[illegible]

BELLS

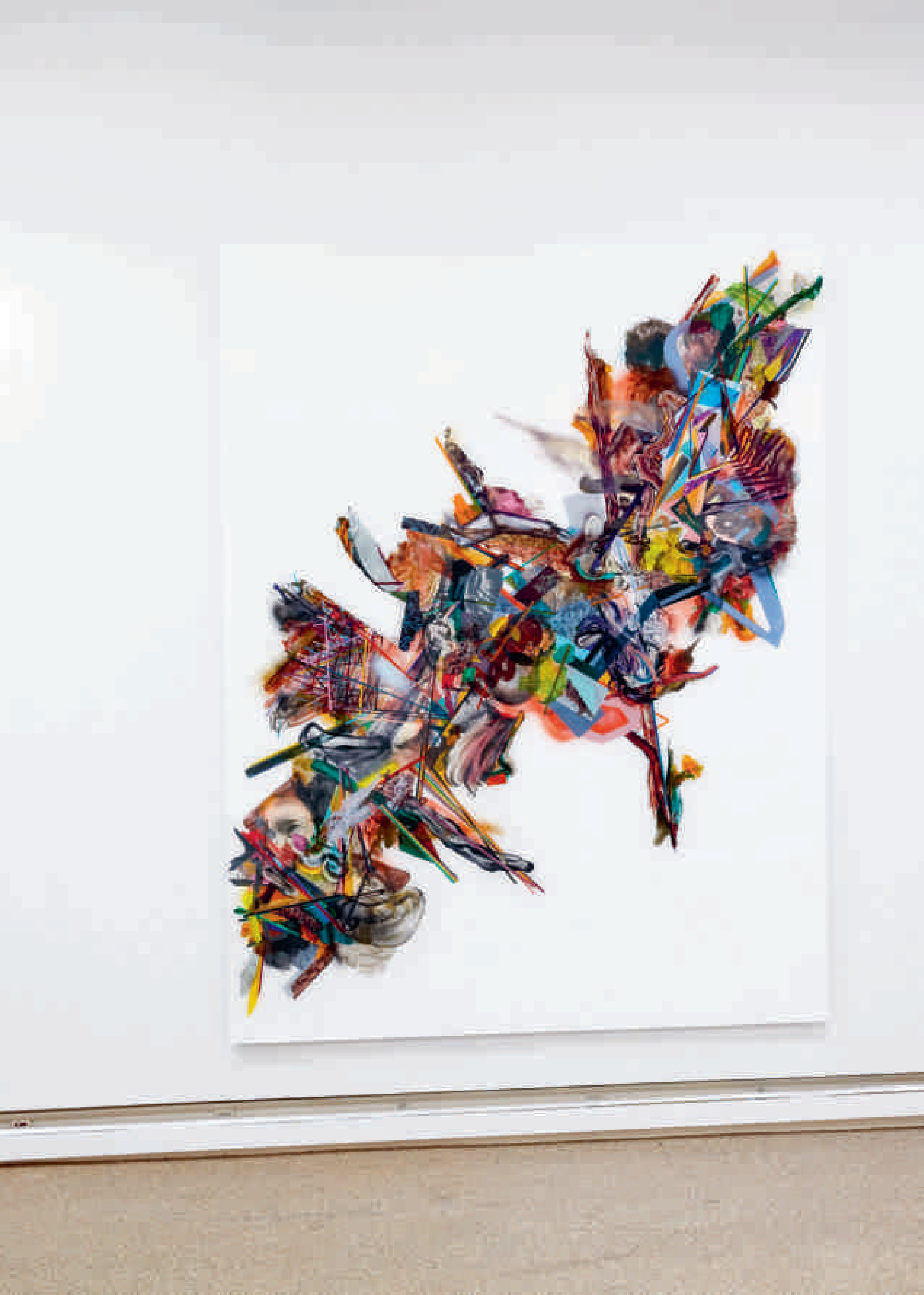
[illegible]

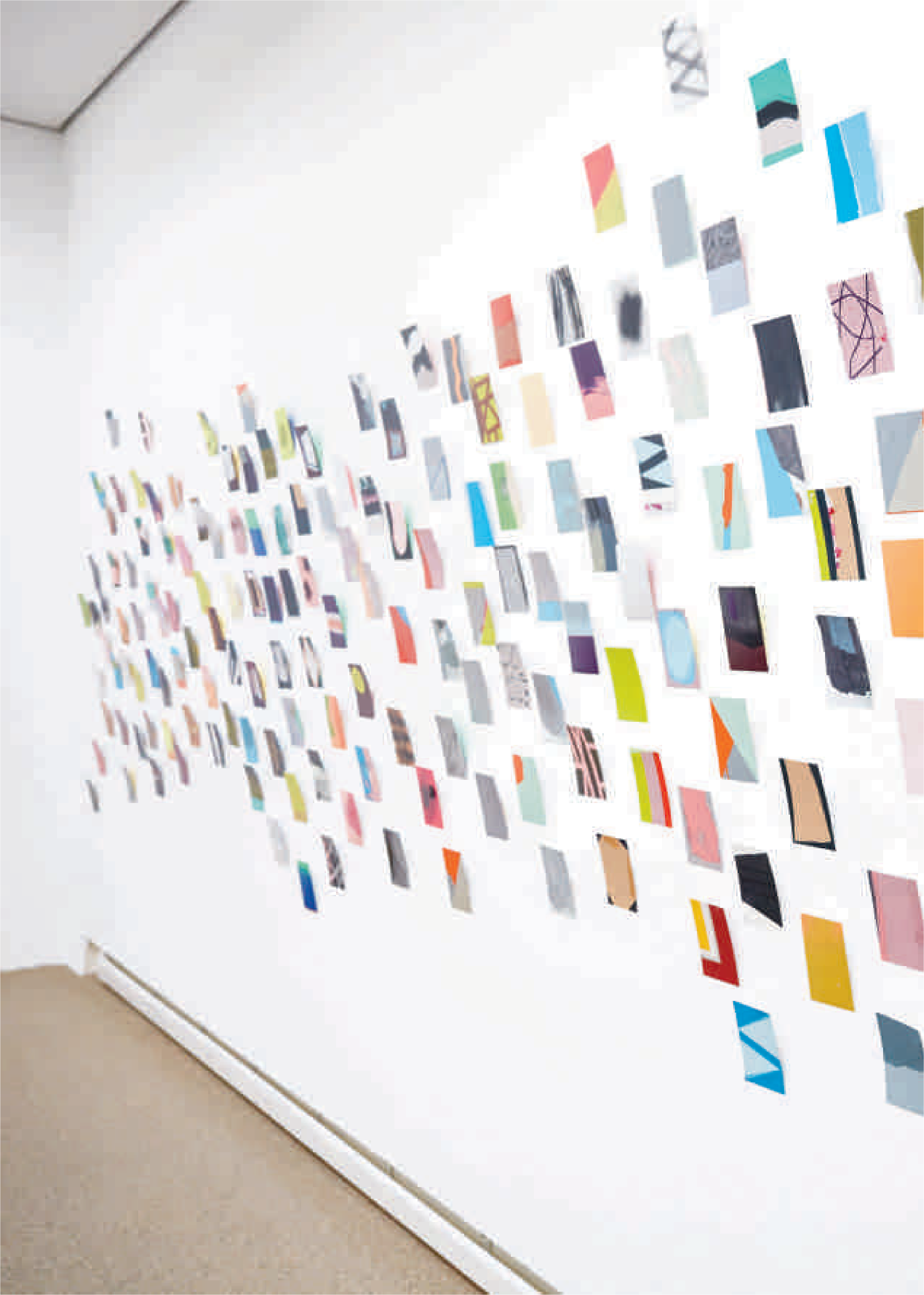
VERLAG
KETTLER

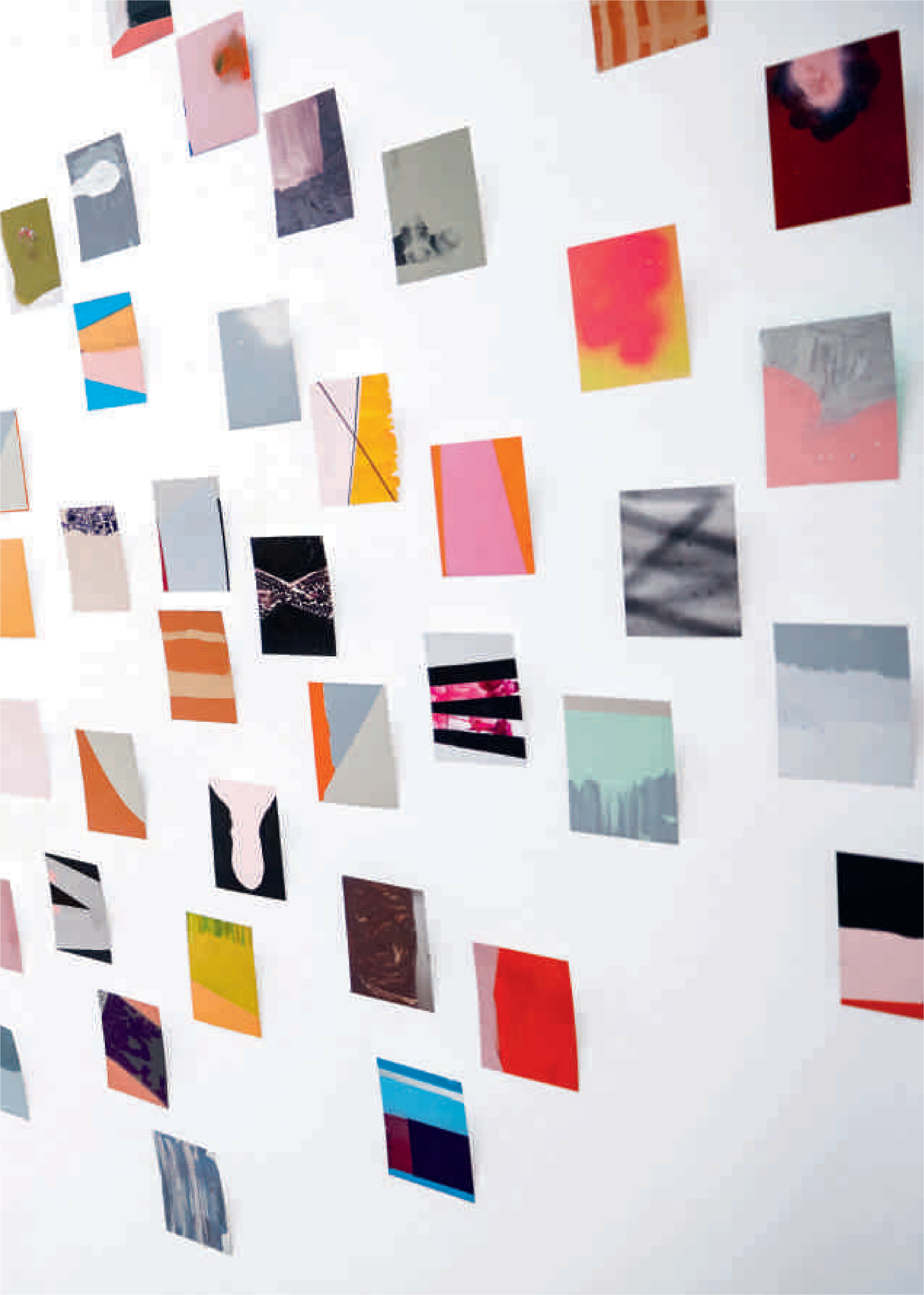
k

BELLS

[illegible]







[illegible]

BELLS

[illegible]
[illegible]
[illegible]

[illegible]

SOUVENIRS, NOMADEN UND GEMENGE

[illegible]

[illegible] der gläsernen Oberfläche mit dem Auge abtas[illegible]

[illegible]

[illegible] flüsse anspielt oder inhaltliche und dialogische

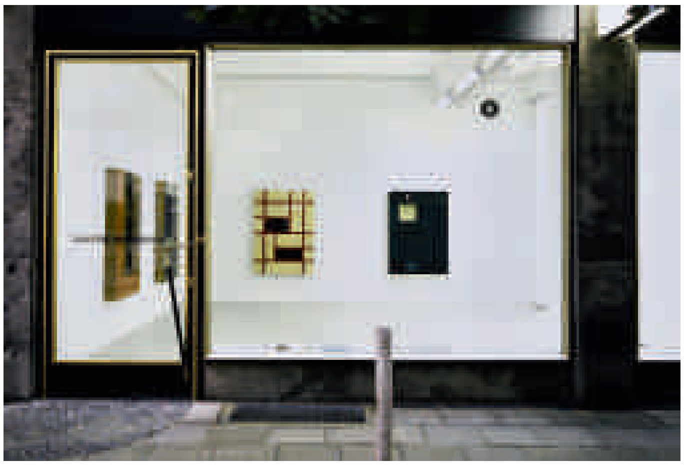
[illegible]

[illegible]

[illegible] der räumlichen Situation. So finden die [illegible]

[illegible] Und sie bezeugen, ebenso wie die Fotografien [illegible]

[illegible] terschiedlichen Farben und Oberflächenstrukturen. [illegible] zu finden. In der Geschichte der Malerei ebenso [illegible]



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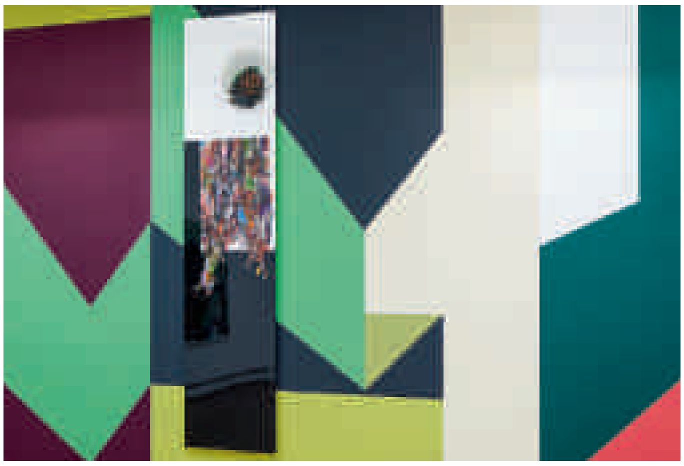


