

INTUITIVE ACTION

MOMENTARY EVENTS AS AN ARTISTIC STRATEGY IN THE WORK OF HANNS SCHIMANSKY

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I
When the moment appears on an empty surface, Hanns Schimansky has entered his drawing spaces. They are spaces of intuitive action, suffused with subtle feelings of foreboding, enlivened by an awareness of each action's incalculability once it has been set in motion.

As a minimal form of expression in drawing, the line is Hanns Schimansky's true language. In the course of his artistic career now spanning more than fifty years, the artist – born in Bitterfeld in 1949 – has made its voice heard in the most diverse of variations; he has played through it, extended it powerfully across the paper, or let it flow gently, always wresting fresh meanings from its simplicity. His inexhaustible and yet never repetitive daily engagement with drawing has enabled him to carve out a characterful, distinctive position for himself in contemporary art.

The result is a universe of the finest lines and structures, creases and folds, chromatic settings, blotchy-black colour gradients, sometimes hectic or then lyrically calm movements. It is the world of a draughtsman for whom the freedom of the search and a readiness to accept every influence emerging in the drawing are key.

Hanns Schimansky – professor at the Berlin-Weißensee School of Art from 1998 to 2015 – is an explorer, a bold minimalist adventurer in the magical realm of paper: "From sheet to sheet, the draughtsman plays out his constant discovery of unexpected, simple forms and rhythms – often spontaneously, on the front of the paper sheets first, and then, driven by doubt, employed more consciously on the back. Sometimes, one side shines through to the other, thus leading to all the more diversity and vibrancy in the respective work."¹

The former master pupil of Gerhard Kettner (1928-1993) at the Berlin Academy of Arts believes it is vital for the material – i.e. the medium paper as well as the different drawing media like brush, pen and pencil, ink, poster and acrylic paint – to have a defining influence on the development of the image and even to determine its genesis. How does the pen run over the paper, what movements stimulate its fibrous-rough or smooth-coated surface, what happens to the original drawing when it undergoes irreversible motivic and spatial changes through objective, careful folding and creasing of the paper? Schimansky's work revolves around such questions, which are strongly oriented towards the materials.

Untitled, 2009, pencil, 28 x 38.5 cm → p. 12

However, they never impose on us the simultaneous obligations of an unambiguous answer. Possible approaches are offered by his sensitive drawings alone.

Untitled, 2020, ink, 21 x 29 cm → p. 14

In a group of small-format drawings created in 2020, for example, he allowed diluted black ink to run vertically over the papers (pp. 40-45). The fluid behaviour of the ink, which is as difficult to control as it is to calculate, was exploited by Schimansky as a drawing technique in a calmer adaptation of the drip paintings by Jackson Pollock (1912-1956): however, he avoided the latter's gestural movements and subjected his compositions to a structuring linear pattern. Hung next to each other, this series of ink drawings, which the artist calls "Runners", exude a concentrated, fiercely rhythmic quality, as well as suggesting a musical arrangement infused with lifts, pauses and chords. It is a paratactic orchestration of chance and artistic experience, in which the power of each individual sheet intensifies in its interplay with the others. Could these drawings even be set to music, perhaps?

Untitled, 1994, ink, graphite, folding 157 x 124 cm → p. 15

II

The artist, who has received several prizes – in 1985 he was awarded the Wilhelm Höpfner Prize from the Winkelmann Society in Stendal, in 1996/97 the Cité Internationale des Arts scholarship in Paris, and in 2012 the Hans Theo Richter Prize from the Saxon Academy of Arts in Dresden – likes to describe his work using the term "intuitive action". Indeed, when pen and pencil sweep across the paper with apparently somnambulistic aimlessness but leave their strongly ab-

stracted traces of movement there permanently, when the right-handed artist, switching off threatening and constricting routine, deliberately draws with his uncertain left hand, when the crackling and whispering folding operations are subject to their own laws, we do seem to have arrived in the realm of those exciting momentary improvisations. We see fractal surface formations, scribbling-chaotic paths of lines, designs reminiscent of technical circuits (pp. 33, 36, 55), all interwoven with fantasy and the unconditional power of the imagination; and now and then, viewing these drawings is like looking inquiringly through a magnifying glass.

