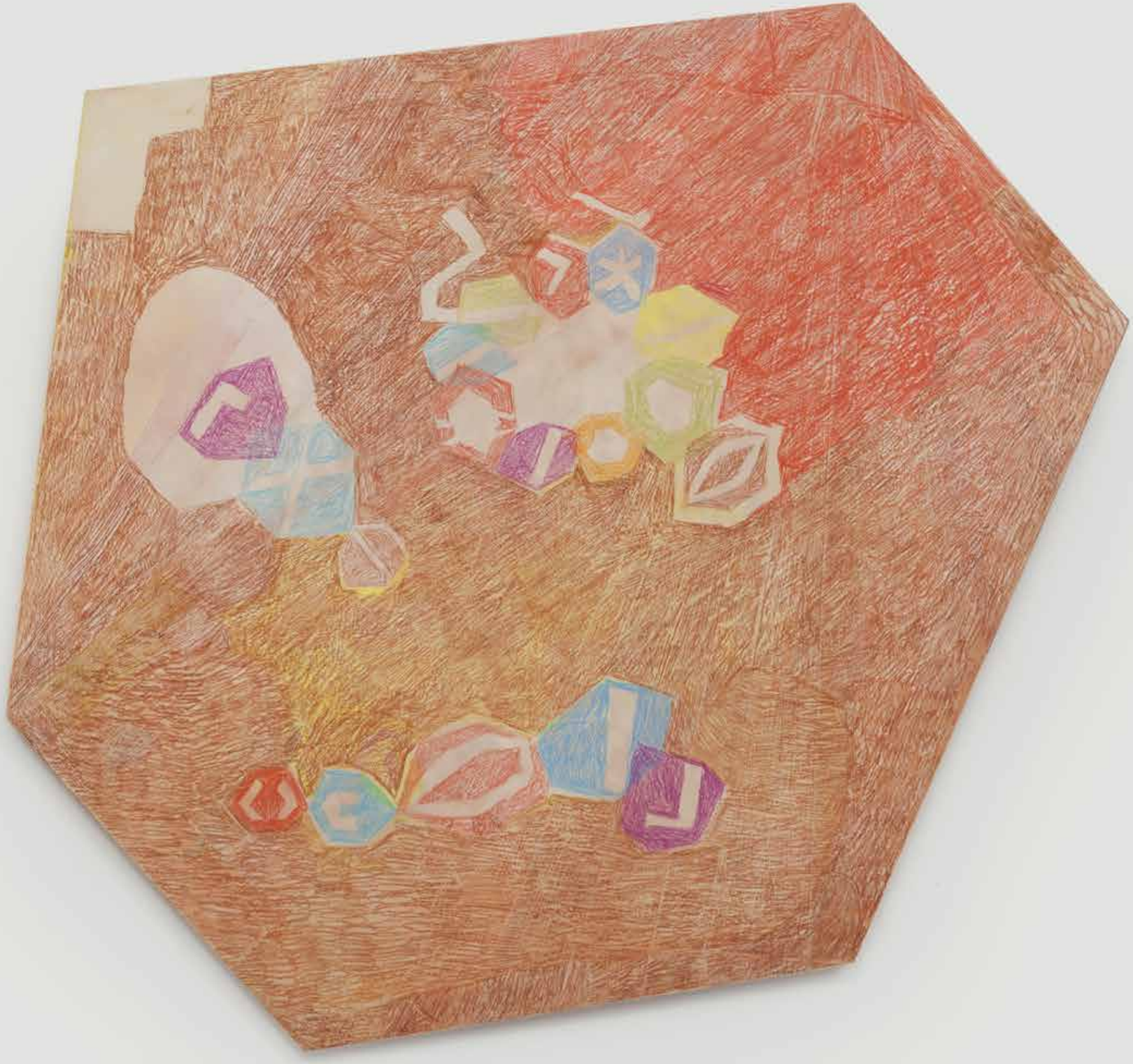
left: *Landscape* (series ongoing) – *Reflection*
2019
Collage, aluminium on paper
36 x 24 cm

right: *Common Ground – Six sided 16/18*
2019
Acrylic, oil pastel on chalk primer on wood
188 x 150 cm

Common Ground – Six sided 10/18
2018
Colored pencil, oil pastel on chalk primer on wood
69 x 79 cm

Common ground – Six sided 7/18
2018
Colored pencil, oil pastel on chalk primer on wood
91 x 83 cm

Common ground – Six sided 7/18
2018
Colored pencil, oil pastel on chalk primer on wood
91 x 83 cm

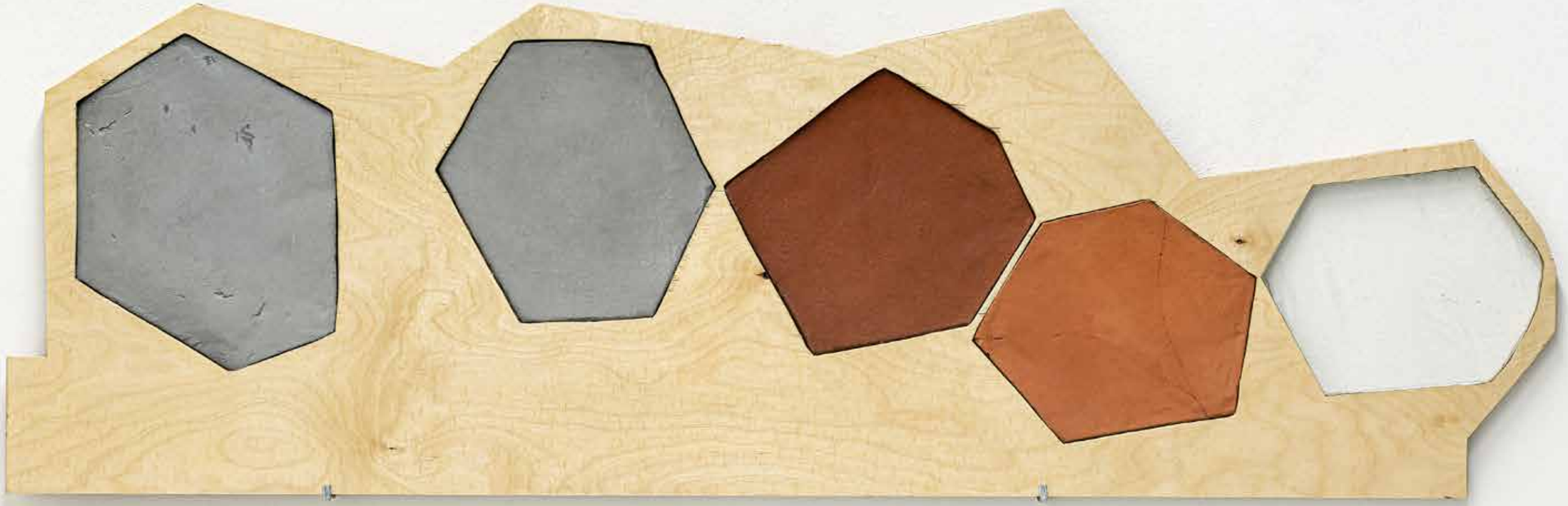


Common Ground – Six sided 6/18
2018
Colored pencil on chalk primer on wood
85 x 80 cm

Common Ground – Six sided 8/18
2018
Colored pencil, oil pastel on gesso onwood
65 x 63 cm

Common Ground – Six sided 12/18
2018
Colored pencil, ink on chalk primer on wood
59 x 52 cm

Common Ground – Six sided 11/18
2018
Colored pencil, ink on chalk primer on wood
54 x 52 cm

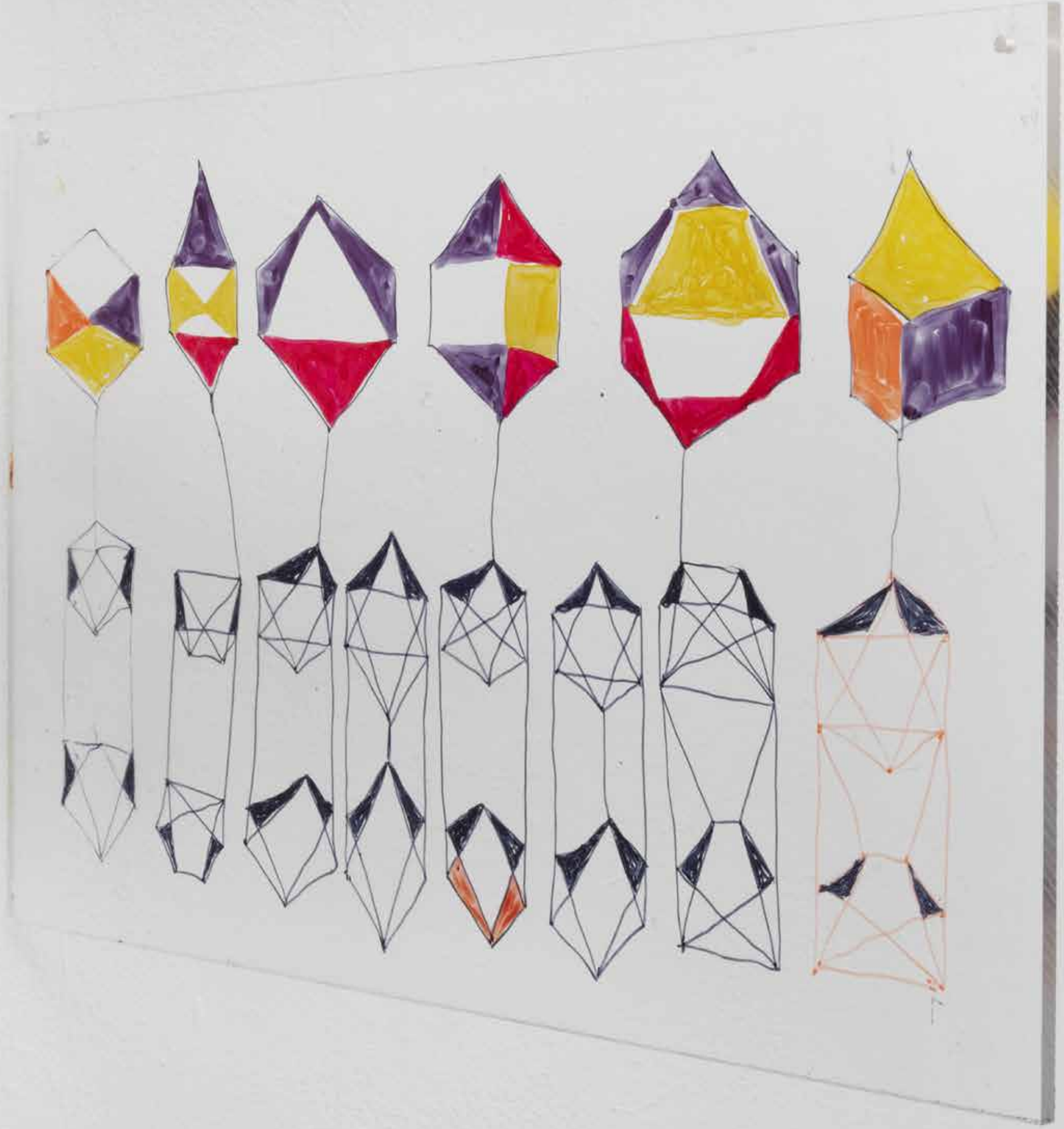


Common ground – Mountain
2021
Ceramic, glass, wood
48 x 152 x 3 cm

Six sided – two colored 1/18
2018
Oil pastel on paper
50 x 42 cm

Six sided – three clored 7/16
2018
Oil pastel on paper
50 x 42 cm

Six sided – three clored 2/ 16
2018
Oil pastel on paper
50 x 42 cm



Six sided – in a Row
2019
Marker on plexiglas

It´s all about Love – Discovery Minne 1/8
2020
Series of oil pastels on print out of the publication *The Manesian Handwriting*
each 36 x 26 cm

It´s all about Love – Discovery Minne
Der von Kürenberg from *The Manesian Handwritin*
2020
Oil pastel on print
36 x 26 cm

It´s all about Love – Discovery Minne
Rudolf von Neuenburg from *The Manesian Handwriting*
2020
Oil pastel on print
36 x 26 cm

It´s all about Love – Discovery Minne
Walther von der Vogelweide from *The Manesian Handwriting*
2020
Oil pastel on print
36 x 26 cm

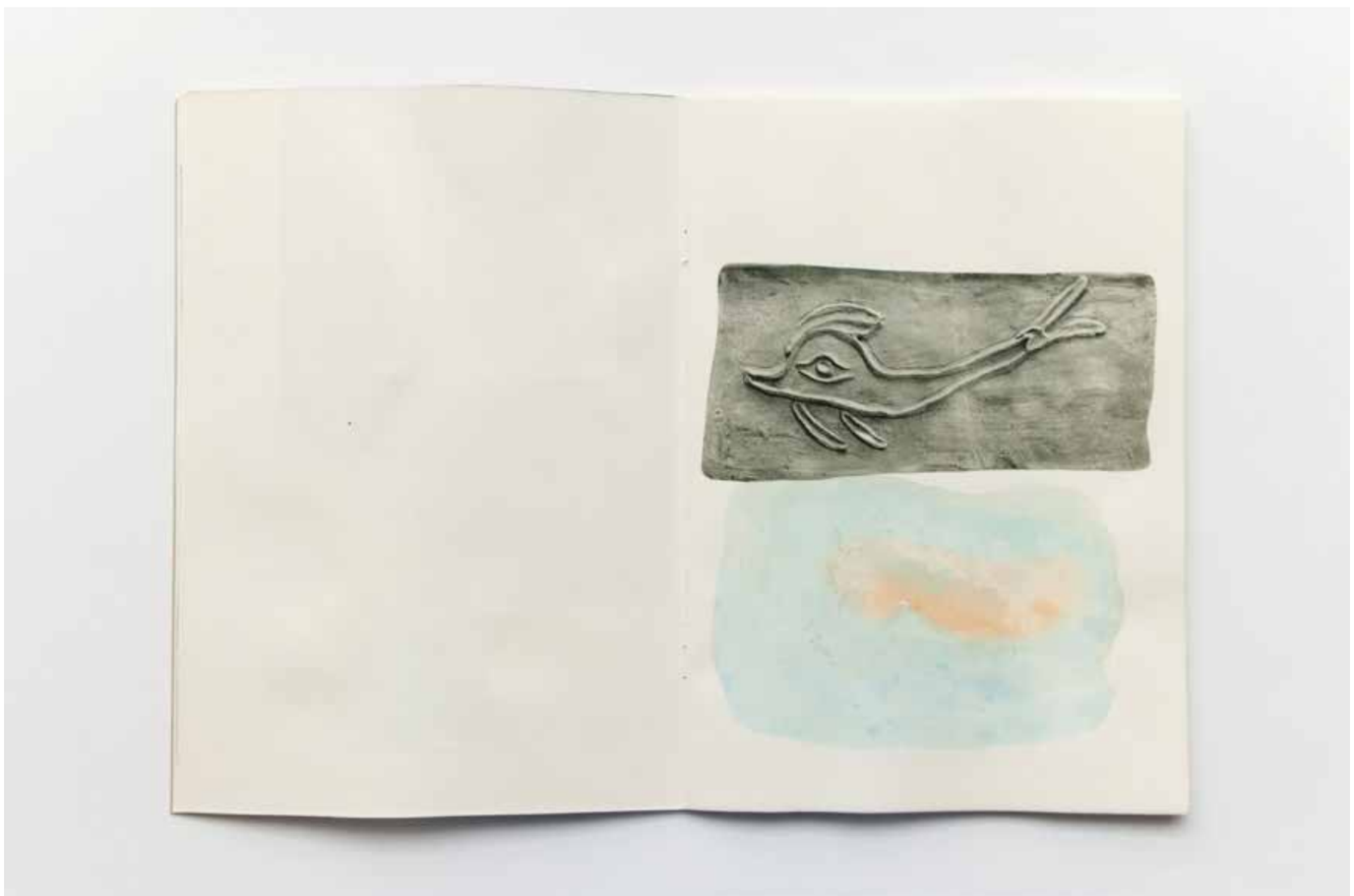
Booklets 2020/21

Six sided – never ending
2021
Booklet, unique piece
Colored pencil, graphite on paper
62 pages
31,5 x 25 cm

Six sided – never ending
2021

Conversations with Objects over more than two Millenia I-III
2021
Three Booklets about aspects of the worlds history which are beyond articulation.
Unique pieces
Collage, watercolor, colored pencil
16 pages
29,5 x 21 cm

above: Cover, *Conversations with Objects over more than two Millenia II*
below: Page 6, 600 BC, Perugia/Italia



Conversations with Objects over more than two Millenia II
2020
Booklet, unique piece
Collage, watercolor, colored pencil
16 pages
29, 5 x 21 cm

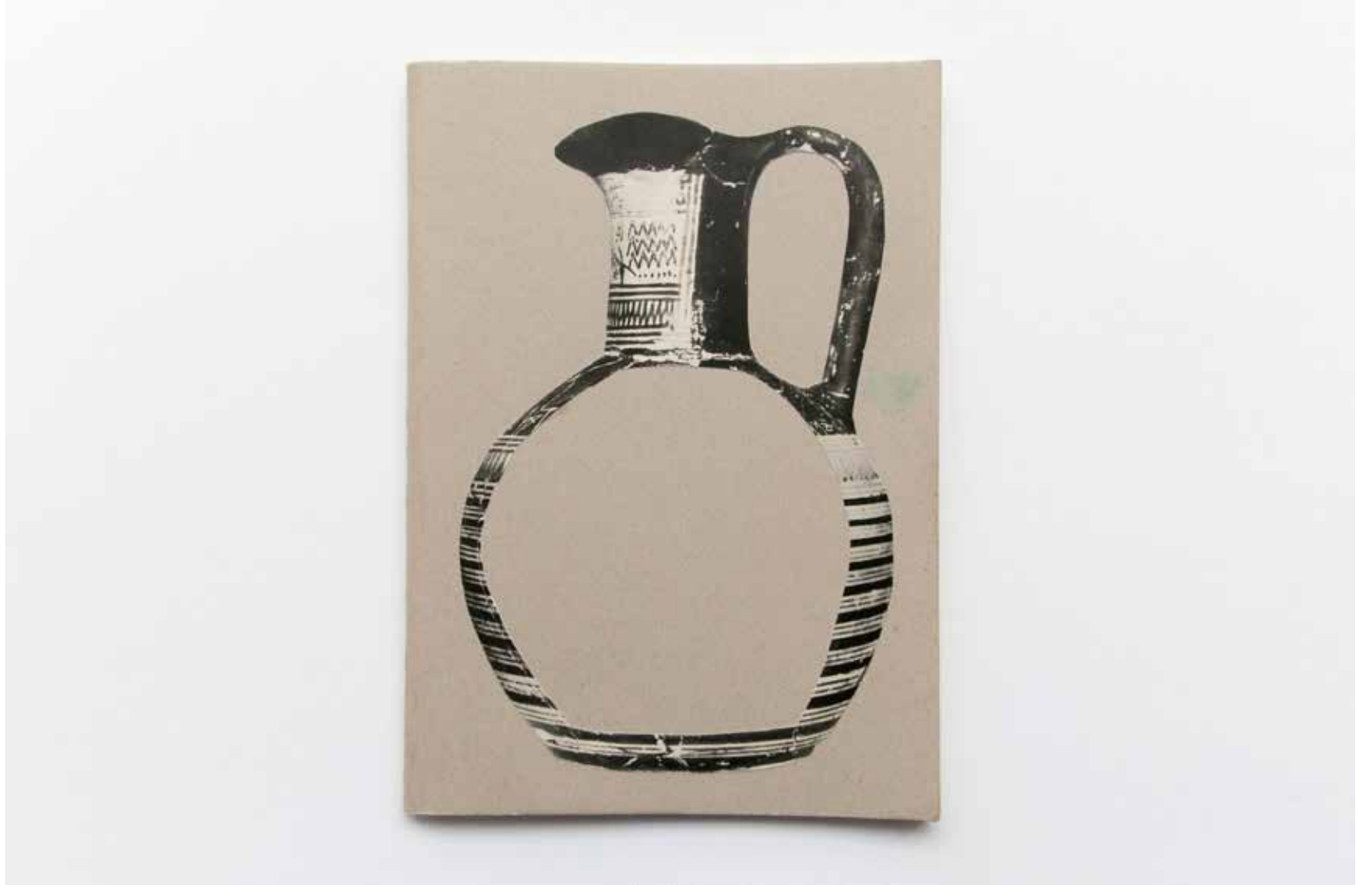
above: Page 5, 300 BC, Palestine
below: Page 7, 200 BC, Tuscania/Italy

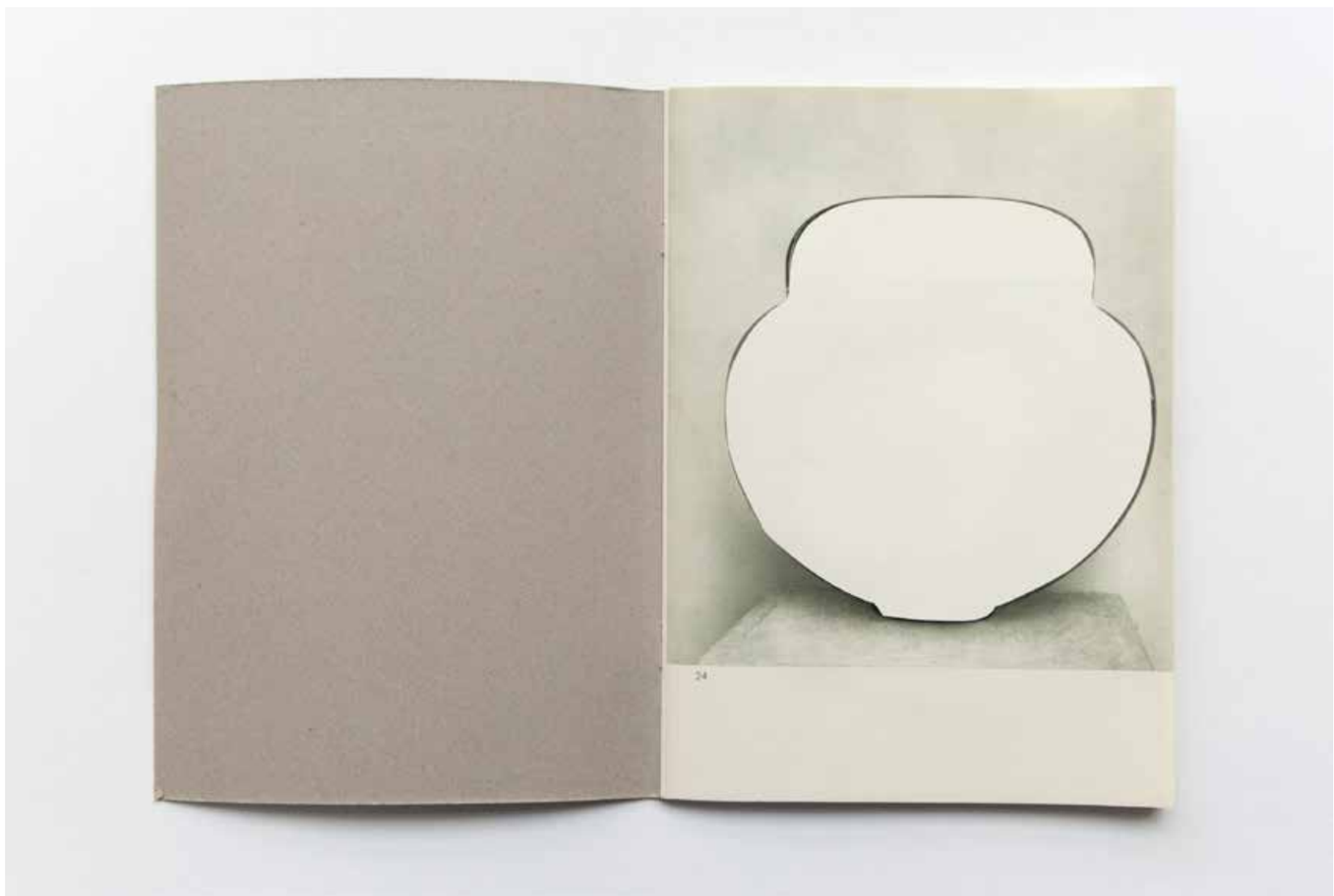
Conversation with Objects over more than two Millenia III
2021
Booklet, unique piece
Collage, watercolor, colored pencil
14 pages
29,5 x 21 cm

above: Cover
below: Page 12, 900 BC, Chur/CH

Conversation with Objects over more than two Millenia III
2021
Booklet, unique piece
Collage, water color, colored pencil
14 pages
29,5 x 21 cm