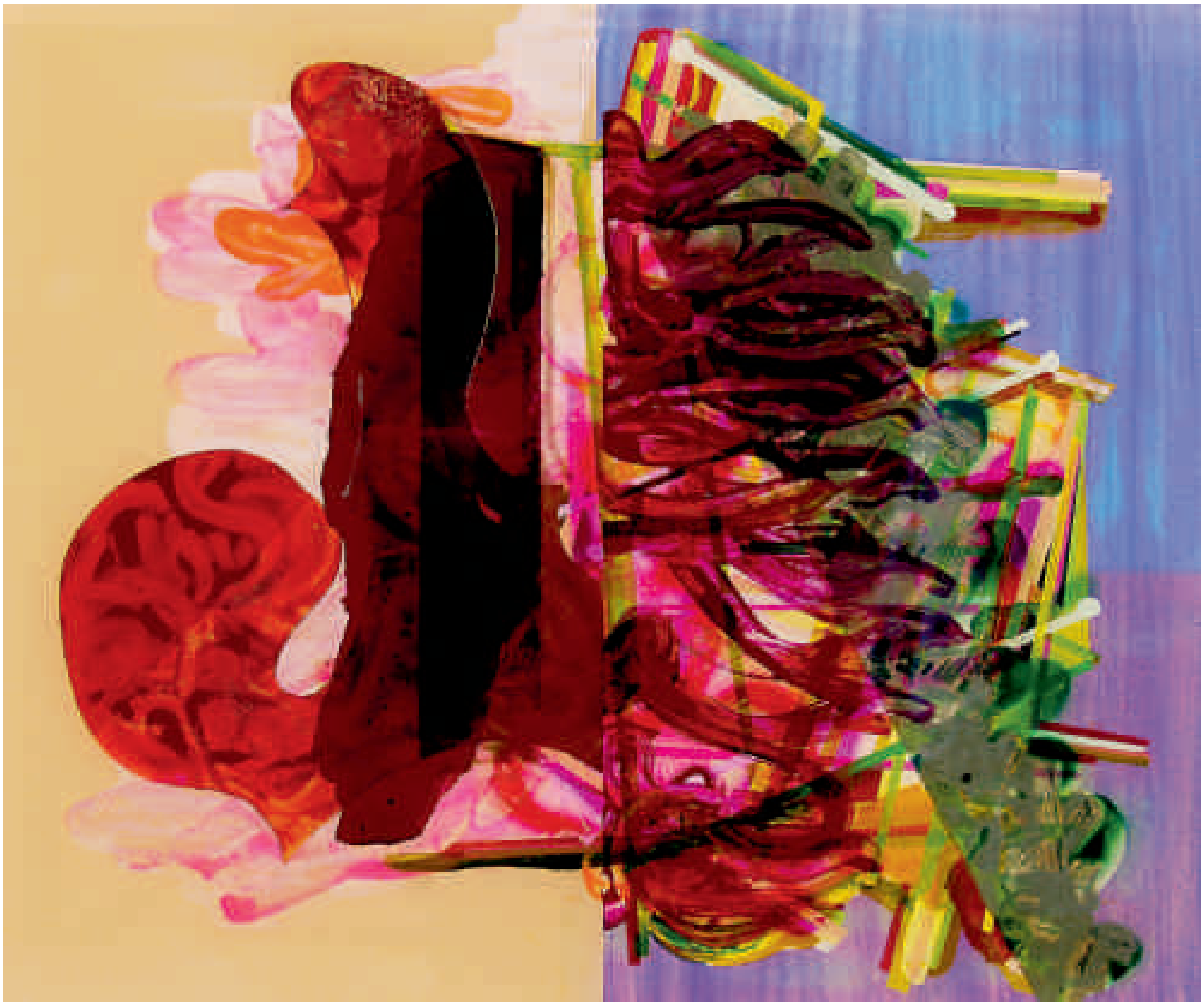
[illegible]

[illegible] Raum zu finden; es heißt, in vorgegebenen Räumen den bestmöglichen Raum für die Bilder zu fin[illegible]

[illegible]

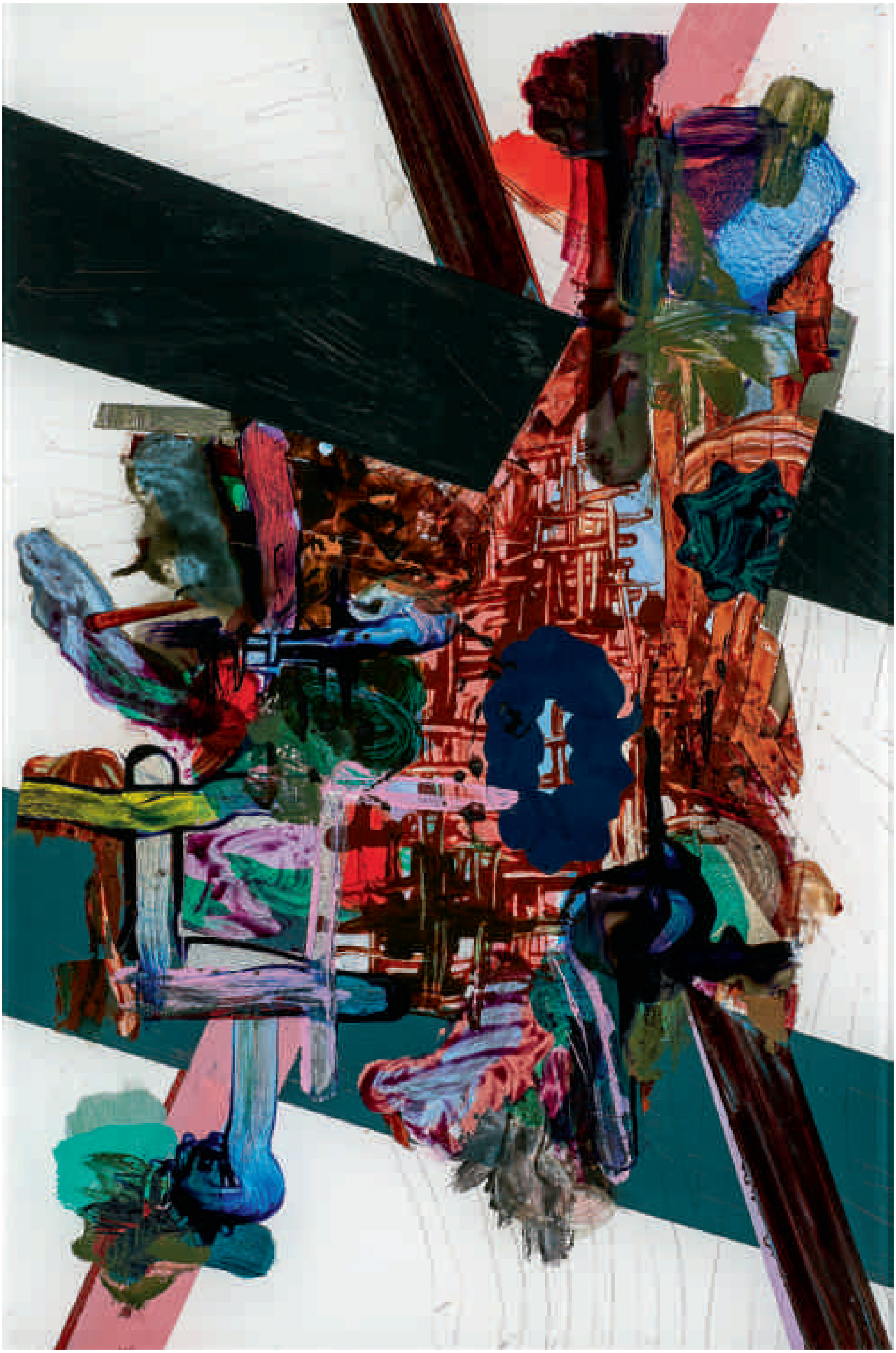
[illegible] Verbindendem und Trennendem, von fließenden [illegible]

[illegible]



[illegible]

[illegible]



[illegible] und Strukturen auf der Bildfläche zusammenkom[illegible] endeten Bild dann die sichtbare Oberfläche mit [illegible] komplexer Prozess von Aktion, Reflexion und Re[illegible]

[illegible]

[illegible]

MALEREI ALS MÖGLICHKEITSFORM VON WAHRNEHMUNG, FLÄCHE UND RAUM

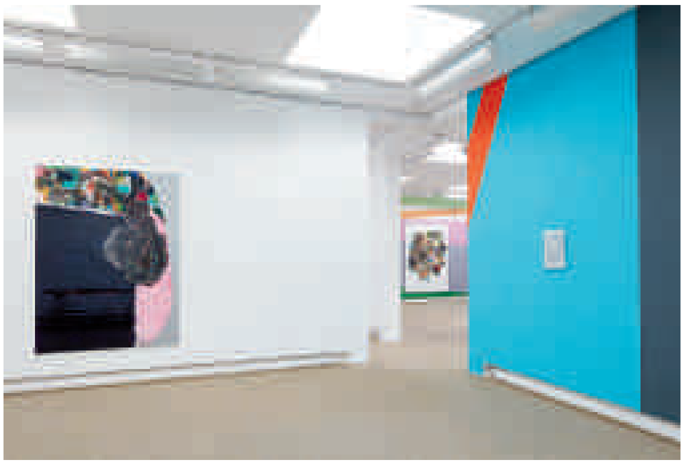
[illegible]

[illegible]

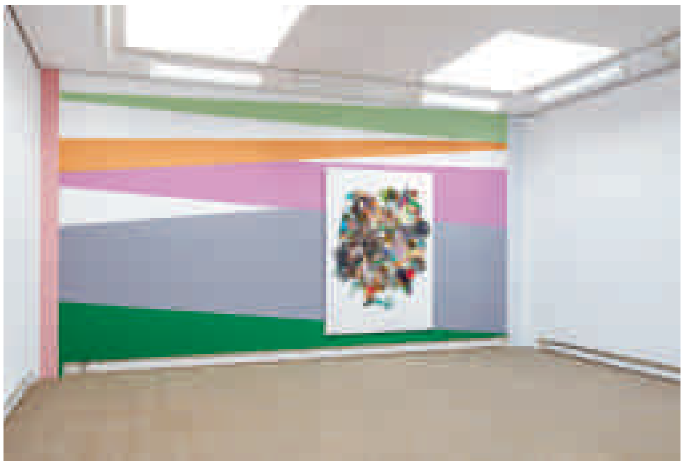
[illegible] renden Farbflächen kombiniert. Auf die solcherweise veränderten Wandflächen platziert Jäger [illegible]

[illegible]

[illegible]



[illegible]



[illegible] ter zugewandten Acrylglasfläche die haptische [illegible] Reflexion und Transparenz, von Spiegelung und [illegible]

[illegible] henes aus dem Alltag in Form von Fotografien, [illegible]

Verdichtung und Auflösung wie durch eine Vielzahl [illegible]

[illegible]

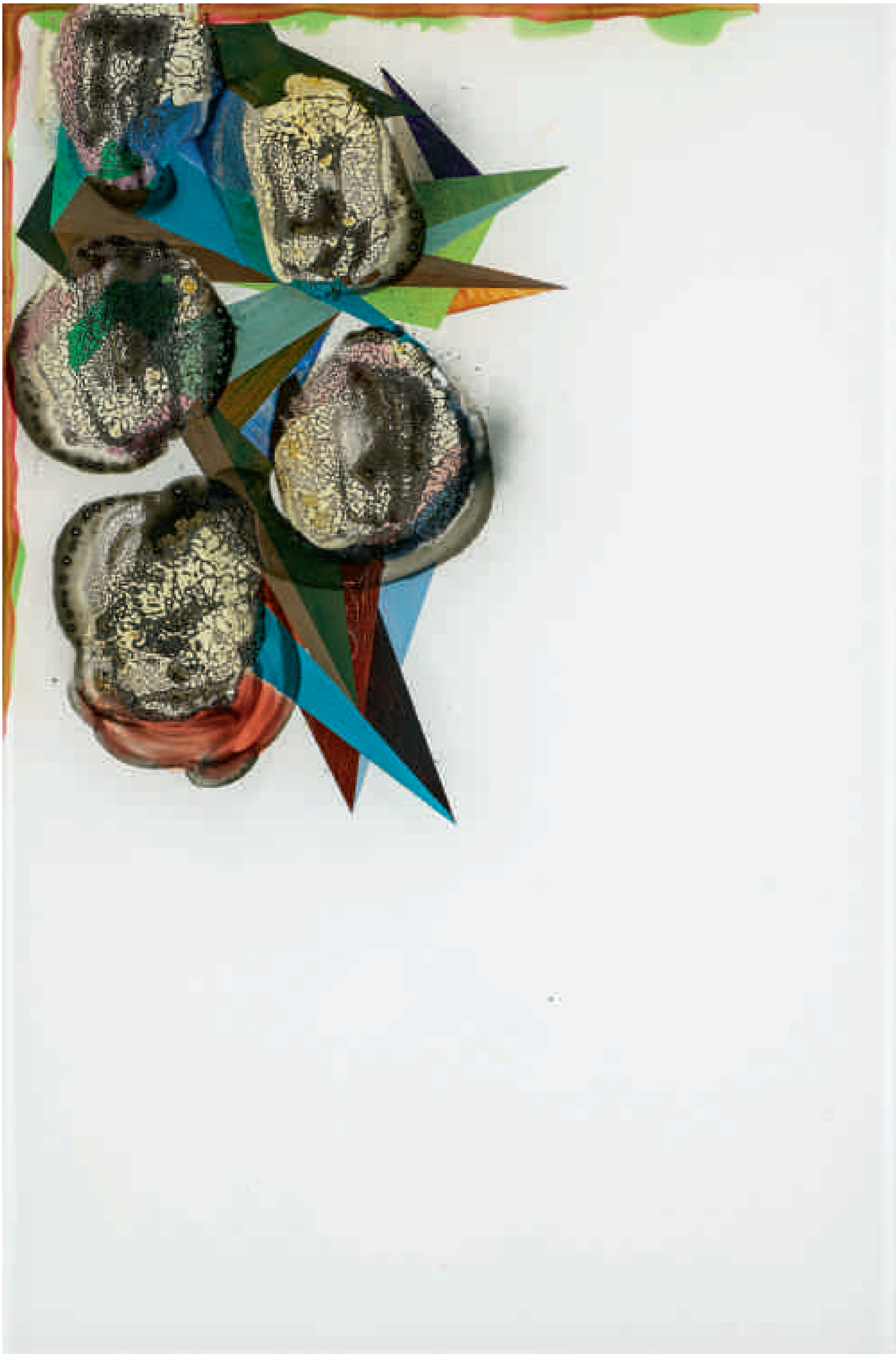
[illegible]

