

A circular grayscale abstract artwork featuring layered, textured patterns. The composition consists of various shades of gray, from light to dark, creating a sense of depth and movement. The patterns appear to be layered, with some elements overlapping others, giving it a complex, almost architectural feel. The overall effect is that of a dense, multi-dimensional space captured in a single circular frame.

ADRIANE WACHHOLZ

HORIZONT

potassium aluminum sulfate, graphite on paper,
ongoing serie

21 x 29,7 cm

2017

The drawings, made with graphite on paper, were placed in a saturated salt solution. Over time, the paper was overgrown by crystalline structures. The crystalline forms that form a horizon evoke references to a landscape image that is a fundamental means of human orientation. At the same time, topographic mountain ranges or lake landscapes are created. The temporal process and the change by an external influence, become part of the work.



HORIZONT
sodium chloride, graphite on paper,
ongoing serie
29,7 x 21 cm
2017



HORIZONT
copper sulphate, graphite on paper,
ongoing serie
29,7 x 21 cm
2017



HORIZONT

kaliumhexacyanidoferrat(II), graphite on paper,

ongoing serie

42 x 29 cm

2018



HORIZONT

copper sulphate, graphite on paper,

ongoing serie

42 x 29 cm

2018



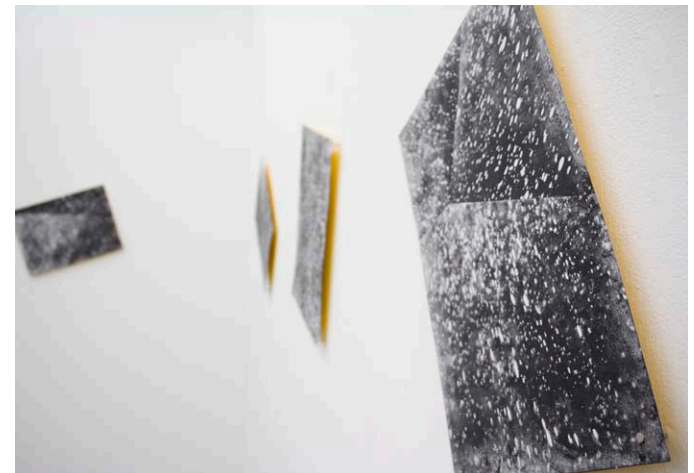
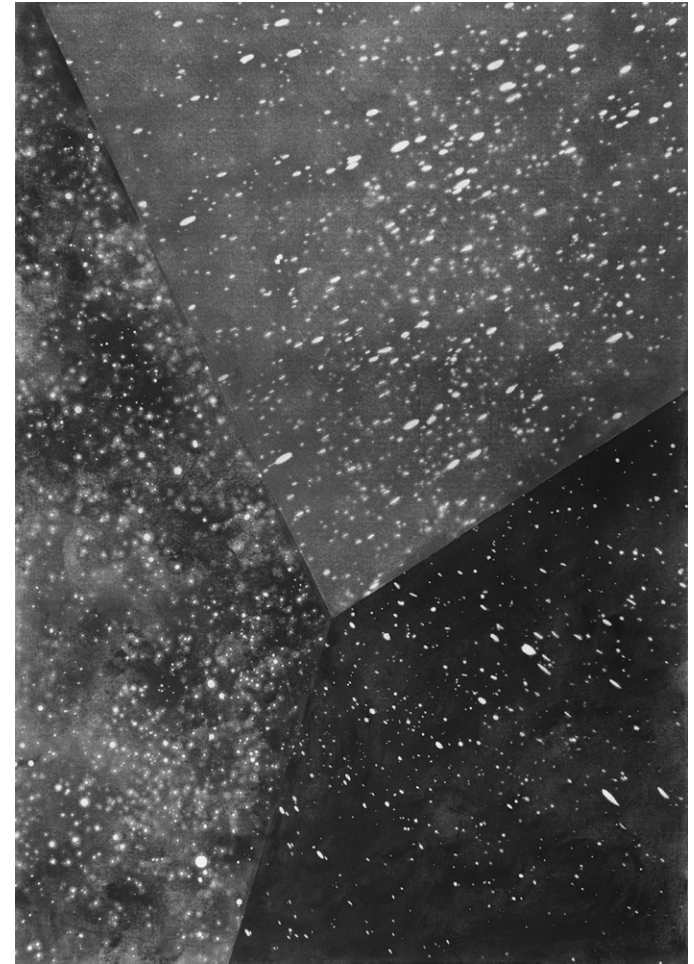
HORIZONTALS

graphite on paper, series of 50 single sheets

42 x 29,7 cm

2015/16

Through three lines three cosmic periods shape a spatial border of the infinite. At the same time three different periods seem to collide. Like infinity also the image has no proper aspect ratio. The installational hanging provides for a search for a common horizon only to then reduce it again to its earthly physical laws.