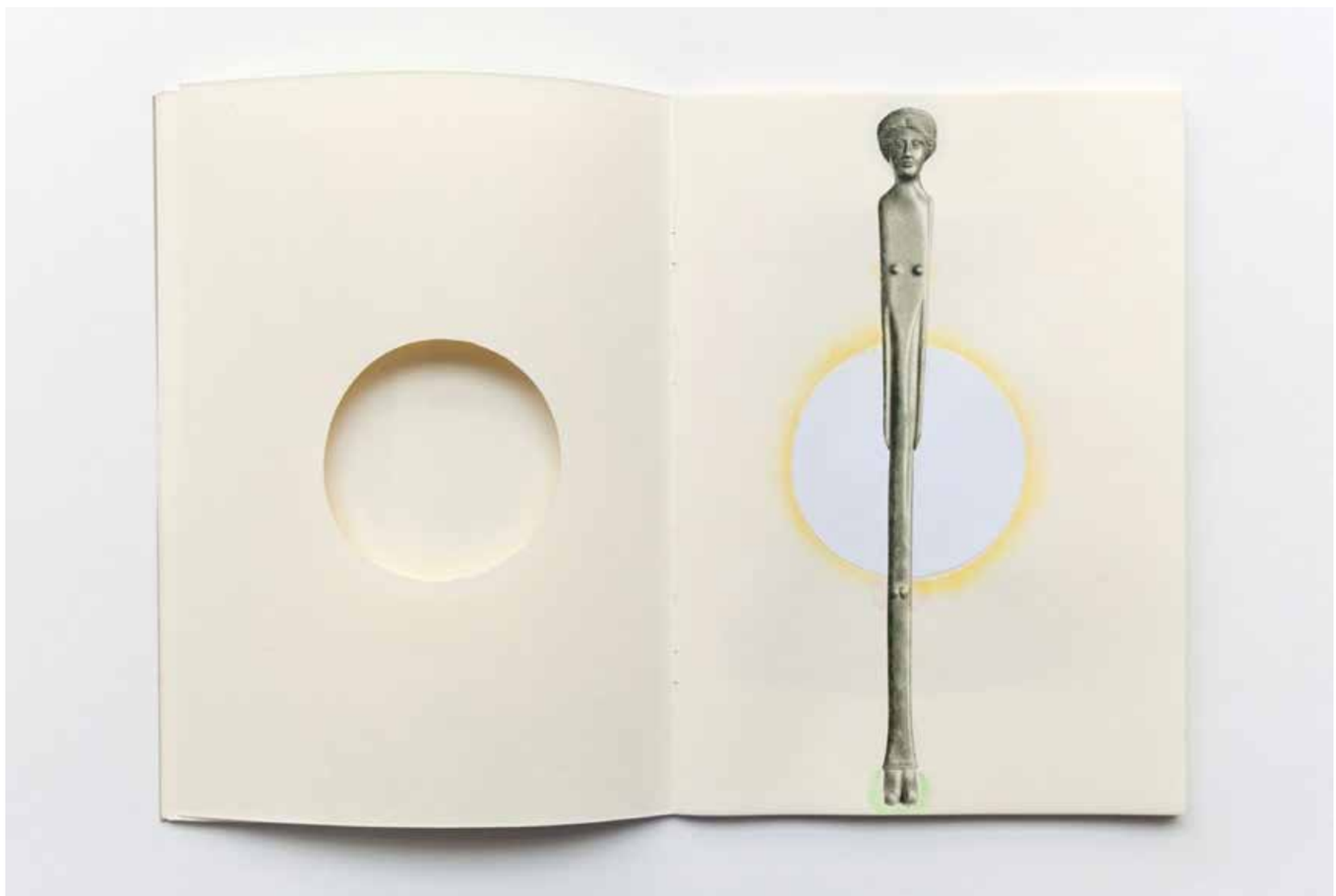
above: Page 6, 540 BC, Apollo Temple Korinth
and floor plan Hotel Lacy, Frank Lloyd Wrigth
below: Page 12, 400 BC, Vatican Grottoes, Rom





Conversations with Objects over more than two Millenia I
2021
Booklet, unique piece
Collage, water color, colored pencil
16 pages
29,5 x 21 cm

above: Cover
below: 700 BC, Etrurien/Italy



Conversation with Objects over more than two Millenia I
2021
Booklet, unique piece
Collage, water color, colored pencil
16 pages
29,5 x 21 cm

Page 5 and 6, 400 BC, Etrurien/Italy

Conversation with Objects over more than two Millenia I
2021
Booklet, unique piece
Collage, water color, colored pencil
16 pages
29,5 x 21 cm

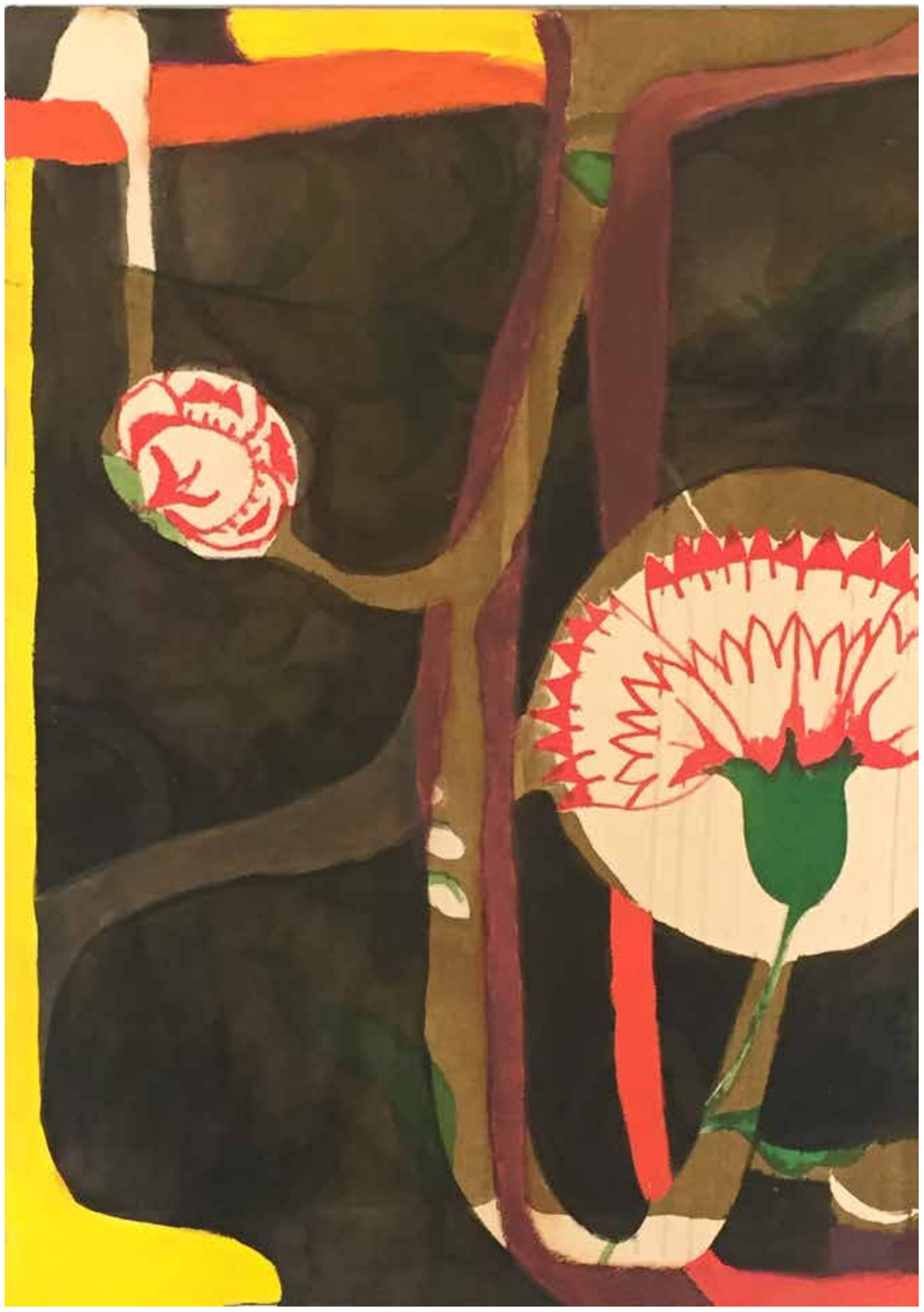
above: Page 12, 20th century, Khiva/Uzbekistan
below: Page 11, 17th century, China

left: *I am here*
2017
Acrylic, tea on linen
60 x 50 cm

right*: Seedlings*
2017
Acrylic, ink on linen
60 x 85 cm

Exhibition view *Spaziergang am Blattrand / Walk along the leaf edge*, Galerie Claeys, Freiburg 2017

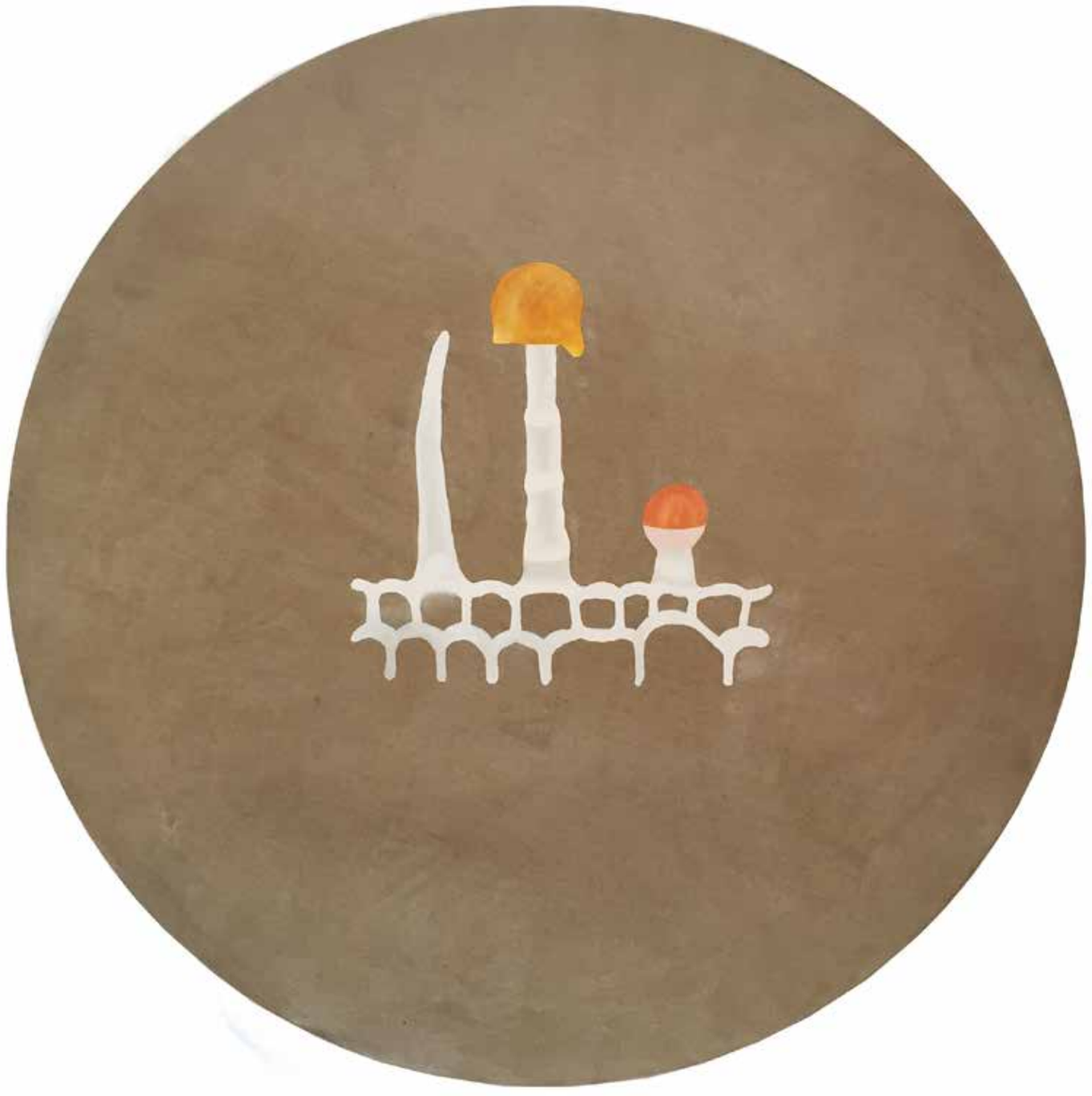
In Between
2017
Ink on linen
60 x 55 cm



Carnation
2017
Ink, acrylic, oil on linen
60 x 42 cm

Vastness
2017
Acrylic, ink, collage
on linen
60 x 60 cm

Botanical time – 1 and eternal
2016
Acrylic, oil pastel on linen
ø 140 cm



Botanical time – 1, 2 and eternal
2016
Acrylic, oil pastel on linen
ø 140 cm

Botanical time – 1, 2, 3 and eternal
2016
Acrylic, oil pastel on linen
ø 140 cm

left: *Leaf*
2014
Mistletoe with leaf
7 x 52 x 34 cm

center: *Mikado* (hanging object)
2007
Wood, paper
120 x150 x100 cm

right: Unbändiges 1 / Unbridled 1
2016
Ink, graphite on paper
240 x 220 cm

Studio view

Leaf
2014
Mistletoe with leaf
76 x 52 x 34 cm

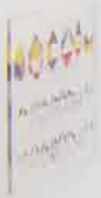
Black and White – either will do
2017
Eagle and swan feather, ink on paper on wood
57 x 17 cm

growing strong
2020
Acrylic paint, wood, cotton
80 x 30 x 20 cm

growing strong
2020
Detail

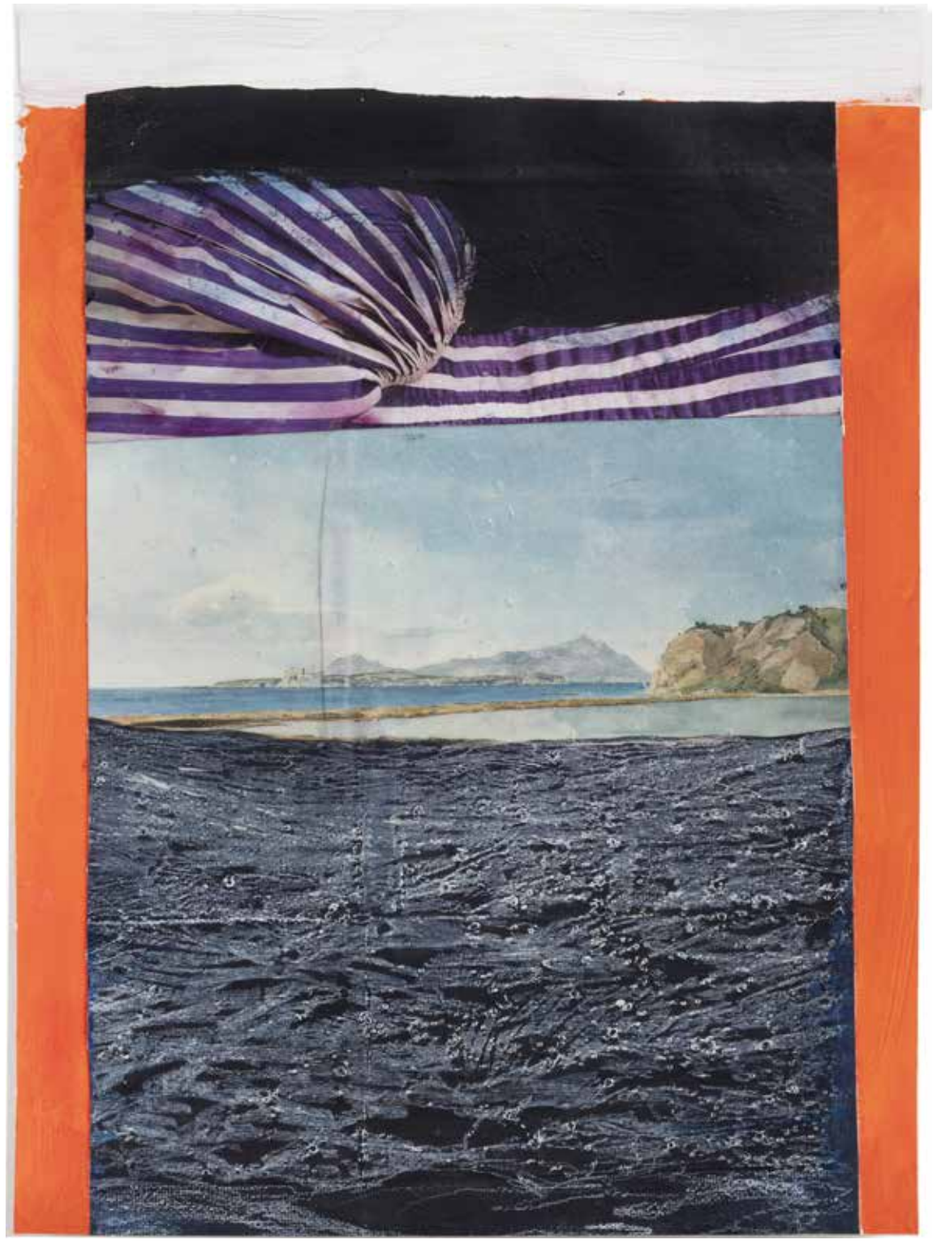
Continents are flowting
2008
Graphite clay colored pencil
acrylic on wood
ø 120 cm

Kontinents are floating
2010
Detail



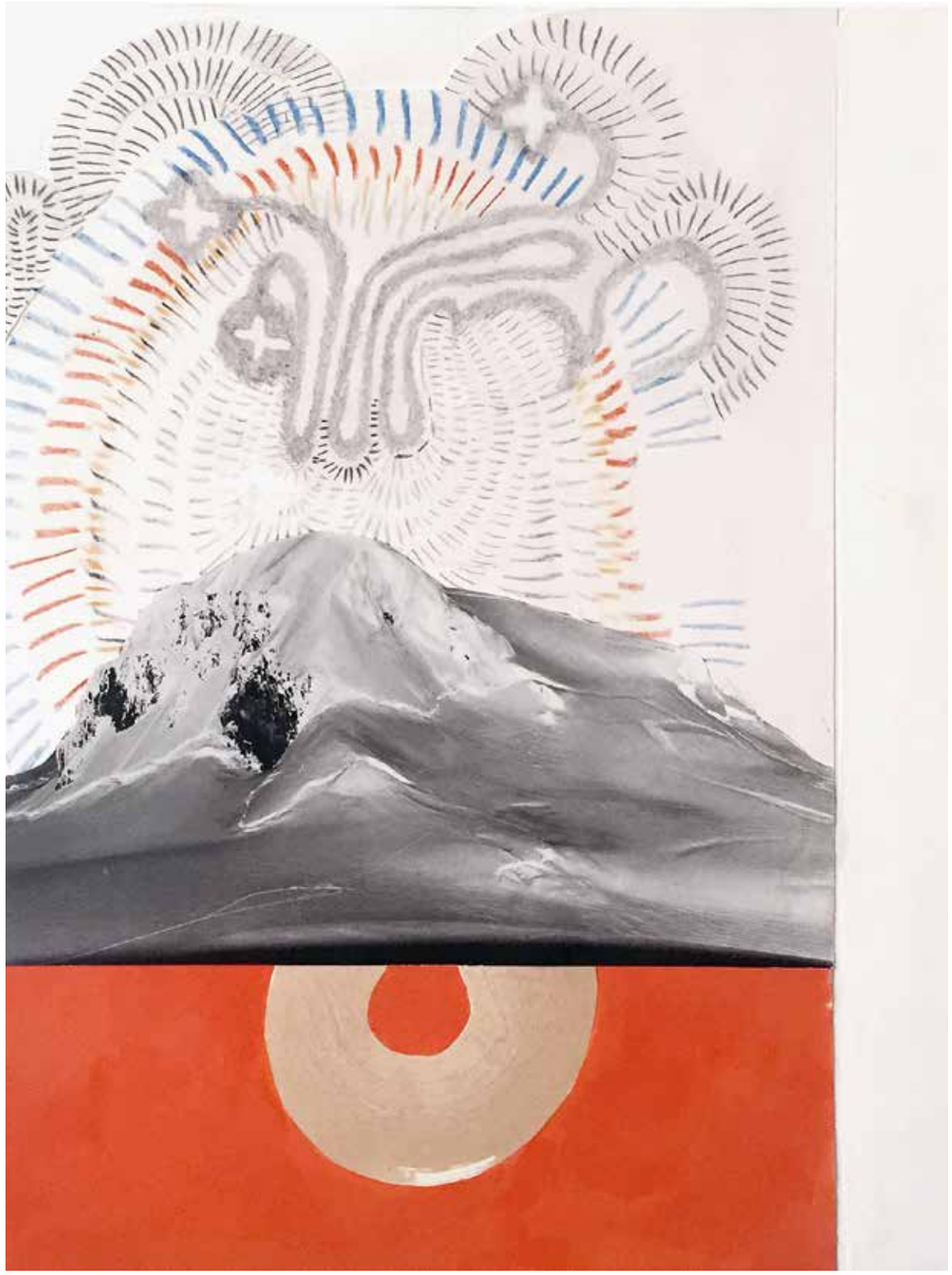
Landscape (series ongoing)
2019
Collages on paper

Studio view

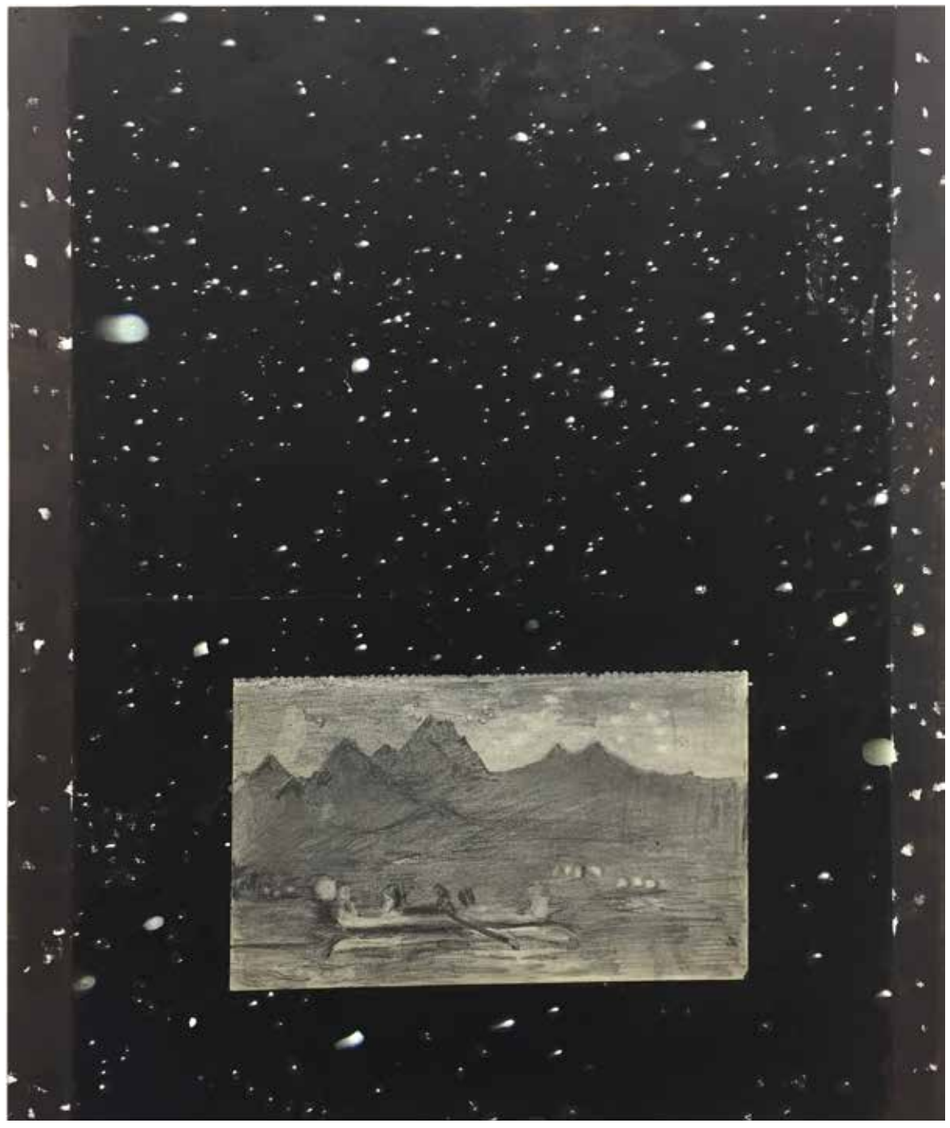


Landscape (series ongoing) - *see*
2019
Ink, pencil, acryl collage on paper
25,5 x 19 cm

