

ARTIST'S - STATEMENTS

Andreas Blank and Stefan Rinck – Hommage to Otto Piene

ANDREAS BLANK

Andreas Blank was referring to the opening verses of the part of the cycle of poems „To clean the mirrors“, especially to the two marked verse lines below:

“To clean the mirrors“

I pass through the gate and through the dark:
Is it the passage into hell or simply an acidulous decor?
The mass of darkness Follows me with eyes of greed and abysses.
I do not know what lurks

In the recesses of memory and of nature’s rhyme.

Are afoot the labyrinth and the kiss
where the Minotaur and the addict meet?
I have no clue; no Ariane Enlightening my senses.

Have I turned into stone facing the monster?

Who is to say?
Must that riddle be solved, The rivers crossed, the mirrors cleansed?
I must unfold the mystery I face
Behind the black portale.

7. April, Andreas Blank

STEFAN RINCK

Stefan Rinck himself writes of his sculptural work “Heliogabalus”:

“...Varius Avitus Bassianus – later also called Elagabalus or son of the sunnits, false Antonin, Sardanapalus, and finally Heliogabalus – bears a name that seems to be the auspicious grammatical contraction of the oldest denominations of the sun.”
This excerpt from Antonin Artaud’s book “Heliogabalus, or the Crowned Anarchist” and the following passages from Otto Piene’s and Arrabal’s book inspired me to depict a griffin as an ouroboros.

“The fires of hell forbid me
To harbour even the slightest hope
I therefore renounce all deeds, all obscurity.”
"She flies like Icarus, forgoing plumage,
With arms as wings.”

The fire is fortuitously already implied in the flaming yellow- and orange-red colours of the sandstone, and is formally present in the griffin's flame-shaped lion's mane. The circle is formed by the ouroboros and is intended to reflect the sun's corona – the circular crown of the sun. The sun, the deity of Heliogabalus in Rome, is the planet Icarus had come too close to, with the result that his wings of wax melted and he plummeted from the sky. It therefore had to be a winged creature. I chose the griffin firstly because, like Heliogabalus, it found its way into the Roman Occident from ancient Syria, and secondly because, as an ouroboros, the griffin can poison itself with its scorpion's tail.

This self-poisoning reflects the contradiction faced by Heliogabalus as an anarchist on the throne: he was the ruler – the authority no anarchist can accept.

Artaud reports that in order to debase himself – the ruling authority – Heliogabalus prostituted himself before the temples of Rome.

The sun (and with it, light), fire, the circle, and the iconographic intersection with Heliogabalus are intended to bring the work closer to the cosmos of Otto Piene's work, and are also to be understood as an homage to Otto Piene.

6 April, Stefan Rinck