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# Confluence

Group Exhibition  
of the Via Regia Fellows 2014 - 2021



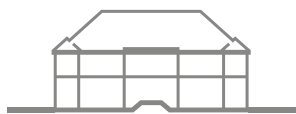
KUNSTSTATION KLEINSASSEN



SCHLOSS KÖNIGSHAIN



German edition, ed. 2021



SCHLOSS KÖNIGSHAIN

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# Confluence

Group Exhibition  
of the Via Regia Fellows 2014 - 2021

Traversing from Santiago de Compostela in Spain to Kyiv in Ukraine, the Via Regia is the most significant east-west connecting route in Europe.

The High Road, as some sections were also referred to, connected Western Europe with the countries of the continental east. Throughout the centuries and regions, the constant flow on the Via Regia crossed borders and overcame obstacles. It is an ideal symbol for the present day, when encounter and exchange between peoples and cultures are once again taking centre stage in Europe. The thriving cities, monasteries and castles of the prosperous regions that evolved along this road testify to the former dynamic influence of the Via Regia.

The earliest reference to the Via Regia, from 1252, is found in a document of the Margravate of Meissen. Merchants and journeymen, wandering scholars, artists, soldiers and cattle drivers, as well as beggars, postal riders and messengers, used the Via Regia. Pilgrims journeyed the path to pray in Santiago de Compostela, at the tomb of St. James. From the High Middle Ages to the 20<sup>th</sup> century, the Via Regia was also a military road: troops travelled it during the Battle of Liegnitz against the Mongols in 1241, during the Thirty Years' War, during the Napoleonic campaigns, and during both world wars of the 20<sup>th</sup> century.

Commerce and handiwork brought wealth and prosperity. This, in turn, led to the construction of imposing fortifications as well as residential and religious buildings along the Via Regia. But the road was also a thoroughfare of cultural exchange, education and communication.

From 1945 to 1989, the free flow of ideas and people on this more than 1000-year-old European route was halted by the Iron Curtain. If the people of today were to once again reflect upon and realise the significance of the vestiges of the past, the Via Regia would once again become a vital lifeline of Europe. Knowledge of this main artery of Europe encourages the building of bridges, and motivates those along it to experience encounters with a sense of international and intercultural understanding – thus moulding Europe's character.

The programme of the Council of Europe's Cultural Routes fosters the establishment of a unified European identity. One of the salient goals is to uncover the roots of the European identity, in all its unity and diversity, in order to advance peaceful dialogue.

The creation of networks, the promotion of civic engagement, and the expansion and deepening of relations with European partners contribute to this. Top priority is the development of the economy, sustainable cultural tourism and innovation through the preservation of Europe's history and heritage as well as the promotion of progress, cooperative research and development, education and employment along this historic corridor.

In the European Cultural Routes Programme, culture is defined as the voice of democracy. The diversity of cultures in Europe must be used as a strength.

VIA REGIA Begegnungsraum Landesverband Sachsen e.V. [Association Via Regia – Where People and Cultures Meet, Saxon branch]

# Foreword

Königshain, like the Rhön, is located on the 'Royal Road', or Via Regia, which runs from Santiago de Compostela to Kyiv. Since the Middle Ages, the people living along the Via Regia have felt a shared bond on many levels – trade and cultural exchange engender both identity and prosperity. In 2013, Schloss Königshain and Kunststation Kleinsassen agreed to join forces to continue the shared tradition by hosting the Via Regia Fellowship, a vibrant and multifaceted annual exchange of artists from the two regions. The project has enjoyed seven successful years, during which thirteen artists have had the opportunity to present their artwork and unique artistic visions in the corresponding partner institutions.

Now is a good time to catch one's breath and celebrate the journey shared since 2014 with an invitational travelling exhibition presenting selected works by the past artists of the Fellowship. All the artists involved to date accepted the invitation to take part in the exhibition, *Confluence – Group Exhibition of the Via Regia Fellows 2014 – 2021*. Further shows are planned in, among other places, Pirmasens, Brussels, Münnerstadt, Erfurt, Leipzig and Wrocław. And in honour of the bicentennial of the Fulda District in 2021, Kunststation Kleinsassen will pave the way with the first exhibition on the 12<sup>th</sup> of December. What's more, additional works of the artists will be on display at the gallery in Stadtschloss Fulda [Fulda City Palace] from 12 December 2021 to 20 January 2022.

The curator of the exhibition is Dr. Elisabeth Heil, the Artistic Director of Kunststation Kleinsassen.



Photo: Dr. Arnulf Müller

**Kunststation Kleinsassen** – a jewel and cultural centre of international standing – has presented artists from the region and experimental art from across the world since its foundation in 1979. The institution endeavours to facilitate the interexchange of regional and international cultural landscapes, and to provide both established as well as new, unknown artists a forum for the presentation of their creative positions. Initially part of the Fulda District adult educational centre (VHS), Kunststation Kleinsassen has been a non-profit association since 2007. The statutes are set firstly by the Chairman, the District Administrator of Fulda, and

secondly by the Mayor of the Municipality of Hofbieber, to which Kleinsassen belongs.

About every three months a new exhibition is presented in the expansive galleries (circa 1400 m<sup>2</sup>), complemented by presentations in the smaller studio room about every six weeks. Concerts, lectures and readings round out the programme. Art courses offer the possibility for creative experimentation in the areas of, for example, portrait and landscape painting, drawing, papermaking, sculpture, lithography, silversmithing, ceramics and calligraphy. Workshops for children and young people, as well as for school classes and youth groups, offer an open invitation to actively engage with artistic forms of expression.

The Kunststation Artothek comprises around 1400 artworks, which can be borrowed for one to three years, or purchased. The selection of the collection changes constantly: it consists of pieces owned by Kunststation Kleinsassen as well as artworks on offer from artists that have previously exhibited at the institution. The certified organic café at Kunststation Kleinsassen pampers the senses with homemade delicacies, while rest and relaxation is easy to find – regardless of disposition or weather – in the wind-protected courtyard, in the sculpture garden, or at the panoramic window with a view of the artists' colony, sculpture garden and surrounding hills.

