

## JOACHIM SZYMCZAK

- 1952 Born in Mülheim/Ruhr  
1968-1971 Glass School in Rheinbach (stained glass painting, screen-printing, photography)  
1971-1975 Academy for Art and Design in Cologne  
1979-1981 Academy for Art and Design in Cologne  
Graduation in 1981  
1991 Special grant awarded by the Art State Department in Bonn

### **Exhibitions (Selection)**

- 1974 "Artists from Bonn", Rheinisches Landesmuseum Bonn  
1976 "Artists from Bonn", Rheinisches Landesmuseum Bonn  
1976-77-79 Winter Art Show in Düsseldorf  
1977 "Artists between Rhine & Erft", Kunstverein Frechen  
"District Fascination", Kunstverein Oberhausen  
"Contemporary Art", German Parliament  
1979 "Melting, Casting & Art", Düsseldorf  
Large informal paintings, Institut of Art History – Bonn University  
1981 "Inform 32", Painted Objects, Bundesgartenschau  
Cultural Centre of the City Bonn  
1982 "Contemporary artists in Bonn", Kunstmuseum Bonn  
1984 "Artists & free lance", Bund Deutscher Industrie  
"Art & Media", Kunsthalle Berlin  
1988 "The Wall and its fascination", photography, Check Point Charlie  
Museum  
1994 "Cross-roads of the world religion", series for the metro station in Bonn-Bad  
Godesberg  
1995 "Tarot", art show in La Redoute by the Cultural Centre of the City Bonn  
1996 "Modern prayer-wheel", installation, Administration Centre Bonn  
1997/98/99 Yearly exhibitions for the Open Days, Artist Studios Roisdorf  
1999 "Meditative Pointillism", Kelterhaus Winnigen/Mosel  
Selection for Artist Awards, Künstlerforum Bonn  
2000 "Waldau", Bonn  
2001 Exhibition in Roisdorf and at Galerie Stracke in Cologne  
2002 Exhibition at Künstlerforum Bonn  
2003 ART Francfort, exhibition with Galerie Stracke  
"Cross-views", Stadtmuseum Cologne  
2004 ART Francfort, exhibition with Galerie Stracke  
"Ways towards abstraction III", Kunstverein Schloss Plön  
2004-05 "L'avventura del colore", Palazzo Libera (Trento), Palazzo della  
Regione (Mantua)  
2005 ART Francfort, exhibition with Galerie Stracke

### **Art projects in metro & train stations**

- 1983 "Aknowlegding colour", 75 large formats in 8 metro stations in Berlin  
1985-1998 10 large paintings, permanent display in the Berlin main train station  
1988 34 paintings, permanent display in the metro Breitenbachplatz Berlin  
1990-1995 "First Station for Kids in Berlin", metro Samariterstrasse Berlin

- 1994 "Postdam Views", permanent display, metro station Stadthalle in Bonn
- 1999 "Twelve symbols of the world religions", permanent display in Bonn main train station

### **Art works in private collections**

German Parliament (Deutscher Bundestag)

German Ministry for Agriculture (Bundesministerium für Landwirtschaft & Forsten)

Berlin City and Berlin Transport Administration

Bonn City and Bonn Transport Administration

## **ABOUT JOACHIM SZYMCZAK's ART**

J. S. 's art is a very clear, perceptible and audible language.

His claim to a global abstract language "coming from the centre" is very close to the arts of ancient cultures (ritual body painting, aboriginal art) as well as to African, North-American and Australian cultures.

These practices nourish from meditative calmness that we mostly associate with the religions of the Far East.

Instead of inspiration, impression or intention, J.S.'s works are ruled by the philosophy of timeless being. Meditation is the strength on which the works rely.

J.S. has developed a very specific handwriting – meditative pointillism – and his art works are of homogeneous beauty and authenticity. They are timeless, substantially continuous though showing slight variations.

These art works contain the following message: there is no difference and at the same time total unity. Freedom without any boundary, no beginning and no end.

J.S.'s course of life reveals clearly his artistic continuous development:

He was born in Mülheim/Ruhr in 1952 and has developed a long and diversified practice in painting.