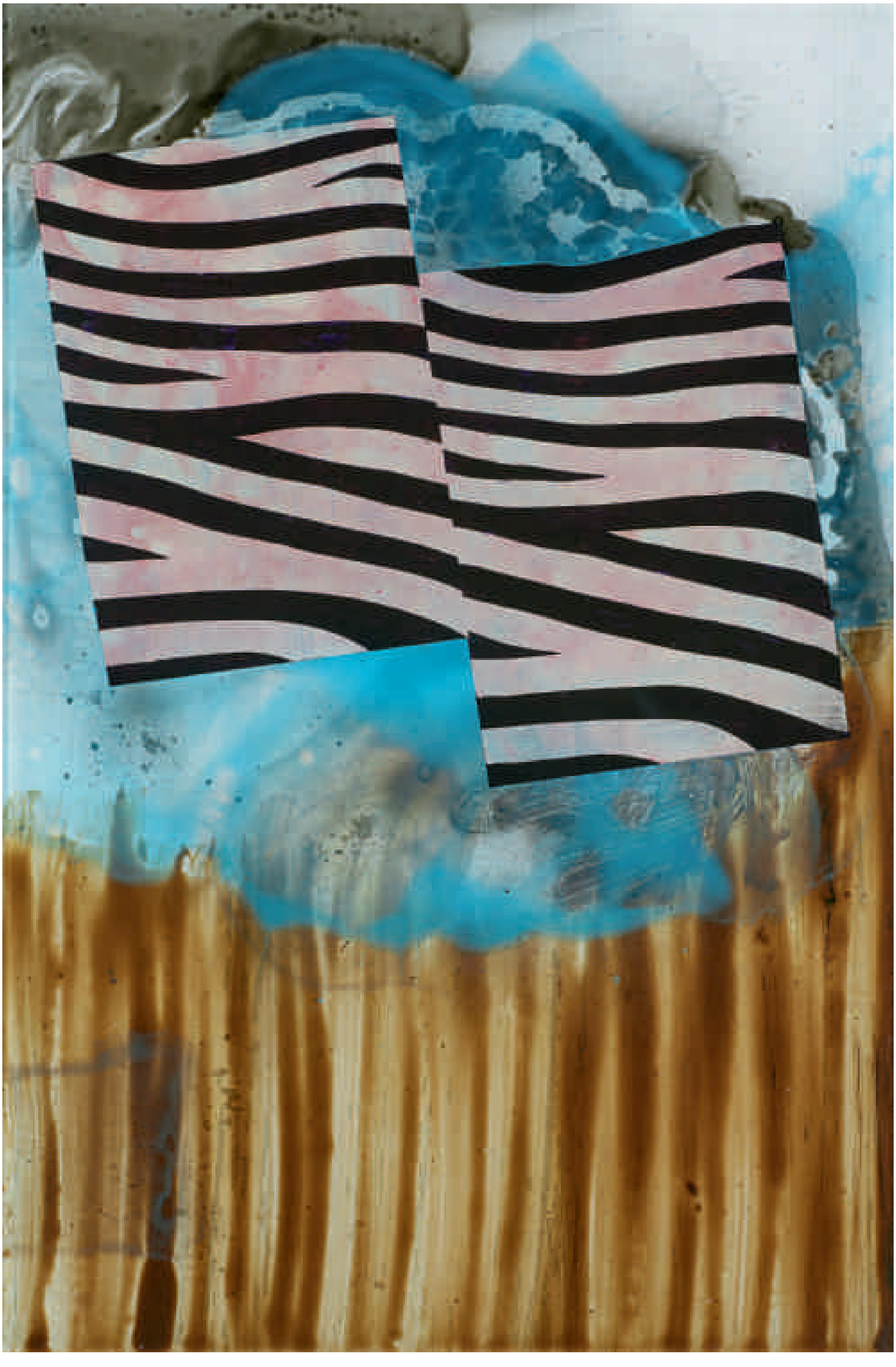
[illegible] nung und weitere Aufladung erfahren.“ [illegible] er den Ort der Rezeption markiert und definiert, [illegible]

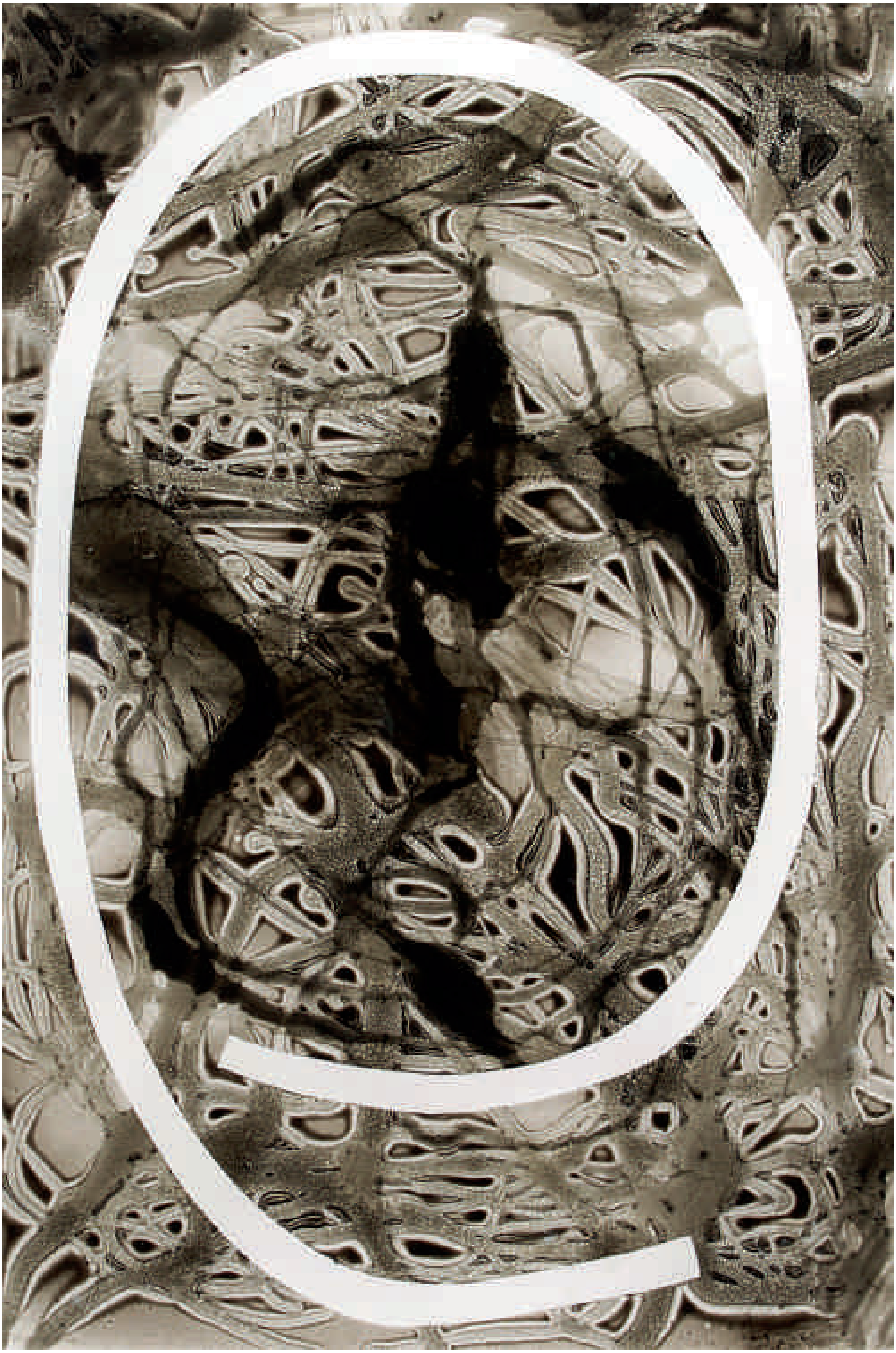
[illegible] betrachtung und Raumerfahrung als Reflexions[illegible] Reflexion.

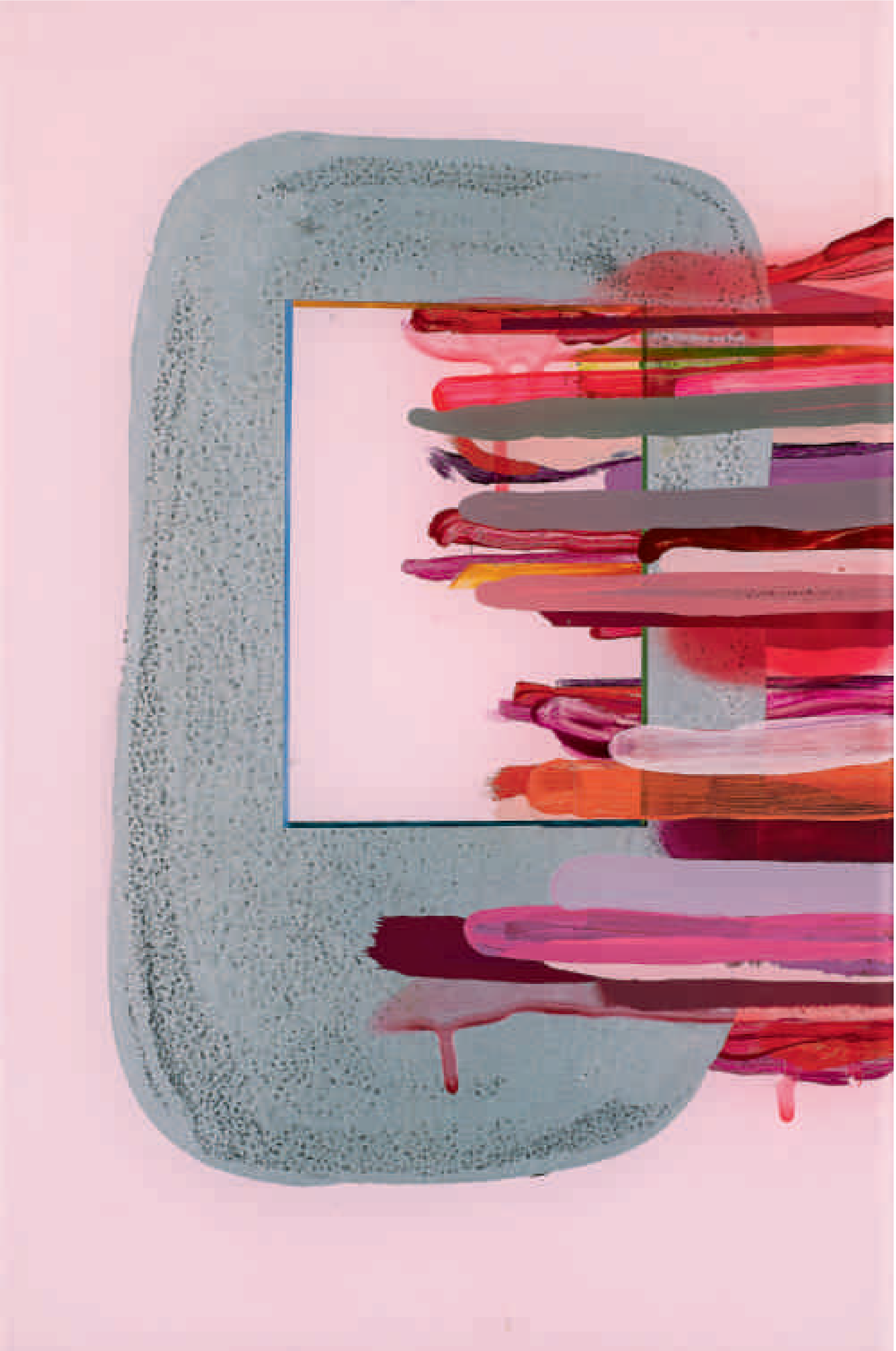
[illegible]