Kleinsassen, the tranquil village at the foot of the myth-enshrouded Milseburg, can look back upon a long tradition of the arts: it was discovered by well-known artists in the mid-19<sup>th</sup> century as an inspiring location for landscape painting. The artists' colony tradition was

halted during the time of fascism. Since 1979, however, when Kunststation Kleinsassen first opened, a broad diversity of art events has once again enthralled art lovers and visitors from near and far.

We would like to extend our gratitude to everyone who assisted in the realisation of the exhibition project, and would like to thank the foundations Sparkassenkulturstiftung Hessen-Thüringen and Stiftung der Sparkasse Fulda for their support.



Photo: Mario Förster

**The rococo Schloss Königshain** was built between 1764 and 1766 by Carl Adolph Gottlob von Schachmann. The influence of Schachmann's numerous trips throughout Europe are reflected in the design of the palace complex. Artistically active himself, he was also a keen art collector. The current use of the palace can therefore be seen as very much in his spirit. Numerous contemporary art exhibitions have been held at Schloss

Königshain since its renovation in mid-2000. The Via Regia Fellowship is a decidedly stimulating project that also contributes to the recognition of the art space. By now, the artist exchange is also conducted with Bavaria's Upper Palatinate and Baden-Württemberg's Neckar-Odenwald. Since 2018, Schloss Königshain has been a location of cultural exchange on the Via Regia.

Königshain is a small, picturesque village of about 1300 inhabitants ten kilometres west of Görlitz. The granite mining conducted in the Königshain Mountains, which lasted well over 100 years, is still reflected in the landscape. The area was already a magnet for numerous artists even in the past. At the beginning of the 20<sup>th</sup> century, for example, the Görlitz painter Edmund Bautz painted many paintings here during the various sojourns he spent near the estate. But long before him, the rocky Königshain landscape had already been discovered by diverse painters and draughtsmen – including the portrait painter Wilhelm Kugelgen, from whom there is a painting featuring the family of the lord of the estate, Karl von Heynitz, in the Königshain palace park.

The initial spark for the concept of an artistic exchange between Kunststation Kleinsassen and Schloss Königshain occurred during the 1<sup>st</sup> Via Regia Conference in Hessen in March 2013. The Via Regia Fellowship, which by now has been in existence for almost a decade, offers artists the opportunity to concentrate on their work or gather further creative inspiration. Numerous encounters contribute to the convergence of people between the East and the West, engendering interaction and the development of a greater mutual understanding

of each other. In addition to the provision of a work studio, the interaction with the inhabitants of the region is very important. Children's workshops, as well as the open-studio day, promote getting to know each other. Furthermore, the visiting artists also have the opportunity to exhibit their work at Schloss Königshain and to interact with visitors. An extensive accompanying programme likewise awaits the artists: a guided tour through Upper Lusatia; a visit to exhibitions in Bad Muskau, Görlitz or Dresden; a meeting with past Via Regia Fellowship recipients from the District of Görlitz.

Lasting friendships have resulted. This is true not only for the artists, but also for the organisers, who work together in a spirit of partnership if not friendship. For that, we would like to take this opportunity, also on behalf of the District Administration of the District of Görlitz, to extend heartfelt thanks above all to Sparkasse Oberlausitz-Niederschlesien for making the stipend in Upper Lusatia financially possible.

It is our hope that the cooperation between the Rhön and Upper Lusatia will continue in the future, and perhaps also spread to other regions on the Via Regia Cultural Route of the Council of Europe. The exhibition is the best way to instigate this.

Kleinsassen, the 1<sup>st</sup> of December 2021

Monika Ebertowski, Director of Kunststation Kleinsassen

Görlitz, the 1<sup>st</sup> of December 2021

Joachim Mühle, Head of the Cultural Office,  
Administrative District of Görlitz

# Confluence

Via Regia, the 'Royal Road' – for centuries it has taken people with differing agendas and interests from the East to the West and vice versa, and has likewise brought people together. Today, it is above all promoted as a Cultural Route of the Council of Europe. Without active intervention, however, no cultural transfer is possible. That is why, in 2013, Joachim Mühle (Head of the Cultural Office of the District of Görlitz) and Peter Ballmaier (Director of Kunststation Kleinsassen until 2015) established an artist exchange programme between the art institutions Schloss Königshain and Kunststation Kleinsassen. Once a year, each institution sends an artist to the other: the respective artist is given the opportunity to exhibit his or her work for about a month at the given institution, and is also supplied with an open studio in which to work and interact with interested visitors. The fellowship recipients should also get better acquainted with the area and people of the unfamiliar region.

To date, thirteen artists have participated in this exchange. The diversity of artistic viewpoints that have thus been shared and conveyed is summarised in this first 'confluence' of all fellowship recipients, a travelling exhibition that will travel both eastwards and westwards on the Via Regia. For this retrospective of the exchange

programme, former fellowship awardees were requested to share works that were either created during their stay or, if created subsequently, were directly influenced by their stay. (They could, however, also submit new works.)

Furthermore, a short text elucidating their creative process as well as their impressions at the fellowship location was also requested. Art always involves an engagement with the world, and is as varied as the possible artistic interests, materials and stylistic characteristics. All those who have participated in the exchange have found it enriching. The individual differences in how they used the period for themselves and their artistic production are also reflected in this 'confluence' of their works.





## Kunststation Kleinsassen


When it comes to capturing landscapes and people in an atmospheric manner, **Veronika Zyzik** is a master of all painting techniques. In 2014, as the first recipient of the fellowship, she enthusiastically explored Upper Lusatia around Königshain and Görlitz, sketching prolifically and painting primarily on paperboard. She has preserved these pieces to this day, and is now sharing her manifold impressions.