During his three-year stay at the Rheinbach Glass School, he gained experience in stained glass painting, screen-printing and photography.

His further art studies at the Fachhochschule Köln für Kunst und Design (Academy for Art and Design in Cologne) enabled him to develop drawing, etching and photography skills. His art teachers were Prof. Will and Jürgen Klauke. Further teachers have been of great influence during these studies: his philosophy teacher, Prof. Wienbruch, his art history teacher, Prof. Bender and his sociology teacher, Prof. Kofler.

After a break from the art school – due to the first art projects and exhibitions – J.S. went back to the Academy of Art and Design for 2 more years (painting

as a student of Prof. Karl Marx) and then graduated. The Art State Department in Bonn then awarded him a grant as acknowledgement for his continued effort and success.

J.S. then spent several years travelling abroad to various countries: France, Italy, Turkey, Greece, Poland, Morocco, Thailand, Indonesia (Bali), India and Brazil. His stays – far from just being tourist short trips – enabled him to meet people of different cultures and to gather enriching experiences that have had a certain influence on his works.

Already in 1974– actually during his studies – J.S. initiated an active phase of exhibitions and art projects (more than 20). The work continued to develop and has been largely commissioned from 1983 onwards.

Among his most important art projects are the 75 large-sized paintings displayed in 8 train stations in Berlin as well as participating in a photography contest about “the Wall and its fascination” (J.S. was awarded the 4<sup>th</sup> prize) shown in the Check Point Charlie Museum in Berlin as well.

The commissioners – and buyers – for J.S.’s works range from the City of Bonn, the German Senate and Parliament (Deutscher Bundestag).

The wide range of skills developed during the artist’s studies and his professional expertise are the basis for his solid mastering of various techniques as well as the achievement of different projects involving not only drawing, painting, glass-painting, printing, photography but also renovation and enlargement of buildings and rooms (artist’s studios, entrances and consulting rooms).

Until now, J.S.’s art has been influenced by numerous directions and movements. These range from Surrealism, Symbolism, Art Brut, Informal Art, through Suprematism, Constructivism to a personal concept and style named “Meditative Pointillism”.

J.S.’s art has always been strongly characterised by the supremacy of mental material and philosophy. His quest for sense has finally led him to more freedom in his drawing and painting.

Whereas Roman Opalka counts the time and represents it in a minimalist way with numbers, J.S.’s works develop by a very different process – even if they show a minimalist way and are achieved with great concentration – they nourish from meditative quietness and strength and are timeless!

### **“I have reached the point”**

Painting without any subject or theme  
Dotting colours without aiming any achievement  
Mental calmness prevailing, free from all thoughts...

No predetermined composition  
Nothing to achieve, just being deeply with one self  
Until the loss of self-consciousness.

No right or wrong action  
Just being present, attentive and concentrated,  
With a pure, immediate conscience.

No assessment whether the work is right or wrong  
Important is the same endless dotting.

No search of a specific form, ignoring all comparisons  
such as small or large, high or wide.

No specific reaction to the process of dotting,  
No assessment of what has been done, just going  
ahead with dotting beyond any time boundary.

No continuation of a painting style, no search for any new one,  
just a deep look into a process, already known, present and based  
on repetition.

Composition, harmony or disharmony do not matter.  
Just the same continuous dotting of colour.

No predetermined style but the experience acquired through  
meditation that the substance of painting is the expression  
of a whole and same unity.

The development is easy and clear : just dots next to each other...  
Just like a very conscious breathing, sitting or going.  
This is a way towards an endless freedom and deep conscience  
of the presence of spirit and God in you.

Joachim Szymczak, July 1996

### **Quotation from Huang Po**

“The way is to stop thinking”

“Subject and object are one”

“Empty, omnipresent, pure”

“Leave what you have acquired”

“Momentary thoughts, without any form”

“Letting time go”

“No search, no attachment”

“Nothing but spirit”

“You are complete - fundamentally and in all respects -”

“Our spirit is endless and there is nothing to reach.”