

Galerie Bernd Kugler is pleased to present Holger Endres's tenth solo exhibition in its premises.

*On a cold afternoon in March 2025, the writer and internationally renowned filmmaker Rudij Bergmann visited Holger Endres in his studio in Mannheim. They drank coffee and talked about his new works. An excerpt from their conversation:*

**Rudij Bergmann:** I see a painting that I don't want to describe at length, I'll just say... black stripes, lighter stripes, light shining through the stripes... from above it could be rain... but if I were to tell you what I see, I wouldn't say: it's an abstraction, but rather: it's something very concrete, because I associate it with Manhattan, with the skyscrapers, which have their own history and their own catastrophes. Is this a view that completely misses your motivation, or would you share it or rather say that it's all nonsense?

**Holger Endres:** I share your view. I find it interesting what associations the paintings evoke and what the viewer associates with them. For me, this painting has to do with a large space, like the space in a cathedral. This space is suggested by the apparent light and by the lines that mentally continue in all directions.

**Rudij:** You said you didn't have any preconceptions when you painted the picture.

**Holger:** I had no idea how the painting should look or what associations it would evoke. I start painting at the top left of the canvas and finish at the bottom right. No matter how long the painting process takes, the painting is finished within that time frame. Everything that happens in that moment of painting can be seen in the picture. I'm always surprised by what emerges through me and what external circumstances suddenly become visible, such as a crease in the canvas or the stretcher frame that leaves a trace.

**Rudij:** Well, I see a lot of movement in this painting; I don't think it's static. It almost seems to strive upward, toward something higher, if you want to put it in spiritual terms.

**Holger:** Yes, the lines seem to strive upward, but I actually paint the lines from top to bottom, so it's the other way around. Because they are painted freehand, they express movement, a rhythm, and at the same time they build up tension because each line reacts to the one before it. The application of paint dominates the picture.

**Rudij:** I remember your exhibition in 2012 at Galerie Bernd Kugler in Innsbruck, where you painted the magenta-colored walls of the gallery with alternating black and white stripes, and we shot a film, a documentary of this installation. Do you see a connection, a correspondence with the new works?

**Holger:** The work *01/Magenta Schwarz Weiss* from 2012 is an homage to the Japanese Butoh dancer Kazuo Ohno. Butoh dance, Kazuo Ohno's physicality, his perception of the world, his questions about existence continue to influence me. Everything I paint is connected. When I say that I begin my painting at the top left and end it at the bottom right, my painting shows a section of something that does

not yet exist, but which I try to make visible through my lines.

**Rudij:** Kazuo Ohno, I met him twice... I made two short films about him with my team. Once, in June 1987, at the Theater der Welt in Stuttgart; we wanted to do an interview, and suddenly he started dancing for us in his hotel room, completely detached from everything... an international star, a wonderful person...

**Holger:** ...it's incredible how he moves, how he defines the space for himself, and how he works with time... the recurring first contact with something invisible. When I touch the canvas with a brush and paint, something intuitive emerges. This moment reminds me of the millennia-old handprints in cave paintings. I leave an imprint, a trace. From that moment on, I am present. The titles of my new works refer to this aspect: ***from the beginning to the end. from here and now. from space. from presence. from sign.***