Likewise in 2014, a passionate textile artist came to Kleinsassen in the form of **Bettina Böhme**. She gave expression to her contemplations regarding the essence of the Via Regia in an eponymous series of forceful, abstract forms. The Rhön landscape has lastingly fascinated the artist: extremely recent works are dedicated to the Milseburg, Wasserkuppe and Kreuzberg mountains.

The painter and graphic artist **Bernd Baldus** is known for figures on a blue or black background. Foregoing all spatial illusion, he focuses on the human being, his or her personality, state of mind. In 2015, in Königshain, he painted a thoroughly sympathetic portrait of Joachim Mühle that captures, par excellence, the essence of a patron. [One possible breakdown and translation of the German word for patron, *Schirmherr*, is: 'schirm' = umbrella, 'herr' = man.] The painting *Alleinreisend* ['Travelling Alone'] is Baldus's deeply moving statement on the media and political discourse surrounding the first 'refugee crisis' during the fellowship year, and instigates further contemplation regarding country-spanning routes such as the Via Regia.

Possessing a consummate oil technique, **Doris Baum**'s work is dedicated to the human image and a contemporary, emancipatory realisation of recognisable religious and mythological figures. While in Kleinsassen in 2016, the artist produced portraits but, above all, continued to work on her cycle dedicated to depictions of the Virgin Mary. She views the piece *Demut Mariens* ['Humility of Mary'] as most strongly connected to her time in Kleinsassen.

**Ulrike Kuborn** combines painting and movement in a truly unique manner; highly sensitive to the aura of a location, she embraces mood and atmosphere and lets them flow



into her work. *Aufstieg* ['Ascent'] is a relic of her intensive period of production at Schloss Königshain in 2016, while the remaining works reflect the continued development of a processual, lucid painting style initiated there.

## Schloss Königshain

**Kathrin Christoph**, who was a guest in Kleinsassen in 2016, likes to incorporate experimental decalcomania (colour contact printing) in her complex works, which integrate painting, graphic solutions, and collage. Constructive and deconstructive design and figurative elements work with and against each other within the pictorial plane. In this sense, they address the struggles for a social coexistence that balances, endures and overcomes opposites; in a broader sense, this can also be interpreted as deliberations regarding the Via Regia.

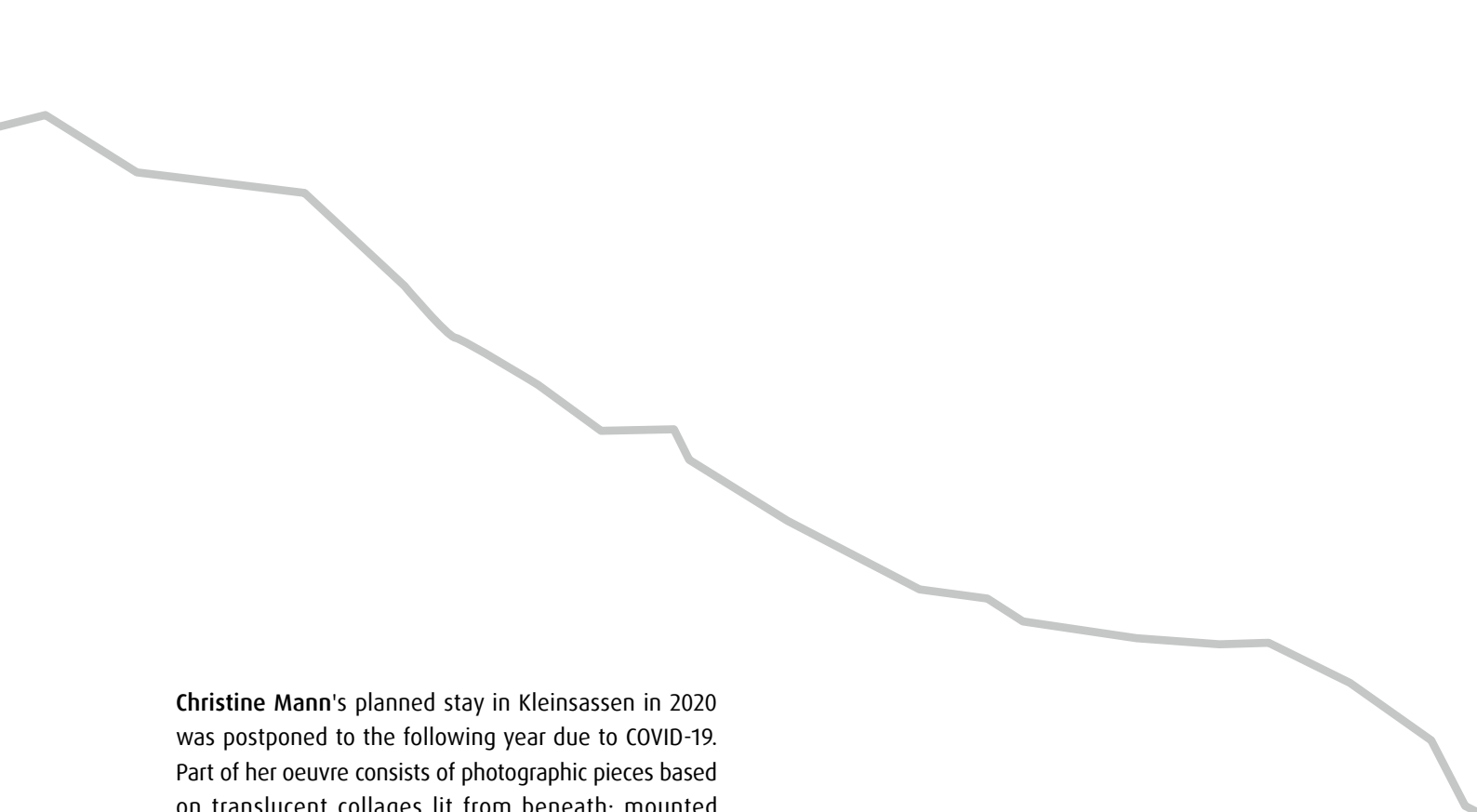
**Frank Hiller** came to Kleinsassen in 2017. He combines vibrantly coloured painting and sculpture with screen printing. Alongside pieces of playful and cheerful nature, he also produces works of forceful social and political commentary. Quite mordantly, he addresses topics such as *Hundegehorsam* ['Dog Obedience'] and demands *Empathie* ['Empathy'] from all people.