In Schimansky's spaces, the visualisation of hunches, momentary impressions and sensations survives, captured by the concentrated movements of pencil, brush or pen. In this sense, the drawings can also be grasped as seismographs of the artist's inner life, and – since he usually begins his drawings in the morning and finishes them the same afternoon – as diary-like, autobiographical episodes of current, ephemeral states: "The application of the utmost tip of – let's take the pen, for instance – and the flow of the ink as it begins to move is the visualisation of a mental process that involves not only the intellect but the entire vegetative nervous system. The subject flows out, so to speak, without being depicted as a narrative, as a sensation, as something thought."² Freely though it may be articulated at first glance, Schimansky's working method should not be confused with the artistic diction of surrealist art.³ As we know, in the late 1910s, under the generic term automatic hand movement, and with recourse to André Breton's (1896-1966) reflections on the possibility of activating the subconscious, the latter had already attached great importance to free-flowing improvisation and thus to overcoming the notion of a form that was fixed before the actual artistic act – neither the picture nor the idea, according to Uwe M. Schneede, should be preconceived; they should grow out of the incalculable moment.

Artists such as André Masson (1896–1987) used the immediacy of drawing to approach the concept of *écriture automatique* from 1924 onwards: “Masson was predestined for this method. His long, rambling lines, first encircling the motif and then grasping it, had a rhythmic flow in themselves that seemed to elude deliberation. Then, in a second step, Masson allowed individual motifs to emerge from this web of lines: a knife, torn-off hands, fish, the head of an attacking dog [...]”⁴ Despite the many informal tendencies of his works and the freedom of his line work, the surrealist did not abandon all reference to the object; instead, for him automatic drawing served to reinforce iconographically identifiable pictorial narratives.

Schimansky, on the other hand, detaches himself subtly from the representational in his works, subjecting it to an enchantment that conceals. Thus, as early as the mid-1980s, he developed a form of drawing that describes itself, thematises itself and takes itself very seriously in the process. As a consequence, Schimansky fits into the conceptualisation of drawing being pushed hard by contemporary art: “The radical questioning of the ties, functions and hierarchies from which it emerges simultaneously marks the beginning of an aesthetic, pictorial self-analysis that is still incomplete today.”⁵ In Schimansky’s work, drawing has been elevated to the status of a subject, leaving behind its original function as an illustrative medium cultivated and nurtured over centuries. It is the protagonist of daily activities in the studio, free of all restrictive intentions, the constancy of which is both the expression of an artistic attitude and a permanent self-questioning about the expressive power and topicality of the artist’s chosen medium.

Untitled, 2009, graphite, 28 x 38.5 cm → p. 16

III

For 35 years now, Hanns Schimansky’s drawing space has been the paper surface, which, although his work grows day by day on the foundation of a seemingly Prussian work ethic, he is always capable of reoccupying in a virtuoso manner: measuring it out graphically without succumbing to the ever-present, latent danger of self-quoting redundancy. He grasps the surface with all its dimensions. Each of his sheets is novel and fresh, yet in its singular form it is also an integral part of the whole. In Hanns Schimansky’s work, as a studio visitor once remarked succinctly, the artistic dimension lies in the diversity.⁶ Even during his secondary school years, which he spent with his parents in Rostock in northern Germany, Hanns Schimansky attended several drawing circles, a popular form of art education in the GDR, the importance of which should not be underestimated. Especially far away from the art academies, in the smaller towns and rural regions, these didactic circles were important teaching institutions, creative places of aesthetic education, bringing together interested amateurs and hobby artists as well as artists who later became full-time professionals, sometimes also existing beyond the appropriation, simplification, and influence of the state. Schimansky began drawing autodidactically in 1968 and continued to cultivate this strong artistic impulse during his studies of agricultural sciences at the University of Rostock and his subsequent work as an agricultural engineer. After receiving support from draughtsman Gerhard Ketner and a scholarship as a master pupil at the Academy of Arts in Berlin between 1977 and 1980, Schimansky finally turned fully to freelance art, concentrating on portraits and landscapes. In the mid-1980s, Schimansky began the improvisational, narrative arc of abstract expression that continues to this day and defines his work so impressively. When asked about the motivation behind this change of style, the artist says with

some deliberation and thoughtful consideration: “Simplification, detachment from the spatial and the representational, led to new ideas for me. Art in the GDR often tried to answer gravity with gravity. But I wanted to rescue lightness.”⁷

Untitled, 1992, ink, 49 x 59 cm → p. 17

One characteristic of many works from the Wende years, the highlight of which was a comprehensive solo exhibition at the Neue Nationalgalerie in Berlin opened in 1990, is their geometric pictorial structure. In an ink drawing made in 1992, for example, the artist divided the composition into two rectangles separated by a black horizontal line. Schimansky broke through this basic framework with a semioval segment segment that penetrates the drawing space from above and, due to its curving form, simultaneously builds up a potential force against the two triangular forms in the bottom part of the picture. A comparable approach, i.e. a *contrapposto* interplay between taut and curved lines, between open forms and inked-in, closed areas, can also be observed in a drawing from 1990, which was partially developed using the technique of montage. There, the artist again divided the sheet into two segments, whereby the upper field with its geometric layout contrasts with the lower half of the picture. Here, an oval shape reminiscent of microscopic enlargements from cell biology encloses a structure of differently sized corpuscles, perhaps chloroplasts, vacuoles or mitochondria.