OUR ELEMENTS

metal shelf, 16 specimen jars, graphite on paper,
minerals

213 x 116 x 76 cm

2017

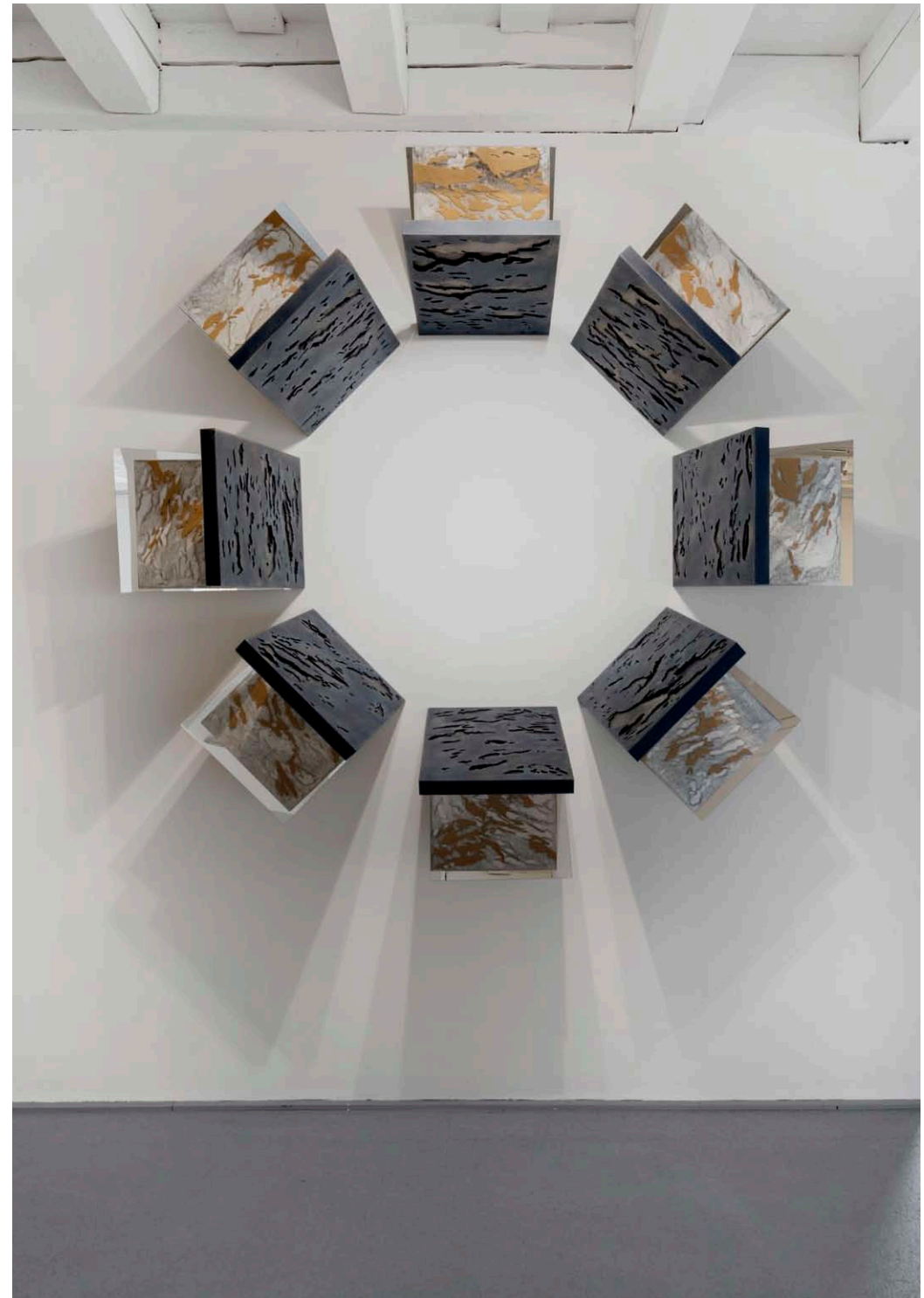
OUR ELEMENTS is based on the theory of the four classical elements developed by Empedokles (Greek philosopher around 495 BC), which says that all being originates out of the four ultimate elements: fire, water, air and earth. I use selected artistic nature-realities as models for each element and let those fossilise. My artistically created interpretations in this way become a part of the natural process of decay in the form of silicification and retransformed into nature. As a result, the wooden substances of the paper will be fossilised in a few million years.