In recent years, the painter **Teresa Dietrich** has turned to paper collage with great verve and precision. For some time now, her attention has been focused on the structures and markings found on paths and squares. She used her sojourn in Königshain in 2018 to create large-scale collages incorporating materials collected from all over the world specifically for this purpose. Two works are based on exploratory research conducted in Görlitz.

**Melissa Wagner** likes to luxuriate in mythologies and imaginary worlds. The myth-enshrouded Milseburg looming above Kleinsassen may have been of inspiration during the weeks she spent here in 2018. The exhibition features recent watercolours which, likewise displaying a reference to advanced civilisations of the past, intermingle depictions of women and animals.

With **Lukas Bleuel**, a young painter came to Königshain in 2019 who invariably astonishes with his large-format watercolours and truly unique complex of topics. Turning his attention to the media worlds of his generation, he scrutinises and approaches the all too rapid inundation of images with contemplative pictorial structures that invite further exploration.

**Jens Rausch** focuses on the cycle of growth and decay in the world. He mixes his oil paints with products of decay, including marble dust, bitumen and ashes, which correspond to his pictorial themes. In 2020, his explorations of the surroundings of Schloss Königshain uncovered both lakes and quarries. His ruminations upon their nature and transformation are reflected in the works *Umbruch* ['Change'] and *Mineralisches Gewässer* ['Mineral Waters'].



**Christine Mann's** planned stay in Kleinsassen in 2020 was postponed to the following year due to COVID-19. Part of her oeuvre consists of photographic pieces based on translucent collages lit from beneath; mounted on aluminium panels, the character the work conveys is similar to 'glass art'. While in Kleinsassen, however, Christine Mann devoted herself with great dedication to her other sphere of production: intuitive painting.

The reciprocal visit of 2021 saw the young costume and stage designer **Viviane Niebling** in Königshain. Her artistic work includes wall pieces and sculptures, which she creates from self-made plant and vegetable papyri. During the fellowship, her new work consisted of translucent torsos created from tulip leaves and various vegetables. Within the context of the exhibition project travelling the Via Regia, the fragile torsos will be on display only in Kleinsassen.

Painting, graphics, textile and plant art, collages, sculpture and photography, landscapes, portraits, initiative work, motifs from virtual worlds and much more: the exhibition *Confluence* reveals the rich fruits of the exchange in the wealth of artistic positions, styles and working methods it presents. In the future, artists from Kunststation Kleinsassen and Schloss Königshain will continue to be sent westwards and eastwards on the Via Regia to discover, experience and design new things, and – inspired and enriched by the other place – to break new ground.

Dr. Elisabeth Heil  
Curator, Kunststation Kleinsassen



## Veronika Zyzik

### Königshain Fellowship 2014

- 1965 Born in Rybnik (Upper Silesia, Poland)
- 1987-1993 Studied at Kassel Polytechnic
- Since 1994 Drawing and painting instructor
- Since 1997 Co-worker at Kunststation Kleinsassen
- 1998-2008 Instructor at Faber-Castell Academy, Stein
- 2009 Founding of the Free Art School at Kunststation Kleinsassen
- Since 2018 Art therapy advisor at Tanner Diakoniezentrum
- Numerous fellowships, artist residencies and national and international exhibitions

Veronika Zyzik lives and works in Ehrenberg-Wüstensachsen.

🌐 [www.zyzik-art.de](http://www.zyzik-art.de)

I was the first Via Regia fellow at Königshain. For me, it was also an exciting encounter with my former homeland Silesia – it all seemed completely new, and yet very familiar. To exhibit, live and work in a palace was a completely new experience. The first thing I did was explore the whole area, always with a little sketchbook in my pocket; the subsequent elaboration on canvas, paper and paperboard was done in the former 'Black Kitchen' in the palace. Excursions, initially with Monika Ebertowski and later with the Pietschmann family, took me to more-remote locations in the area, including places where Caspar David Friedrich or other artists used to go for walks and paint. I discovered the lake in the forest and was in my element. On many evenings, after work was done, I rode up on my bike and was inspired to create new pictures – again and again. What a lovely time! For a whole month.



*Görlitz – Border Crossing* (2014). Mixed media, 47 x 42 cm



*Schloss Königshain* (2014). Acrylic on paperboard, 48 x 68 cm





## Bettina Böhme

### Kleinsassen Fellowship 2014

1956 Born in Ebersbach, Saxony  
 1973-75 Apprenticeship as textile designer (speciality weaving)  
 1977-82 Studied at the Weißensee Academy of Art Berlin (textile design)  
 1982-89 Industrial designer  
 1989-90 Apprenticeship in handweaving  
 Since 1992 Freelance