Untitled, 1990, ink, graphite, montage, 52 x 42 cm → p. 17

Examining Schimansky’s drawings from the 1980s and early 1990s, Eugen Blume related these echoes of cellular biological motifs to the artist’s professional career – Schimansky examined plants and their cells under the microscope during his agricultural studies. Here, Blume aptly describes the tense

structure and the abstracted reference to the subject matter of these drawings, but especially the division into two usually very distinct areas: “In the drawing, the existence of the round forms, their ambivalence between enveloping and enclosing, is generalised into sensations and states. The effect of the much-repeated central division of the area, which usually arranges large forms above while small-part structures are gathered below, is that of an experimental set-up preparing amorphous interior views from larger forms.”⁸

IV

In Schimansky’s recent drawings, two basic strategies that open up the picture area can be discerned. On the one hand, there are images characterised by a clear, linear structure or a grid, often pierced by or superimposed with disturbing lines, undulations, or punctual irritations. These sheets explore the possibilities of varying the line, the serially superimposed layers, mostly in a horizontal arrangement. Despite their formal rigour, a sublime rhythmic force vibrates between the lines, breaking up our geometric understanding of the image borrowed from concrete art. We are reminded rather of the atmospheric landscape paintings by Paul Klee (1879–1940), which the Bauhaus artist created after his trip to Egypt in 1928/29.⁹ Klee also dissected the world analytically into stripes and fields, and created painterly-poetic landscape spaces from this formal deconstruction of the world. The fact that Schimansky’s drawings also reflect his visual experiences, i.e. reflections on his close ties to flat, even transcendent seascapes – the artist spent his childhood and adolescence in Stralsund and Rostock in the immediate vicinity of the Baltic Sea – is an assumption that he does not completely rule out himself, especially as he maintains a preference for the landscape-defined, horizontal format

when aligning the paper. But it is events, actions and movements that Hanns Schimansky makes visible and records in his drawings. We always sense the power of the tamed, carefully unfolded gesture in these works. It is never about suggesting speed. These are drawings of time slowed down, of clearly organised, sweeping movements. In the coherent work complex with drawings in the format 21 x 29 cm, which he has been working on since 2018, the artist has again turned to these associative dimensions of drawing in a highly concentrated way and with serial consistency (pp. 38-39). Sometimes there are web-like entanglements, angular up-and-down movements of lines reminiscent of childlike, meticulous writing exercises, then again there are uniform structures and patterns that seem to create a gentle illusion of interwoven textile fabrics or fluid cellular structures. In other drawings, lines unfold by touching and breaking across and through the paper, searching, communicating as if groping through a windblown cobweb-like disorder, always backed by great openness and transparency, almost weightlessly floating in front of monochrome backgrounds.

Untitled, 2018, ink, 20 x 29 cm → p. 19

The tones of the white or cream-coloured picture carriers, whether smooth drawing papers or fibrous, lively handmade sheets, are always central elements of the visual impact in their interplay with the black, usually very fine patterns of lines. Schimansky is a haptic aesthete, for whom the selection of the papers and the sensual touching of their physicality with his hands as well as his eyes are fundamental prerequisites in the work process. As he sees it, the work of art is conceived through the material. This fascination with the materiality of paper, this pleasure in its processing, colouring, folding – in short, in its performative-artistic manipulation – can also be interpreted as an

echo of the special place that paper occupied in the East German tradition, which continues to have an effect today. In the GDR, which has already been dubbed the land of graphic art and thus the land of art on paper,¹⁰ there were classic cases such as Alfred Traugott Mörstedt (1925-2005), Gerhard Altenbourg (1926-1989) and Carlfriedrich Claus (1930-1998), for whom paper was not simply a useful image carrier; instead, each with a different focus, they succeeded in eliciting new levels of meaning and creativity from paper, by making it function as a work of art in itself, whether in the form of prints, drawings or unique artists' books.¹¹