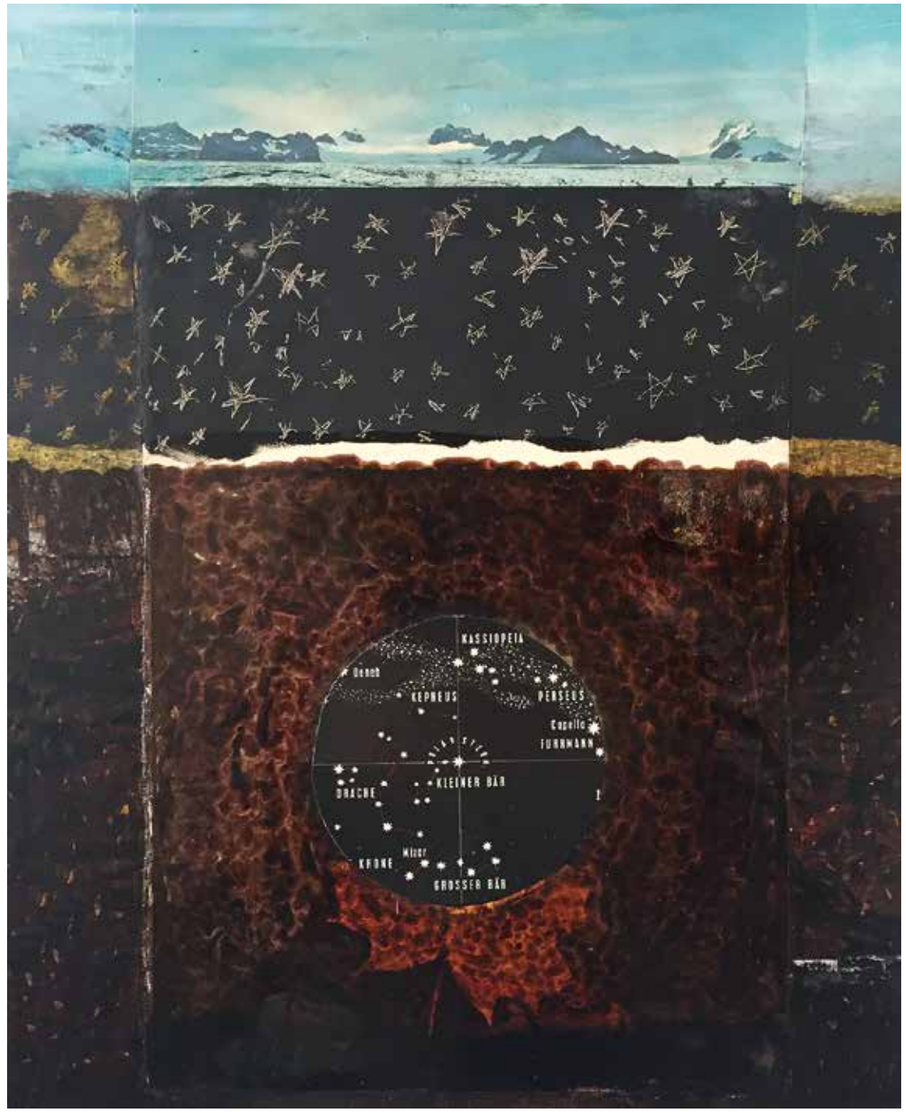
Landscape (series ongoing) – untitled
2019
Acrylic, collage on paper
40 x 30 cm



Landscape (series ongoing) – *mountains 3/9*
2016
Collage on wood
35 x 28,5 cm



Landscape (series ongoing) – *mountains 9/9*
2016
Collage on wood
35 x 28,5 cm



Landscape (series ongoing) – *mountains 4/9*
2016
Collage on wood
35 x 28,5 cm

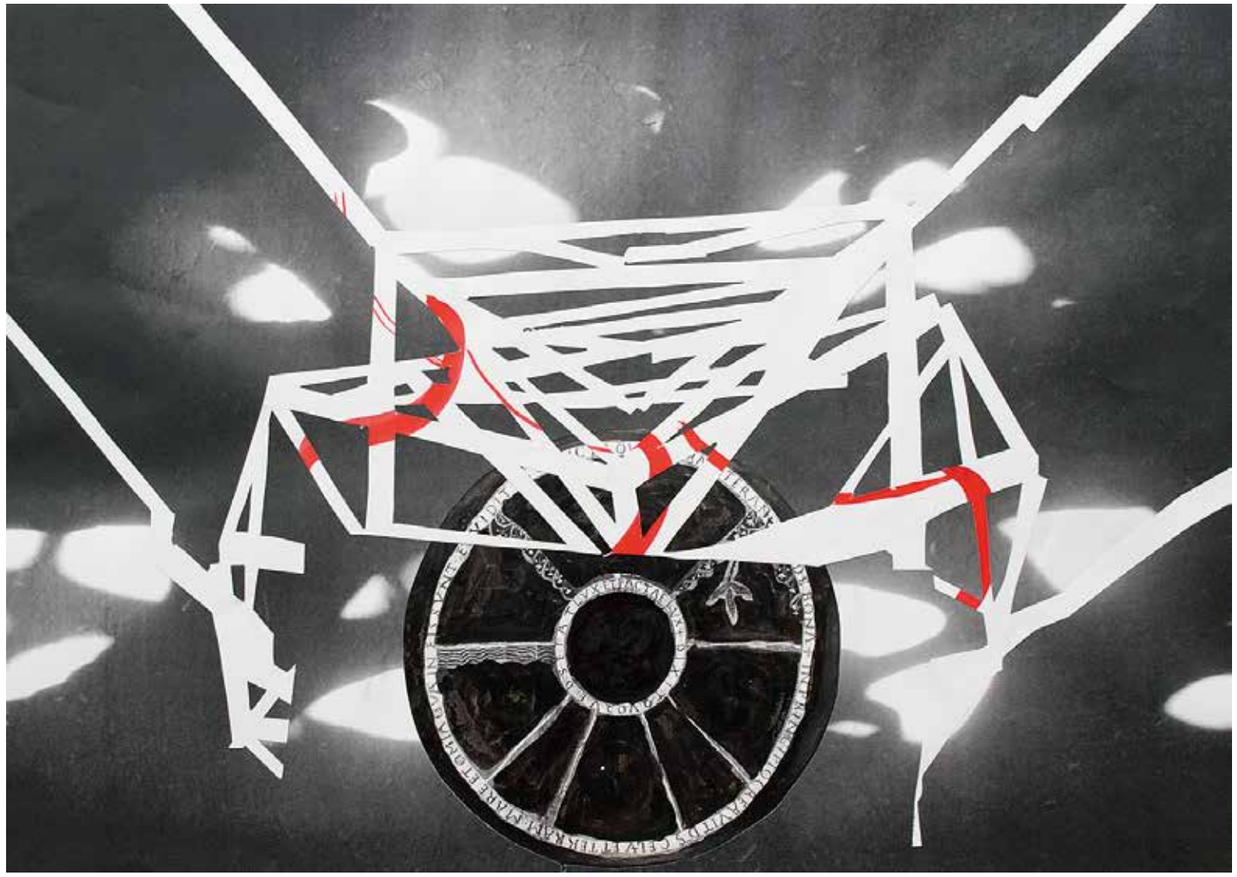
Landscape (series ongoing) – *Wilderness IV, II , III*
2020
Collage on print
each 32 x 24,5 cm

Exhibition view *Where we live*, Galerie LDBV, München 2021/22

Night – Fix Star
2016
Collage on cardboard
31 x 30 cm

above: *Maria* (series of twelve) – *meets Maria*
2014
Collage on print
30 x 40 cm

below: *Maria* (series of twelve) – *untitled*
2014
Collage on print
30 x 40 cm

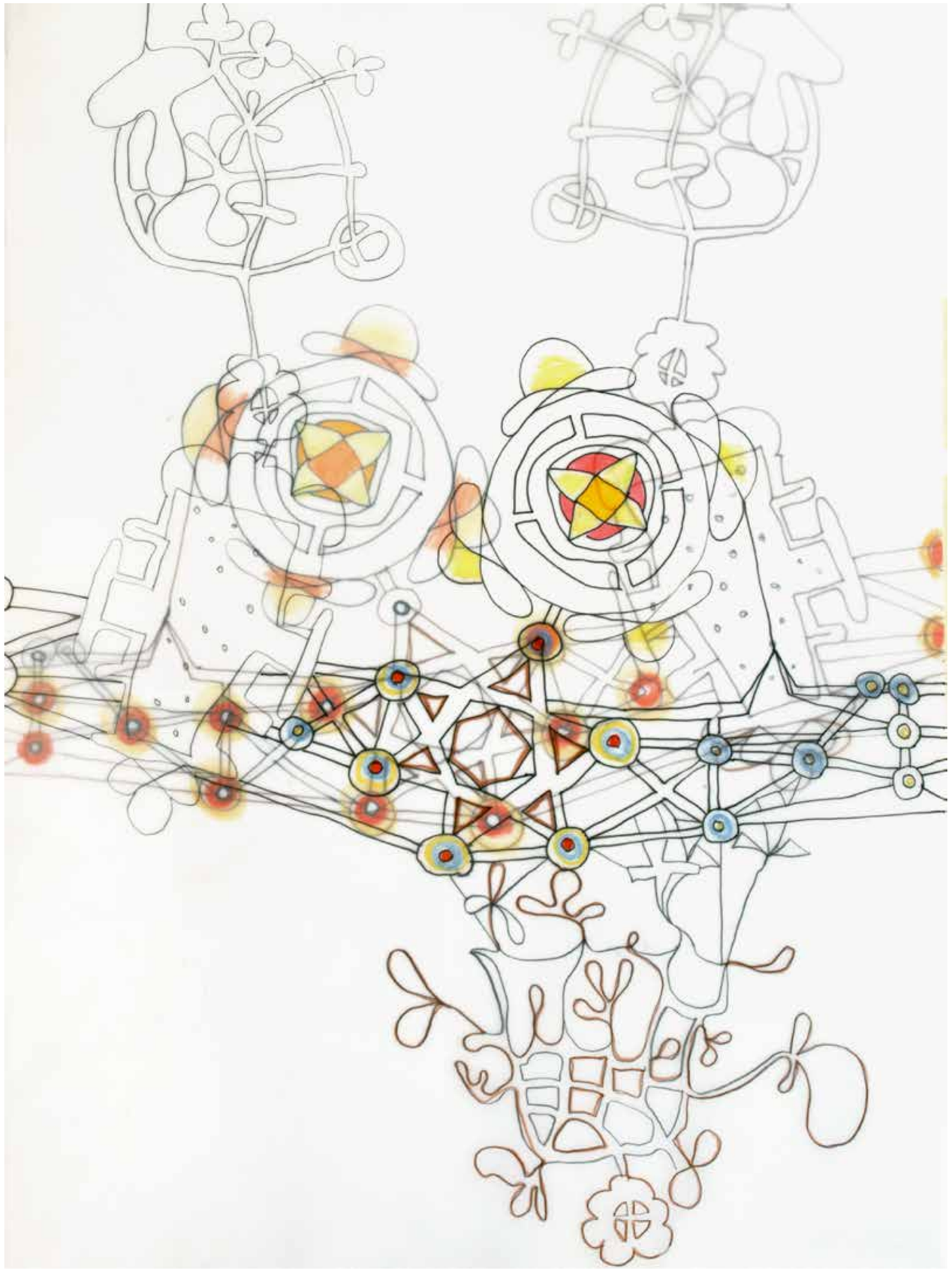


above: *Maria (*series of twelve*) – Wheel of Worlds*
2014
Collage on print
30 x 40 cm

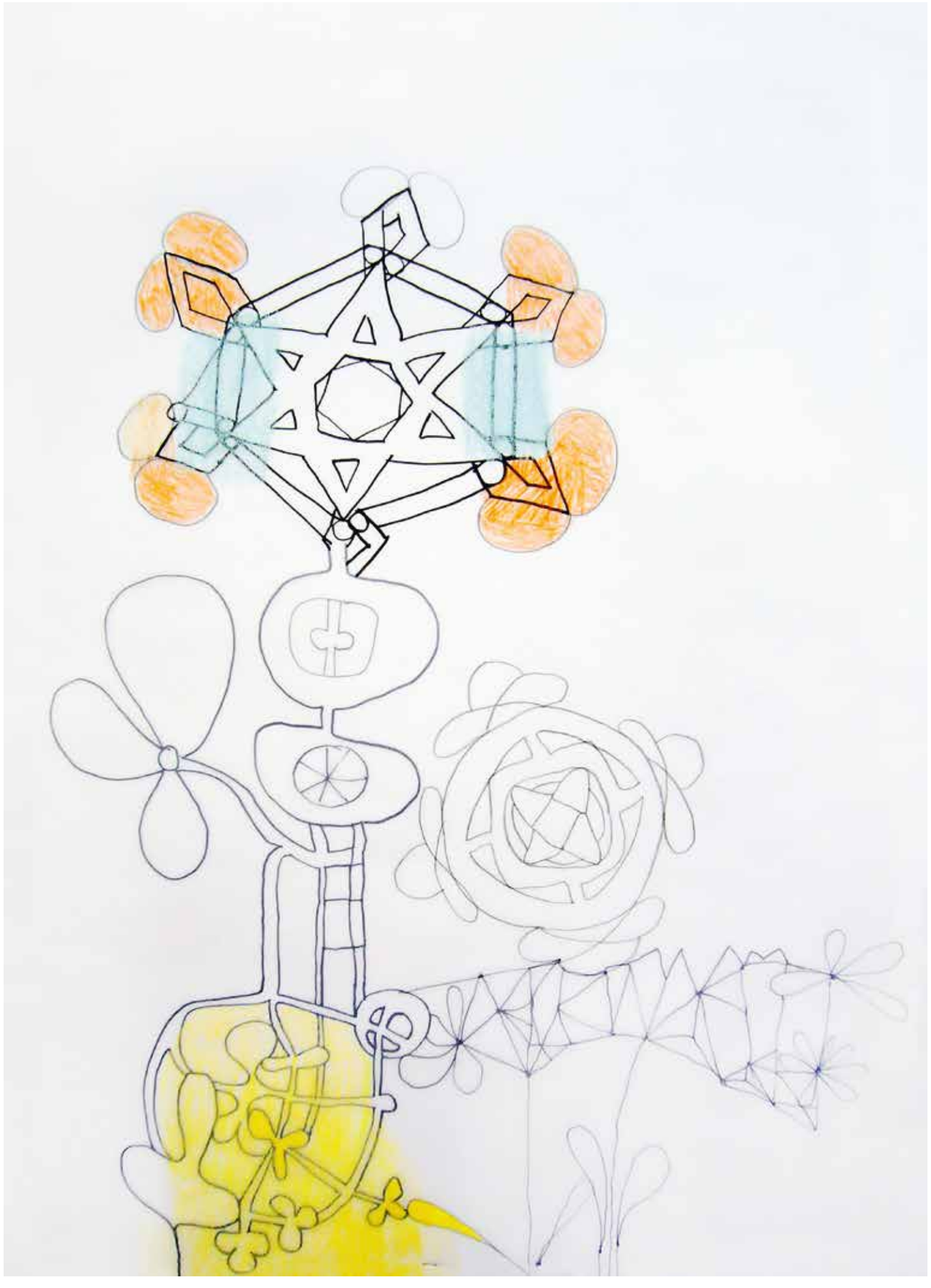
below: *Maria (series of twelve) – In Zürich*
2014
Collage on print
30 x 40 cm

above: *Maria (*series of twelve*) – Yesterday in Iceland*
2014
Collage on print
30 x 40 cm

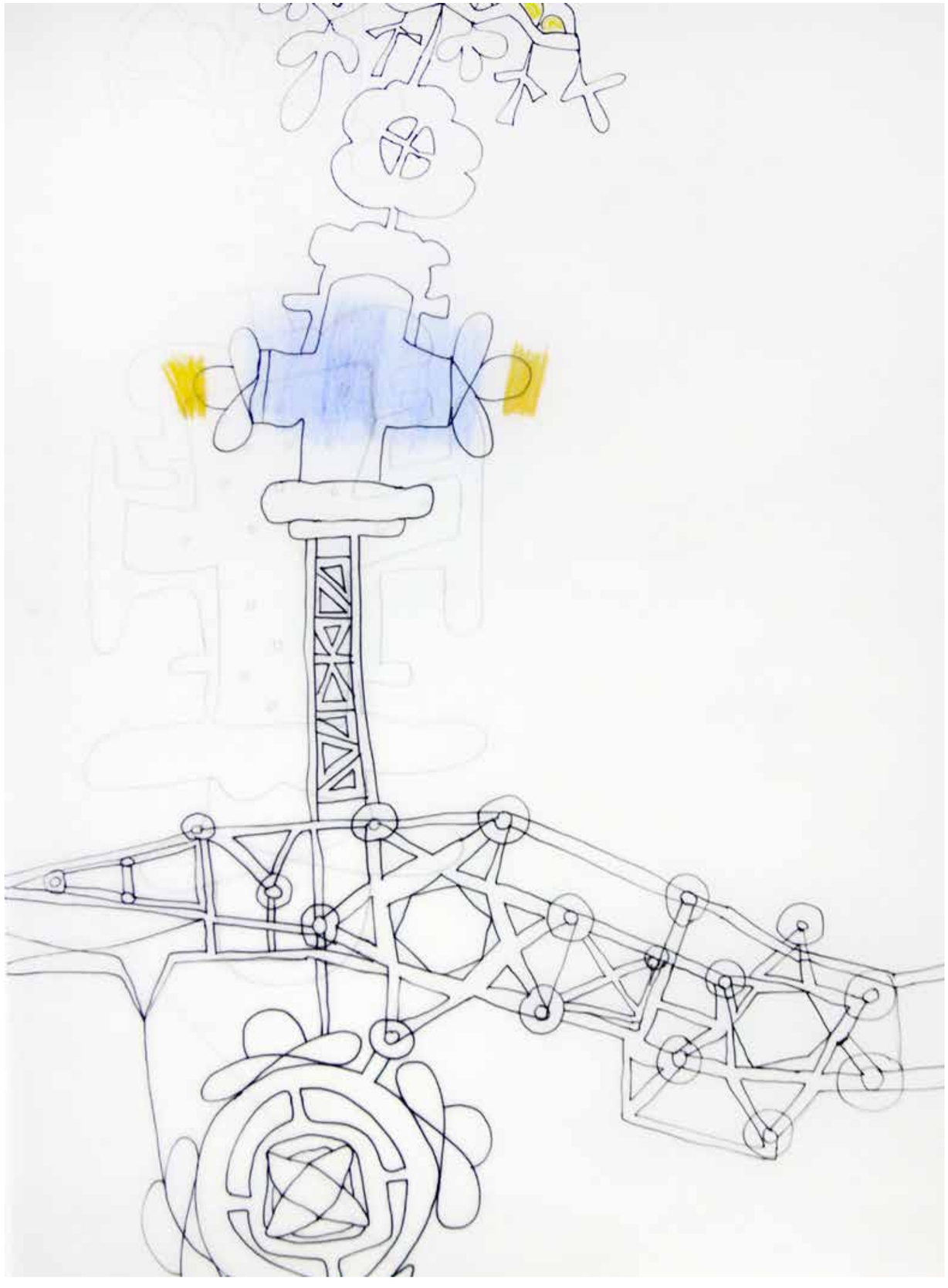
below: *Maria (series of twelve) – Reflection*
2014
Collage on print
30 x 40 cm



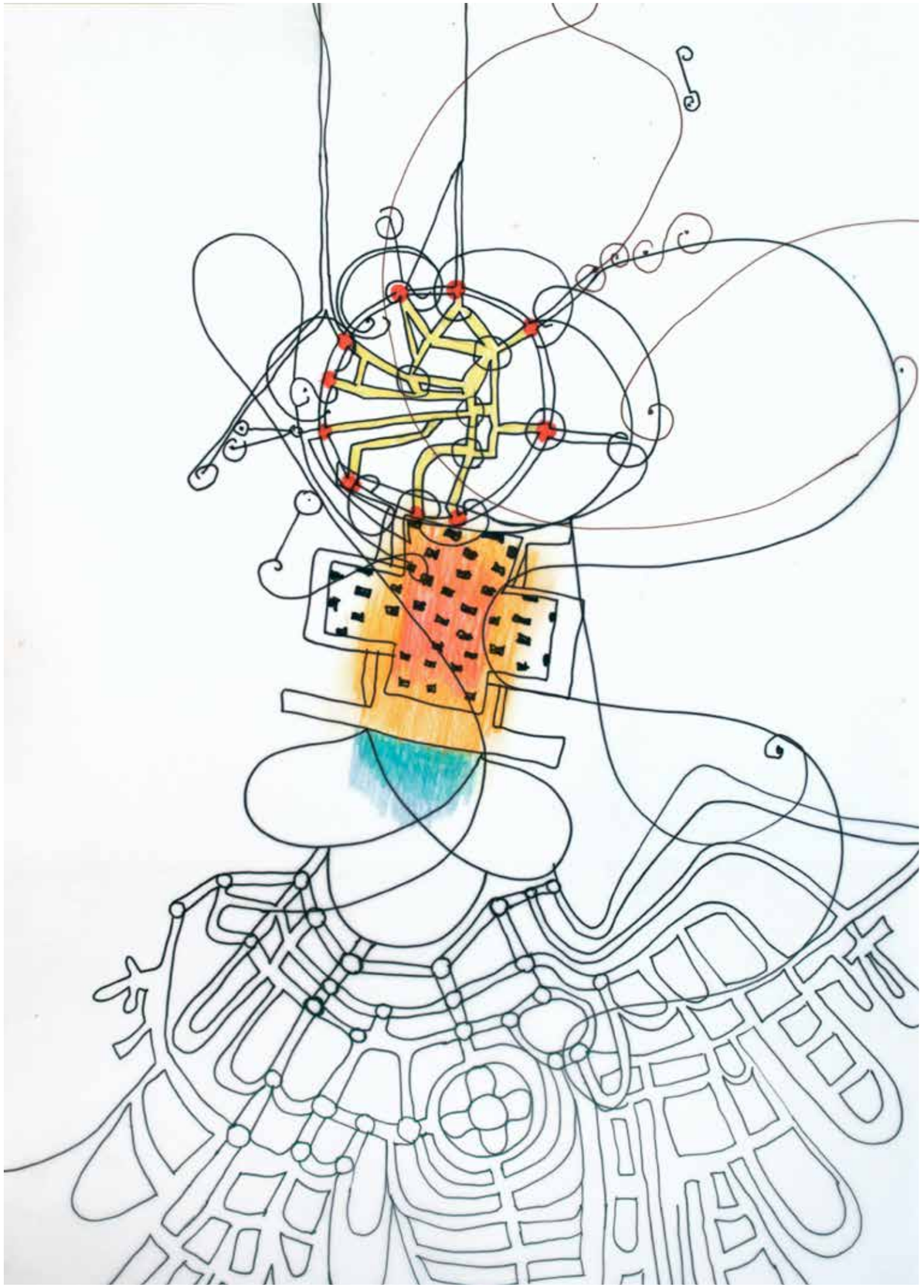
Kreuzgewächse / cross plants 7/14
2010/2014
Ink, graphite, colored pencil on polyester
52 x 35 cm
Detail