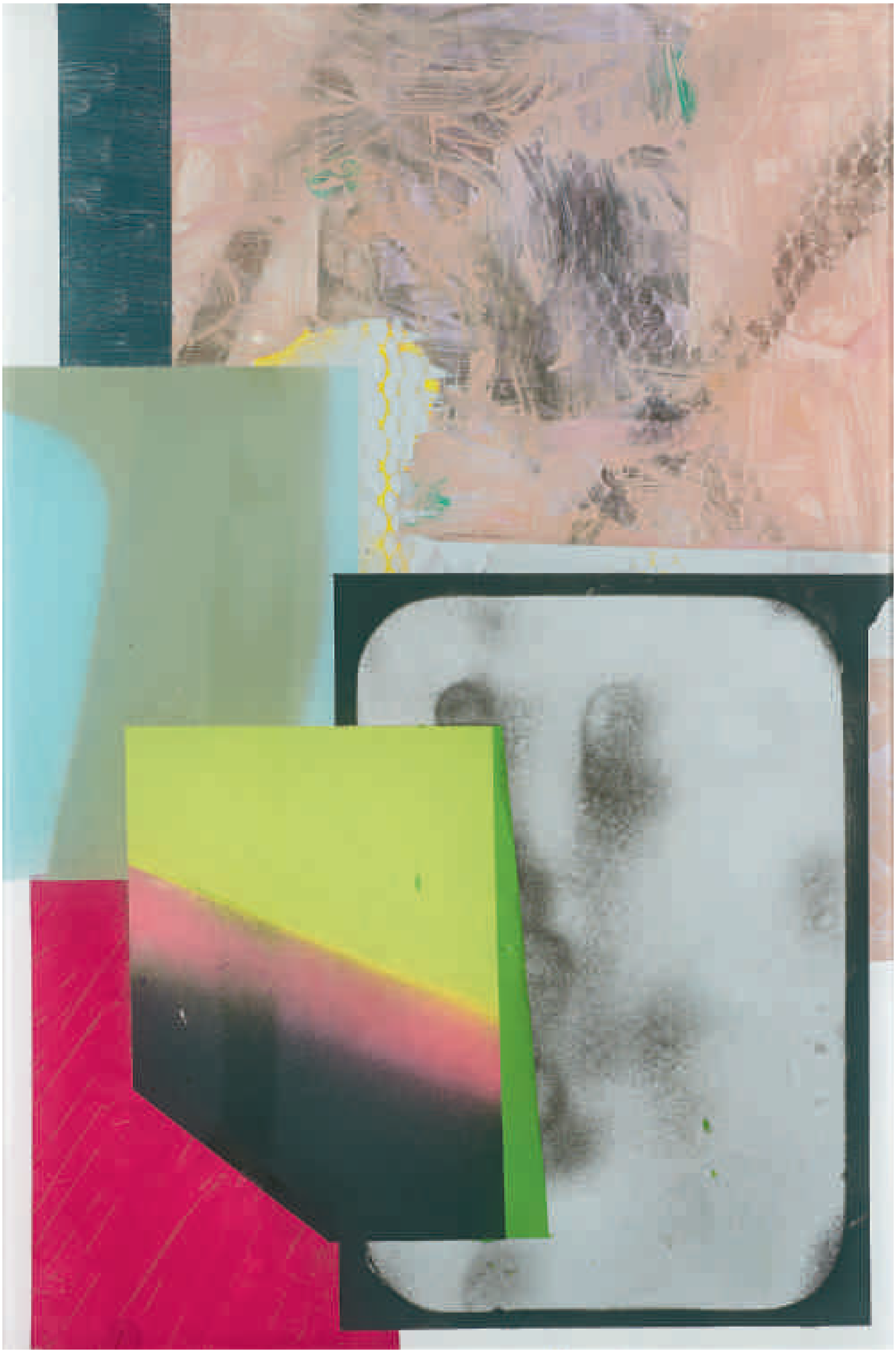
[illegible]