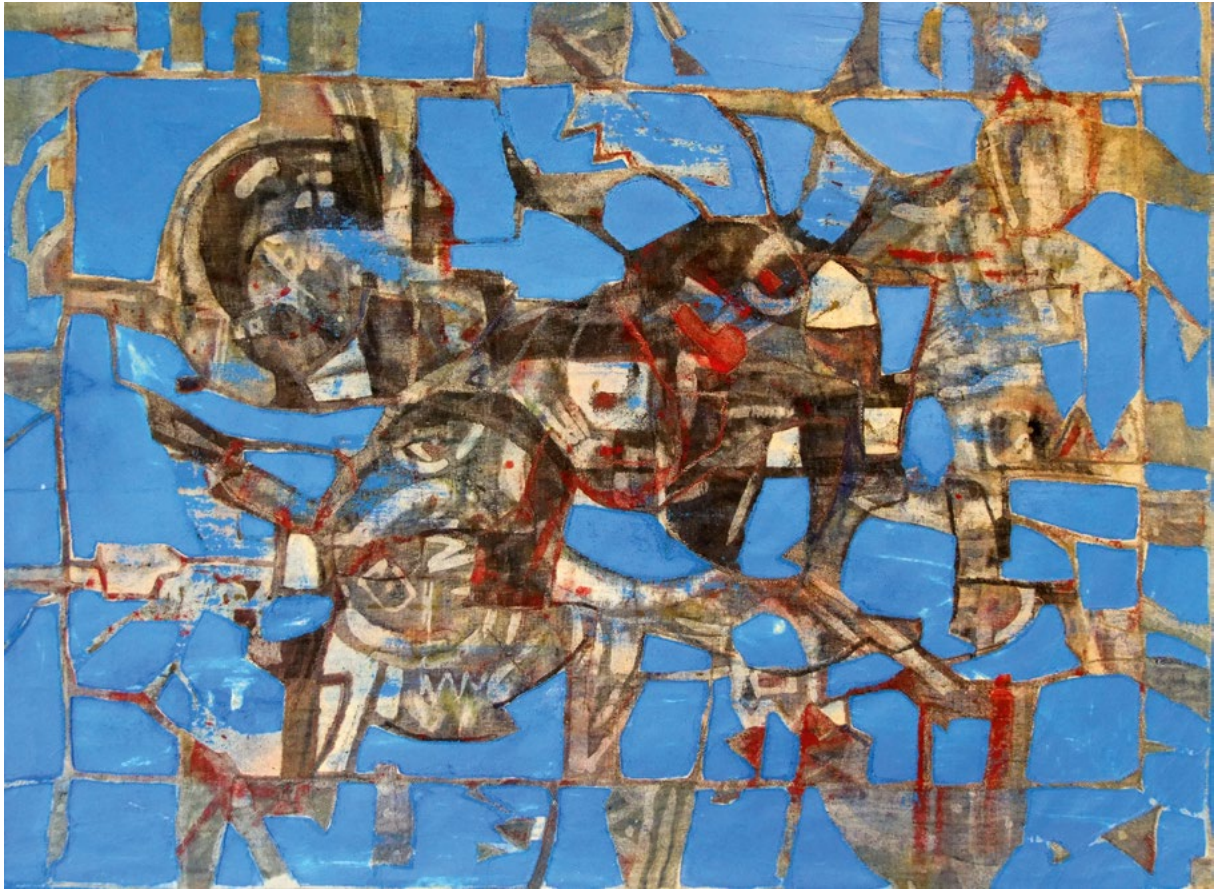
Bettina Böhme lives and works in Friedersdorf, Upper Lusatia.

🌐 [www.bettina-boehme.de](http://www.bettina-boehme.de)

My works are mixed media and collage on paper and fabric. I work layer by layer, with each layer possessing its own level of meaning. It is the play with colour, form, technique and material, which in the end must come together to form a unified whole. In Kleinsassen, I was very impressed by the landscape and to this day it still hasn't let go of me. Another theme was the Via Regia itself. Images of being underway on the road; what can the path tell about strength and despair, how many people fail – or is only journey the goal? But the nature of the paths and streets, their appearance, their structures and materials, also become images.



Kreuzberg (2020). Fly screen, cotton cloth, gauze, acrylic, 127 x 112 cm



*Wasserkuppe* (2020). Textile work, gauze, cotton cloth, acrylic, 125 x 88.5 cm



## Bernd Baldus

### Königshain Fellowship 2015

- 1954 Born in Bad Marienberg (Westerwald)  
Studied social services in Wiesbaden and graduated from Wiesbaden Free Art School
- Since 1986 Professional artist
- Since 1987 Involved in Kunststation Kleinsassen
- Since 2000 Curator of the inclusive exhibition series *Gestatten, Kultur!* ['May I? Culture!'] (Tanner Diakoniezentrum)  
Numerous national and international exhibitions

Bernd Baldus lives and works in Poppenhausen-Steinwand.

🌐 [www.berndbaldus.de](http://www.berndbaldus.de)

It was an edifying two and a half weeks at Schloss Königshain in the summer of 2015, and I got to know numerous culturally open-minded and hospitable people. The area, with its varied range of culture and nature, was until then unknown to me, and I felt very comfortable as a welcome 'stranger'. It started with a well-attended exhibition opening, and ended with an equally cordial closing with a concert of my songs and poetry – it's nice when one is understood.

The temperatures were around 40 degrees, but you could still (usually) work well in the studio due to the thick palace walls. I found the palace window particularly inspiring, as the interior remained somewhat enigmatic due to the reflection of the passing white clouds and the wonderful blue of the sky. The forever changing sky is a topic I've addressed before, in the three-piece work titled *Changes*. Of course, one caught the beginnings of the so-called 'refugee crisis' in the news. What was shocking for me was that, for example, a child that had been completely orphaned by the atrocities of war could, in the official language, be considered a 'tourist'. My trip to Upper Lusatia, on the other hand, had a luxury character, and the 'patron' Joachim Mühle was particularly responsible for that – for which I extend my heartfelt thanks!



*Travelling Alone* (2015). Gouache, watercolour, casein, 37.5 x 56 cm





*Window of Schloss Königshain*  
Gouache, watercolour, pencil, 33 x 22 cm



## Doris Baum

### Kleinsassen Fellowship 2015

- 1963 Born in Görlitz
- Since 1989 Has lived in Fürth, Marburg, Görlitz, Leipzig and now Görlitz again
- 1999-2004 Studied painting at the Academy of Fine Arts, Nurnberg
- 2002 Master's student under Prof. Johannes Grützke
- Since 2011 Virgin Mary exhibitions in Protestant and Catholic churches
- Since 2012 The artist's Mary paintings have been and are, among other things, included in the teaching content of diverse gender-equality further education and training courses of the University of Kassel and the Protestant Church

Doris Baum lives and works in Görlitz.