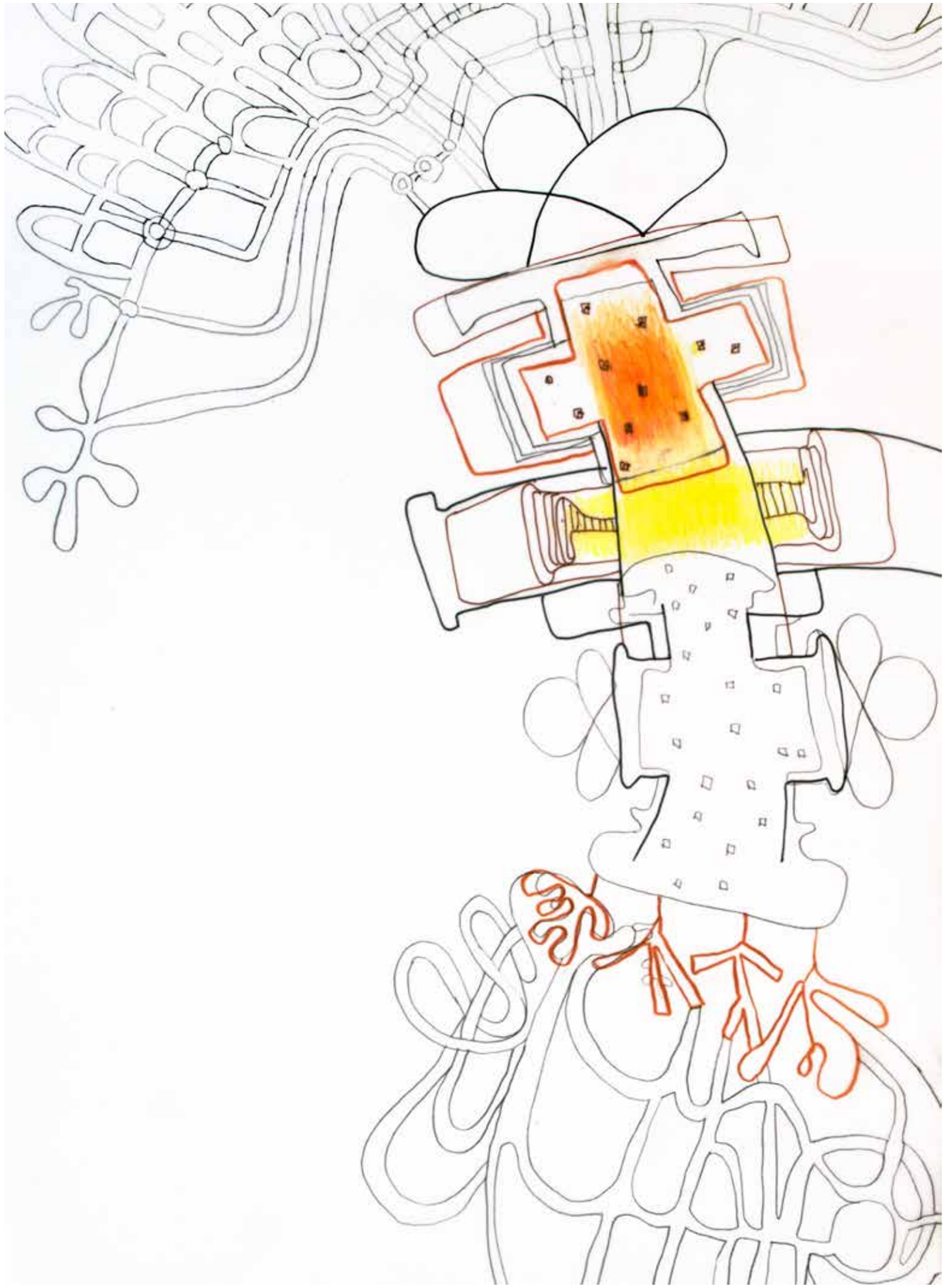
Kreuzgewächse / cross plants 1/14, 2010/2014; Ink, graphite, colored pencil on polyester, 52 x 35 cm



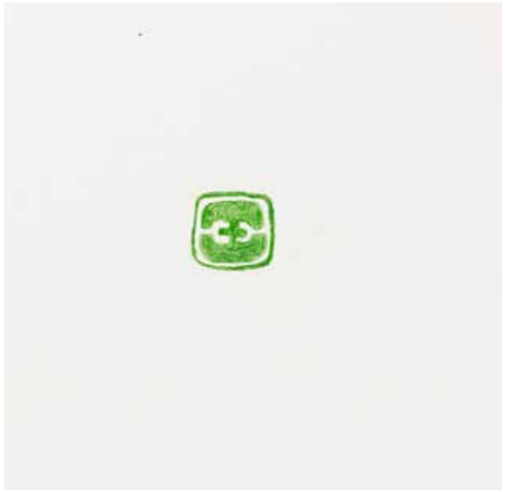
Kreuzgewächse / cross plants 2/14, 2010/2014; Ink, graphite, colored pencil on polyester, 52 x 35 cm

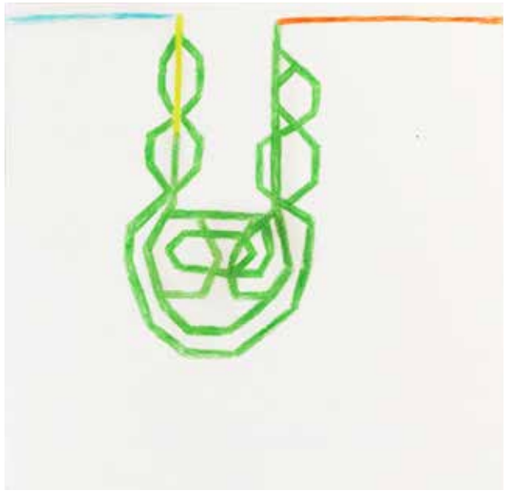


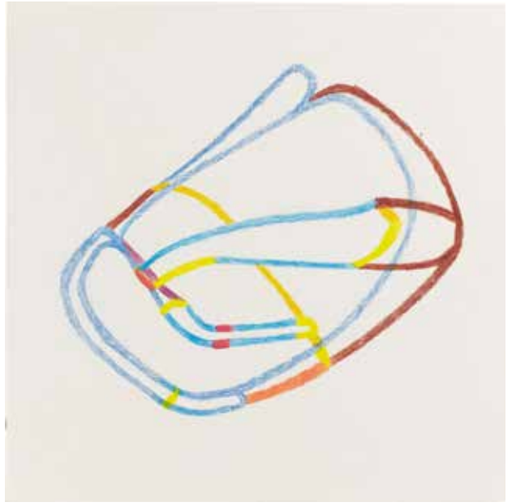
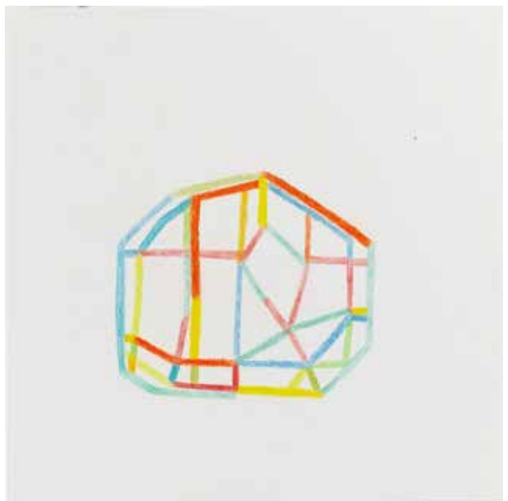
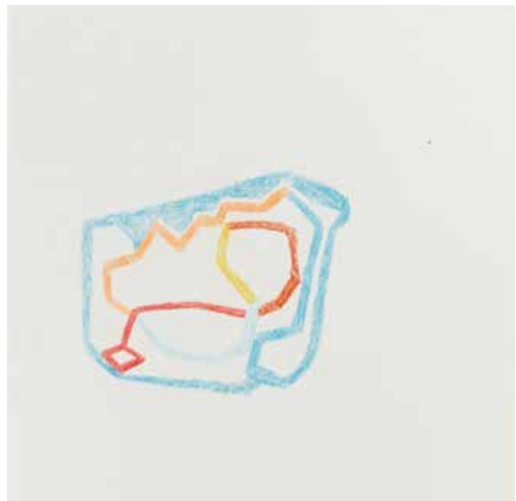
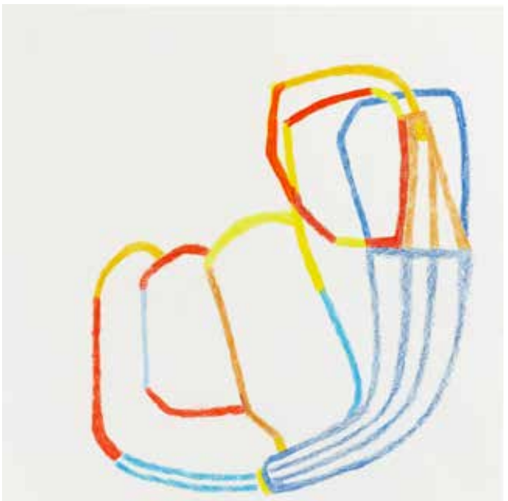
Kreuzgewächse / cross plants 4/14, 2010/2014; Ink, graphite, colored pencil on polyester, 52 x 35 cm



Kreuzgewächse / cross plants 8/14, 2010/2014; Ink, graphite, colored pencil on polyester, 52 x 35 cm

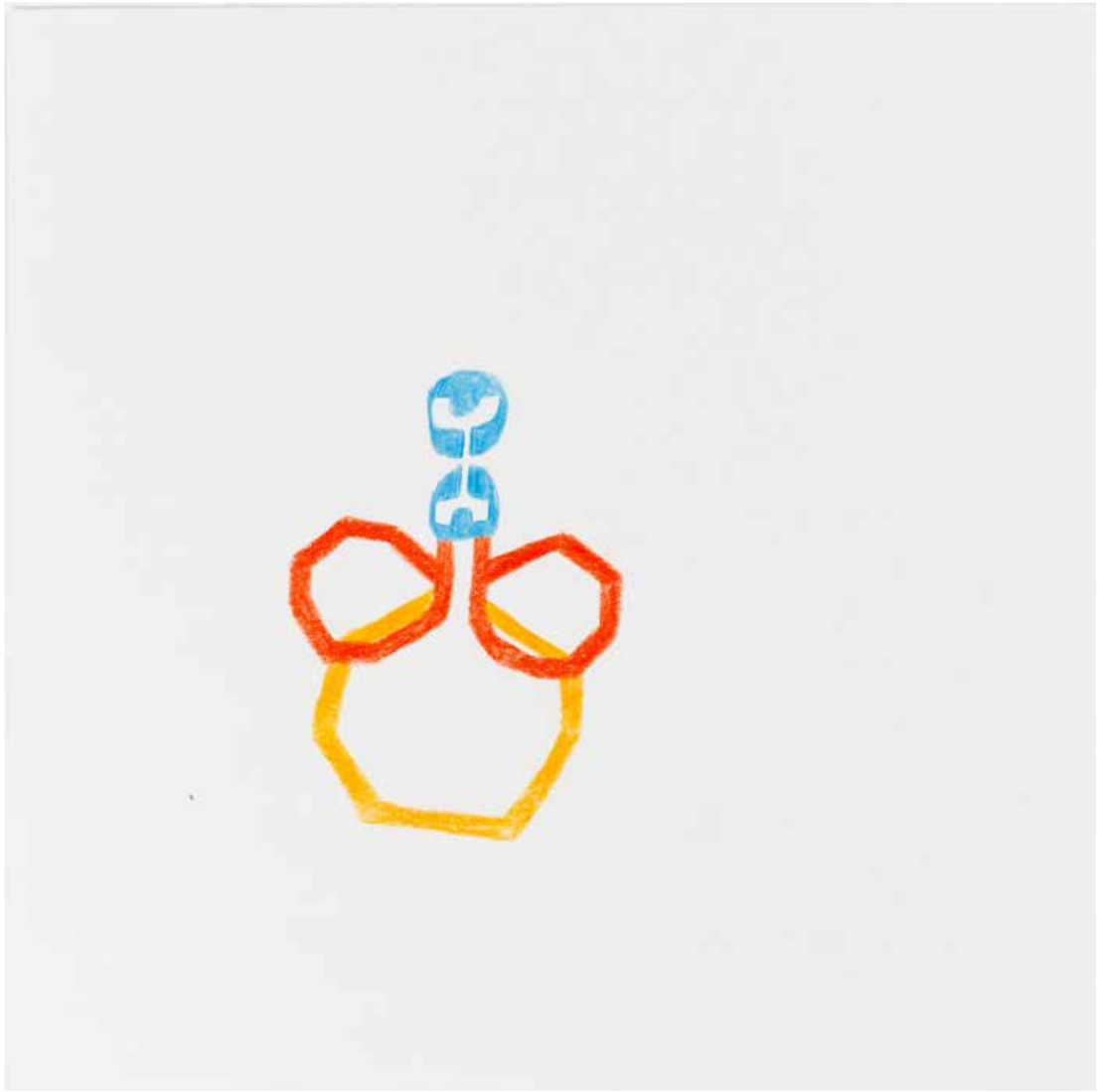


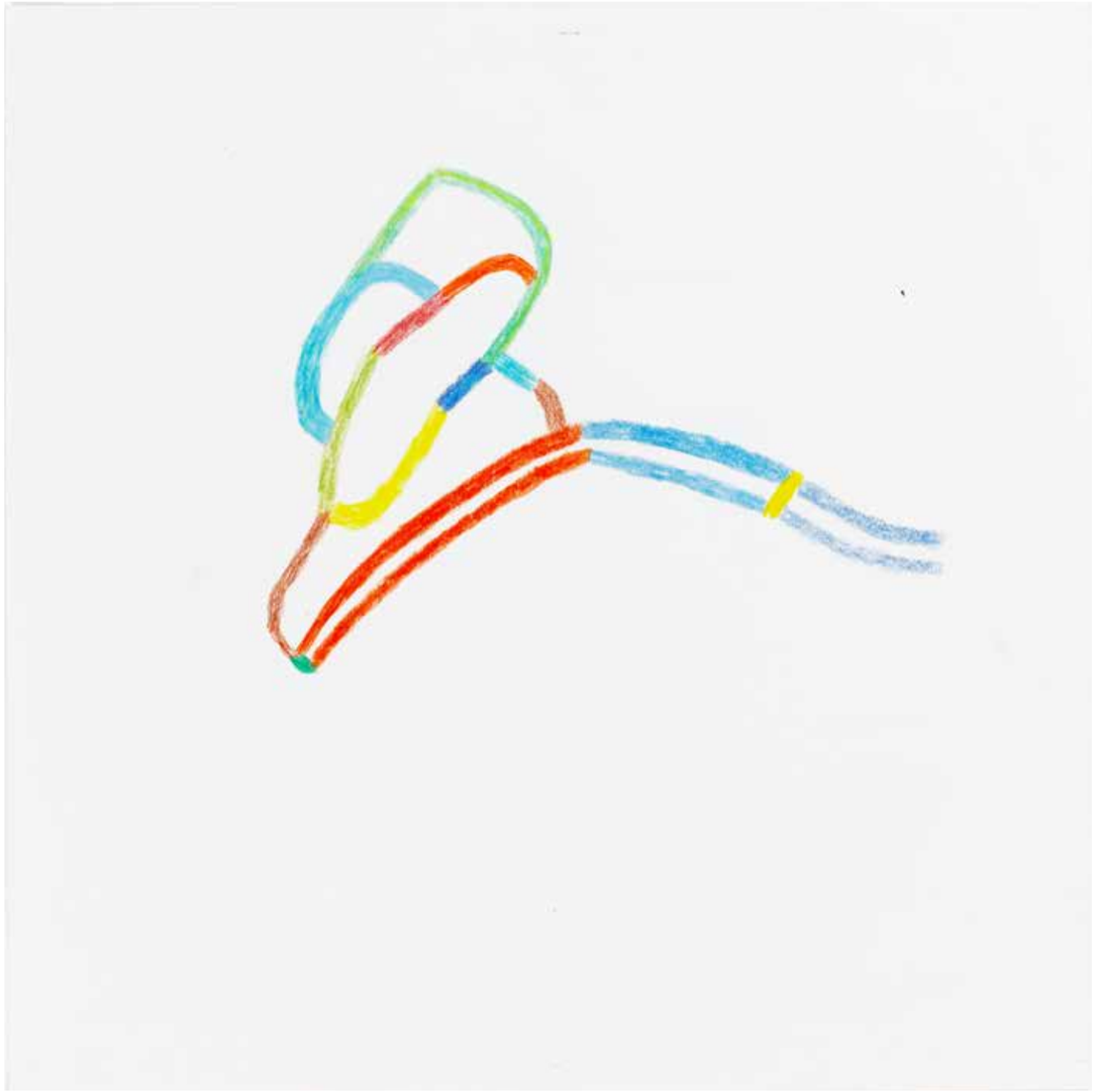


series *On your way 1/12*
2018
Colored pencil on paper
30 x 30 cm

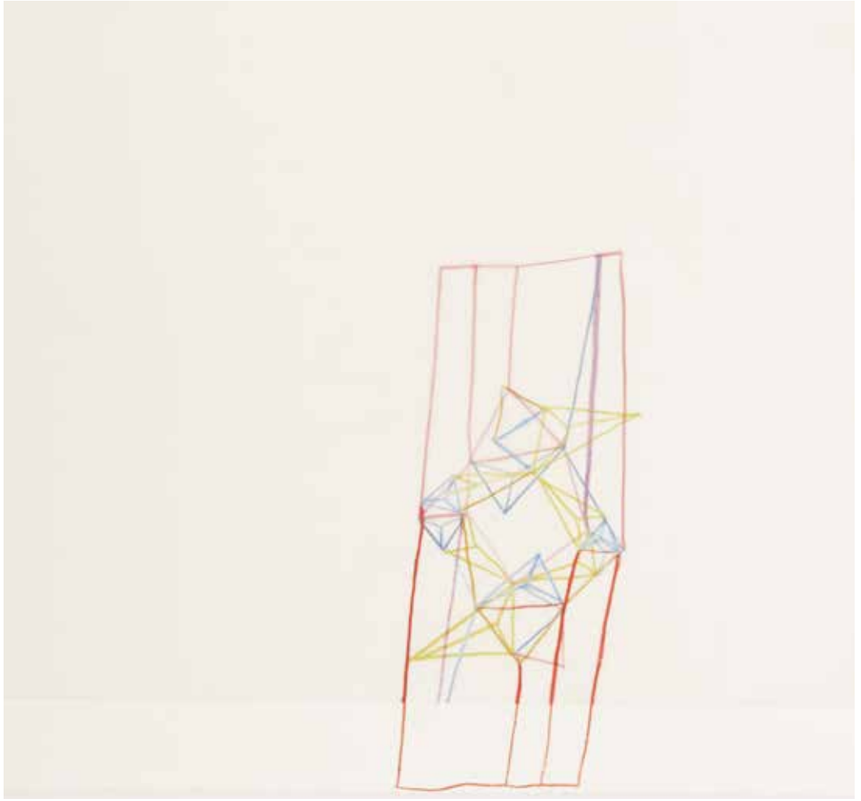
from top left to bottom right*:*
1/12 _3/1_8/12
7/12_5/12_11/12
14/12_9/12_12/12





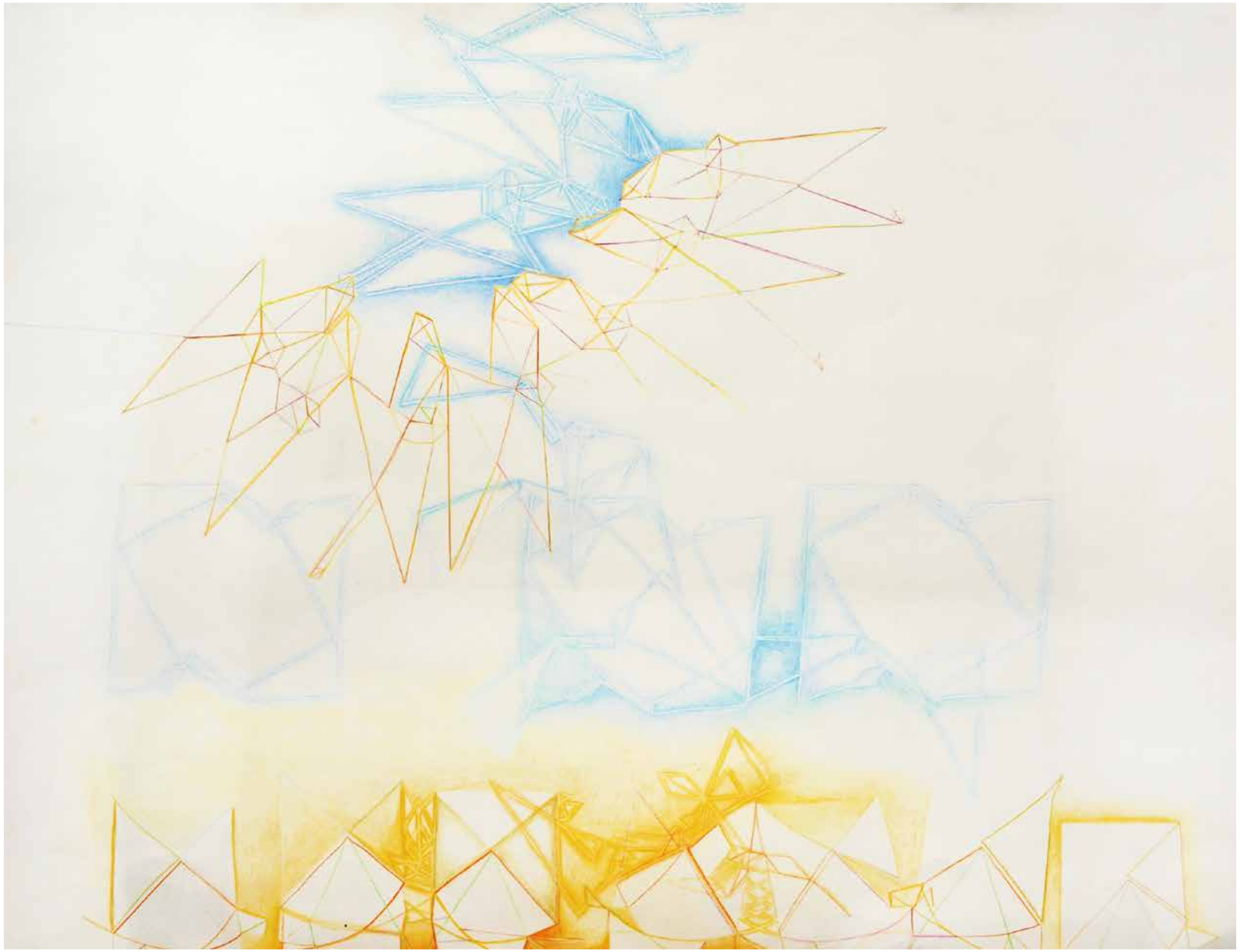
On your way
2018
Colored pencil on paper
each 30 x 30 cm

left: *On your way 4/12*
right: *On your way 16/12*



Series*: Übereinander / on top of each other* 1/26
2014
Colored pencil on paper

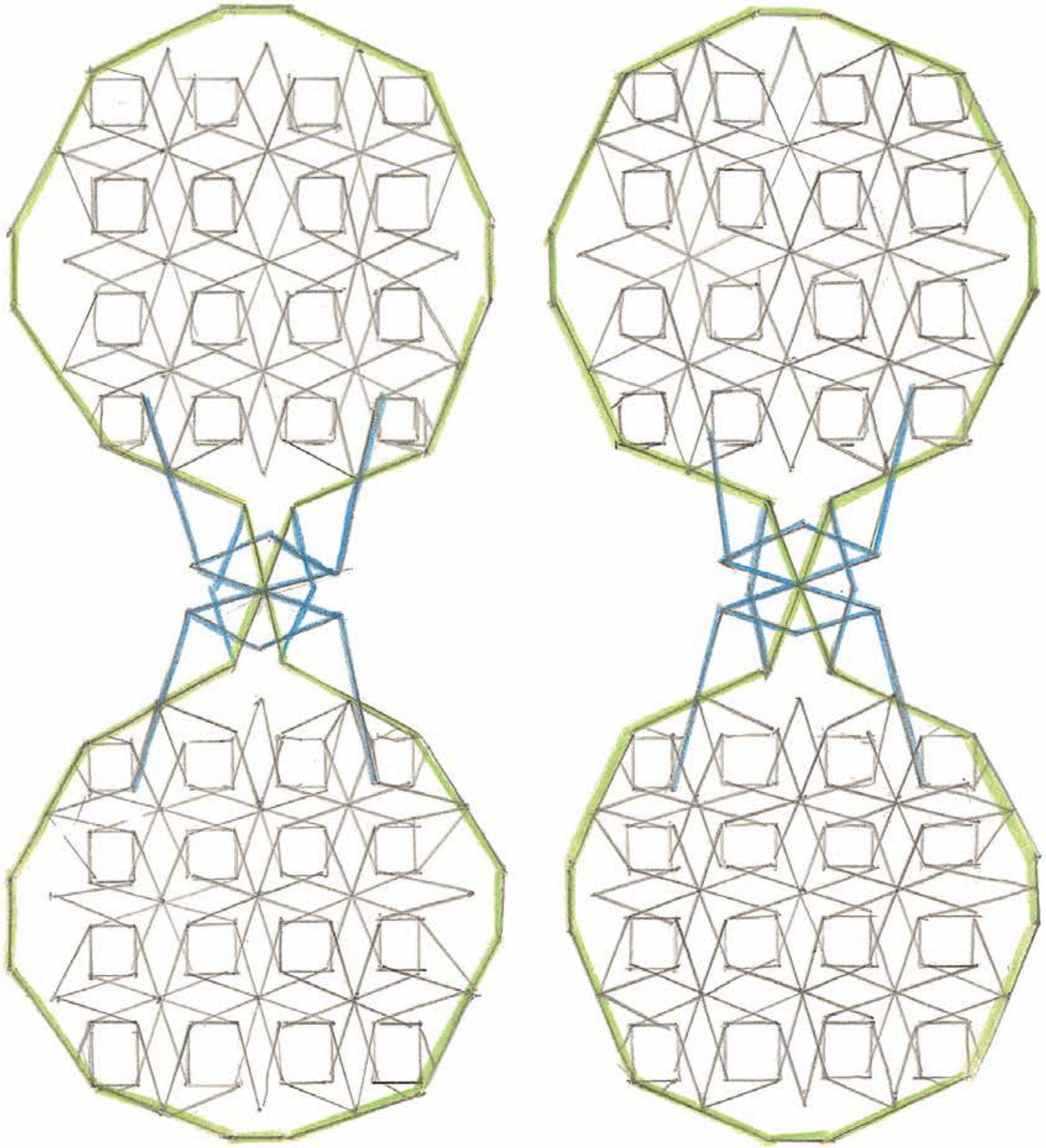
from left: 4/26, 11/26 , 5/26
2014
Colored pencil on paper
each 30 x 30 cm



Flight
2010
Colored pencil on paper
100 x 140 cm

Zyklus Emma Kunz 2012/2013

Every month for a year I sketched out a work by the Swiss artist, researcher and healer Emma Kunz, noting down my observations as I drew. From these observations, I selected four qualities on which to base four further drawings. The lines that make up these new drawings are taken directly from the original Kunz piece. I did not add any new lines. The colouring is intuitive. In total sixty drawings were made using coloured pencil on paper, each 60 x 60 cm.