ABLAGE (WASSER)

MDF, mirror, graphite on paper
size variable
2017

Ablage (Wasser) deals with the relationship between land, air and the eternal and variable relationship between the aggregate states of water and their influence on the land. Isolated water reflections on the shelf underside form at the same island landscapes or land movements in the reflection of the mirror. The frottages of the recessed water reflections become cloudy structures. The work deals with the paradox of the name of planet earth. It got its name when human understanding of the earth was very limited. No one saw the earth from the air and the effectively 70 percent of water surfaces.



ABLAGE (FORST)

multiplex, fabric, mirror, graphite, acrylic

165 x 170 x 37,5 cm

2016

The shelf serves as a horizontal intersecting line of two levels in space and in this way introduces through the mirror an indirect insight into a contorted land- and tree-landscape. The huge distance between work and observer reveals their limited viewing ability. The mirror with its analogue-reflecting image leads to an abstract perception of material.



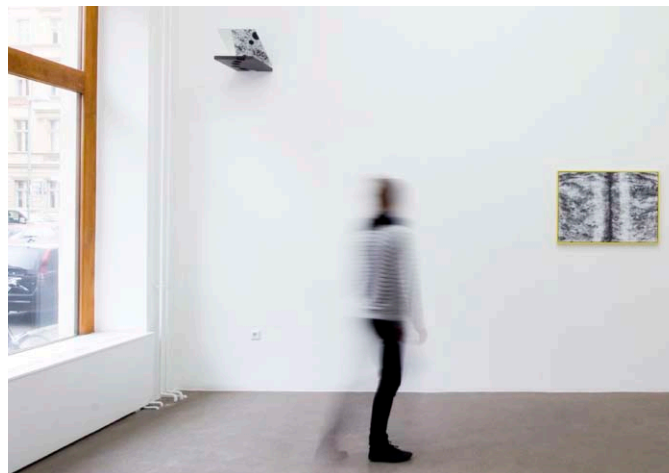
ABLAGE (TRABANT)

multiplex, 2 mirrors, graphite, paper, acrylic, black
plant seeds

25 x 30 x 40 cm

2016

The distance between work and observer turns
the plant seeds into flat points and shows from
the distance an inverted, astronomic cosmos.
Both levels of the image deal with the process-
like change of the total volume of plant and
cosmos. Orbits of planets on the shelf address the
chronology.



WHITE ATLAS

graphite on wall, video projection with sound,
headphones
380 x 380 cm
2015

White Atlas consists out of an extensive graphite drawing which comes out a cable with headphones. The work oscillates between the outer view of a planet and a psychological inner view: The sphere mutates into a head and a vibrating body of resonance. The outer view shows stormy winds, which in whirls blow over the surface. The planet, on which through video projection stormy winds are blowing in whirls, is dissected at the same time allowing and preventing insights into its inner space. The hollow, whooshing sound lets the observer acoustically diffuse through both worlds.



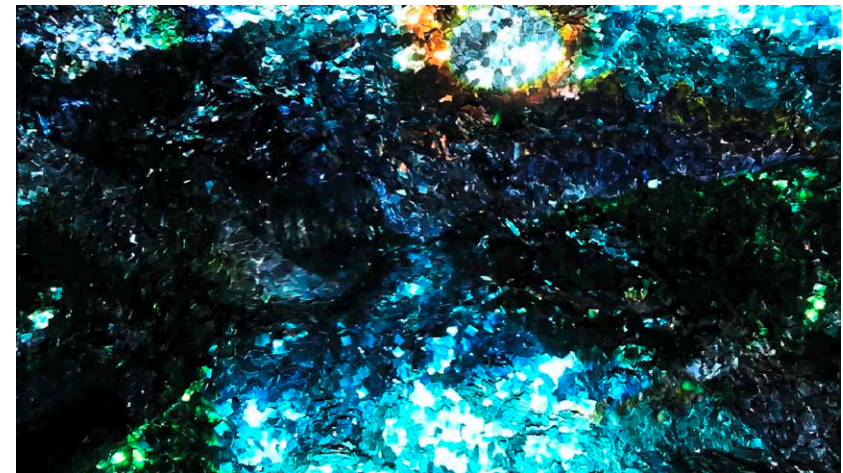
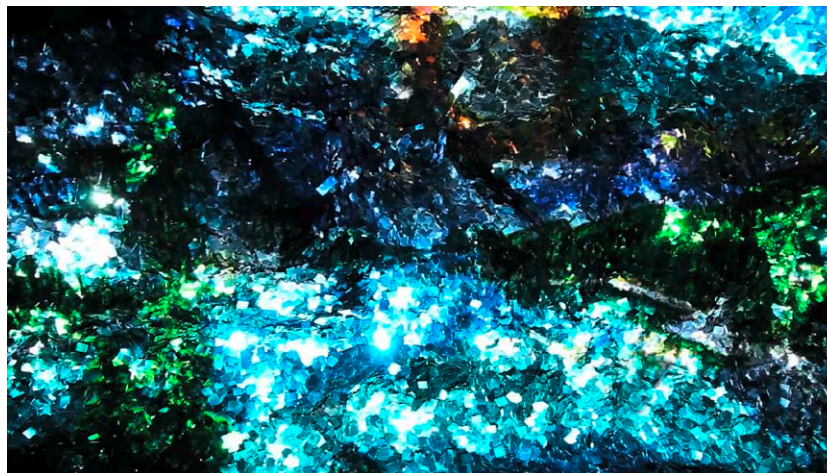
OHNE TITEL (DOLINE)