🌐 [www.doris-baum.de](http://www.doris-baum.de)

**Look.  
Ask.  
Let answers emerge.**



*Portrait Study - Silke* (2016). Oil and gold leaf on canvas, 30 x 40 cm



*Humility of Mary* (2016)  
Oil on canvas, 260 x 150 cm



# Ulrike Kuborn

## Königshain Fellowship 2016

- 1965 Born in Fulda
- 1992 Diploma with honours, Folkwang University of the Arts, Essen
- 1994 Studied at the Düsseldorf Academy of Fine Arts
- 1997 Master's student under Prof. Klaus Rinke
- 2010 Completion of the three-year training programme as Movement Concept® trainer
- Since 1992 Diverse national and international exhibitions

Ulrike Kuborn lives and works in Fulda and Emden.

🌐 [www.ulrikekuborn.de](http://www.ulrikekuborn.de)

What an adventurous privilege to live and work in the baroque Schloss Königshain, and to exhibit my works here! I am deeply impressed by the architecture and its atmosphere. Interiors and outdoor areas come together harmoniously. At night, the sky arches like a dome over the baroque courtyard; silence in the park. I paint and draw tirelessly.

The many encounters and new contacts that I make, in part during my exhibition, are inspiring. In a conversation, I am made aware of the famous mystic and philosopher Jakob Böhme. Accompanied by locals, we undertake exhilarating excursions to Upper Lusatia. The synagogue in Görlitz impresses me, as does its old town and, of course, Zgorzelec, the Polish part of Görlitz. During my two-day workshop 'Painting in Motion', I experience an intensive personal and artistic interexchange with the

participants. Everyone enjoys the ambience, as well as the opportunity, to work large-scale outside in the park. Towards the end of my stay, I discover an old cemetery in this baroque idyll. It lies, apparently forgotten, behind the palace garden. The dead are young; they died a few days before the end of the Second World War. I am depressed. I find solace in the park at the magnolia tree, which is currently bearing fruit.

The Königshain Fellowship has lastingly enriched and influenced my artistic work.

*No grass grows easily  
over the dead*



*Ascent* (2016)  
Acrylic on cotton, 35 x 84.5 cm





*Dark Blue Trace VIII* (2019). Acrylic on canvas, 120 x 120 cm



# Kathrin Christoph

## Kleinsassen Fellowship 2016

- 1964 Born in Ebersbach, Upper Lusatia
- 1986 Diploma in engineering for clothing technology, Berlin
- Since 1996 Freelance fine artist
- 2001-05 Painting/graphics studies at the IbKK Bochum
- 2005-06 Master class (IbKK – Institute for Training in Fine Arts & Art Therapy) under Prof. Dr. Qi Yang, Bochum
- 2006 Painting/graphics diploma (IbKK)
- 2005-10 Studio in Hecht, Dresden
- Since 2012 Studio at the artists' initiative, 'Im Frieze' e.V., Kirschau
- Since 2013 Represented by Galerie FLOX, Dresden
- 2016 Via Regia Fellowship, Kunststation Kleinsassen
- 2020 Denkzeit ['Thinking Time'] Stipend of the Culture Foundation of the Free State of Saxony

Continual participation in exhibitions and art fairs.

Kathrin Christoph lives and works in the District of Görlitz and in Bautzen.

🌐 [www.kathrin-christoph.de](http://www.kathrin-christoph.de)

📷 [www.instagram.com/christophkathrin](https://www.instagram.com/christophkathrin)

The image content of the collages from Kathrin Christoph's current series CAUSA makes reference to abstract architecture as well as classical modernism. The impact of the works is effectuated through the materiality of the surfaces. Contrasts of utmost diversity are of stylistic decisiveness. The intensive transitions of the materials and surfaces make the works hybrids of different genres. Likewise, there is a narrative aspect that transcends the abstract inventory. The human form comes into play. Causa becomes a complex allegory, one which poses questions above all regarding conditions of human existence, about affiliation, stability, endangerment and security.

*Excerpt from the text by Dr. Tina Simon, publicist, Leipzig*



*Synchrony I (2020). Acrylic, paper, decalomania, collage on paperboard, 49 x 64 cm*





*Pilot* (2019). Acrylic, paper, paper, decalcomania, collage on canvas, 100 x 100 cm



## Frank Hiller

### Kleinsassen Fellowship 2017

- 1960 Born in Görlitz  
Technician for plant engineering, screen printing and photography
- 1985 Participation in the founding of the Visual Art Centre in Halle  
Taught screen printing at Burg Giebichenstein University of Art and Design, Halle
- 1988 Member of the VBK, the artist association of the GDR (freelance)
- 1991-98 Head of the art printing workshop at the Künstlerhaus Halle  
Taught screen printing at Burg Giebichenstein University of Art and Design, Halle
- Since 2018 Board member of the Oberlausitzer Kunstverein
- 2018/19 Participation in the international open-air exhibition Border Region Establishing  
Ties in Germany and Belgium

Frank Hiller has lived and worked as a freelance artist on his property in Großschönau since 2002.

🌐 [www.frankhiller.wordpress.com](http://www.frankhiller.wordpress.com)

**'The beautiful in art is always true, but the true is not always beautiful.'**  
(Ernst Rietschel)

I remember my sandbox games. Deep in thought, I piled up a huge mountain with my small hands, filled the hole with water, continued to build on my magical world 'by the sea', laid out fields and forests, built houses.... Had my mother not called for me to come and eat, I would still be sitting there today and, in the meantime, would have built a world without hatred, war, envy, greed, resentment and stupidity. In my artistic work, I see the opportunity to reflect on cultural and social events and, of course, to simply play with form, colour and material and to explore possibilities – as was the case back then in the sandbox. But in recent years, I have lost more and more of my laughter. Whether at the supermarket, on the street, in the train station, on TV, radio or internet, there is no place where you don't run into hate, envy, resentment.... The voices of menace are becoming deafeningly loud. And so my art is also a lamentation, an accusation, and also an appeal: Defend yourselves against the loud voices of the right. THEY are not as many as they are loud.