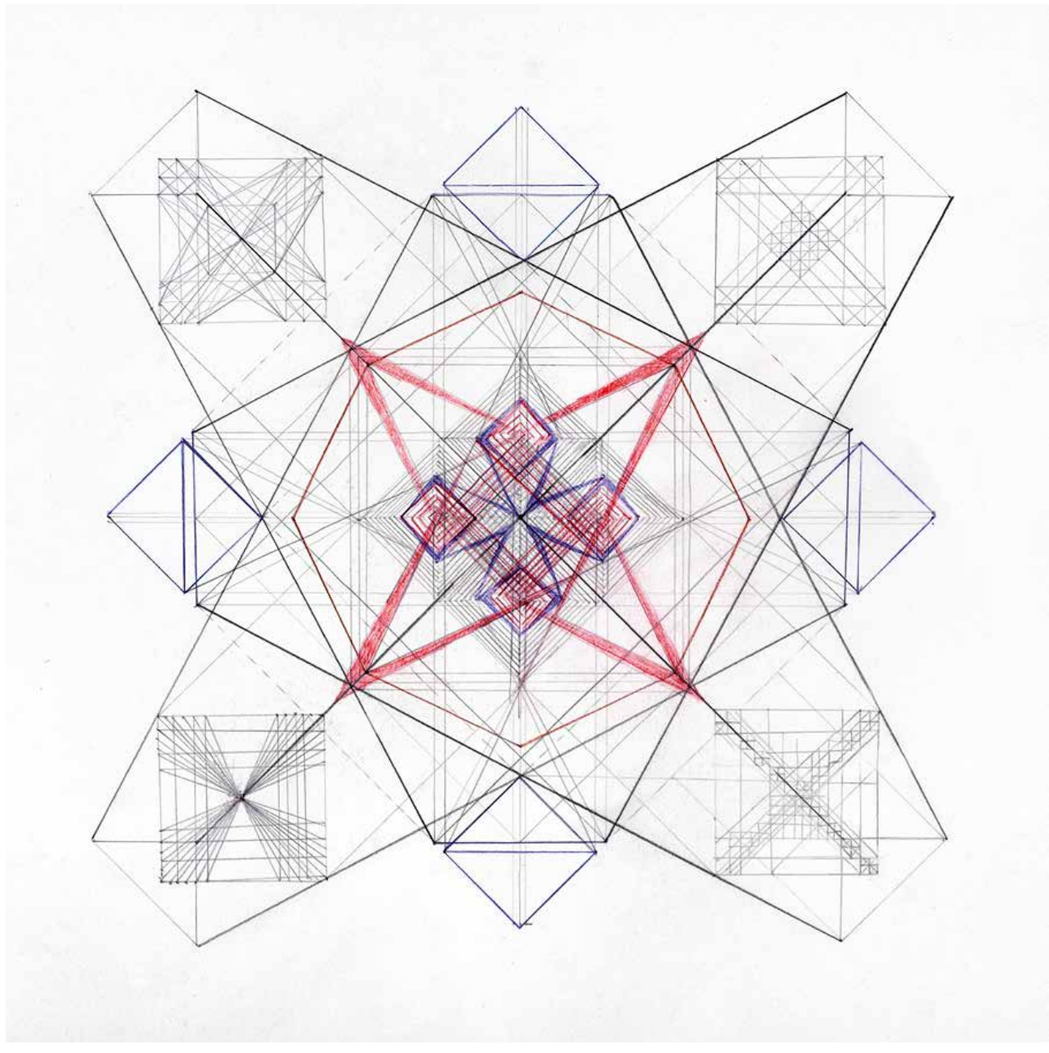


Zyklus Emma Kunz — Seed of the stars
2013
Colored pencil on paper
60 x 60 cm

Zyklus Emma Kunz – work no. 082
December 2012
Colored pencil on paper
60 x 60 cm

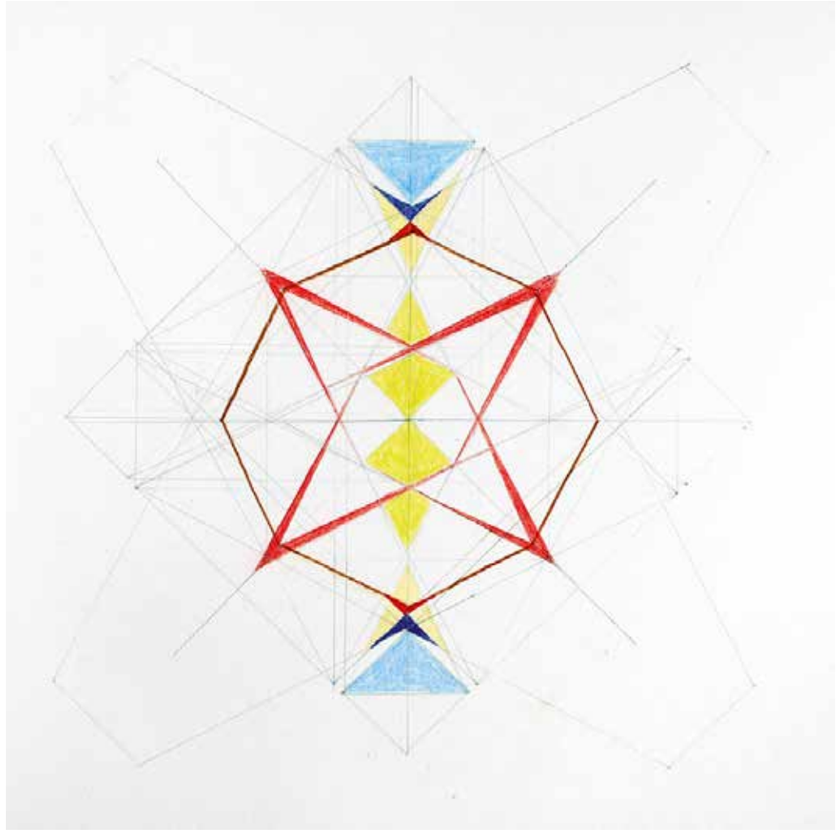
Note made during the drawing process:

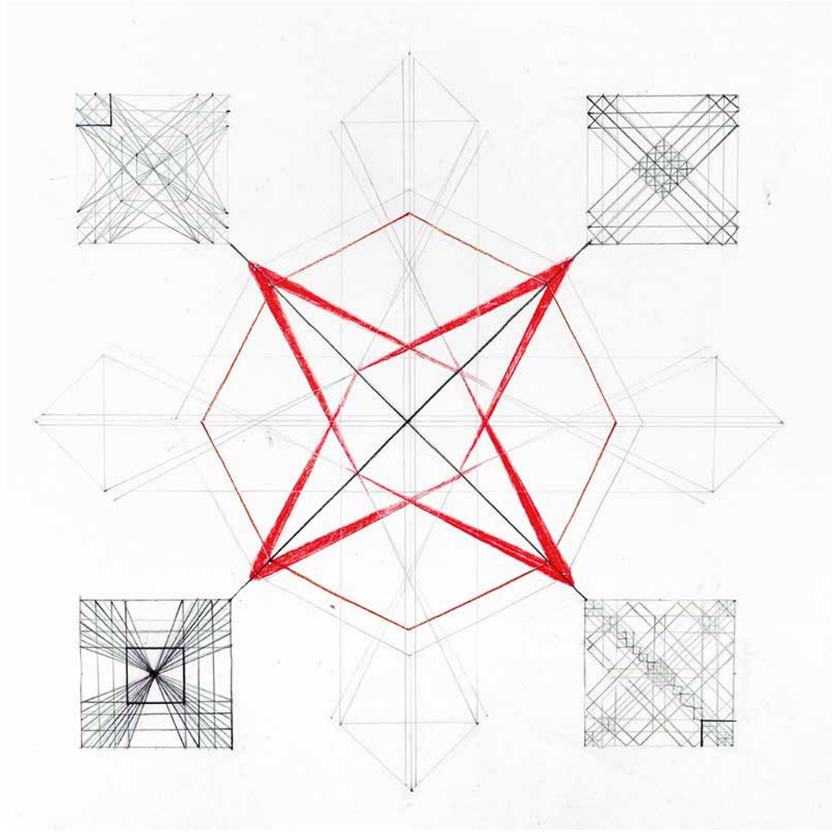
Start with the cross. It is intersected by three lines and is extended by the square. Squares form the cross and quickly everything becomes only square.
The diagonals end in squares, they contain their own activities, are structured differently. They are all based on the square and share with each other the axes. Otherwise there are no references between them.

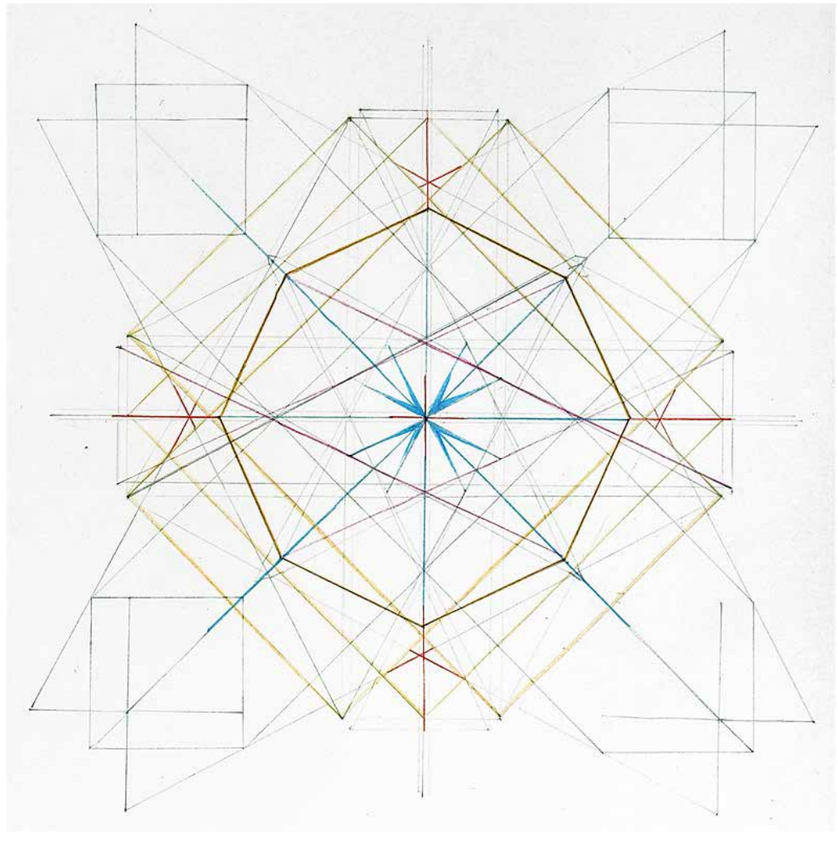


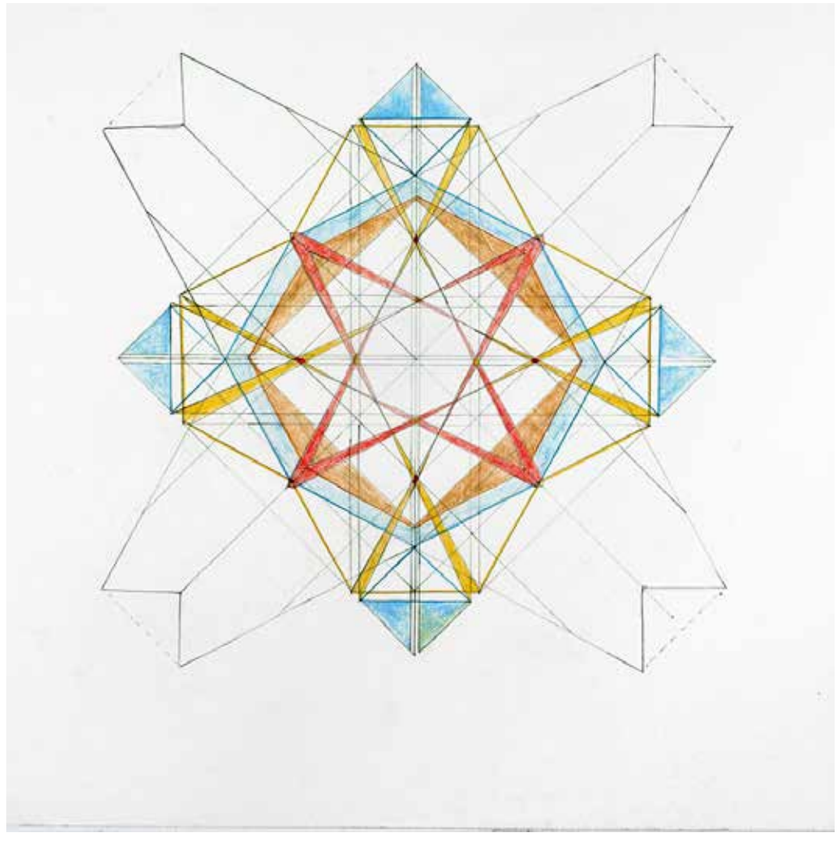
Zyklus Emma Kunz
2012
Colored pencil on paper
each 60 x 60 cm

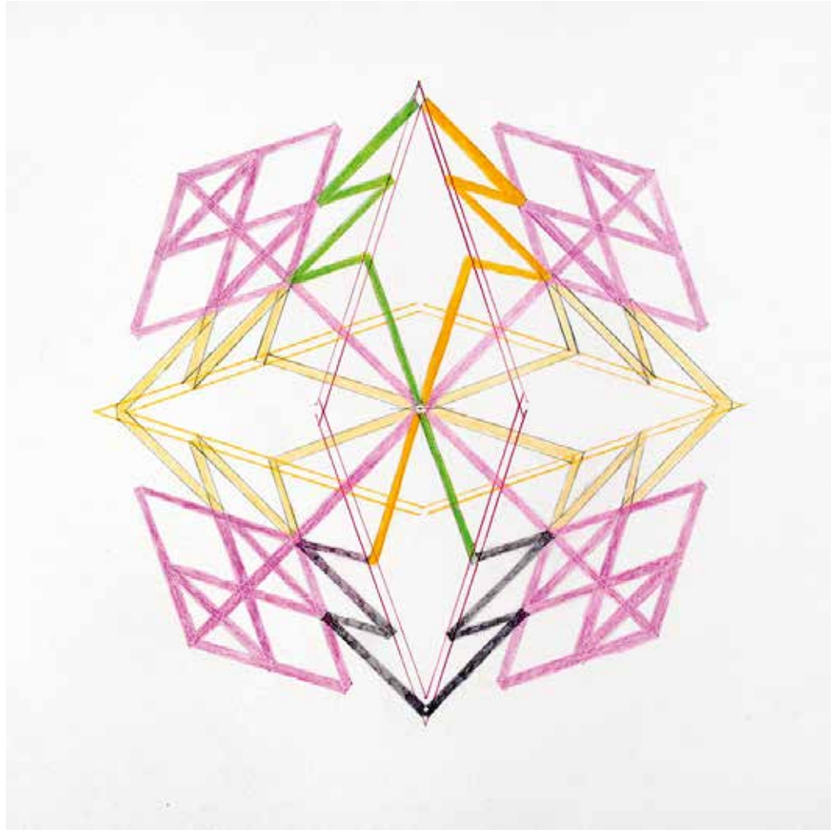
left:
What happened if, ...
Four dynamics
right:
The Interfaces create Opportunities
Star and Crystal in Balance

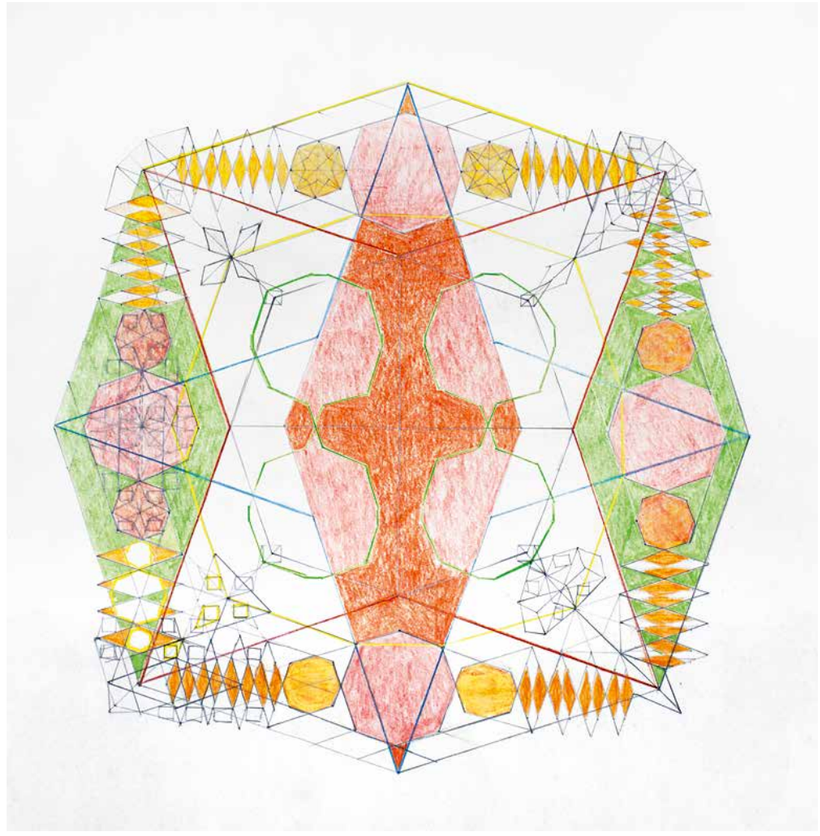


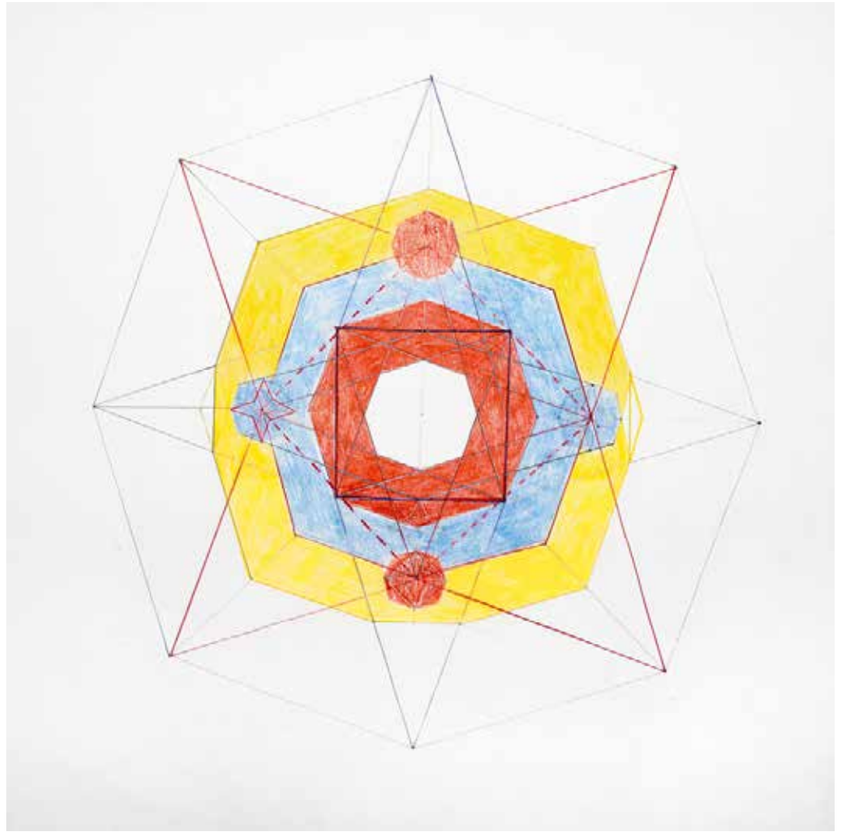










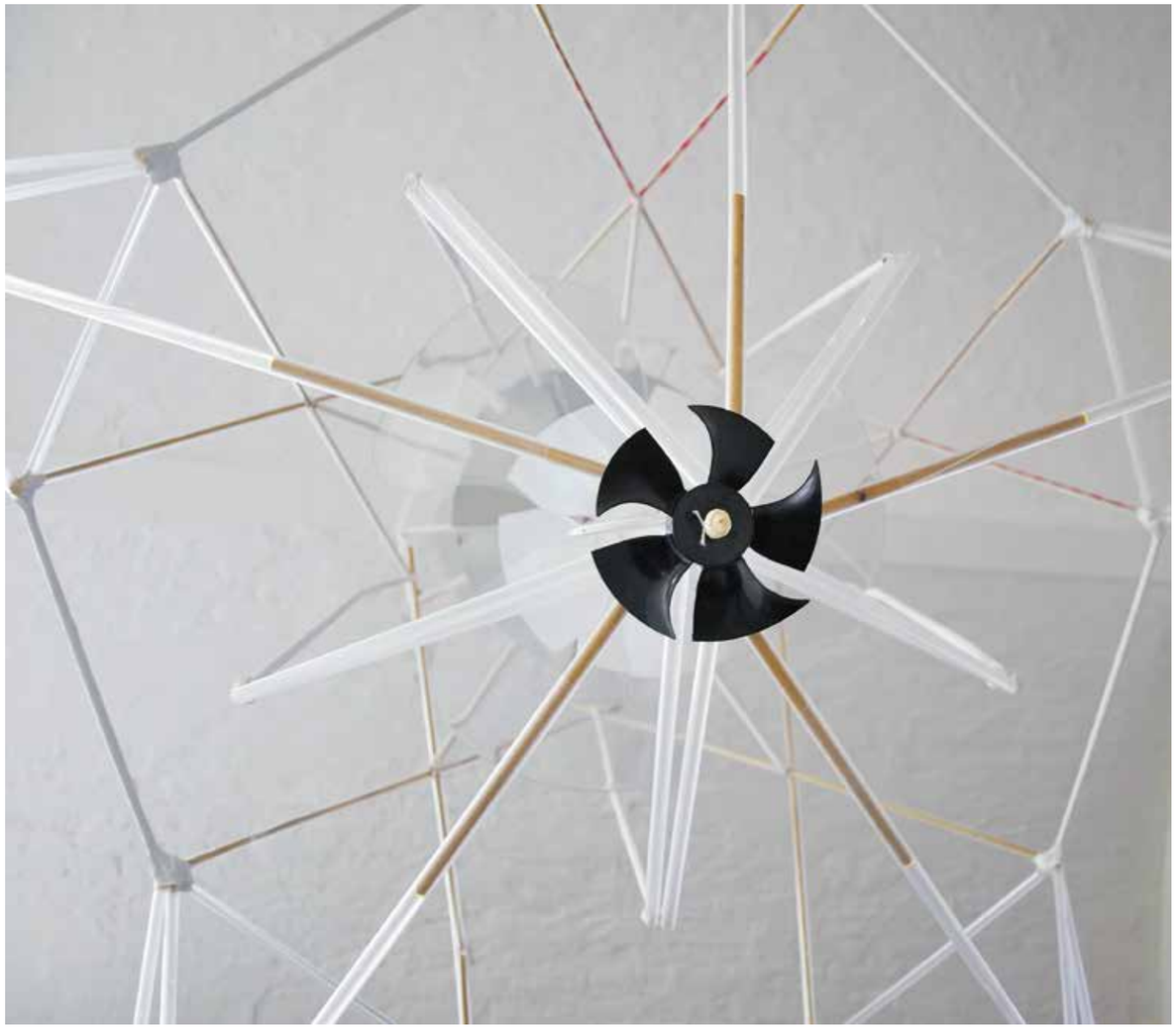


Zyklus Emma Kunz
Colored pencil on paper
each 65 x 60 cm

left:
It goes in and out, turns and is still
September 2012, about Kunz's work no. 078
It is what it is; growing
February 2013, about Kunz's work no. 191