HD-video with sound

5:10 Min

2016

Reflection of a depiction of landscape, which moves inward in a funnel-shaped way and continually collapses. Hereby the perspective depiction of movement hovers between a top view and a frontal perspective of the depicted landscape. The analogue, reflecting image points turn into soluble, restless stone.



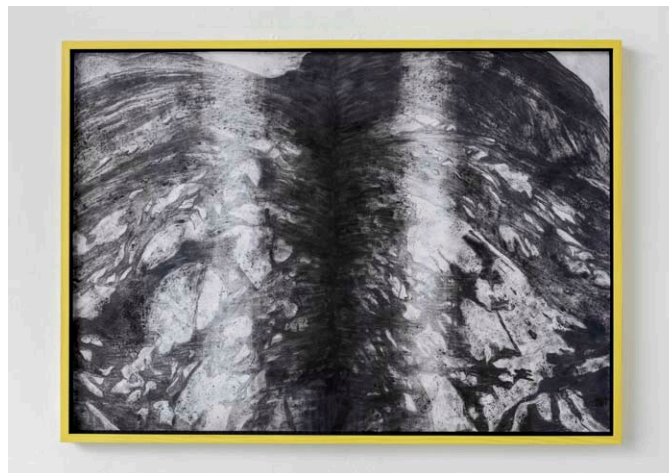
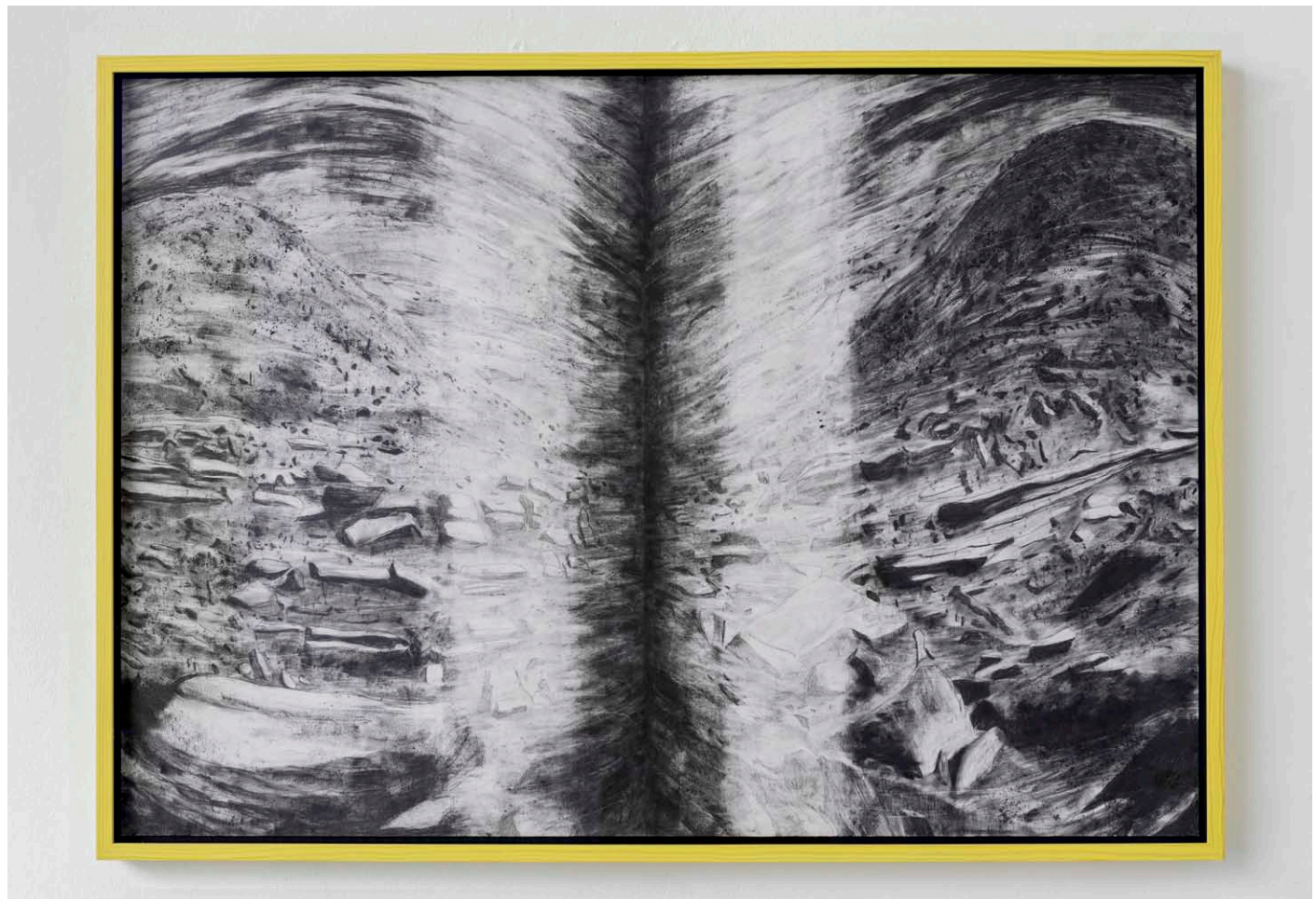
STRATUM DISJUNCTUM