*(Abridged version)*



*Hello Taxi* (2021). Oil on canvas, 166 x 146 cm





*Empathy* (2021). Steel, 200 cm



## Teresa Dietrich

### Königshain Fellowship 2018

- 1953 Born in Munich
- 1975-81 Studied at the Academy of Fine Arts Munich under C.F. Dahmen
- 1985 Drawing stipend of the City of Nuremberg
- 2008 Vltava Scholarship of the Hessian Ministry for Science and the Arts
- Periods abroad in Boston, Sofia
- Numerous national and international solo and group exhibitions

Teresa Dietrich lives and works in Fulda.

 [www.teresa-dietrich.de](http://www.teresa-dietrich.de)



*Floor Covering 10, Görlitz 1 (2020).*  
Mixed media, 52 x 112 cm

We usually walk over road markings and pavements inattentively. But if you take a targeted look downwards, you can perceive geometric signs and systems. Photographs taken from different perspectives serve as the templates for the 'floor coverings'.

After discovering the charm of such floor coverings in many cities, I also found what I was looking for in Görlitz – in the train station. In the summer of 2018, I came to Königshain near Görlitz on the Via Regia Fellowship with the intention of implementing my concepts regarding 'floor coverings'. The 'Steinstock', one of the structures of the palace complex, offered the best prerequisites for this.



*Floor Covering 18, Madrid 7, Reina Sofia (2020).*  
Mixed media, 68 x 104 cm



# Melissa Wagner

## Kleinsassen Fellowship 2018

1976 Born and raised in the Bavarian Forest  
 1996-2006 Studied at the University of Passau (Master of Arts)  
 Since 2008 Active as a freelance artist  
 Diverse stipends and fellowships

Melissa Wagner lives and works in Großhennersdorf.

🌐 [melissa-wagner.de](http://melissa-wagner.de)

Art is a process of returning to the wild. A perception, a feeling, a thought that is cherished and nurtured until it is ready to be released....

Melissa Wagner's approach to painting, and especially to pictorial plasticity, is a very sensual, intuitive, reflective of the 'comprehension' of her environment and society. In her figurative paintings, the artist submerges herself within her palely dreamy universes, depicts the longings of murderous children and conducts dialogues with frog princes. The animal as a counterpart plays an important function as a protective companion, but also as a mirror of one's own self, as an anchoring in the moment.



*Moment Snorts* (2021). Watercolour on canvas, 80 x 120 cm





*Instinct Flares* (2021)  
Watercolour on canvas, 120 x 80 cm



# Lukas Bleuel

## Königshain Fellowship 2019

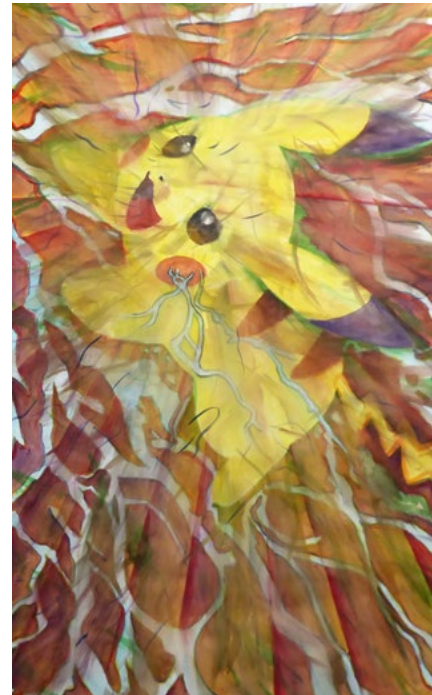
- 1988 Born in Fulda
- 2007-09 Preparatory studies with Franz Erhard Walther in Fulda
- 2009-13 Bachelor's programme at Hamburg University of Fine Arts  
(Professors: Jeanne Faust, Nick Maus, Birgit Megerle, Achim Hoops)
- 2013-15 Master's programme in Time Related Media and Painting  
(Professors: Jeanne Faust, Achim Hoops und Michael Lingner)
- 2015-20 Diverse exhibitions and fellowships

Lukas Bleuel lives and works in Hamburg.

 [www.lukas-bleuel.de](http://www.lukas-bleuel.de)

The artistic production of Lukas Bleuel deals with the duration of pictorial observations. In his opinion, image production is increasingly excessive due to the fact that ever more images are being created in ever lessening time, particularly since images can be produced in the simplest way. A concomitant fact is that the viewing time spent on images is also becoming shorter and shorter (e.g., social media). A 'swipe' to the next image means that images are only loosely registered: only the most important (?) information is scanned over, but many details are lost. Such a superficial approach results, in the long term, in the loss of the ability to scrutinise and question image content. The important contemporary question is how one can provide the rising generation of viewers with image content that they find so interesting in terms of content or aesthetics that they want to linger in front of the given image and have a more intensive viewing experience than when they fly fleetingly over things.

Lukas Bleuel investigates visual worlds within which people like to spend a lot of time, and he finds them in game and film worlds. His paintings are to be understood as 'games of contemplation' for which the supplied prompting titles function as a form of game instructions that the viewer can (mentally) follow.



*Ascend (Pikachu)* (2021). Watercolour, 140 x 85 cm



*Eye Train (Are You Sitting in the Longer Train?)* (2021)  
Watercolour, 140 x 180 cm





## Jens Rausch

### Königshain Fellowship 2020

1976 Born in Fulda (Hessen)  
Technical College of Design in Fulda  
Social pedagogy studies at the University of Applied Sciences in Fulda  
Supplementary training in art therapy and creative pedagogy in Calw (Baden Württemberg)  
Member of the fine arts association BBK Hamburg  
Artist-in-residence programmes in Iceland, Georgia and Switzerland  
Numerous national and international solo and group exhibitions

Jens Rausch lives and works in Hamburg.