In the 1980s, Schimansky developed his representational-spatial landscapes and portraits primarily from the centre of the sheet, observing the academic rules of central perspective design. Soon, however, he discovered the edge, the corner of the paper, as the actual site of impulse: its angular emptiness radiates energies. When he draws the first line there, this minimal intervention on the otherwise still white surface opens up a "stimulating disruption of contexts, a new pictorial structure",¹² as he himself puts it, adding a little later: "You enter a new territory without knowing exactly where the path will lead you."¹³

It is this opening up of the drawing space from the periphery that motivates his hand movement into the paper, into the image. Thus, at the same time Schimansky translates the genetic relationship between drawing and writing, for just as writing begins at the edge of the page and systematically transfers information line by line onto the paper, drawing in Schimansky's work testifies to a similar scriptural conquest of the picture surface.

The gradual, groping development of the compositions from the periphery means that their linear structures have no actual centres. Instead of striving towards an imaginary centre of gravity, his filigree structures – which resemble short-lived states rather than permanent forms – elude the understanding of classic pic-

torial thinking. The drawings seem to be excerpts arbitrarily selected from a larger context, which extends beyond the paper into an imaginary space projected by the artist, interconnected, proliferating, but without postulating any all too obvious proximity to natural forms with its ramifications, vein networks and flagella. Finally, the fact that the full image remains hidden from view underlines the mysteriousness of Hanns Schimansky's work.

V

On the northern edge of Berlin's Weißensee district, about two kilometres from the art academy where he taught painting and drawing, Hanns Schimansky moved into a new studio in 2004. Since then, the place has occupied a significant part in the artist's life as a creative refuge and a place of conversation with friends, colleagues, museum curators, gallery owners and collectors – including intense dialogue with himself and his own ideas as they manifest in the moment. Every day, its white-painted hall offers itself to him: a monumental ten metres square, a full six metres high, supported by a right-angled central pillar, filled with large tables on which stacks of thick exhibition catalogues and artists' monographs grow high into the seemingly sacred space like mountains.

In between, there are the dominant work surfaces, covered with newspapers yellowed and stained in black, red or blue, the brushes in jars, tubes of paint, the pencils lying in rows, the sheets of paper sorted into fans – the neon-lit tools of the trade belonging to Hanns Schimansky, the poet of lines. Drawings lean framed against the walls, sometimes packed, otherwise appealing to the viewer unprotected, waiting for evaluation in passing, which the artist records with a trial hanging on the bare walls. Daylight falls through the four high windows, and the inhabitant of this location brimming with art has ensured that the boundary between the inside and the outside world

does not completely dissolve into permeability by gluing opaque translucent paper onto the glass in some places. One hundred years ago, during the great era of silent film, something quite different happened in this building, on these premises. Back then – Hanns Schimansky tells me about it with a certain fascination – it was a film studio creating soundless counter-designs to reality with its productions. Films such as "The Hound of the Baskervilles" (1914) or "The Cabinet of Dr. Caligari" (1920) were made in the former studios here, the latter a film that became a key work in early film history with its expressionist backdrops, crooked chasms of houses and skewed architecture. Today, behind the red-brick industrial façades of the late imperial era, very different happenings and actions can be expected. As a director of drawing pencils, brush and paper, Schimansky also experiences his own mastery in the art of paper folding, which he has been pursuing since the late 1980s. It is precisely in these foldings, which decisively incorporate the third dimension into the creation of the work as well as into the work aesthetic, that the artist's interest in the physicality of paper has found its final culmination.

Untitled 2010, folding, ink, gouache, 41 x 55 cm → p. 21

It would be too limiting, however, to separate the folds from his drawings, to regard them as two different fields of activity. Herein lies an essential focus of his works, executed with a great sense of craftsmanship. They combine two-dimensional drawing with the experience of spatial folding: they should be designated more precisely as folded drawings. For Schimansky, folding has lost none of its excitement and potency as an artistic operation since 1987, the year of his first engagement with the technique. He always starts with a sheet of paper that has been drawn on. The reverse of the paper is usually painted monochrome, whether in white,