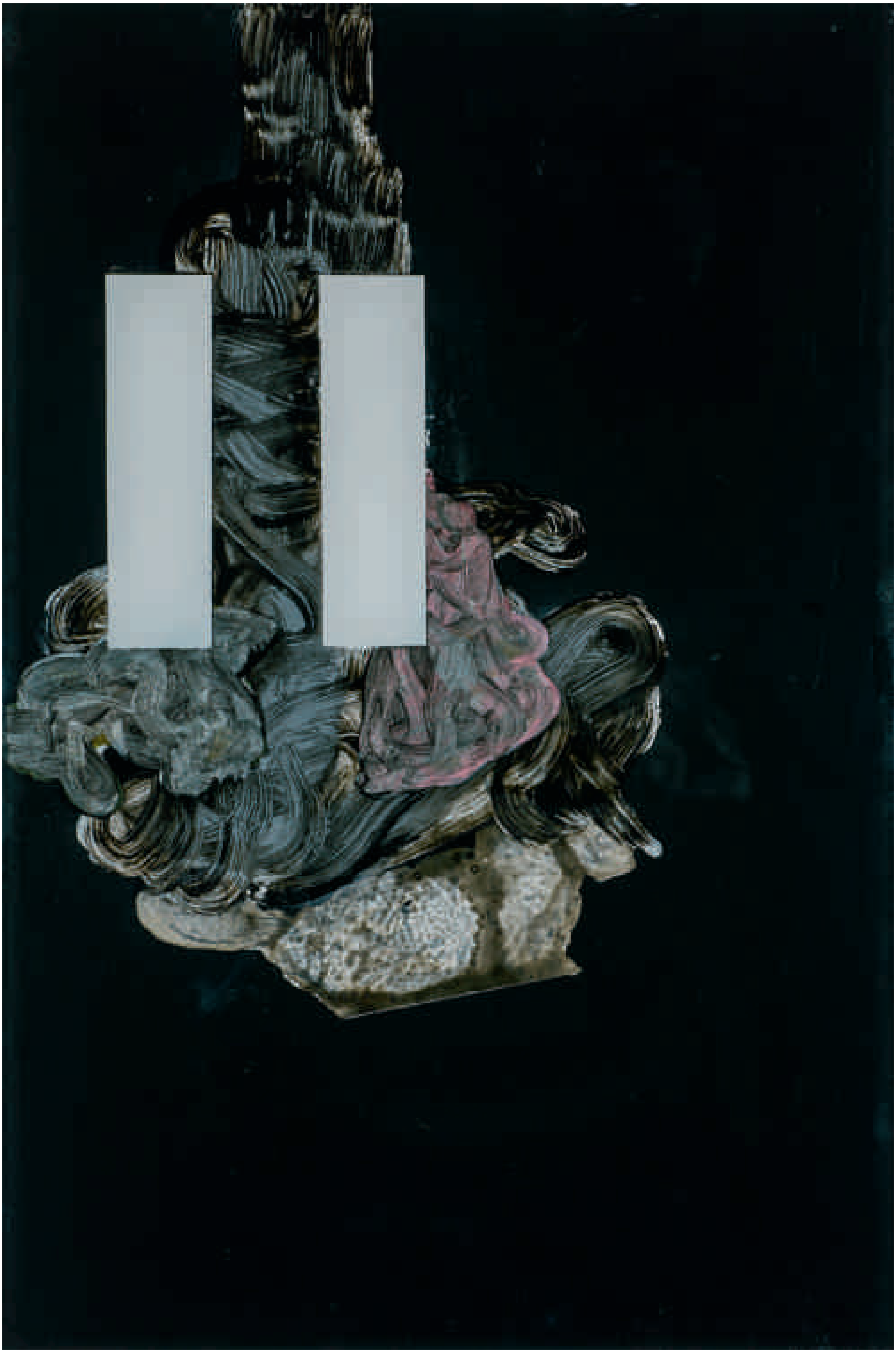


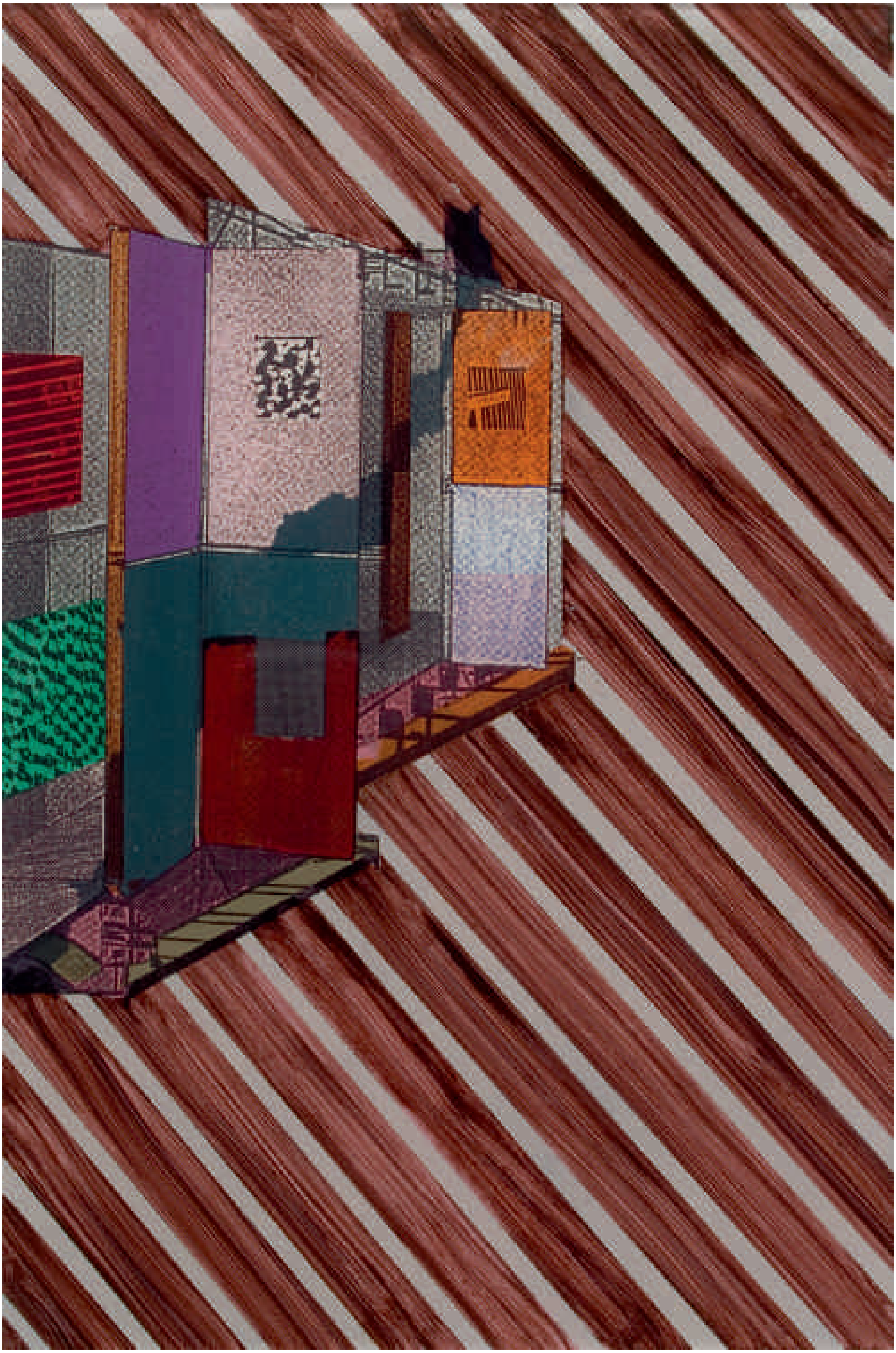


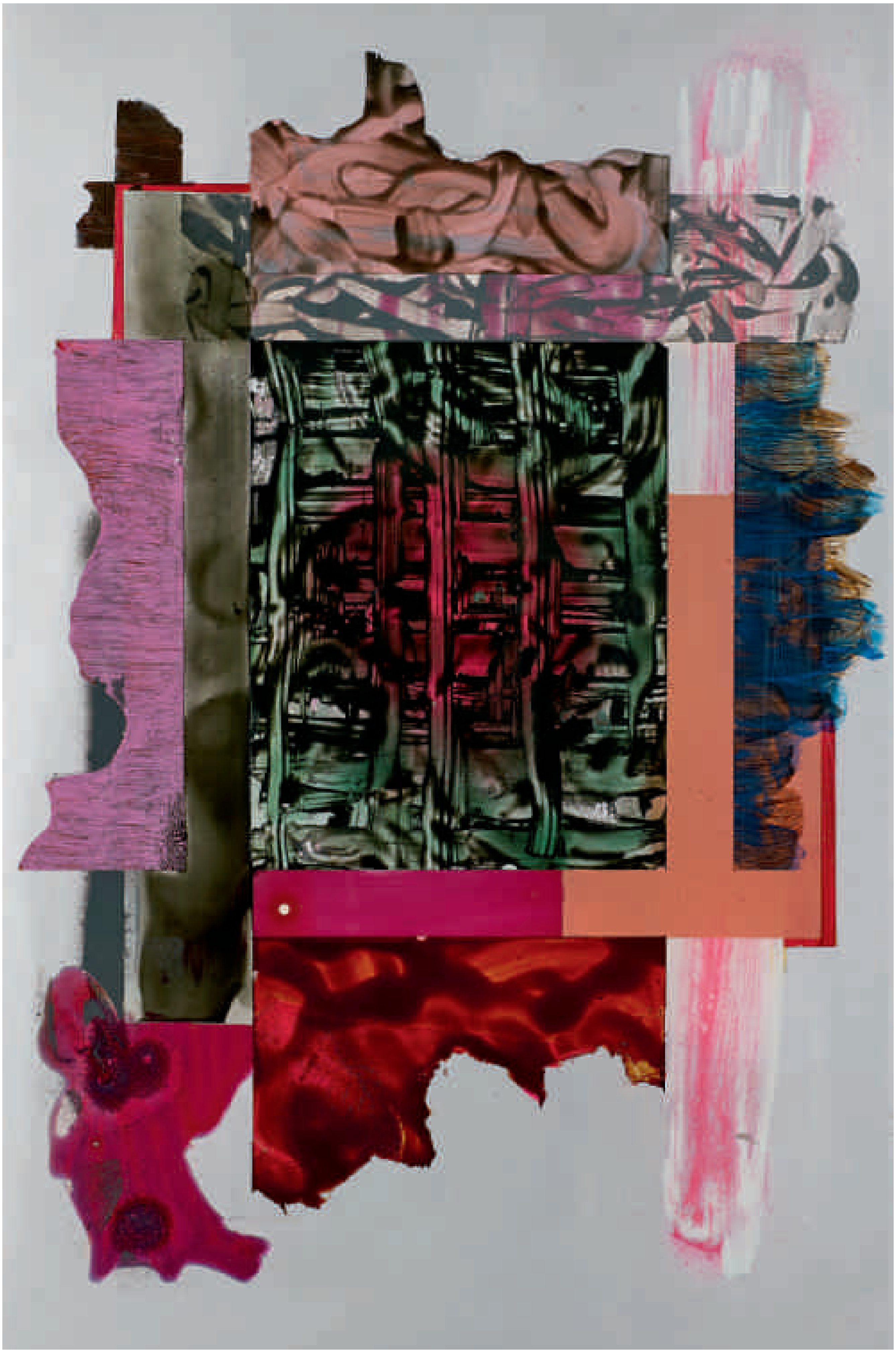


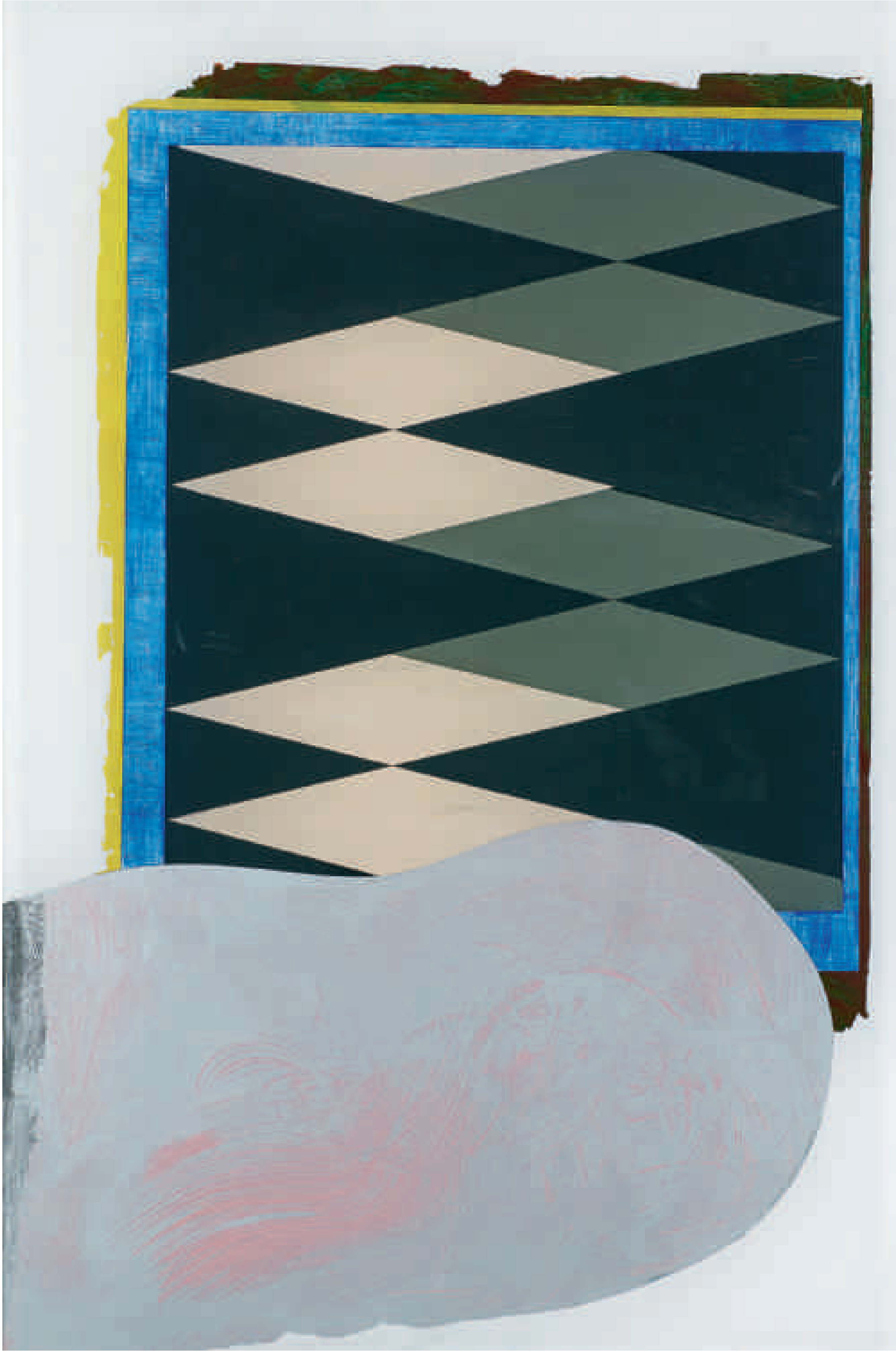


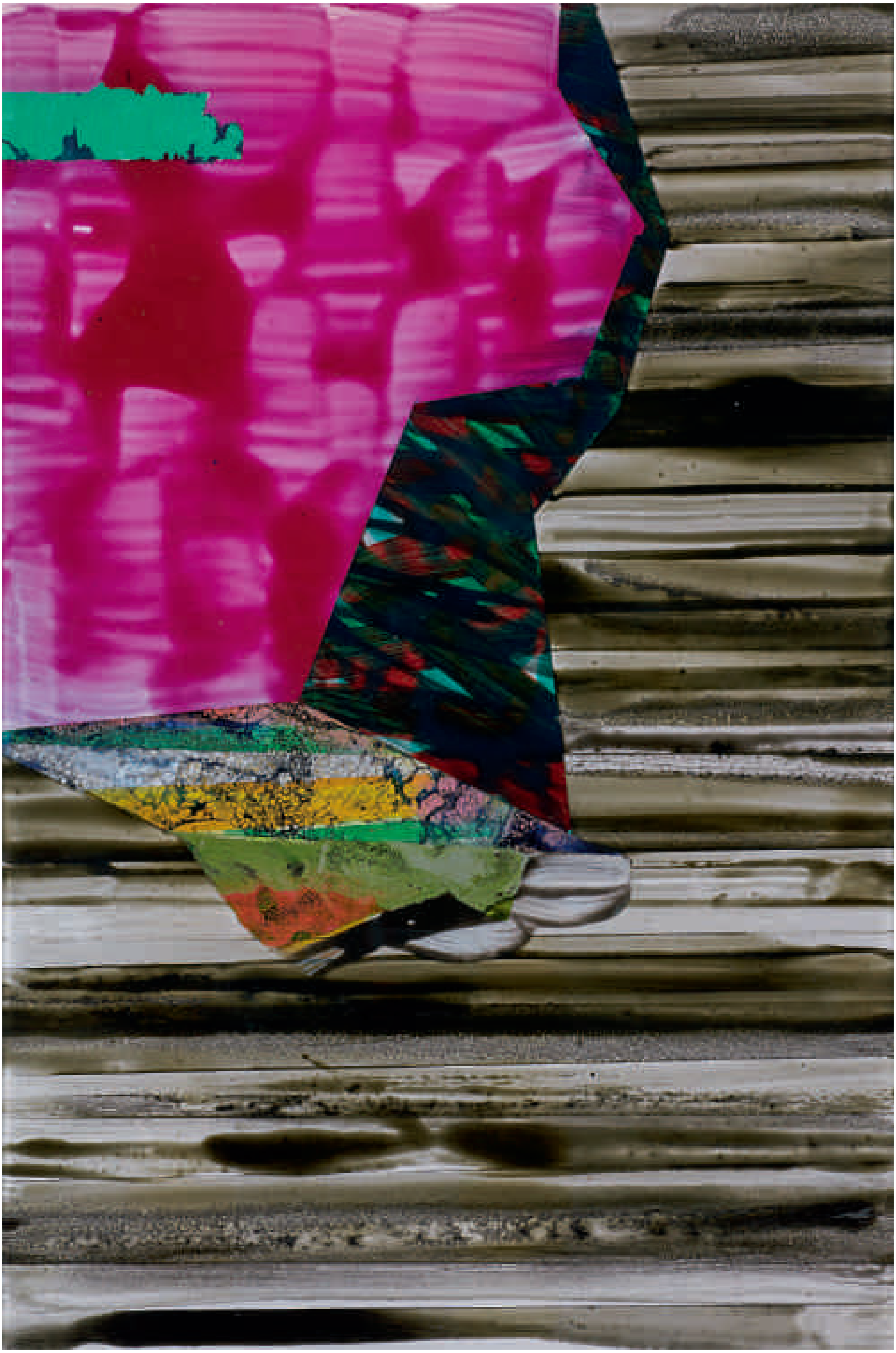


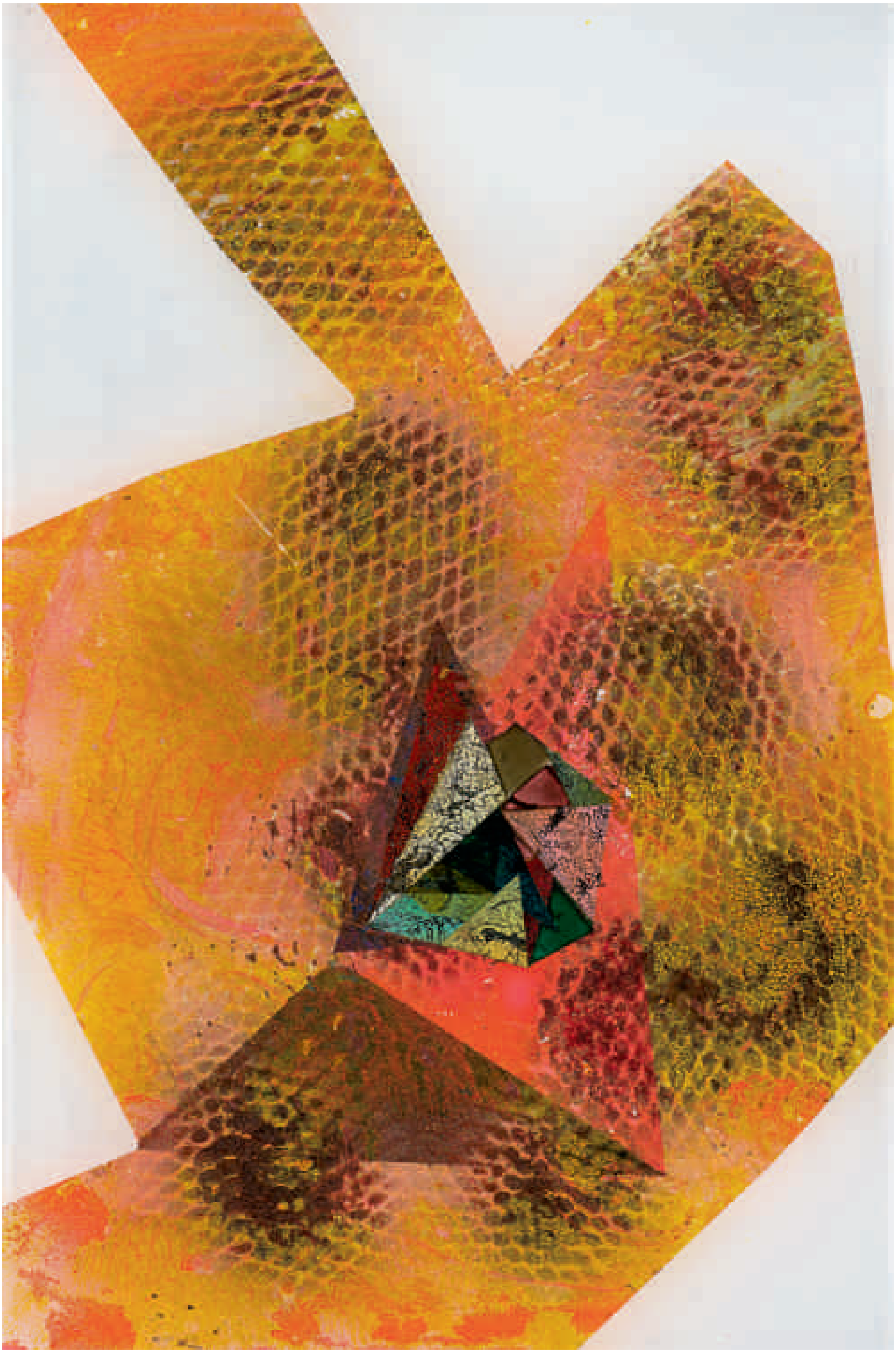


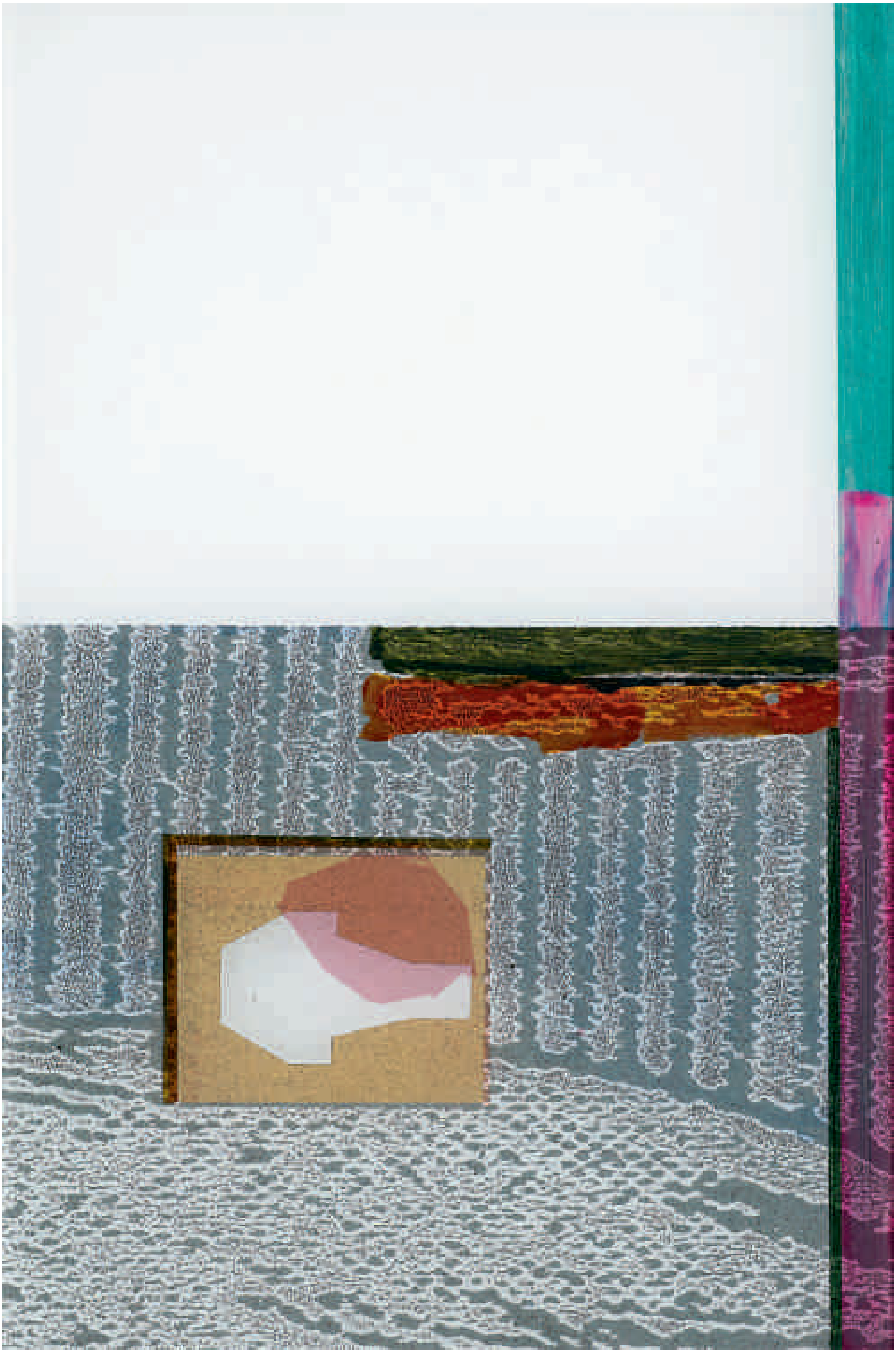


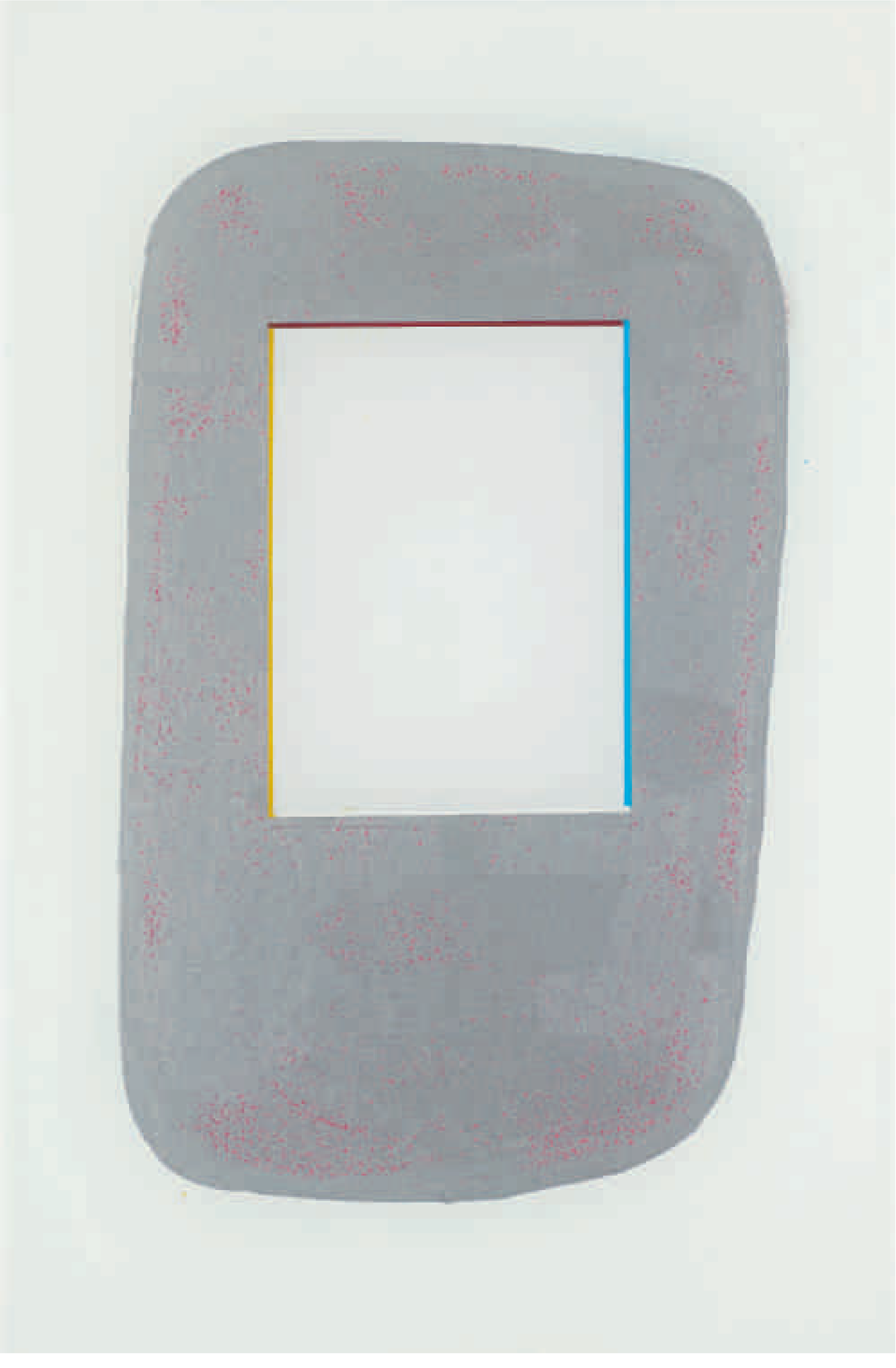


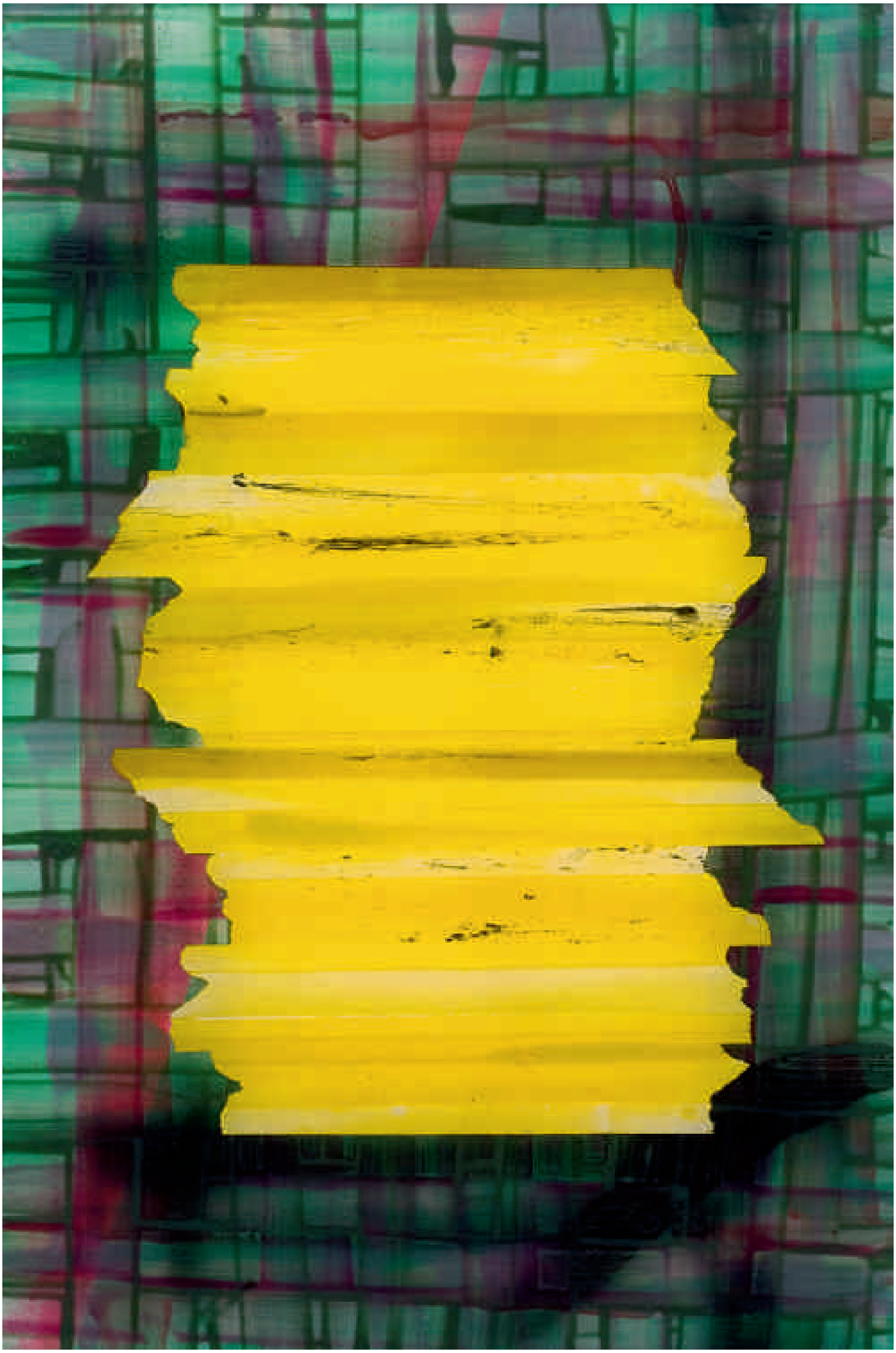