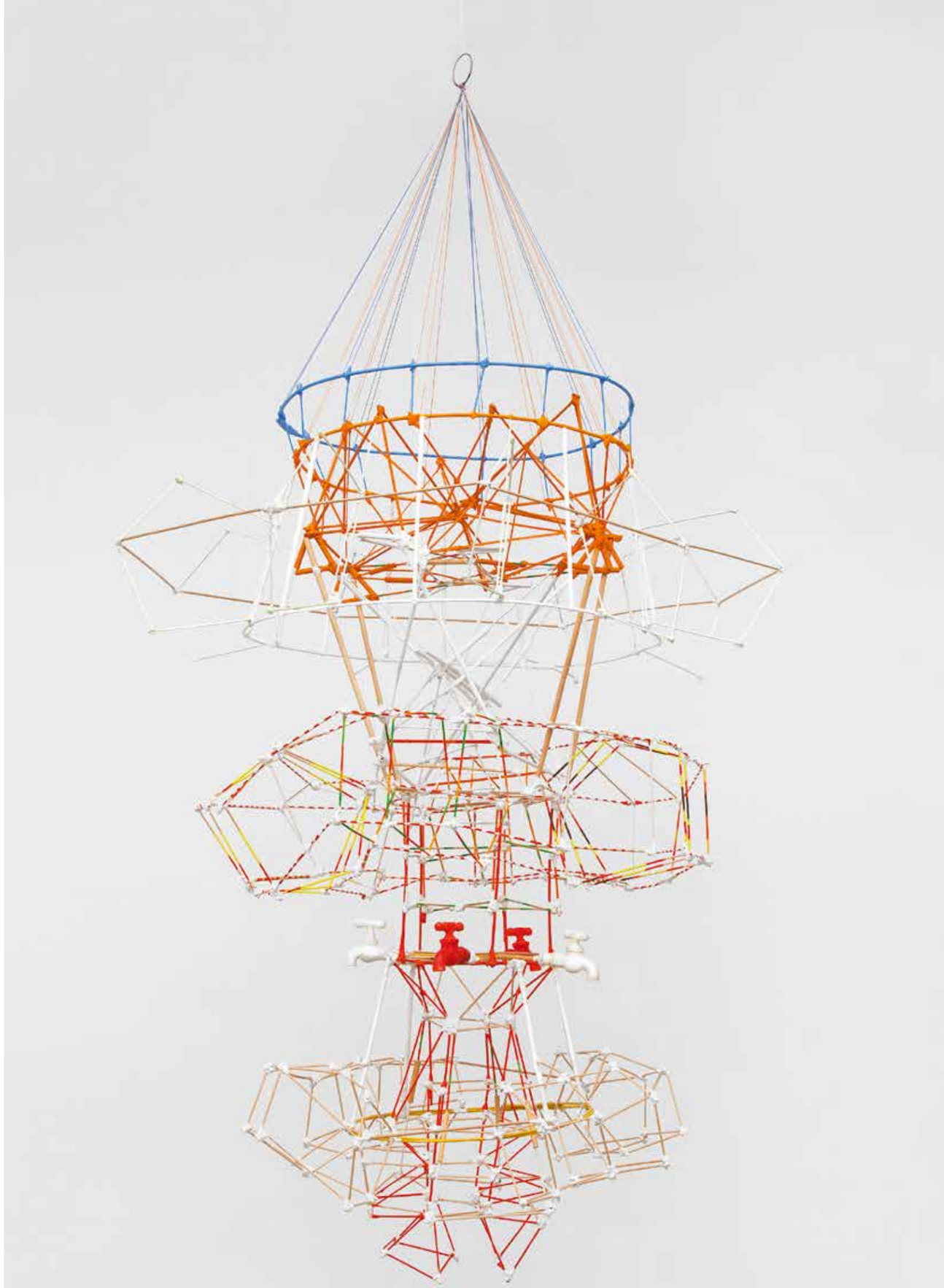
right:
Balance
April 2013, about Kunz's work no. 127
Interaction
February 2013, about Kunz's work no 191

Many air
2014
Plastic, paper, wood, glass, iron
140 x 105 x 105 cm

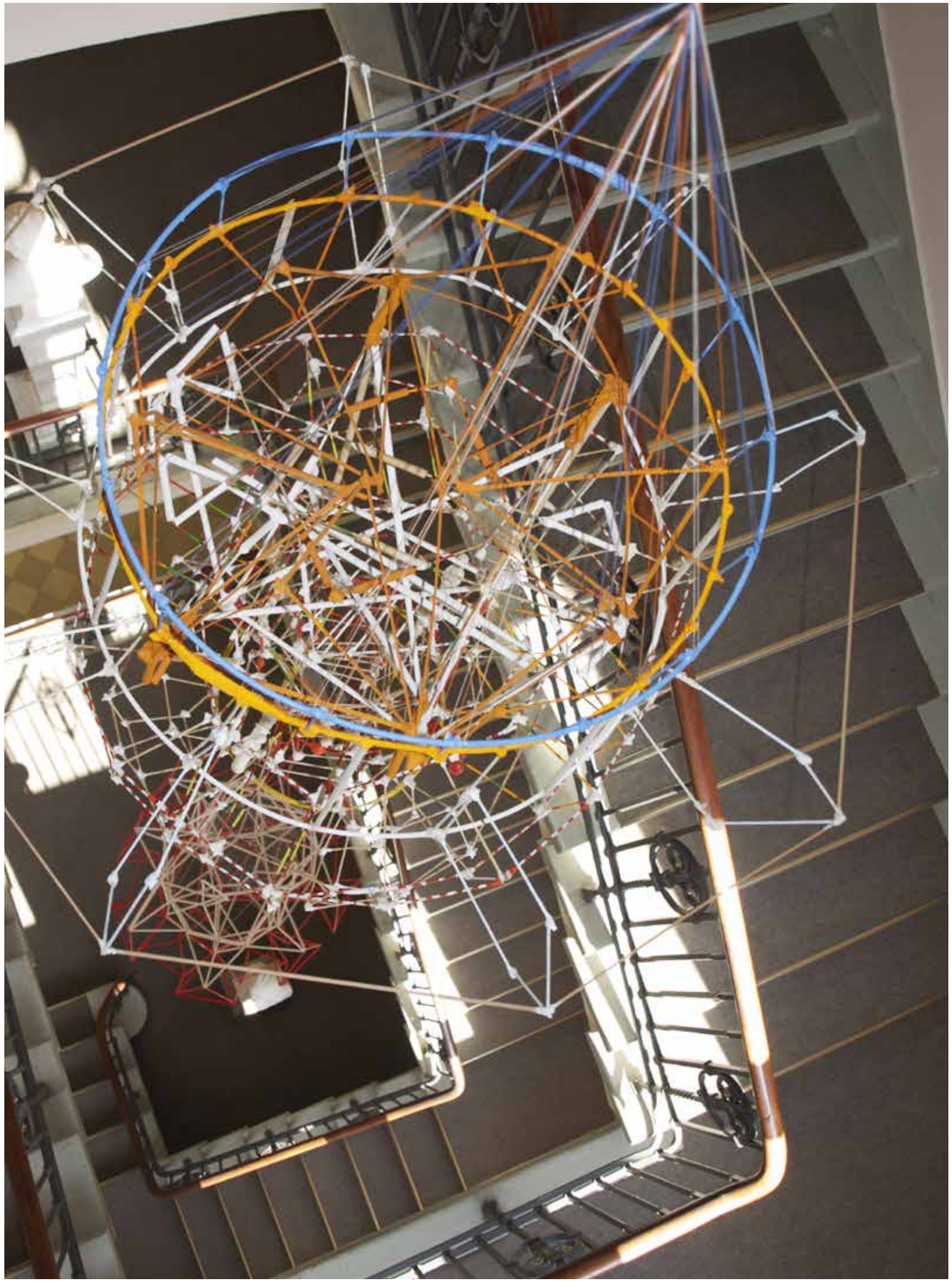


Many air
2014
Detail

Dom/Cathedral
2015
Wood, cotton, paper, plastic
195 x 90 x 90 cm

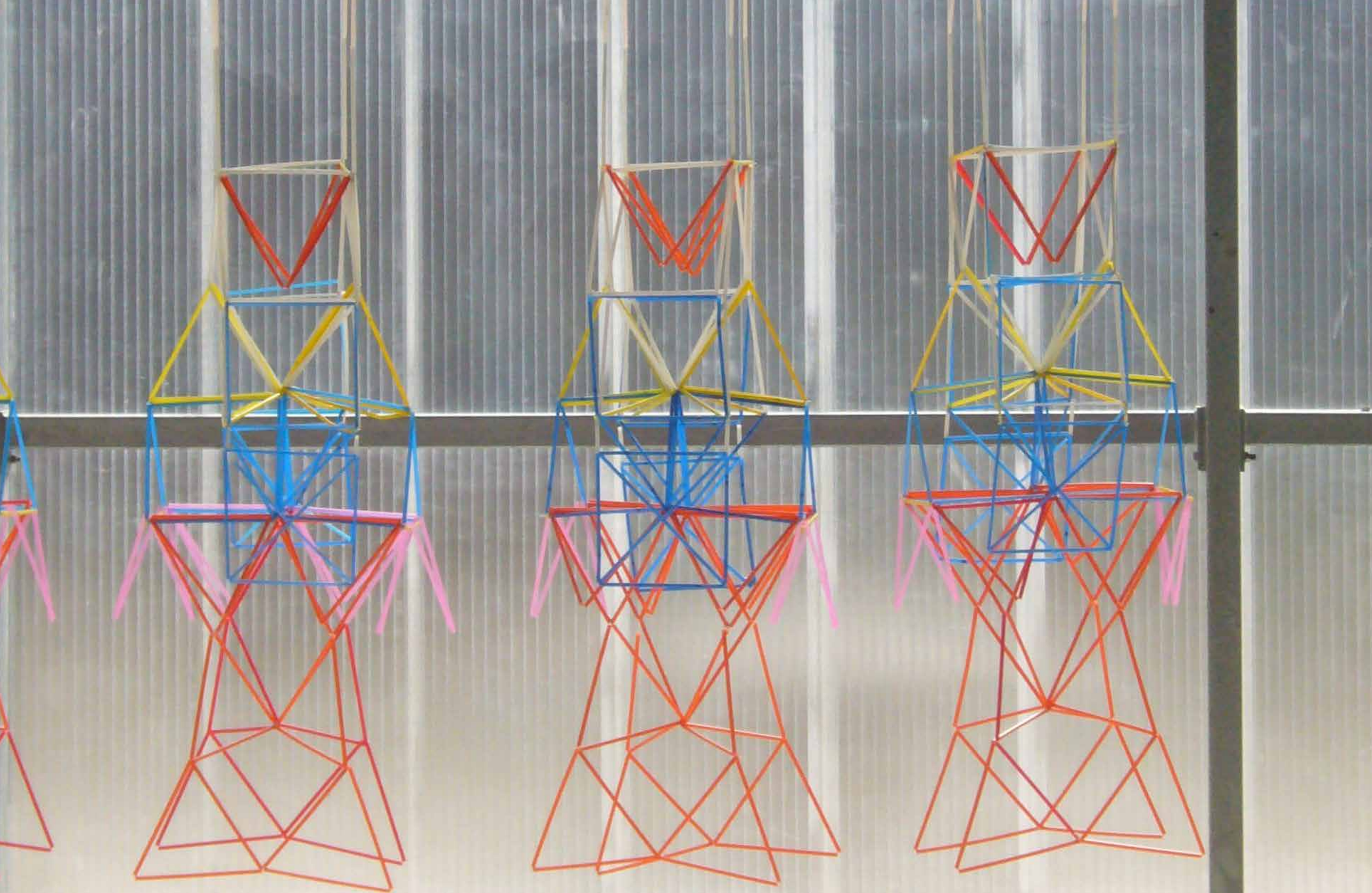


Dom/Cathedral
2015
Detail



Dom/Cathedral
2015
Wood, cotton, paper, plastic
195 x 90 x 90 cm

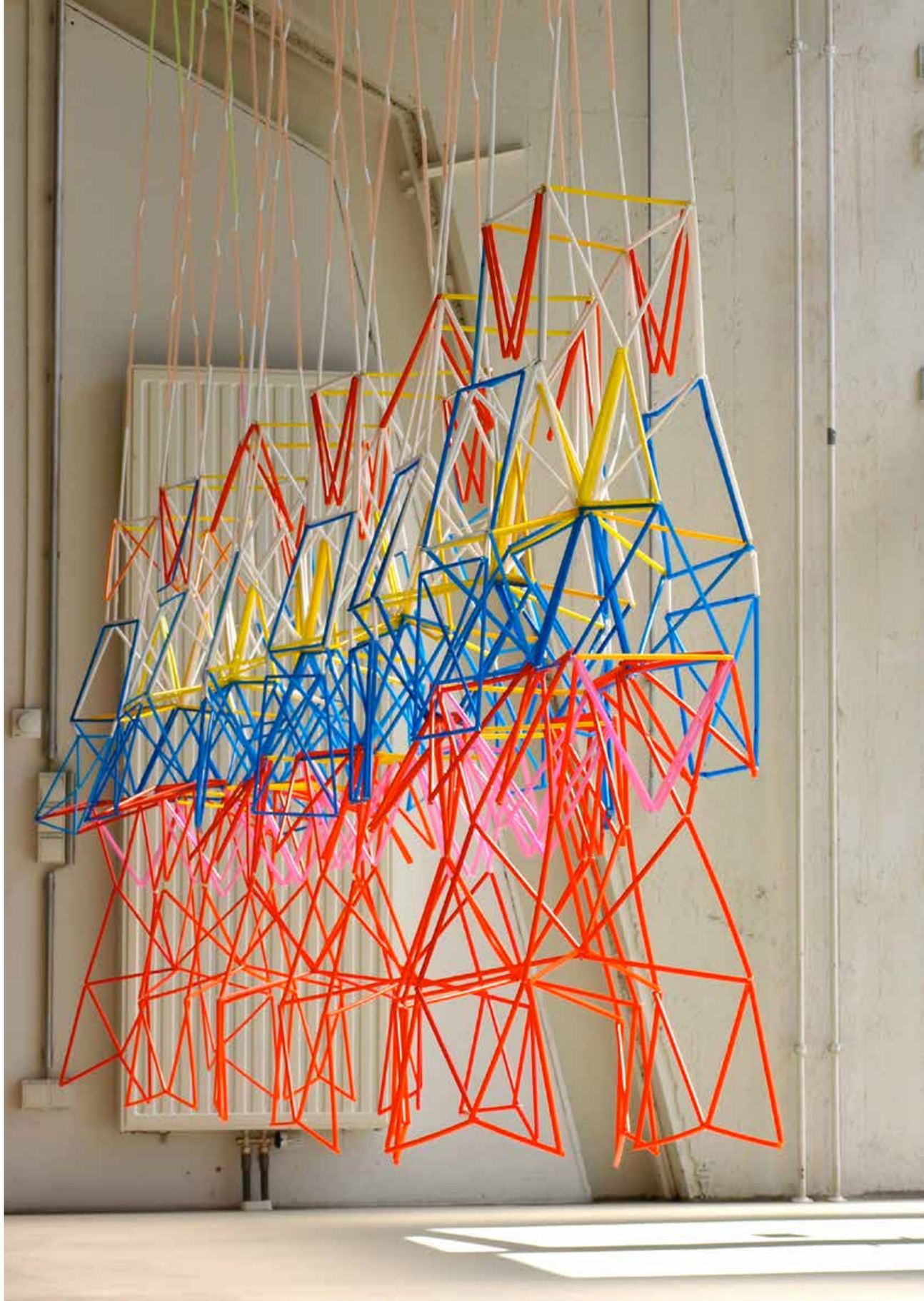
Exhibition view *Spaziergang am Blattrand / Walk along the leaf edge*, Botanical Museum Berlin 2016



What you see is what you see, 2013, Plastic straws and cotton, Six parts, dimensions variable 320 x 600 x 70 cm
Exhibition view *Out of Berlin*, DomagAteliers halle50, München 2014

What you see is what you see
2013
Plastic straws and cotton
Six parts, dimensions variable 320 x 600 x 70 cm

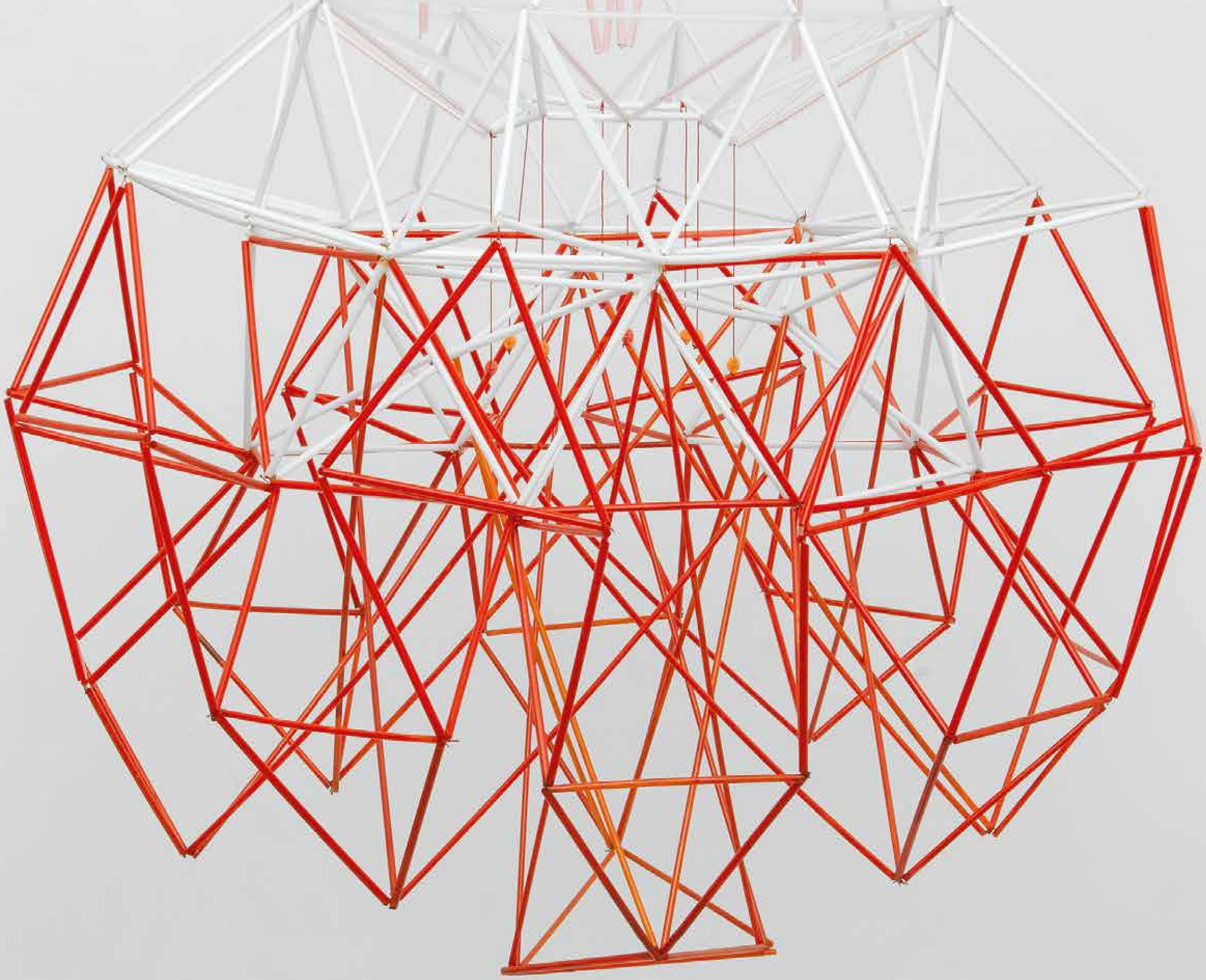
Exhibition view *Out of Berlin*, DomagAteliers, halle50, München 2014



