

TRANSLATION:

nd, 19.11.2020, Klaus Hammer

Tanz der Ringe und Monde (Dance of the Rings and Moons)

Galerie ART CRU Berlin exhibits the works of Sonja Halbfass for the first time in Berlin

Sonja Halbfass' pictures are visions and fantasy plays with an enormous imaginative power: magical signs and symbols appear as if deriving from dreamlike abysses and melt away again in the next moment. The pictograph results from strokes and forms set seemingly without intention, sometimes that of a "Love Parade" (1997), sometimes that of a "Kraftwerk" (powerstation, 1998) with its threatening effects or "Tanzende Figuren" (dancing figures, 1998), sometimes that of an imaginary "Innerer Garten" (inner garden, 2010), place of rest and inner peace, from which - once returned - one should again become aware of the space around us. They are pictures full of tales between awake truth and dream, pictorial experiences that sometimes turn into puzzles. There are also works that completely banish the object and in which the colors unfold softly like blurred light sources in the fog before the eye. The analogy to the process of creation, of becoming and blossoming out of the darkness remains open here and can be experienced differently by the viewer.

Galerie ART CRU Berlin, since 2008 the only gallery for outsider art in the capital, is now showing the magical creations of painter Sonja Halbfass in a solo exhibition for the first time. Born in Eschwege (Hessen), Sonja Halbfass spent her school and university years in the USA and returned to Germany in 1989. Since then she has been living in Berlin in various forms of housing, currently in psychologically assisted apartment accommodation.

The term "inner garden" is associated with something safe, protected, selected. It goes back to the hortus conclusus, the closed, fenced-in garden, a pictorial motif of medieval visual art. In Sonja Halbfass' work, "Innerer Garten" (inner garden) symbolizes a space of longing and retreat in the greenery, it provides protection from the upheavals of time. What significance does the "inner garden" have in our landscape of meaning and the soul? For the painter, it is always a transformation through the conceptual world and through the metagarden of changing figures of meaning.

In "Leben einer Frau" (life of a woman, 1998) the pictorial nature of these signs remains recognizable and condenses into a psycho-associative element. Female figures in various postures and positions, looking self-confidently at the viewer, but also as if seeking help; they thus act out of the picture, while at the same time they are involved in an action within the picture that reflects creaturely fate. The artist refrains from self-interpretation and thus identifies completely with the figures in her pictorial world, who dominate all scales of feeling and mood, from melancholy sadness to provocative challenge.