black or one of the bright colours so characteristic of his work, such as yellow, blue, green or red. Schimansky regards the reverse, narratively, as the site of an "assertion", while the fronts with their pencil or ink drawings initiate a "questioning" – also in the interplay of the two dimensions, which he is able to elevate to a new physicality in a unique way by means of the mainly right-angled folds. Then, the major folding movements are preceded by more systematic folding actions of a reduced nature. Schimansky folds and unfolds narrow strips in a processual manner, working his way back from spatiality into the surface: he uses a smooth folding tool to sharpen the edges of the folds, slowly pulling it over the paper. By then turning the paper ninety degrees and continuing the folding, he gives the surface a fine grid, which is completely unfolded again, so generating a relief pattern that seems like a drawing in the glancing light. In this sense, the folds are memories of material-specific transformation processes. The recognition of paper as a formable object connects Schimansky to artists who, especially in the context of Concrete Art during the 1950s and 1960s, began to question the traditional concepts of the image. For Oskar Holweck (1924–2007), for example, paper was no longer simply a clean surface to be drawn or painted on in the classical sense. Instead, the fellow campaigner of the ZERO movement founded in Düsseldorf grasped the material conceptually with its sculptural quality; he incised and tore serial patterns into the paper, which, as with Schimansky's folds, were characterised by the action's incalculability, and focused his attention on the material-aesthetic properties of the paper as well as an "exploration of its potentially sculptural qualities"¹⁴. Comparable to folding a road map the wrong way against the grain, Schimansky, driven by intuitive actions, calculating and yet aware of the open-ended outcome of his game, lays out a new network of paths determined by surprises and unexpected trajectories of breaking off, crossing or abruptly dis-

appearing behind kinks, or perhaps entirely free? These are topographical realities in their own right, expanding the archetype of a de-spatialised, dis-spatialised world, in which the pictorial categories of front and back coincide at the highest aesthetic level. When the pictorial space tips over into itself and the lines on the back shimmer through delicately, Schimansky's works are filled with the enigma of original design that is so typical. In addition to the ink folds divided into colourful squares or rectangles, Schimansky has recently initiated a new group of works of red and black line folds by using acrylic pencils for the first time. In this group, the paper layers created by folding enter into a special relationship of tension with fine red and black lines and bar-shaped volumes (pp. 47–63). Seemingly geometric arrangements are in dialogue with freely articulated movements of the line.¹⁵ These works, which sometimes appear linear and calm, and then again dynamically exciting, condense plastic and graphic elements particularly impressively into systems with their own, sometimes technical-seeming order.

Untitled, 2020, folding, acrylics, 53 x 51 cm → p. 22

His foldings position Hanns Schimansky within an art-historical frame of reference. As we know, Hermann Glöckner (1889–1987) was of fundamental importance for the development of the folding technique as a true means of expression in the visual arts. Extremely interested in geometric shapes such as triangles, rhombuses and rectangles, he explored the creative power of folding, whether in the shape of works on paper or sculptural works made from metal and cardboard. Glöckner tried "[...] not to conceal the crease marks of the folds [...] afterwards, because their visibility seemed necessary to him in order to convey successfully to the viewer the design process as well as the materiality of the paper. Moreover, the folds themselves are part of the image, they intervene in the composition and thus develop

into an autonomous means of expression".¹⁶ Through the transfer and reassignment of the old cultural technique of folding formulated in this way – we might think of the religiously connoted tradition of Far Eastern origami – art on and made of paper has undergone a fundamental emancipation from the second dimension since the second half of the 20th century, gaining a plastic quality and becoming artistically described and conceived as a spatially experienceable object. As the exhibition shown at the Museum für Konkrete Kunst, Ingolstadt in 2014 and the accompanying catalogue "Die Kunst der Faltung - Eininknicken oder Kante zeigen?" succeeded in demonstrating, in contemporary art the technique of folding has developed into an autonomous form of expression worked on using all genres and materials, whether metal, paper, wood, plastic or photography. As Kathrin Gut wrote in this context: "The possibility for the fold to exist as both a motif and a technique, capable of being three- or two-dimensional, illusionist or

concrete, raises it to become a versatile and variable method applicable to a variety of materials and objectives."¹⁷ For Schimansky, too, paper is not only a medium that carries information, not merely a picture carrier; through its irreversible interventions, its power of alienation, it becomes the object of artistic practice in itself. In his practice, the artist breaks away from an analytical folding technique that is oriented merely towards geometric forms, leaves the realm of objective concretion and repeatedly lends new form to the power of the coincidence he is directing, to the intuitive actions, to the reshaping of the moment. Standing calmly and intently at his work table, pen in hand, carefully executing a crease, observing the play of shadows on the folded paper, Hanns Schimansky is the draughtsman-cartographer of associative linear networks.