graphite on paper, framed, series of 9 pieces

59 x 84 cm

2016

Stratum disjunctum shows a barren, allegedly familiar earth landscape. Depicted in the shape of an open book the landscape on the surface of the coated paper seems to bounce back. No contact with the observer is possible. A belief in the technical devices together with the book as a storage device let the surface of Mars turn into an image of reality. The yellow frame asks for the position of the device and acts as a light source of an astronomic light outside the picture and the planet Mars.



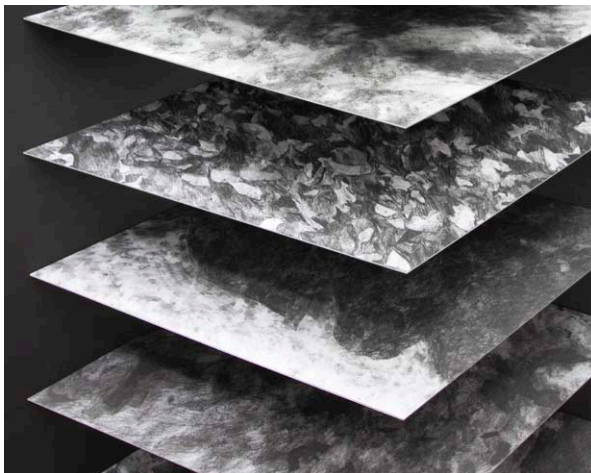
SEDIMENTS

MDF, graphite, paper, cardboard, acrylic

160 x 140 x 60 cm

2015

Individual, horizontally tilted drawings create associations of geological sediments. The discoid structure evokes a computer-tomographic impression and reveals the four elements of present time: sugar, fat, yeast, flour. Through a natural process cultural tradition is shown as a mainstay of the world.



