



Zora Mann, The Daughter of the Easter Egg, 2017, © Zora Mann

## **Wide Open**

### **Soul Pictures – Soul Spaces**

**3.6. – 12.10.20**

Art and spirituality have much in common. Traditionally, artists are thought to have an exceptionally sensitive gift of perception. Even today, they address major philosophical, psychological or spiritual issues in their work. They explore inner worlds and experiment with experiences that test the boundaries of the self. Art is often created in a state of concentration or contemplation that can be compared to meditation.

The term “spirituality” derives from the Latin word *spiritus*, meaning soul, but also breath, spirit or poetic muse. Breath and soul are also implicit in inspiration, which we still see as a source of art. Neuroscientists believe that spirituality and religion are fundamental human needs. That probably includes art as well. People of different spiritual traditions report that meditating dissolves the boundaries of the body. It unleashes a sense of being at one with the cosmos and humanity.

Similar experiences are conveyed by the four works of the four artists on show. These works are all in the Berlinische Galerie’s collection. Most of them are being displayed in the museum for the first time.

#### **Artists**

Johannes Geccelli (Königsberg 1925 – 2011 Jühnsdorf) talked of “rational mysticism” in his paintings and described the creative process, like meditation, as a “great retreat of the ego. There is what you might call a complete self-emptying in these pictures.” The artist transforms numerous slightly shifting tones into a vibrant colour space.

Göta Tellesch (Duisburg 1932 – 2013 Berlin) also observed the effects of immateriality and permeability in her painting. She aimed to create a colour space “which breathes, where something ‘wafts through’.” Tellesch sprayed the paint with a spray gun onto gauze or PVC, nebulously thin, in horizontal strips. The technique calls, as the artist once put it, for the concentration of a “Zen archer”.

In the painting by Eberhard Havekost (Dresden 1967 – 2019 Berlin) the lure of the supernatural creeps in through a side door. The artist was many things but no mystic. With calculated reflection he processed material from the Internet, magazines or his own photographs. Here he experiments with the disappearance and appearance of the pictorial object.



At the centre of the brightly-hued temple-like architecture painted by Zora Mann (\*1979 Amersham / UK) there is a sparkling rosette composed of eyes. It acts as a powerful magnet, inviting us to step into another realm. The curtain and cushions humorously extend the painting into real space.

## **Press** **Berlinische Galerie**

Ulrike Andres  
Head of Communication and Education  
Tel +49 (0)30 78 902 829  
andres@berlinischegalerie.de

Contact:  
Paula Rosenboom  
Communication  
Tel +49 (0)30 78 902 831  
rosenboom@berlinischegalerie.de

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Berlin's Museum of Modern Art,  
Photography and Architecture  
Alte Jakobstraße 124–128  
10969 Berlin  
Tel +49 (0)30 78 902 600  
berlinischegalerie.de

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Opening hours  
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