Untitled, 2020, ink, 21 x 29 cm → p. 23

¹ Inga Kondeyne, in Eugen Blume, Rainer Borgemeister, Inga Kondeyne, Christian Schneegass, John Sundkvist, Walter Tschopp: Hanns Schimansky. Soixante-quatorze dessins, exhib. cat. Musée d'Art et d'Histoire, Neuchâtel 2000, p. 16. ² Eugen Blume: Was ist der Sinn?, in Bernd Heise (ed.): Hanns Schimansky. Mikrokanonisches Orchester, with a text by Eugen Blume, exhib. cat. Leonhardt-Museum der Stadt Dresden, Dresden 2014, pp. 4–11, here p. 7. ³ Cf. Kirsten Claudia Voigt: Operationen im Feld des Möglichen. Funktionen der Linie im Werk Hanns Schimansky, in Klaus Schrenk, Kirsten Claudia Voigt and Robert Kudielka: Hanns Schimansky. Quellenfeld, exhib. cat. Staatliche Kunsthalle Karlsruhe, Ostfildern 2003, pp. 12–23, here pp. 21–22. ⁴ Uwe M. Schneede: Die Kunst des Surrealismus. Malerei, Skulptur, Dichtung, Fotografie, Film, Munich 2006, p. 91. ⁵ Kirsten Claudia Voigt: Operationen im Feld des Möglichen. Funktionen der Linie im Werk Hanns Schimansky, in Klaus Schrenk, Kirsten Claudia Voigt and Robert Kudielka: Hanns Schimansky. Quellenfeld, exhib. cat. Staatliche Kunsthalle Karlsruhe, Ostfildern 2003, pp. 12–23, here p. 14. ⁶ The artist in conversation with the author, February 4, 2021. ⁷ The artist in conversation with the author, February 4, 2021. ⁸ Eugen Blume: Die Physik der Bilder. Zeichnungen von Hanns Schimansky, in Georg Reinhardt, Eugen Blume and Bernd Storz: Hanns Schimansky. Zeichnungen 1984–1994, exhib. cat. Städtisches Museum Leverkusen, Schloss Marsbroich, Leverkusen 1994, pp. 14–19, here p. 18. ⁹ Florence Thurnes: Paul Klee. Werke von 1928 und 1929, in Andreas Dehmer (ed.): Paul Klee, die Reise nach Ägypten, exhib. cat. Staatliche Kunstsammlungen Dres-

den, Albertinum, Dresden 2014, pp. 86–115. ¹⁰ In the context of the supranational exhibition and research project "Land der Graphik", a conference entitled "Land der Grafik. Konjunktur eines Mediums in der DDR" took place on this topic in Greifswald from January 14–16, 2016. ¹¹ Sören Fischer: Blüten, Japanpapier, Karton. Zum Papier als Objekt und Ort bei Gerhard Altenbourg, in Bernhard Maaz, Daniela Günther and Sören Fischer (eds.): terra Altenbourg. Die Welt des Zeichners, exhib. cat. Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Berlin 2014, pp. 150–162. ¹² The artist in conversation with the author, February 4, 2021. ¹³ The artist in conversation with the author, February 4, 2021. ¹⁴ Annika Berndtsen: Oskar Holweck, in Amely Deiss, Julia Galand-Pascual and Simone Schimpf (eds.): Die Kunst der Faltung. Eininknicken oder Kante zeigen?, exhib. cat. Museum für Konkrete Kunst, Ingolstadt and Kunstraum Alexander Bürkle, Freiburg, Heidelberg 2014, pp. 112–113. ¹⁵ Cf. Robert Kudielka: Explicatio-Complicatio. Zu den Faltungen von Hanns Schimansky, in Klaus Schrenk, Kirsten Claudia Voigt and Robert Kudielka: Hanns Schimansky. Quellenfeld, Staatliche Kunsthalle Karlsruhe, Ostfildern 2003, pp. 64–69, here p. 66. ¹⁶ Jenny Graser: Große Realistik und große Abstraktion. Zeichnungen von Max Beckmann bis Gerhard Richter im Stadel, exhib. cat. Stadel Museum, Frankfurt a. M., Bielefeld/Berlin 2019, p. 165. ¹⁷ Kathrin Gut: Der Aufstand der Falte, in Amely Deiss, Julia Galand-Pascual and Simone Schimpf (eds.): Die Kunst der Faltung. Eininknicken oder Kante zeigen?, exhib. cat. Museum für Konkrete Kunst, Ingolstadt and Kunstraum Alexander Bürkle, Freiburg, Heidelberg 2014, pp. 12–27, here p. 27.