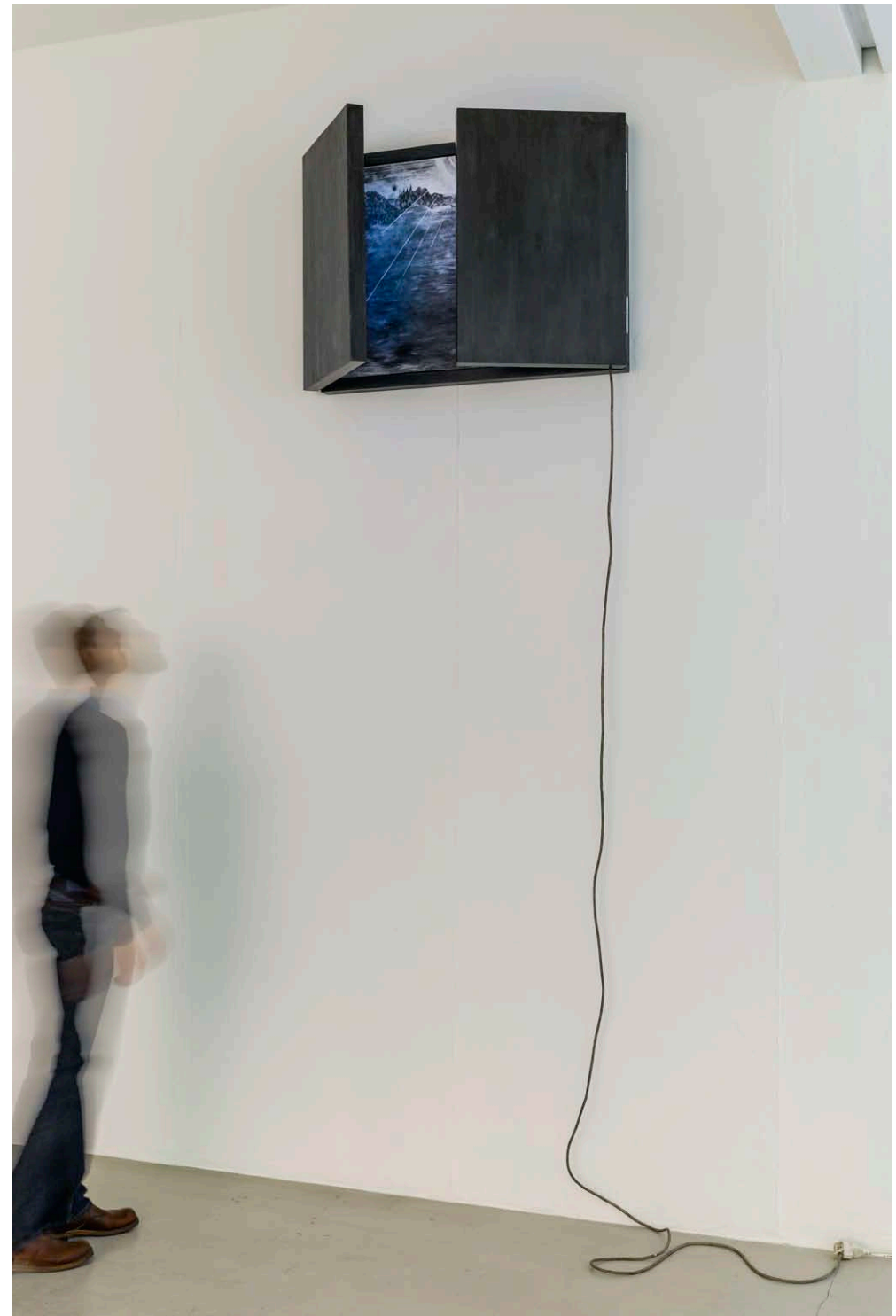
SCROLL SUN

wood, graphite, paper, acrylic, two video-flatscreens

75 x 100 x 44 cm

2016

In *Scroll Sun* two coded reflections face and react with each other. Those mediums are installed in a triptych which side panels are nearly completely closed. The drawing in the central panel and the video screens on the closed side panels are too close to each other so that a great part of the drawing can only be vaguely glimpsed and the video only indirectly through its reflection on the drawing. The actual media material is also barely visible. In this way the confrontation seems hermetical. The observer seems disinclined from perception and is therefore only more encouraged to catch a glimpse of the screens.



ALPHAS END

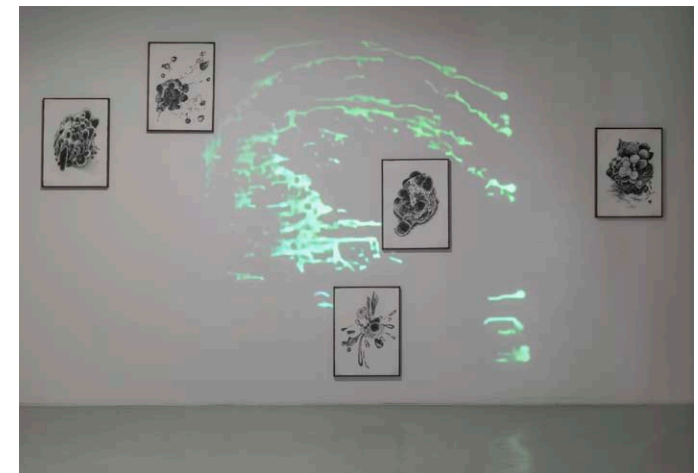
graphite on paper, framed, each 50 x75 cm