What you see is what you see
2013

Exhibition view *many air today,*
Sihlquai 55, Zürich 2014

Tulipan
2014
Plastic straws, cotton, acrylic glass
200 x 120 cm



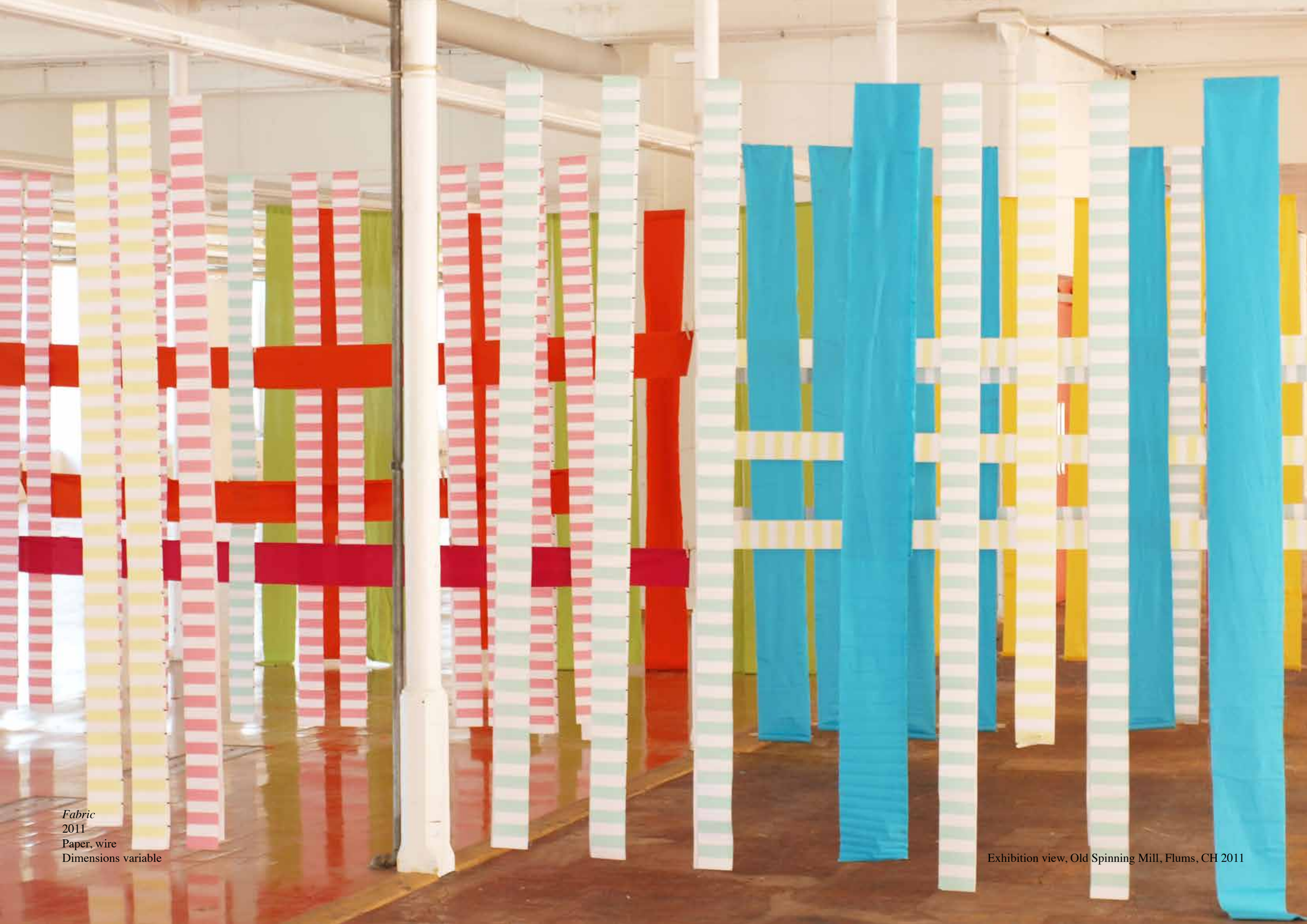
Tulipan
2014
Detail

Kristallisation
2011
Plastic straws, cotton
Dimensions variable

Exhibition view, Old Spinning Mill, Flums, CH 2011

Meandering
2011
Spindle and cardboard
Dimensions variable

Exhibition view, Old Spinning Mill, Flums, CH 2011



Fabric
2011
Paper, wire
Dimensions variable

Exhibition view, Old Spinning Mill, Flums, CH 2011

Fabric
2011
Paper, wire
size variable

Exhibition view, Old Spinning Mill, Flums, CH 2011

Circular
2010
Cable holder, plastic bangles, rubber
150 x 90 x 45 cm

Circular
2010
Detail

Hand made
together with Antshi von Moos and Eva Stürmlin
2015
Clay on wood
800 x 300 cm

Exhibition view *many air today,* Zürich, Sihlquai55, 2015

Paper Proud #2 Berlin–New York
In collaboration with Isabelle Dyckerhoff
2015
Mixed Media on printed newspaper

Paper Proud #3 Berlin–Reykjavík
In collaboration with Isabelle Dyckerhoff
2015
Mixed Media on printed newspaper

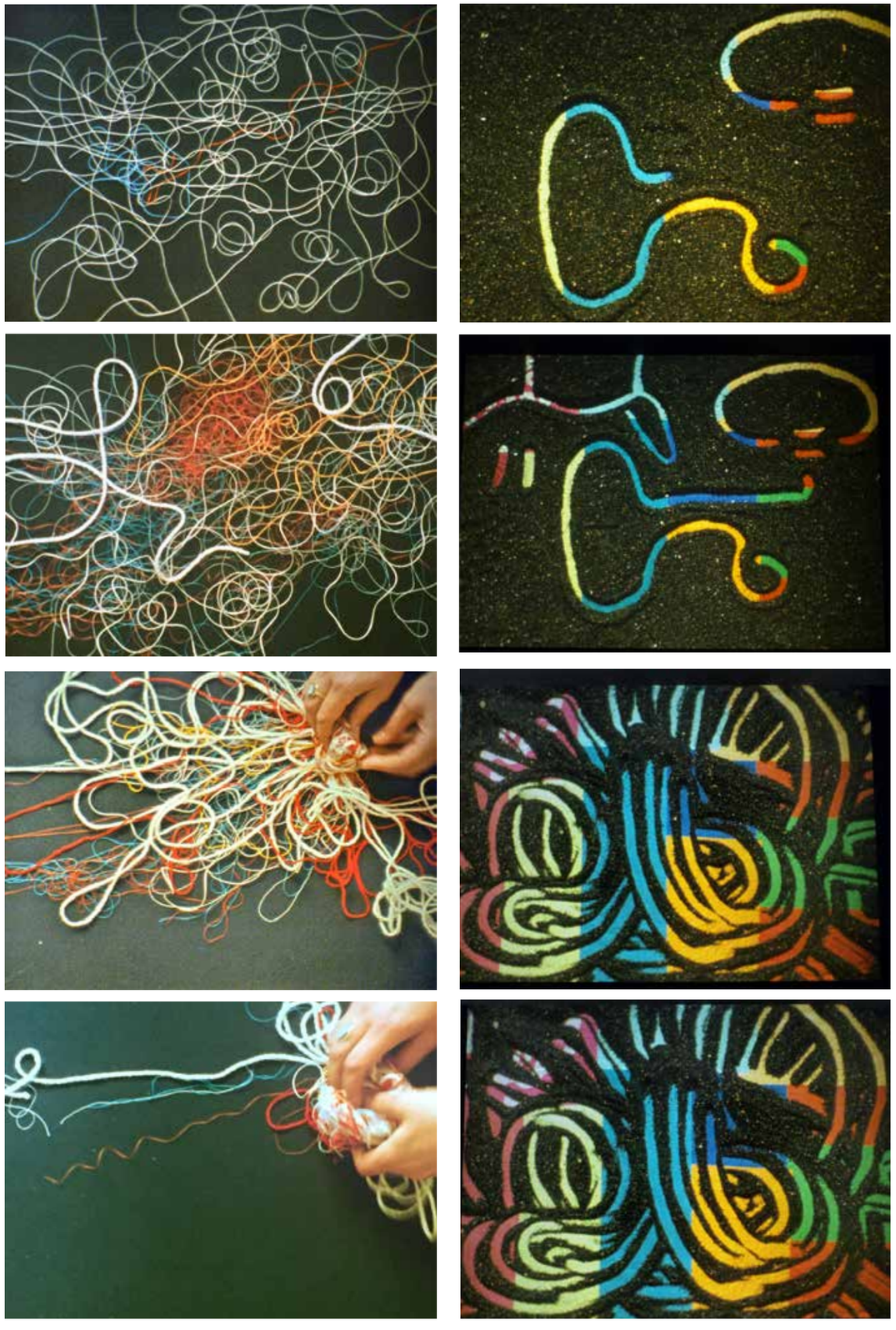
Paper Proud
The collaboration between Detel Aurand and Isabelle Dyckerhoff on their mail art project *Paper Proud* was first realized in 2013 in a daily exchange between Berlin and Munich. It continued with:
Paper Proud #2
Berlin – New York, 2015
Paper Proud #3
Berlin – Reykjavík, 2015
Paper Proud #4
Berlin – Jochberg/Austria, 2021.

Paper Proud is based on the idea of communication in art while living in different cities. During one month each artist worked on title pages of the main newspaper from the city where they were living and mailed it to the other city, where the other artist completed the work on the respective page. There are as many pages as days of the month.

Paper Proud #2
27 February 2015

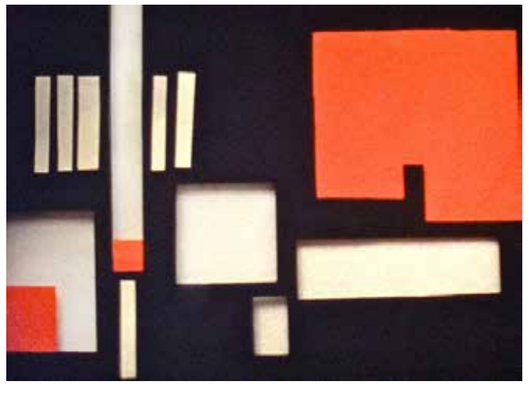
Stills from
Fadenspiele / Toying with string
1999, 10 min, 16 mm,
by Detel and Ute Aurand

Fadenspiele / Toying with string is painting transformed into film. Color, threads, stones, various natural elements give birth to images constantly changing in form.
This metamorphosis is made visible – we see one thing arising from another and giving birth to something new.



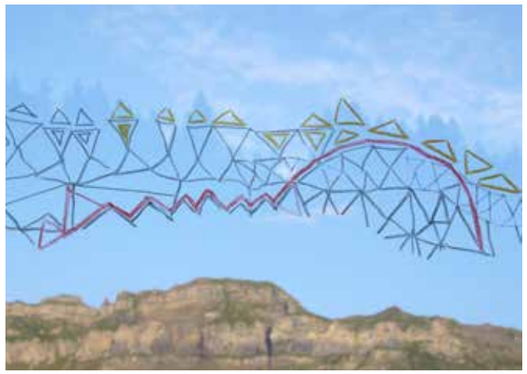
Stills from
Fadenspiele 2 / Toying with Strings 2
2003, 8 min, 16 mm
by Detel and Ute Aurand

Ute and Detel Aurand - two sisters, one a filmmaker, the other a visual artist - have created their second collaborative film. *Fadenspiele 2 / Toying with Strings 2* arose in a beech grove, on a rape field, in bare woods of autumn, on a snowy path. Clothes are stretched out between trees, balls roll, stems get tangled – rectangles and squares form on the lines, and then little, cut out paper rectangles in the same colours make new forms. Improvisation plays a big role. A path is made visible, like on a long winter walk – full of detours and turns.
(Arsenal Distribution)



Stills from
Fadenspiele 3 / Toying with Strings 3
2013, 16 mm, 8 min
by Ute and Detel Aurand

Detel and Ute Aurand – two sisters, a painter and a filmmaker – have created their third collaborative film TOYING WITH STRINGS 3. Inspired by the mountains of Swizerland they made single frame drawings on a glass plate, outdoors in the landscape. (Arsenal Distribution)



We are here

German/English, 164 pages

19 x 26 cm

75 color illustrations, softcover

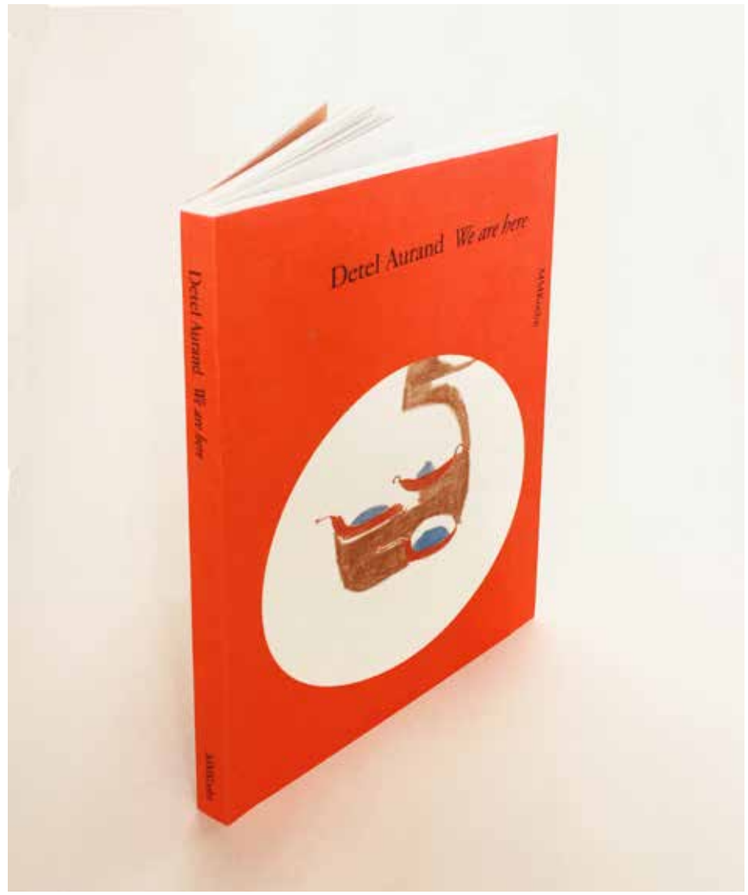
publisher MMKoehn Leipzig 2017

ISBN: 9780981457802

"We Are here, explores beginning and end, inhale and exhale, black and white, young and old and everything in between – ties, often imperceptible to the human eye. The book brings together artistic works created over the past twenty years, photos from the artist's personal collection, and an autobiographical text about the Love between Aurand and her partner Jón Sigurgeirsson, between Iceland and Berlin.

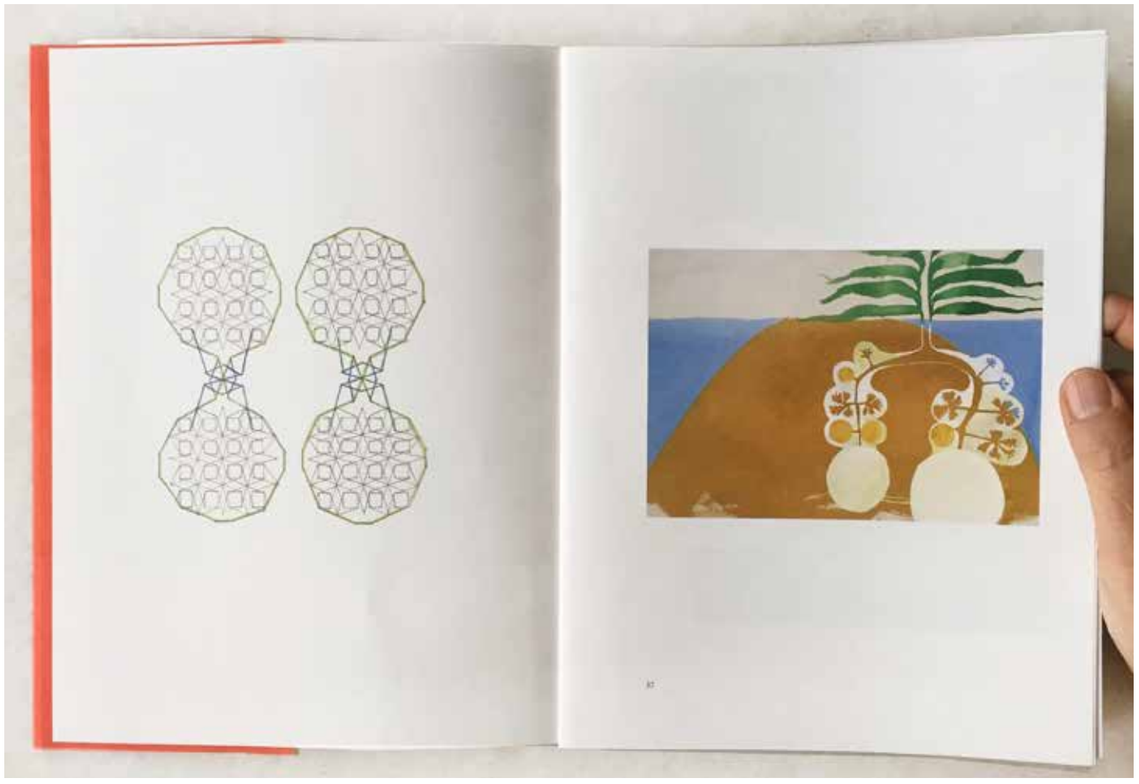
It is an intimate and equally universal work about the simultaneity of all things and about how ostensible boundaries and borders dissolve when we encounter timeless beauty."

Tina Guthknecht

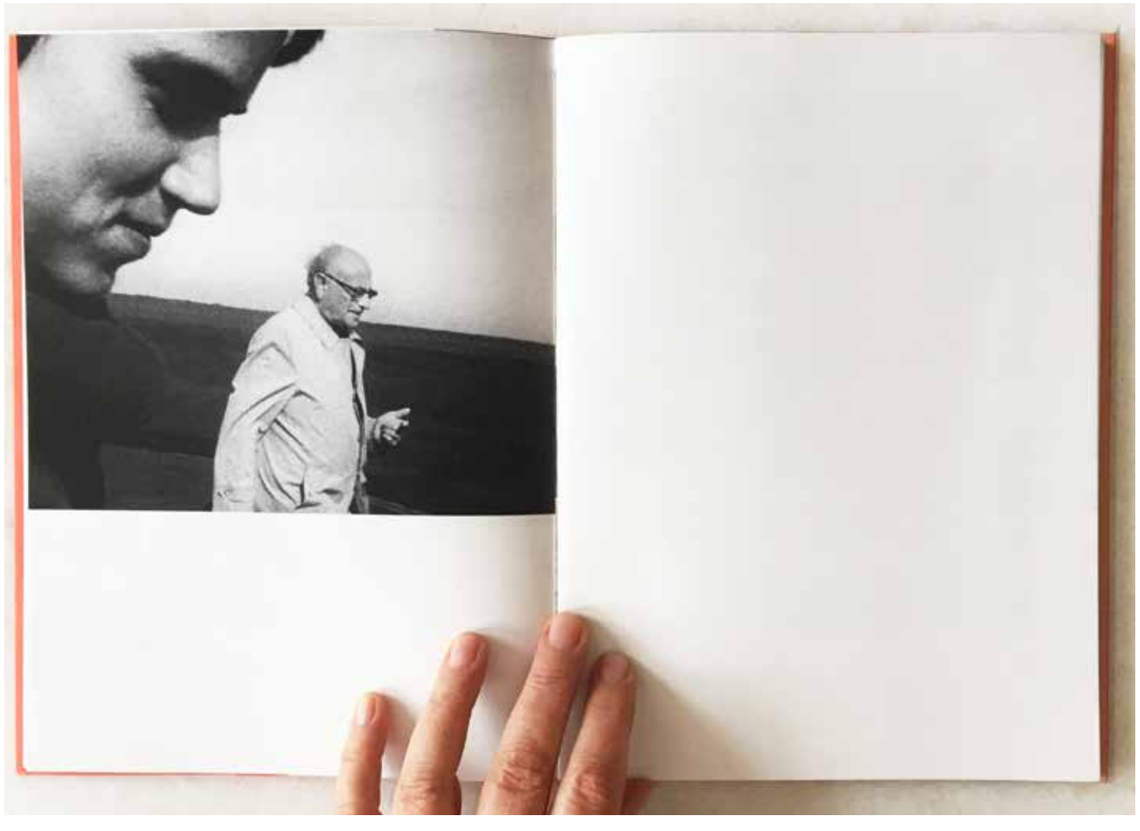


page 36/37
left: *Zyklus Emma Kunz - Seeds of Stars*,
2013
Colored pencil on paper,
60 x 60 cm

right: *Seedlings*
2017
Ink, acrylic on canvas
60 x 85 cm

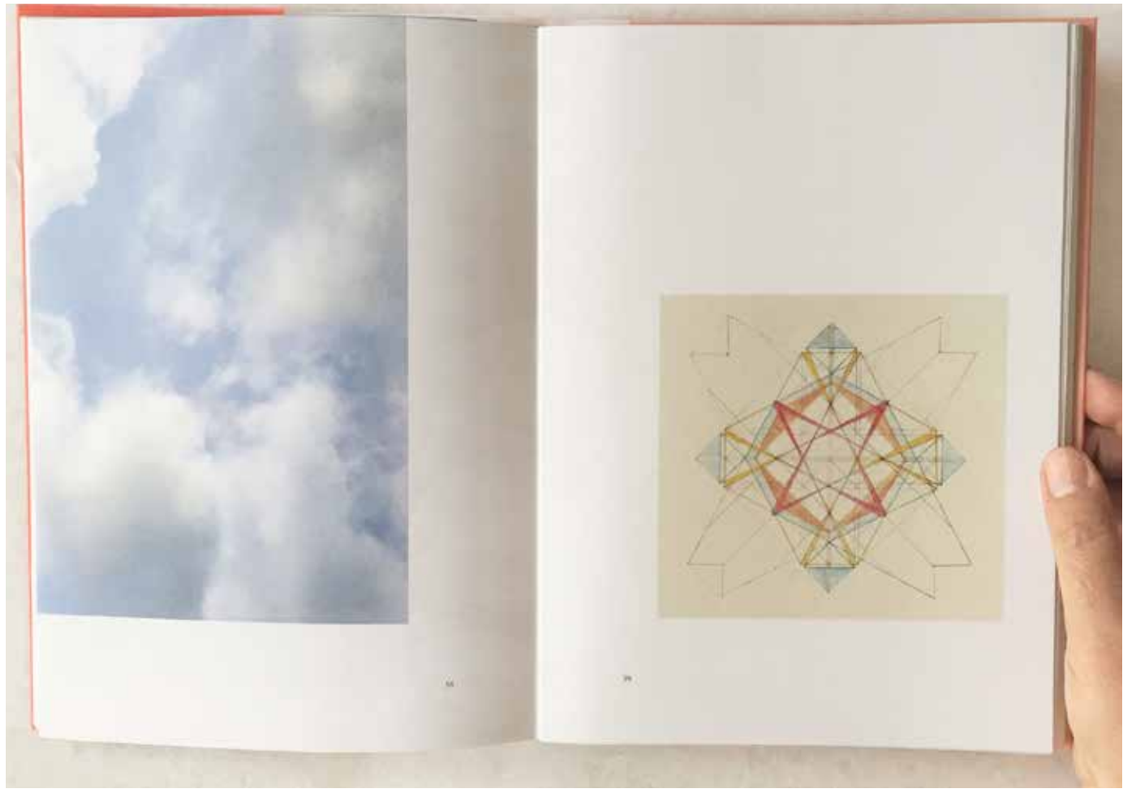


page 4
Still from *Detel + Jón,* 1988/93
23 min, 16 mm, by Ute Aurand



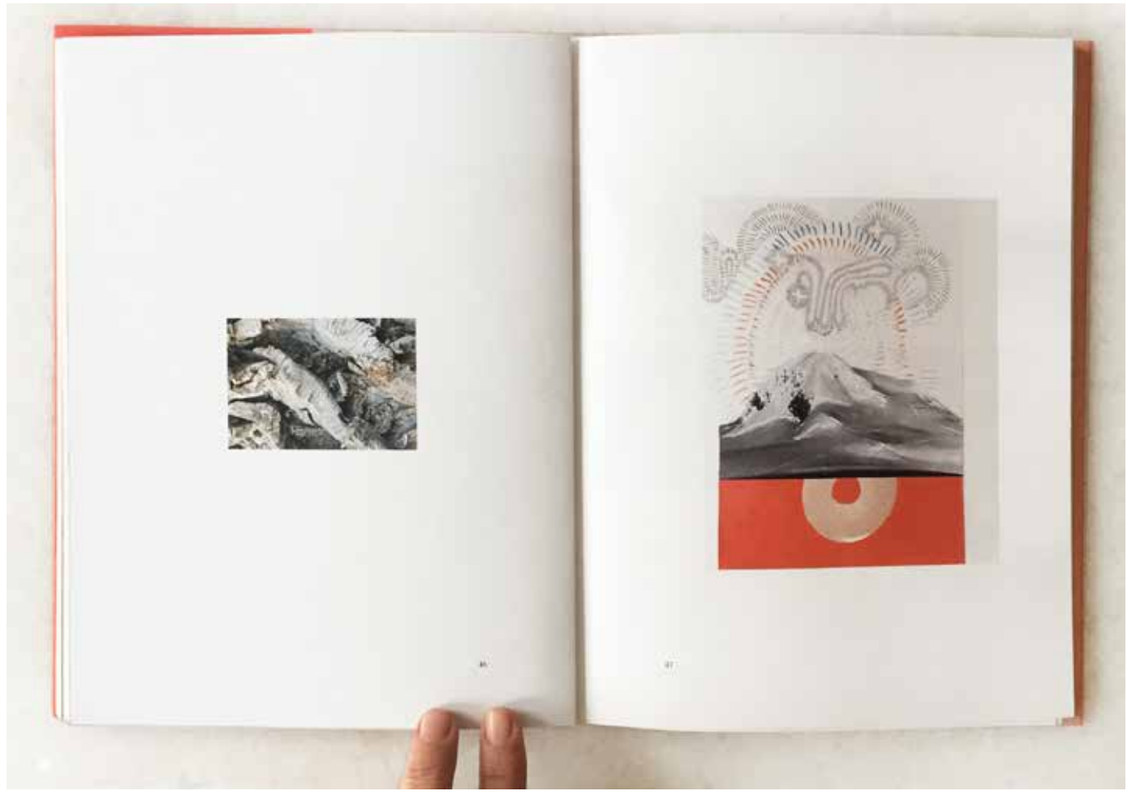
page 46/47
left: Foto by Detel Aurand
Berlin 2013