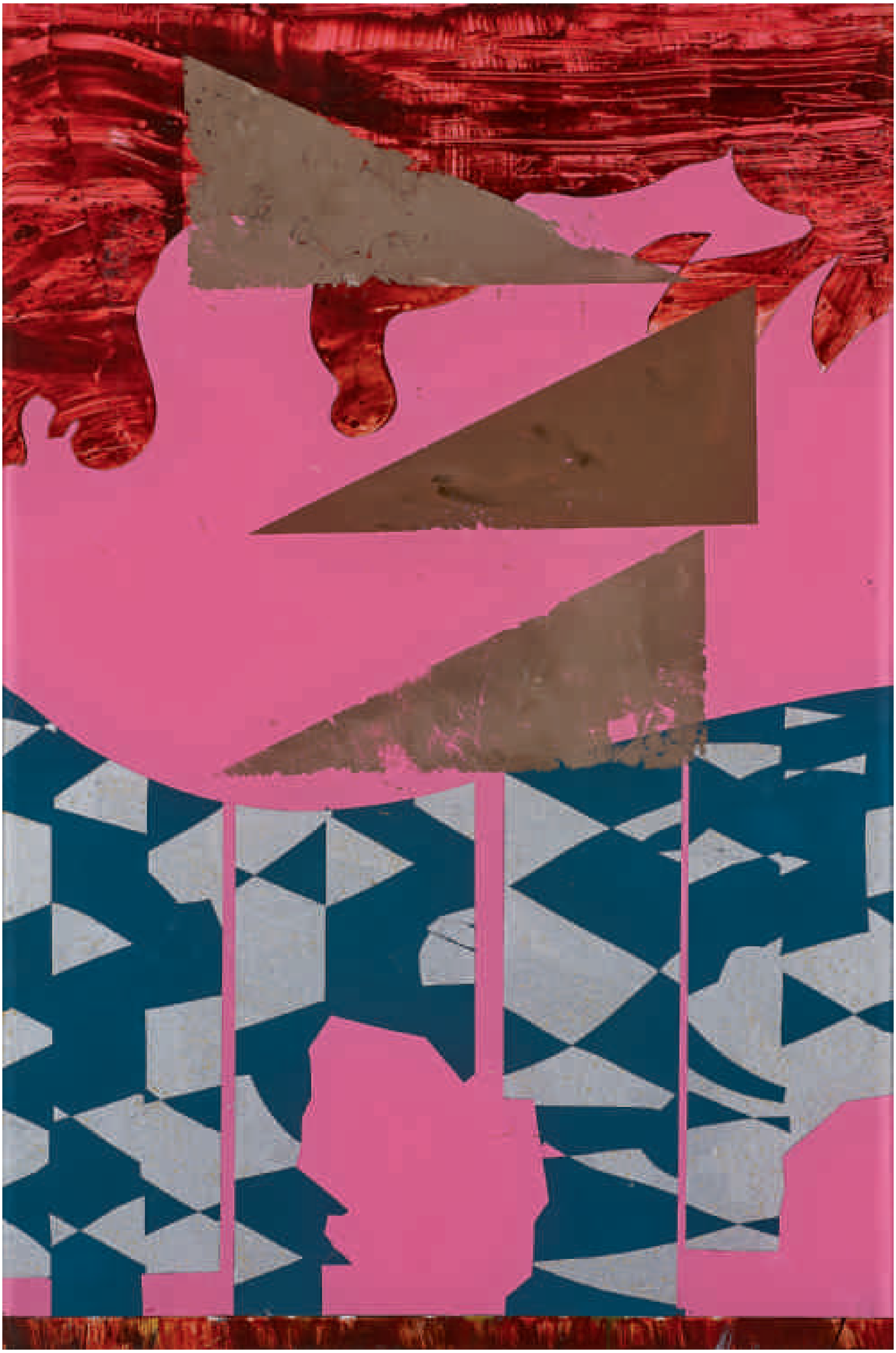


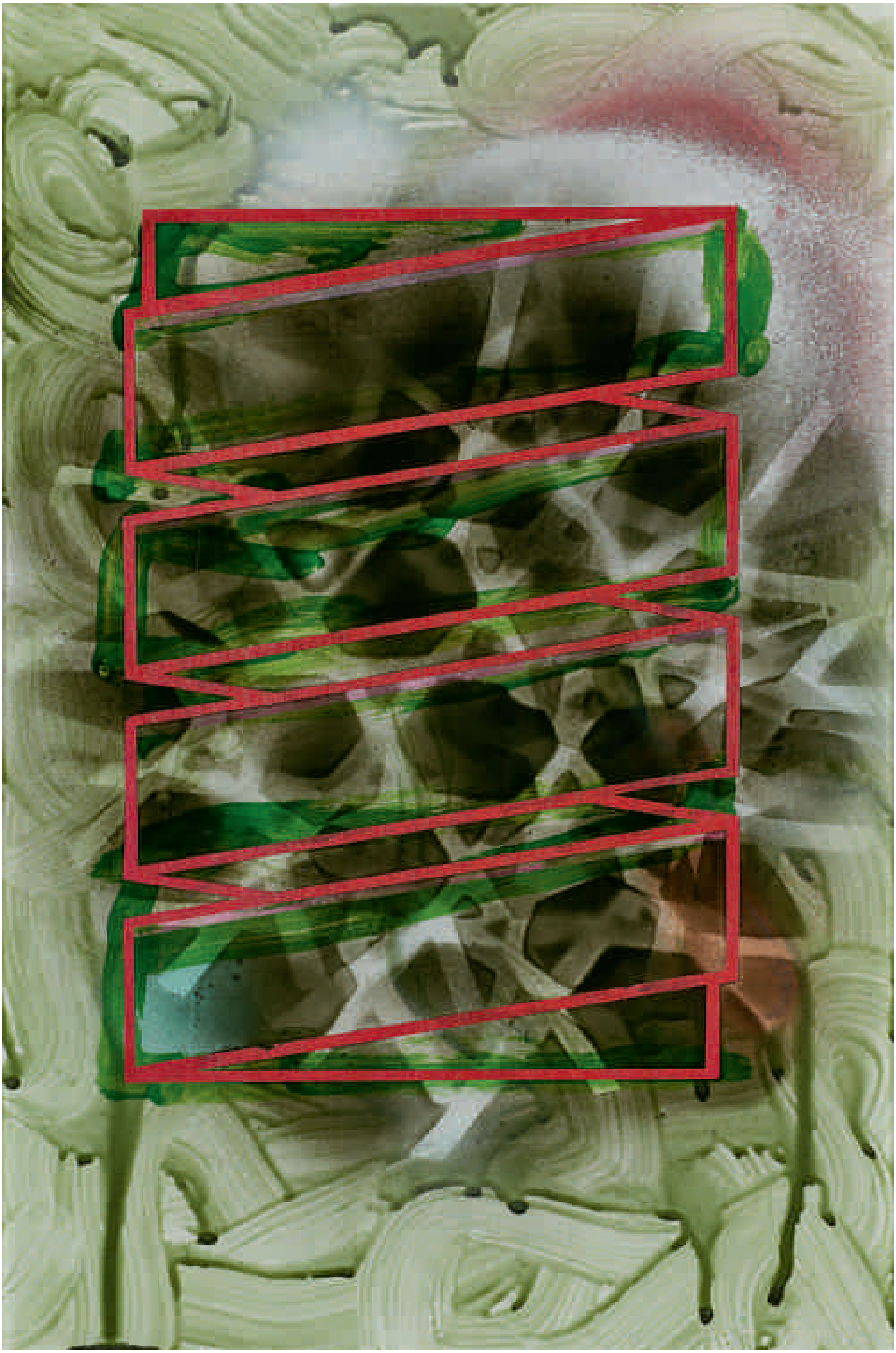


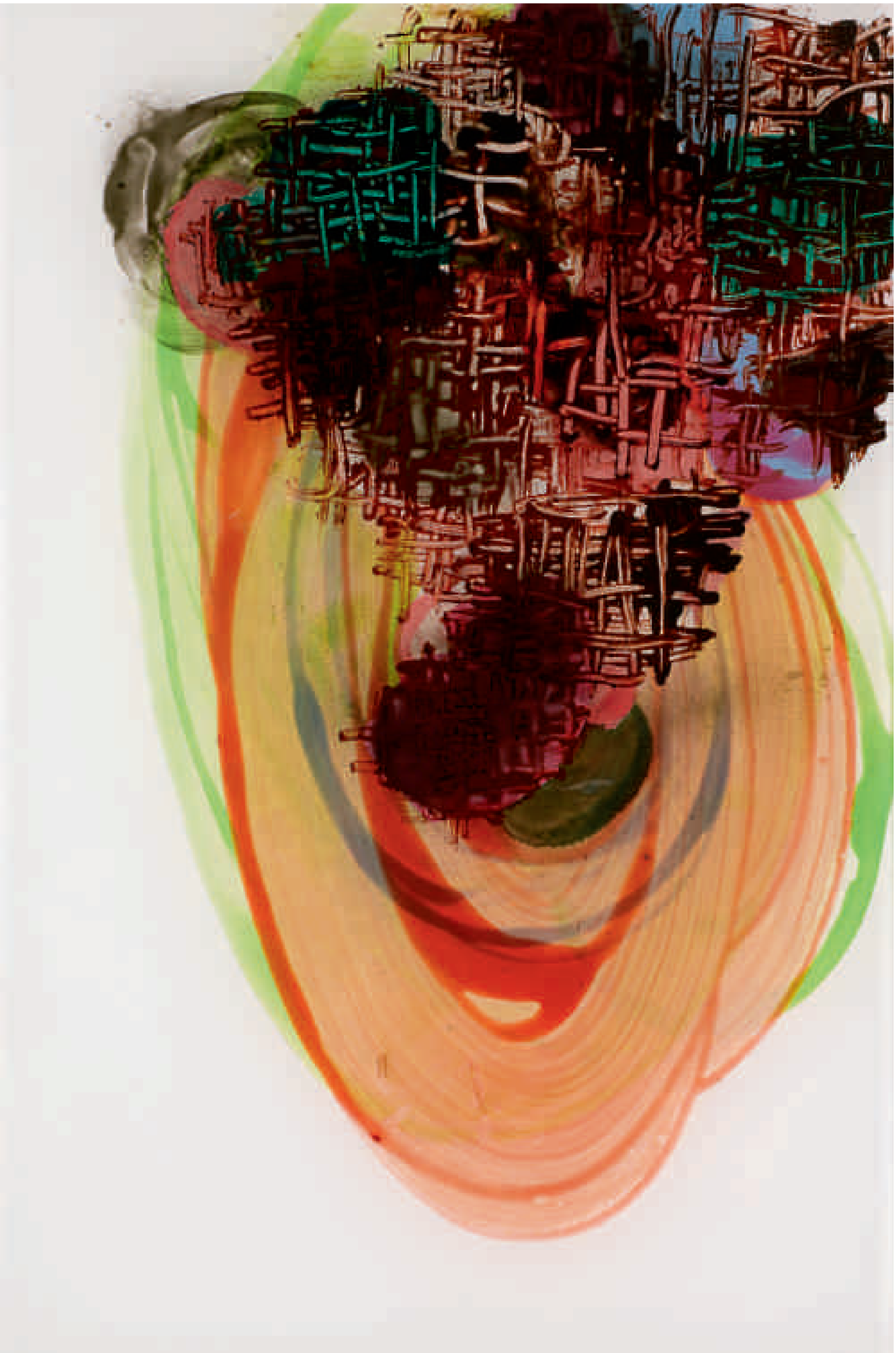


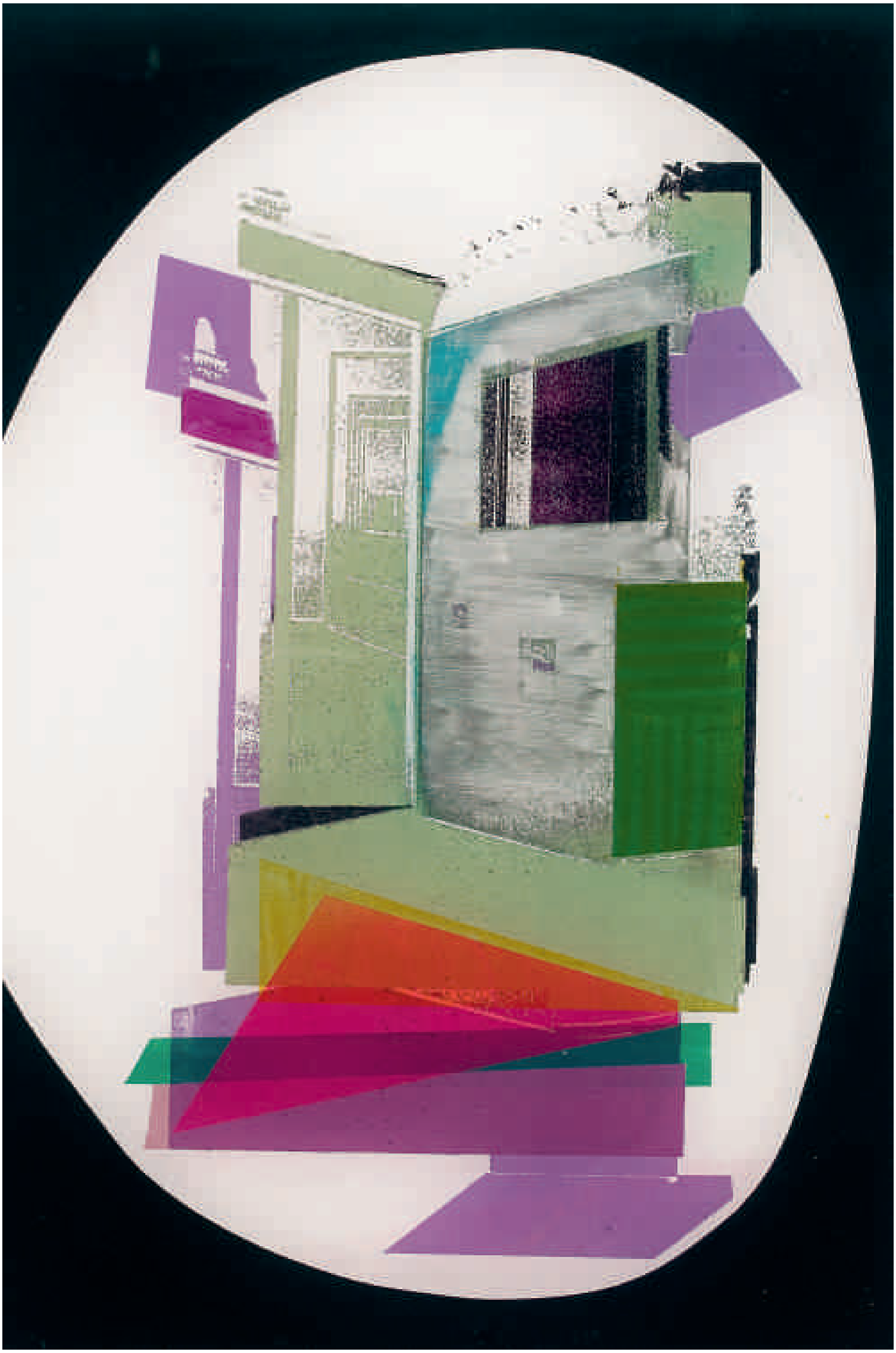


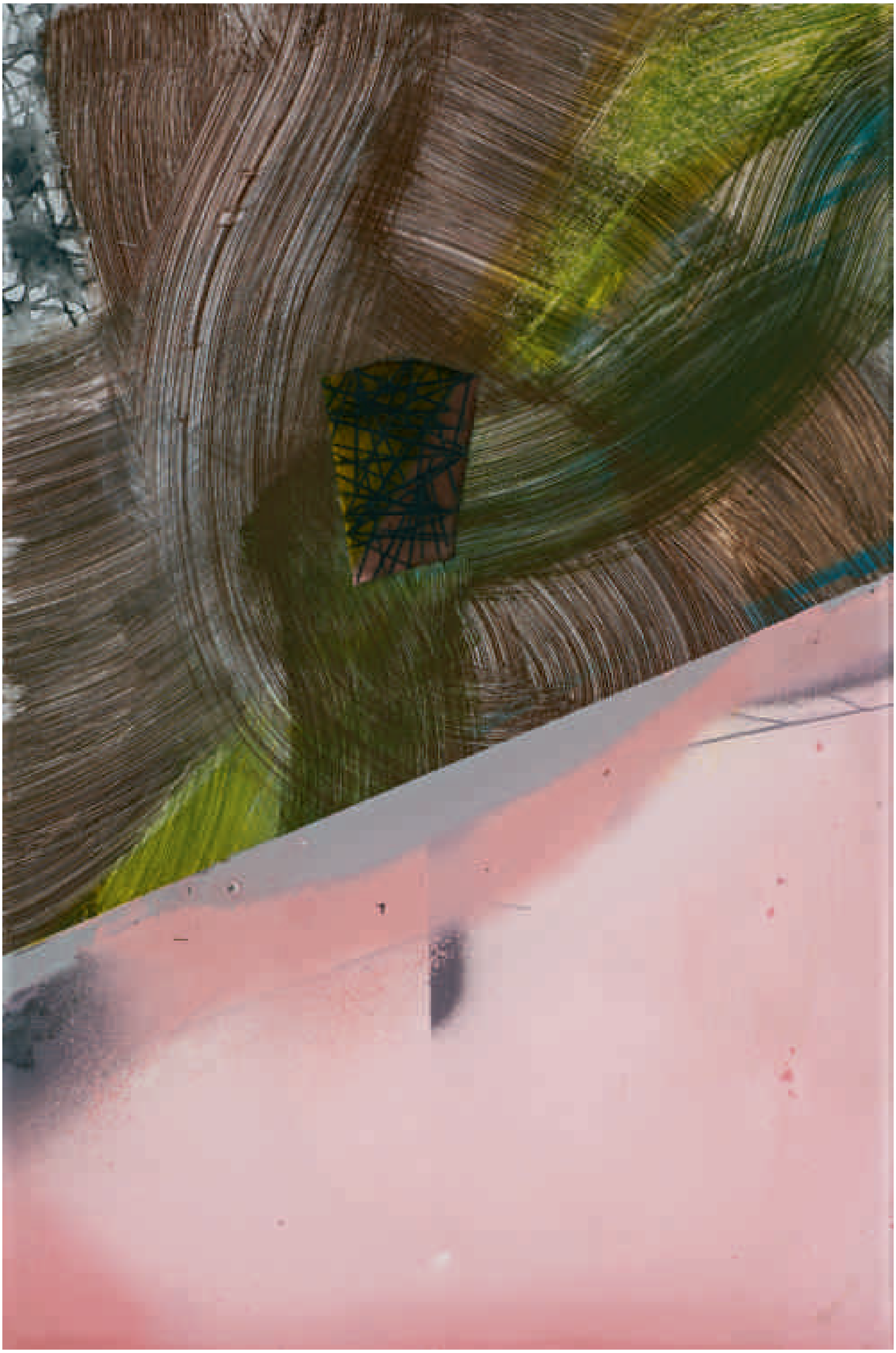


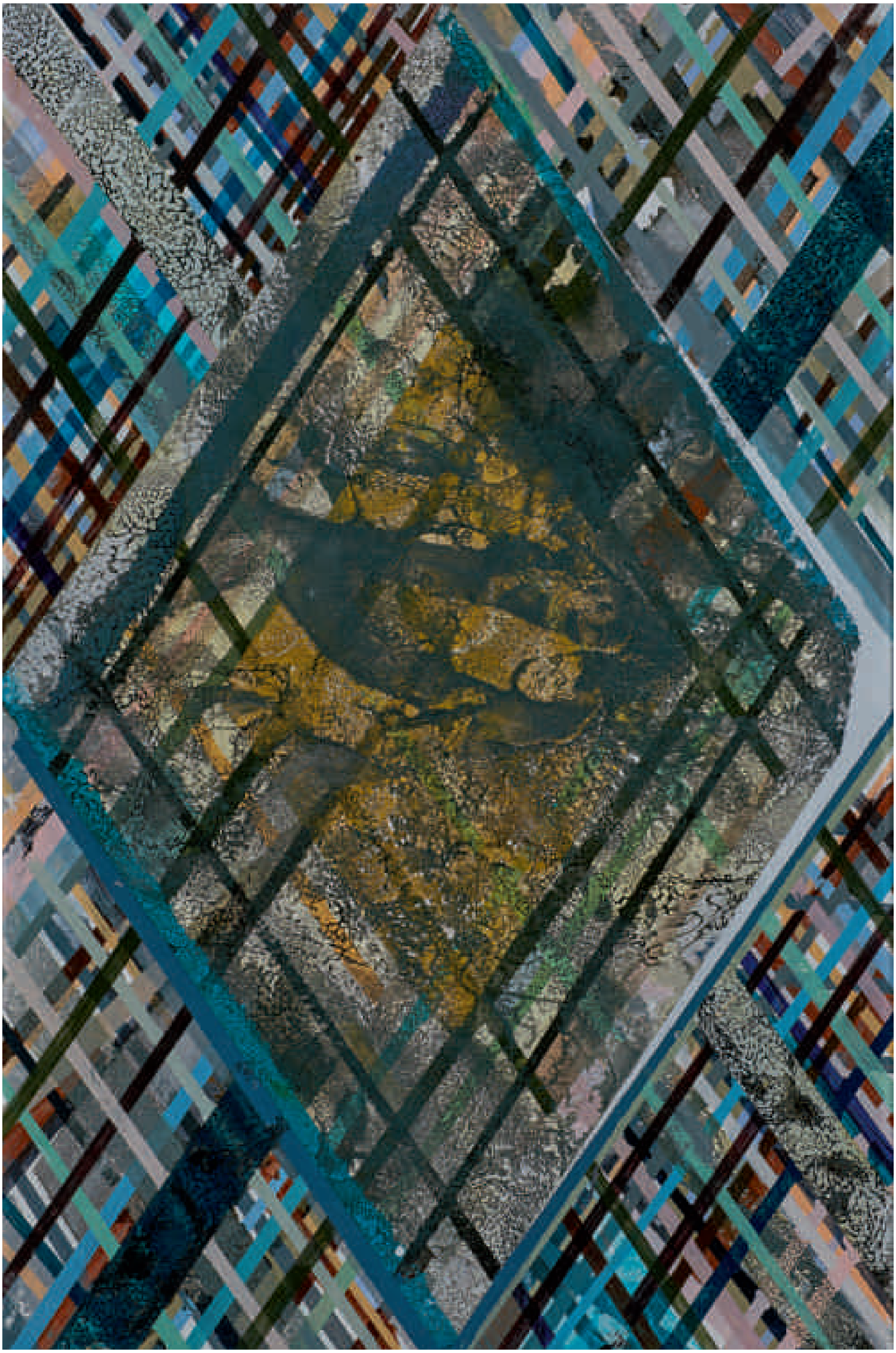


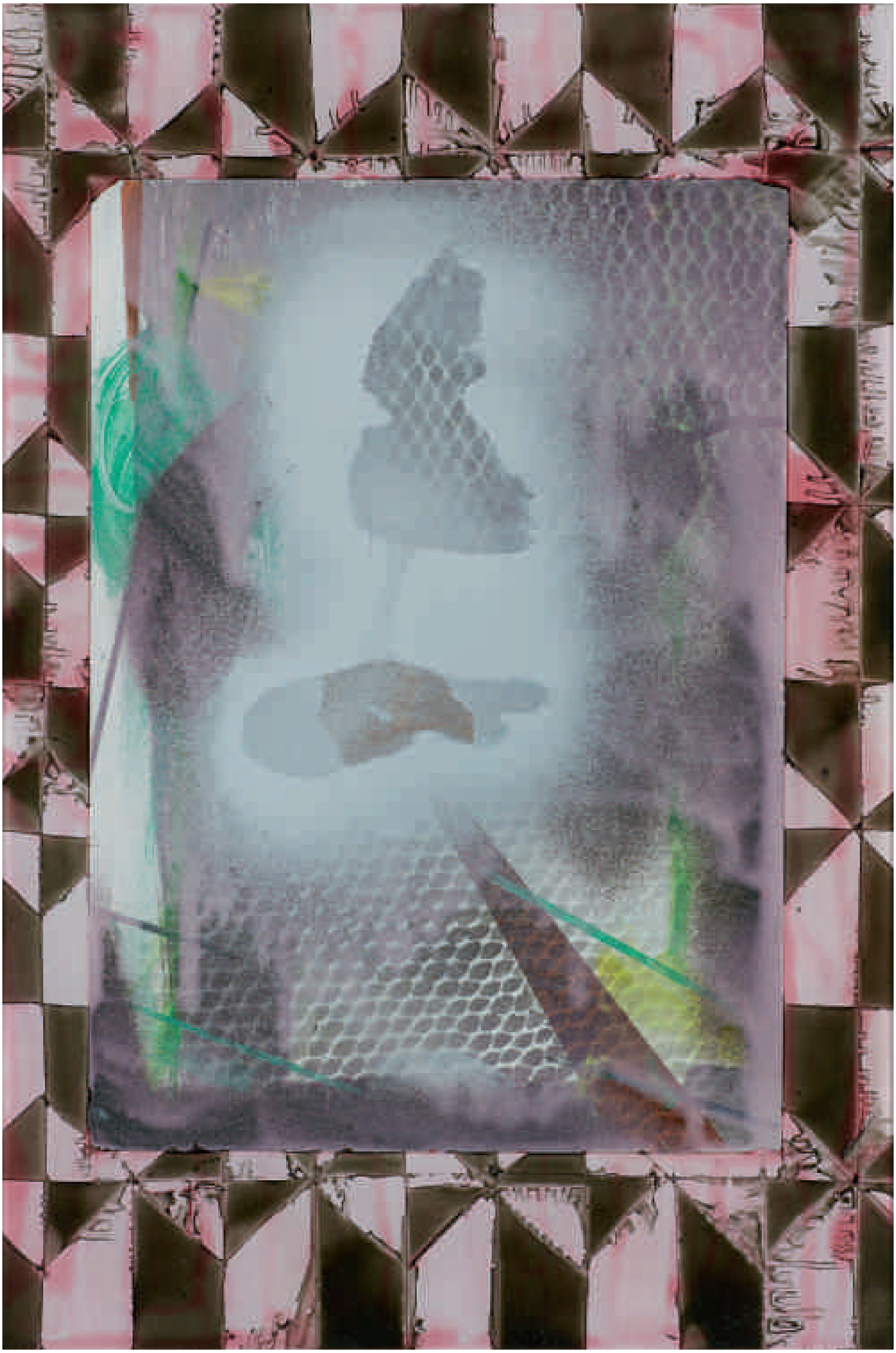












Biografie

[illegible] *Stiftung Markgräflerhof* [illegible]

[illegible]