video projection

500 x 300 cm

2016

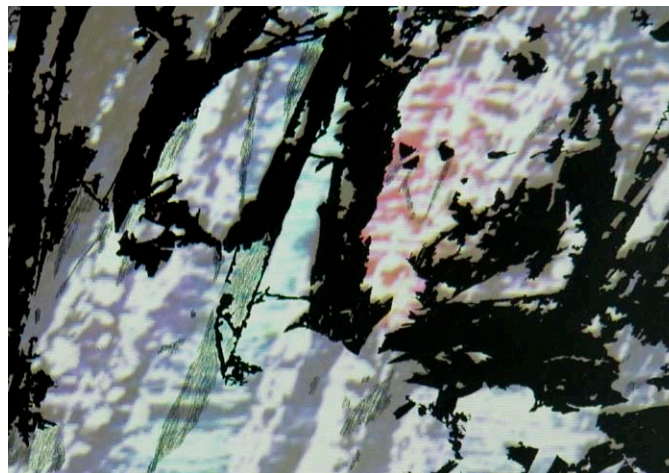
The frozen moment of dying cells (Apoptosis) is contrasted with a picture of developing life. The sonar seems to search for matter, nevertheless the relevant information, as in the process of Apoptosis, remains invisible. Simultaneously two imaging techniques meet which are familiar but strange at the same time. The depiction through the electron microscope faces a historical, out-dated ultrasound technique (Compound-Scan-System) which can not be read any more.



GTN I
MDF, acrylic, graphite, video projection
300 x 280 cm
2014

GTN I stands for garden and means rather than the artwork itself the real imperial garden, which surrounds the exhibition space. The room installation by Adriane Wachholz changes the view of this garden. By means of projection, superposition and cut-out, she makes changes to the known environment. The artist herself describes this through the three key words: architecture, view and abstraction. It transforms the familiar environment so that the viewer can approach it again. In doing so, Adriane Wachholz repeatedly makes cross-border passages, creating dividing and connecting things, distinguishing between an inside and outside. Also in this work she mixes different artistic media, one of which is always the video projection. The special quality of the work lies in the kind of combination that creates new syntheses. It translates motifs found in nature into structures and uses them in the sense of a repetition and alienation from reality. The viewer finds new, perhaps inner, places that escape material materiality.

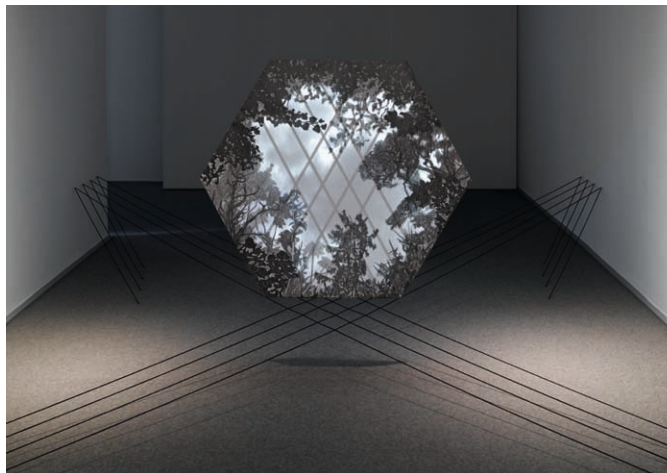
Nina Dunkmann, curator
Ludwiggalerie Schloss Oberhausen



KALEIDO SKY

wood, graphite on paper, video projection
each 150 x 170 cm
2011

The viewer looks at the drawn tree tops of a forest. In the projection clouds are moving around, their colors of are changing and finally, in the blue of a real sky, all three elements are conected. After a while small, black squares sprinkle from the sky and black nets stretch around the sky. Suddenly a plane crashes down from the vastness of the sky. The next section shows a kind of dome in which the drawn forest now stands and begins to burn. Thick drops change the perspective and finally a roof truss of a house becomes visible.