🌐 [www.jensrausch.de](http://www.jensrausch.de)

The focus of the painterly work of Jens Rausch is on natural cycles. Within the pieces of series such as *MOUNTAINS*, *Alchemical Mixed Forests* and *Experimental Fields*, the artist introduces a simultaneously painterly yet experimental process of happenstance through the employment of materials that generally likewise originate from transformation processes or trigger them: bitumen, iron oxide, earth, ash, soot, etc. An intrinsic element of these works is a recurring substrate of transience: for example, weathering processes in the series *MOUNTAINS*.

During the Via Regia Fellowship in Königshain, Rausch was inspired by both the forest areas suffering a major bark beetle infestation as well as by the nearby granite quarry. Significant development occurred in his oeuvre: the two themes of forest and mountain fused to an even greater extent, while the processual experimentation merged with the material at further levels – for example, through the deep reflections of the hazy groundwater lake in the work *Mineral Waters*. The work *Change* is not merely a characterisation of the granite mining area as a tangible location of transformation; for Rausch, it is just as much a field manual for prompting the manifestation through the folding of paper and, through that, yielding the site.



*Mineral Waters* (2021). Oil, soot, lime, plaster, copper and iron oxide on paper, mounted on canvas, 70 x 50 cm





*Change* (2020)  
Lime, plaster, chalk, oil, copper and iron oxide on paper, mounted of canvas, 78 x 87 cm



# Christine Mann

## Kleinsassen Fellowship 2021

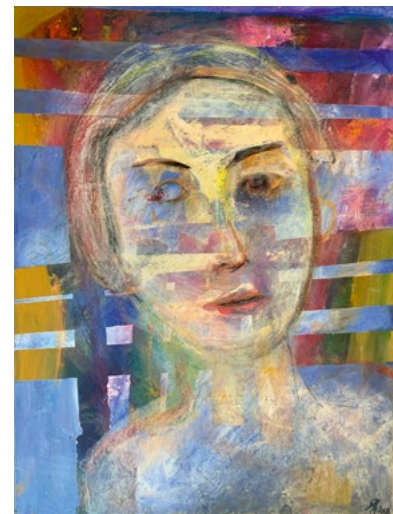
- 1972 Born in Schöneck, raised in Vogtland  
Studied pedagogy and art
- 1997 Establishment of a self-sufficient agricultural farm in Lusatia;  
realisation of an artistic and ecological concept of life
- 2011 Founding of a studio for intuitive painting; training in Paris at Malort  
with Arno Stern; training with Ulrike Hirsch in healing intuitive painting;  
systemic and therapeutic training (DGSP – German Association for Social  
Psychotherapy); development of individual therapeutic-creative support  
settings; creative inner-child and archetype work; development of the  
'Painting in the Yurt' downtime project with P. Kanis; founding member  
of the Görlitz artist group 'Succession' and the 'Trio Erika'; establishment  
of the 'Summer Art Week' in Görlitz; numerous exhibitions
- 2018-21 Artistic production of coloured-glass series using a light table

Christine Mann lives and works in Görlitz.

🌐 [www.christine-mann.org](http://www.christine-mann.org)

On a cool morning many years ago, I was standing in the cathedral in Reims, France. The strong morning sun streamed through the large stained glass rose window above the entrance, bathing the whole cathedral above me in a sea of purple-red-turquoise tones of light. In the coloured light – vibrating, physical as well as dispersed and with goose bumps – I received my own personal awakening to the luminosity and magic of colour. I took up the study of the art of lead glazing thereafter, and since then colour has become my sibling, my guide and teacher. Colour helps me to connect with my soul, and to all the complex aspects of life.

My Via Regia Fellowship residency in Kleinsassen was an intensive break for painting in the middle of the lockdown. I painted from morning to night – without knowing in advance what was to come, without a concept in my head. Painting is like an ongoing act of love for me. Ever rawer and more unquestionable. I paint with devotion to the unknown and to the mysterious luminosity of things.



*Guardian* (2021)  
Acrylic and mixed media on canvas, 80 x 60 cm



*Out* (2019). Photography on aluminium panel (based on a collage on a light table), 73 x 130 cm





# Viviane Niebling

## Königshain Fellowship 2021

- 1991 Born in Frankfurt am Main, raised in the Rhön.
- Since 2012 Varied artistic works using plant fibres and materials
- 2013-21 Studied stage and costume design as well experimental spatial concepts at the Offenbach University of Art and Design
- Since 2013 Sound and environmental installations as well as site-specific installations and performances in urban settings (exhibited, nominated and awarded within the scope of diverse exhibitions and competitions)
- Since 2014 Stage and costume design for productions of the Hessian Theatre Academy, the Frankfurt University of Music and Performing Arts, independent collectives as well as for the state theatres of Mainz und Saarbrücken.

Viviane Niebling lives and works in Offenbach and Frankfurt am Main.

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My artistic involvement with the materials of paper and plant fibres is borne by a fascination for the abstract and versatile structures and colours endemic to nature. Within the experimental process involving various natural materials and pigments, I seize upon the found structures of nature, defamiliarising and expanding them. The outcome is collage-like compositions that transmogrify the collected, created and pressed organic source materials into new graphic forms, lines, structures and colours. Upon closer inspection, miniature landscapes (microcosms) reveal themselves in each work, consisting of patterns and rhythmic sequences that are fractured at intervals by irregularities. These creations are mounted on canvas or paper, or transformed into objects. My artistic creative process is, in a sense, an exposure of a natural cosmos, one which I continually attempt to reinterpret through the playful translation of form and language.

During my Via Regia Fellowship in Königshain in July 2021, I was able to gather and further develop many new impressions and inspirations for further creative production, as well as to make new contacts.



*Tulip Impact* (2021). Vegetable papyri and paper on canvas, 60 x 60 cm



*Composition 1* (2021). Vegetable papyri and paper on canvas, 100 x 70 cm



*Composition 2* (2021). Vegetable papyri and paper on canvas, 100 x 70 cm



KUNSTSTATION KLEINSASSEN



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