right: *Mountains 3*
2016
Collage on wood
35 x 28,5 cm



page 8/9
left: *Switch on*
2014
Electric switches, wood
28 x 47 x 5 cm

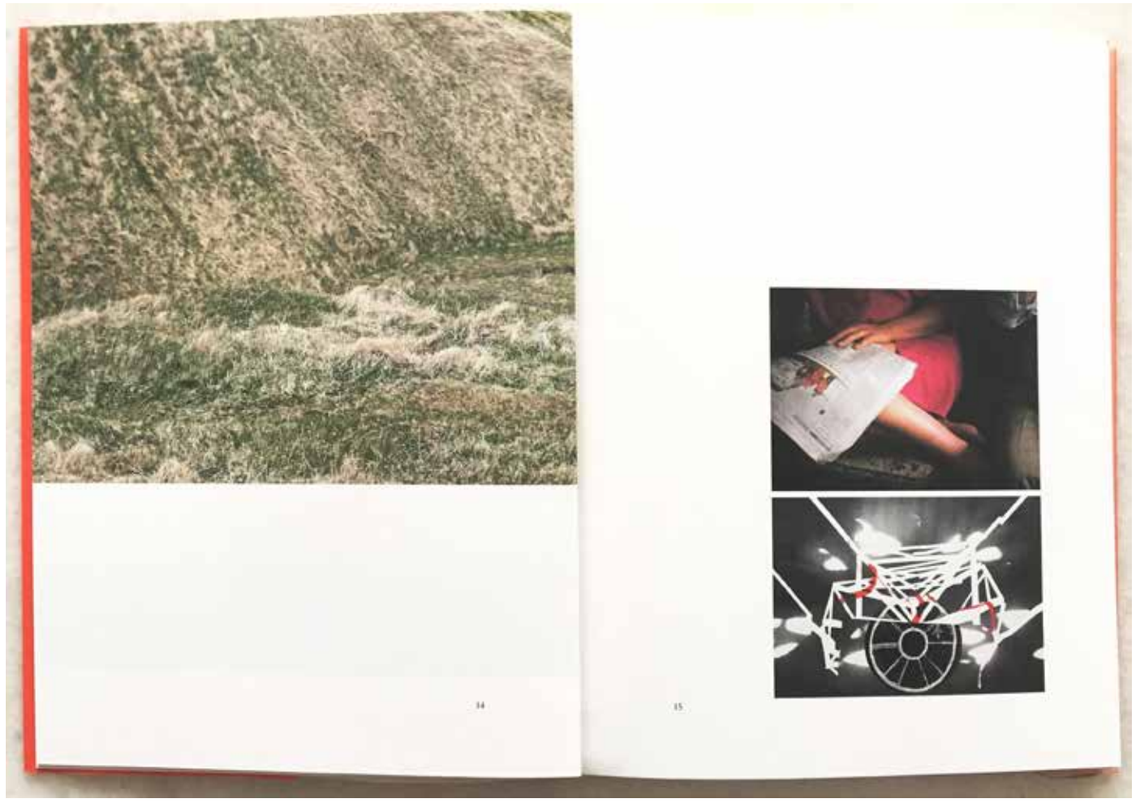
right: Foto Detel Aurand
Iceland summer 2004



page 14/15
left: Foto Detel Aurand
Iceland 2014

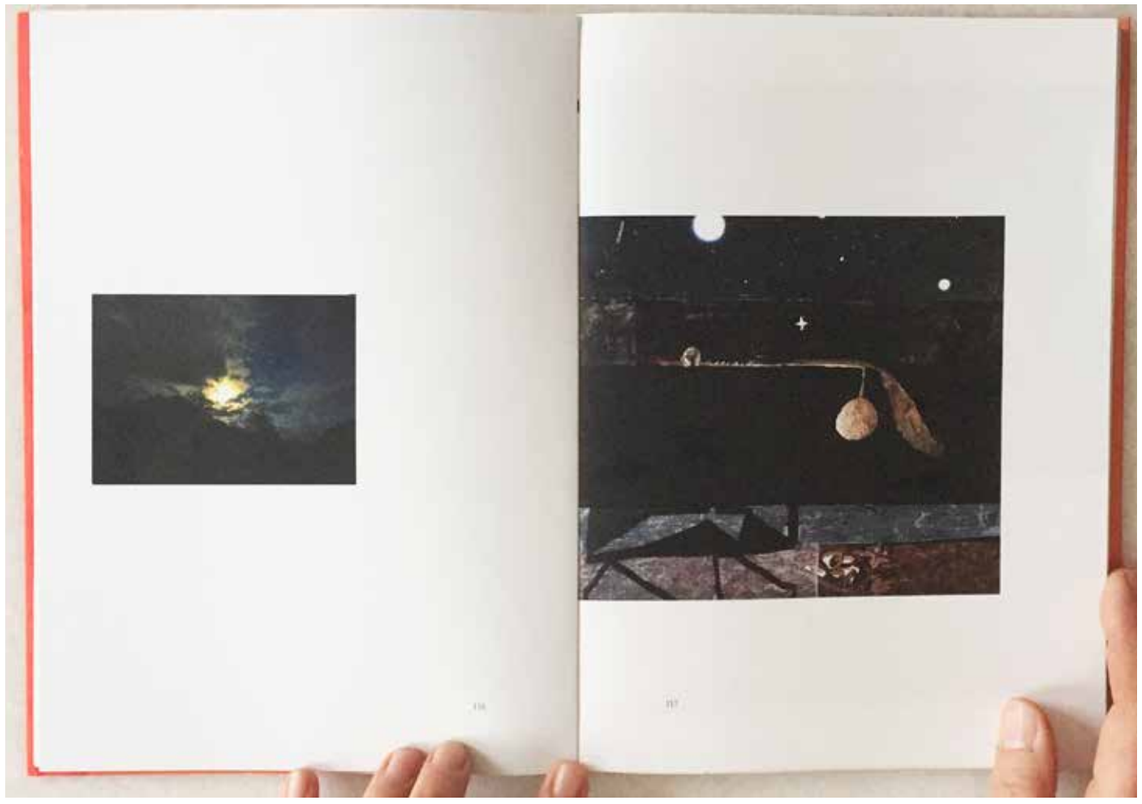
right:
Still from *Toying with Strings 3*
2013, 10 min, 16mm, by Ute, Detel Aurand

Maria – Wheel of Worlds
2014
Collage on paper
30 x 40 cm



page 116/117
left: Foto Detel Aurand
Night, Denmark 2009

right: *At night – Fox*
2016
Ink, collage on cardboard
25,6 x 27,4 cm



We are here

German/English, 164 pages, 19 x 26 cm
75 color illustrations, softcover
publisher MMKoehn Berlin/Leipzig
December 2017
ISBN: 9780981457802

Text excerpt from *We are here:*

Prologue

There's a large white plastic bag full of love letters in my closet. It's been lying there ten years now. I inherited them when you died – hundreds of letters. I've rarely looked inside, maybe three times total. Why do I to keep them, they were written for a moment gone thirty years now. We lived apart back then. You were in Akureyri, in northern Iceland, I was in Berlin. Very quickly we became Icelandair frequent fliers. You more than I – your son, grandson, and granddaughter all worked for Icelandair and you got a family discount. Flights were expensive and our finances limited. The shorter the time we spent apart, the shorter the letters. Our words found their embodied partners. When I read them, I feel it again – the sensation of being in love; the longing for intimacy and the uncertainty, present still, of whether that desire will be satisfied. The familiarity that came with the years, no less sweet, stood and stands at its side, fulfilled. Your being remains and was always there. From the very beginning, I always loved the same Jón.

There is a time for everything – what does that mean? Does time create reality, or is time a creation of reality? You came into my life and left again. Sometimes it seems like an instant; sometimes, like an eternity. Where do things start, where do they end, and when are they finished?

Two dreams were potent enough to mark the beginning and the end of a 21-year period. One morning in the first year of our relationship, we awakened in our Berlin apartment at the exact same moment from similar dreams. The resemblances were astonishing. You dreamt about four eagles, flying parallel high in the air; I dreamt about four tigers that jumped simultaneously into the sea and swam in formation.

The images were powerful. They stayed. Twenty-one years later, a second animal dream came. It was our last. Three days later, in my arms in our Berlin home at age 94, you peacefully drew your last breath. That day marked the beginning of a new era. One chapter of my life ended and a new one began.(....)

Text excerpt from:

Travel, Discover, Storytelling –
On the works of Detel Aurand and Christin Kaiser
in the exhibition Sleeping Dog on Common Ground,
Kommunale Galerie Berlin

By Katharina Wendler, 2021

„(...) Detel Aurand's book We are here provides a glimpse into her work and life, but first and foremost it is a manifesto for the fact that things cannot be separated from each other and everything exists side by side, even within each other. The photographs of nature, as well as the detail shots - hair fluttering in the wind, laundry hung out to dry in the sun, two feet touching - capture visual memories like a travel diary. They stand side by side with images of drawings, paintings, and sculptures, in which lines, colors, and structures can be found again, some of which are reminiscent of the photographic motifs, others in contrast to them. Everything fits together into a coherent whole and clarifies the underlying conviction here that the spiritual and material worlds are interconnected, that everything is contained in everything.(...)“
Translated by James Edmonds

Excerpt:

Julia Dold

Spaziergang am Blattrand II

“What is the pattern that connects the crab to the lobster and the orchid to the primrose, and all four of them to me? And me to you?” This question, to which the American anthropologist, biologist, social scientist and philosopher Gregory Bateson has spent his entire life searching an answer to, also concerns Detel Aurand as an artist. In doing so, she leaves discipline and genre boundaries behind. As a draftswoman, painter, sculptor, filmmaker (together with her sister Ute Aurand) and as a writer, she employs a wide range of artistic possibilities. Aurand needs this freedom. She does not follow any formal concept. With her particular intensity and perception, she repeatedly takes on an inner aesthetic dialogue with what is unfathomable in nature and the cosmos, with growth and blossoming, becoming and being, beauty and mystery, but also with scientifically worked out laws and thought models and their time-typical modes of representation. Above all she creates drawings, collages, paintings and delicate sculptures that create an atmosphere of life, movement and mystery, mostly combined with a playful lightness and surreal connotation.

In this exhibition we accompany the artist on one of her *Spaziergänge am Blattrand* or *walks along a leaf’s edge*. (…) The shifting of perspective and combination of disparate viewpoints and modes of representation, for example in the combination of the bird’s eye view, as is common in ornament and in the art of many non-European cultures, with the central perspective used in Europe since the Renaissance, dominates Aurand’s pictorial language. (…) With the double meaning of the word leaf (Blatt), in her title she refers to plants and natural phenomena - often either direct or metaphorical impetus for her work, but also to the sheet of paper, the edge of which marks the interface between the designed surface and the space surrounding it. This place between surface and space has been of particular interest to her in recent years: “That brief moment before the before and the after - the in-between, where one thing changes into another, spatially and two-dimensionally, within or outside of time, always changing... Where the static and the dynamic, the geometric and the organic meet, the starting points for my work are found. My interest lies in the pictorial invention of precisely these interfaces, such as between surface and space, past and present, nature and culture, abstraction and sensuality...”(3)

(.....) In her walks along the edge of the leaf/sheet, Detel Aurand takes us into the depths of her experience and thinking and thus trains our own seeing and our sensitivity to the world, in the spirit of Agnes Martin:

“The underside of the leaf
Cool in shadow
Sublimely unemphatic

Smiling of innocence
The frailest stems
Quivering in the light
Bend and break
In silence

This poem, like the paintings, is not really about nature. It is not what is seen. It is what is known forever in the mind.”

---

1 Gregory Bateson, “Spirit and Nature. A necessary unit”, Frankfurt/Main, p.15
2 The German Blatt can refer to a leaf or sheet of paper
3 Detel Aurand, typescript, 2017, p1
4 Agnes Martin, in the 1960s, in:” The nature of art. Encounters with nature from the 19th century to the present”, edited by Dieter Schwarz, Kunstmuseum Winterthur, 2010, p246

Translated by James Edmonds

From: Exhibition catalog *Spaziergang am Blattrand II*, Galerie Claeys 2016

By Marie T. Martin

Integrale Areale Für Detel Aurand

I

Kristalline Formen, die
Entwicklung der Zeitalter,
Erdschichten. Alles ist in
Bewegung. Mittendrin:
das sehende Auge des

Jetzt: ein Zellkern aus Licht
der hinausblickt in die Leere,
aus der alles erwächst. Was
setzt der Farbe Grenzen,
wohin gehst du wenn alles

gleichzeitig anfängt?

II

Richtung, das Ich: eine
Verortung. Verwirbelung
von Luft, Schichten in
denen die Farbe gelagert
ist. Zeit um Zeit eine
Ziehharmonika, kannst du

ins Gestern sprechen, mit
einer Geste den Horizont
übersteigen, dich fragen: ab
welcher Größe des Raums
zeigt sich das Wesentliche?

An einer Kreuzung aus
Linien, am Stützpunkt,
einer Verknotung? Aus
der Tiefe wächst dir ein
Lichtfleck entgegen aus
dem sich das Weltall faltet.

Fläche, Flechte, die
Verästelung von Licht.

From:
Linien ziehen Ausschau halten,
published by Goldrausch 2015

Excerpts from:

Travel, discover, tell stories

On the works of Detel Aurand and Christin Kaiser
in the exhibition *Sleeping Dog on Common Ground*,
Frauenmuseum e.V. at Kommunale Galerie Berlin

by Katharina Wendler, November 2021

“

I haven’t been everywhere, but it’s on my list.”

(Susan Sontag)

Much has been said and written about travel (…) and although today we are moving through a largely developed world (and believe we know everything about it), travel has not lost its magic. We are still fascinated by the differences (and similarities!), both large and small, that connect us with people on the other side of the world. We are impressed by the beauty of nature, by traditions, buildings, flora and fauna, biodiversity. In times of the pandemic, when long-distance travel became almost impossible, it has once again become an object of longing.

Traveling certainly helps broaden horizons, but it also confronts one with one’s own identity and reveals injustice and inequality. Traveling increases awareness. Being on the move means absorbing new impressions and moving out of your own comfort zone, but also confronting recurring clichés and stereotypes, comparing your own discoveries and stories with those of other people and comparing your own ideas with reality.

(.....)

In 1983, Detel Aurand made a trip to Iceland that would change her life and shape her forever. She recorded her impressions of the island and her deep connection with it in her book We are here (2017), in which she combines photographs of her travels (mainly in Iceland, but also in India, Poland, Denmark and the Alps) with illustrations of works from the last two decades as well as photos and film stills of herself and her husband. It also includes an autobiographical text by the artist, in which she describes her extraordinary love for Icelandic teacher and healer Jón Sigurgeirsson, with whom she lived until his death in 2013, commuting between the cities of Berlin and Reykjavik. The sensitive text is about encounters, primarily with Jón, but also with other people who in one way or another influenced the work, thoughts and life of the artist in various ways. But it is also about encounters with nature, about essential experiences that become deeply ingrained in our consciousness.

Aurand’s book provides an insight into her work and life, but first and foremost it is a manifesto that things cannot be separated from one another, that all things co-exist, even within one another. The photographs of nature, but also the recorded details – hair fluttering in the wind, laundry hung out to dry in the sun, two feet touching – capture visual memories in the manor of a travel diary. They stand side by side with illustrations of drawings, paintings and sculptures in which lines, colors and structures can be found that are partly reminiscent of the photographic motifs, partly in contrast to them. Everything fits into a coherent overall structure and clarifies the underlying conviction that the spiritual and the material world are connected, that everything is contained in everything.

The series *Common ground six-sided* (2018-19) consists of a total of 18 supports (some made of canvas, but most made of wood) containing abstract motifs and drawings in graphite, pastel, colored pencil, acrylic and ink. It takes the form of hexagonal basalt columns that Aurand found in Iceland. The hexagon is encountered not only in areas of volcanic activity, but also elsewhere in nature: the shape of honeycombs is hexagonal, as is the shape of snowflakes; the individual crystal faces of diamonds consist of regular hexagons of carbon, and the eyes of flies and dragonflies are also divided into thousands upon thousands of tiny hexagons. “Nature uses various principles to give stability to its forms. A proven shape for surfaces and planar structures – in general: when a large surface is structured by smaller units – is the regular hexagon.”

The common ground named in Aurand’s works, does not just literally mean the ground on which we move, but also describes the elementary similarities of recurring forms and structures that surround us; in

nature as well as in the objects of our everyday life. Design and architecture are often based on the forms of nature, and Aurand's work often finds its starting point in natural patterns and phenomena. In her works Touch I, II and III (all 2020) the touch literally takes place on the canvas: here the slow oil from a pastel flows together with rapidly spreading watercolor, there a pompom of wool nestles against a magenta-colored curve like moss against a stone (Touch II). In Touch III, an orange/yellow circle, reminiscent of a setting sun, is enclosed by two arms of light blue watercolor. The paintings can easily be called abstract paintings but they are also reminiscent of landscape motifs or views through a microscope where cellular structures become visible. In a reserved yet sensual way, they tell of the encounter (regardless of where and with what or whom), and that at a time when touching and contact with others is so highly restricted.

Detel Aurand is an attentive observer, not only when travelling, and she is also a translator who has found a visual language for often inconspicuous or even invisible things. In her multifaceted work, she not only focuses on the very large and the very tiny, the visible and the invisible, the louder and softer sounds of our vision, but also teaches us to throw precisely these pairs of opposites overboard along with the entire range of all impressions and to think along with phenomena. Or as the artist describes it herself: "I try to come as close to life as possible."(3)

Observations are made along the way, and stories are made from observations. The works of Detel Aurand and Christin Kaiser are impressive proof that you don't have to go far to get there.

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1 Sontag, Susan: Unguided Tour. The New Yorker, Oct. 31, 1977, p.40.

2 Knapp, Wolfram: The magic hexagon (12/01/1997). Available online: https://www.wissenschaft.de/allgemein/das-magische-sechseck/ (11/22/21).

3 The artist in conversation with the author in the studio in Berlin, November 1, 2021.

Translated by James Edmonds

Detel Aurand * 1958 lives in Berlin.

Selected Solo and two Person Exhibitions:

2022 *Der wundersame Weg einer Blume,* Galerie Claeys, Freiburg
2021 *sleeping dog on common ground*, Kommunalen Galerie Berlin, with Christin Kaiser;
Where we live, LDBG München, with Zora Berwerger
2018 *We are here*, Living Art Museum, Reykjavìk
2017 *We are here*, BOLD Galerie, München;
Spaziergang am Blattrand II, Galerie Claeys, Freiburg
2016 *Spaziergang am Blattrand*, Gallery Botanical Museum, Berlin
2013 *Paper-Proud*, Sandkasten, München, with Isabelle Dyckerhoff; *Von Brandenburg nach Helsinki über Damaskus im Zickzack und weiter geradeaus,* Landesamt für Geoinformation, Brandenburg
2011 *Mäandern*, Alte Spinnerei, Flums, Schweiz, with Lea Pianna;
Participation, Zadik Gallery,Tel Aviv, Israel
2010 *From Starting Point To Finish Line*, Zadik Gallery, Jaffa, Israel
2009 *Alles findet seinen Platz*, Gallery Elisabeth Schwartz, Berlin, with Sabine Tress
2003 *Skyantennas*, Gallery Mesaoo Wrede, Hamburg
2001 *A Walk with God*, Hallgrímskirkju, Reykjavík, Iceland
2000 *The Air in my Finger*, Lístasafn Árnesinga, South Iceland

Selected Group Exhibitions:
2022 *Another dimension*, Oranienstr, Berlin, curated Katharina Wendler and Sophia Scherer;
artKarlsruhe, Galerie Claeys, Freiburg
2021 *Artists of the Gallery–part one*, Galerie Claeys, Freiburg
2020 *artKarlsruhe*, Galerie Claeys, Freiburg
2019 *Künstlerinnen der Galerie II*, Galerie Claeys, Freiburg;
artKarlsruhe, Galerie Claeys, Freiburg
2018 *artKarlsruhe*, Galerie Claeys, Freiburg
2017 *Papierarbeiter*, inter-port, Berlin;
His Story stories, Projektraum Bethanien, Berlin
2015 *25 Karat-Goldrausch,* Studio1/Kunstquartier Bethanien, Berlin
2014 *Many Air Today*, Sihlquai55, Kunstraum der Visarte Zürich
2013 *Picture show,* Alabama,Sir, Leipzig;
Anonyme Zeichner, Kunstverein Tiergarten, Berlin;
Out of Berlin, DomagkAteliers, halle50, München
2012 *Renaissance der Gesichter,* Philip Johnson Haus, Berlin
2011 *Parcours des Erinnerns*, Alter St.Matthäus Friedhof, Berlin
2004 *Paradise is here*, Galerie Mesaoo Wrede, Hamburg
2000 *Weibliche Bilder des Erwachens*, Congress Art & Buddhist, Köln

Cooperations|Talks
2021 *Paper Proud #4*, with Isabelle Dyckerhoff
2018 Readings from the artist´s book *We are here*: Chelsea Art Club, London; G19-Zürich; LOVELACE, München; info on books, Kosmetiksalon Bar Babette, Berlin
2018 *talk series:asked in between*, Institute for Art Education University Frankfurt/M
2017 *Paper Proud #2*, Cooperation with CRUBA, for Berlin Art Week
2016 Cooperation with Berlin Recycling GmbH, installation: *Symbols + Structures* together with Isabelle Dyckerhoff

Studio Dialogs
2022 *Studio Dialog 9*: *Verbundensein* together with Zora Berweger, Leipzig
2020 *Studio Dialog 8: Where two worlds touch*, with Julia Voss, reading from her book: *Hilma af Klint, Die Menschheit in Staunen versetzten*.
2019 *Studio Dialog 7: no horizon — one world, one sky, one sign, one space, a smile and one question*. together with Lisbeth Burri /textile Artist, Zumikon, CH
2017 *Studio Dialog 6:Nurture the light*, together with Marie T. Martin /Poet
2014 *Studio Dialog 5: Maria meets Maria*, together with Kristín Gunnlaugsdóttir/artist, Reykjavík, IS
2013 *Studio Dialog 4: There is no distance – Emma Kunz an approach*, together with Peter Burri/entrepreneur, Zürich,CH
2012 *Studio Dialog 3: At the edge of the night,* with Corinna Rotert /artist, Mia Frimmer/audio drama, Berlin
2011 *Studio Dialog 2: Literary Tour,* with Michaela Wendt, Bern, CH
2009 *Studio Dialog 1: INDIA – A Talk of Two*, together with Ofra Hoffmann/dance, Tel Aviv, Israel

PUBLICATIONS
2017 Artist Book: *We are here*, publisher: MMKoehn, Leipzig, concept+text: Detel Aurand, 164 pages, 19×26 cm, german/englisch, ISBN: 978-3-944903-47-7
2018 Publication Gallery Claeys: Detel Aurand, 52 pages, DesignConcepts, ISBN 978-3-9817835-5-1
Text: Julia Dold.
2015 *Linien ziehen –Ausschau halten/Drawing lines – Look out,* 16 pages, german, offset print, Layout: Rimini Berlin, Text: Marie T. Martin
2003 *Sky antennas*, 20 pages, german, self published brochure, offset print, text: Mesaoo Wrede

Film
2019 participation in the European film project *Cinemini Europe* with *Fadenspiele2*
2013 *Fadenspiele 3*, 9 Minuten, 16mm, together with Ute Aurand, Premiere: Kino Arsenal
2003 *Fadenspiele 2*, 8 Minuten, 16mm, with Ute Aurand,Premiere: Kurzfilmtage Oberhausen
1999 *Fadenspiele*, 8 Minuten, 16mm, together with Ute Aurand

RESIDENCIES
2012 Kriti Gallery Artist Residency, Varanasi, India
2009 International Residency Programme, Sanskriti Foundation, Neu-Delhi, India

FELLOWSHIPS/GRANTS
2021 60+Grant Visual Arts, BBK Berlin
2015 Goldrausch Künstlerinnenprojekt, Berlin
2012 Künstlerinnenförderung Film/Video, Berliner Senat

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