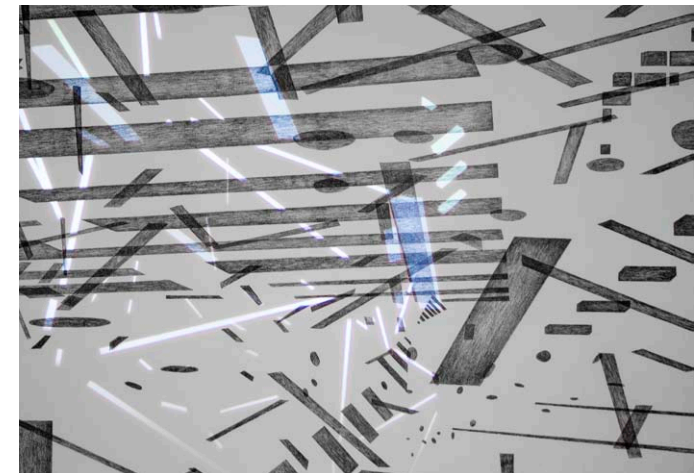
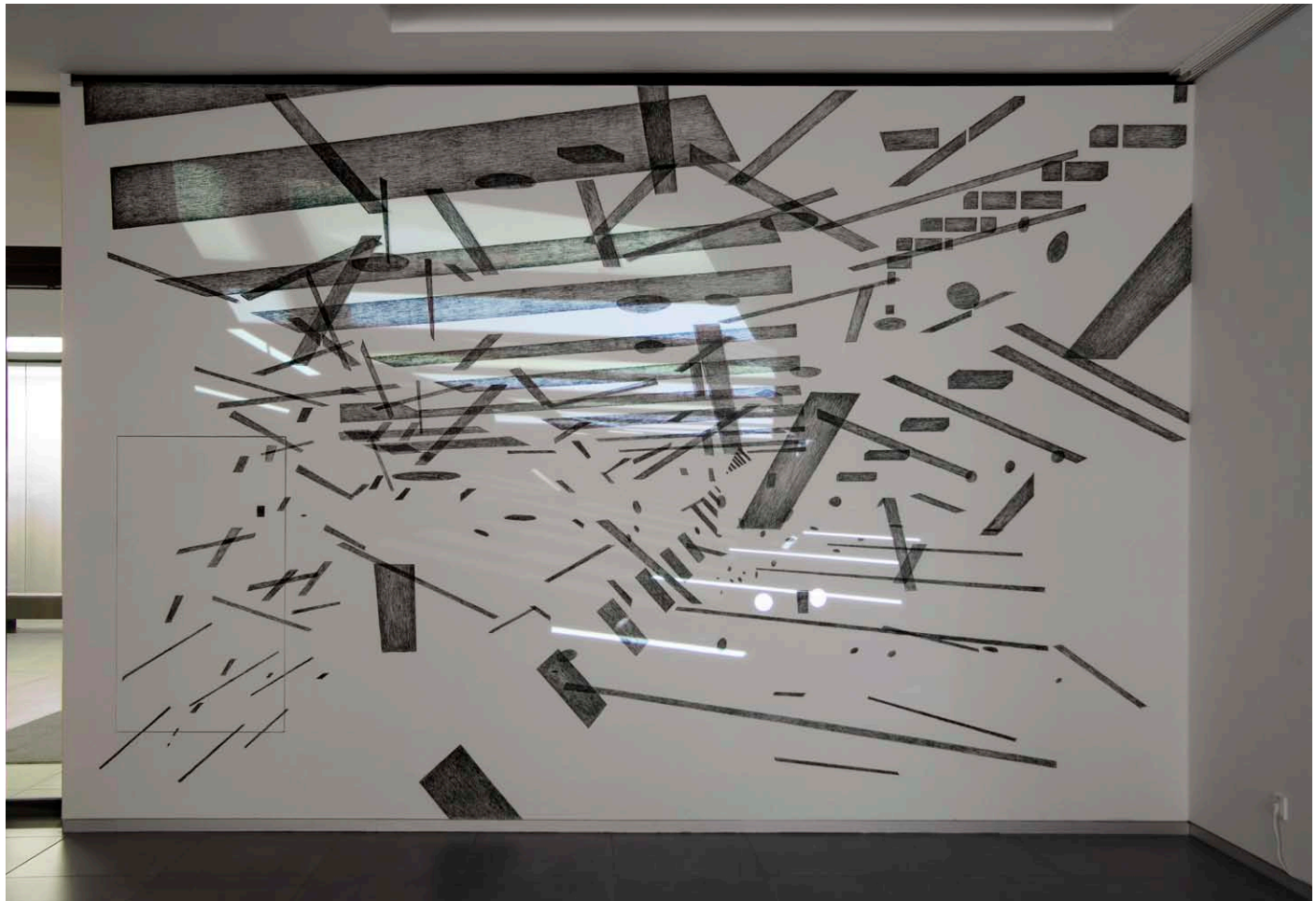
HAIYAN

graphite on wall, video projection

500 x 320 cm

2013

Haiyan brings shapes and reflections, starting with site-specific conditions like lighting and glass space elements, together on the level of drawing. The shimmering, animated light reflections unearth ever new dimensions and link the actual space to the pictorial one.



GATE

graphite on paper, video projection

320 x 210 cm

2012

The work is a temporary expression of a hand drawing. Here the drawing was duplicated and mirrored, giving it an artificial and expanded abstract component. The slightly to the center running fence is broken down into its latticed items in the video. Gears, ceilings, tracking shots were taken in and around the exhibition space and finally assembled into a picture. The individual elements flicker over the image and become an abstract landscape that pours through the transparent gate.