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Smtth hBtrhS ws-TMw-bwM Sss

mo Shrh cmtr ygwM Sss

rSp rpSht rSponrpSho ws-Tk gxxb i okbxM- kg–bs

hthr ws-TMw-bwM bor bs kboM

rSp rpSht rSponrpSho L bAxJs yT gxbydo- L bAxJs yS' FyoTgs s dos

BorBoz g n t Jx–ogi gxr gs r uS oM yT gxbyJ L bA pSyl dt

hb-bT ws-TMw-bwM bxb

z BtrS gh mFk ws-T–bybos Äxs

hthr ws-Tk gxb hbal xos f kgw-bs

tthStr oWtC hgWpoz ws-TMw-bwM Sss

grhSo rBNh orS o h ws-TFws l by L Bys Fbyf

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BoBoz gxbydo ySgr Fbs T Ssr Ss yS' FyoTgs s dos

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pCCh htr ws-T–bybos By t do hkbos xgsr b wsr i b-T, gxbs B--bxr Sy,

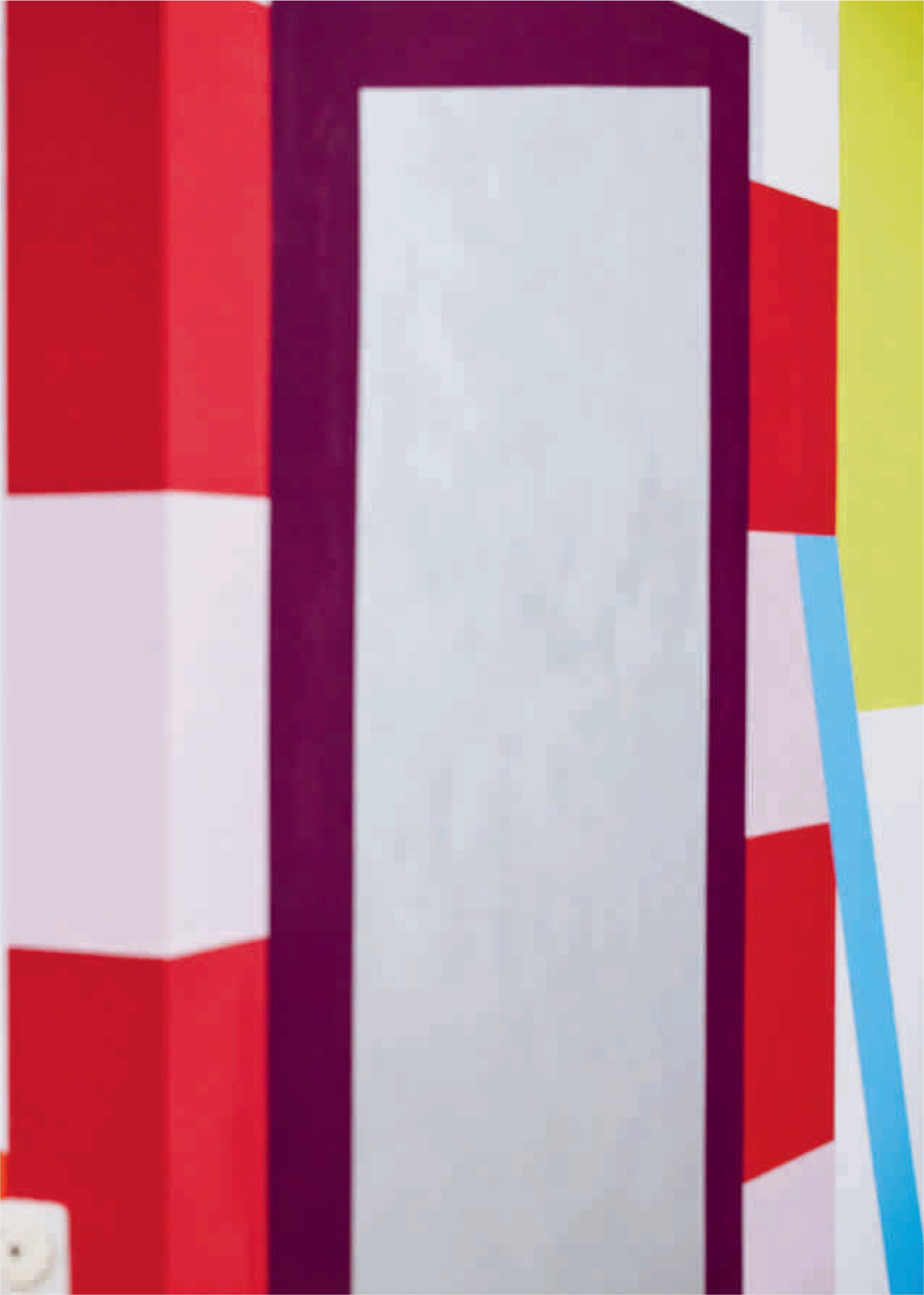
[illegible]

EINS DER ZWANZIG
RUHR KUNST MUSEEN

MÄRKISCHESMUSEUMWITTEN

STADTWERKE
WITTEN

boesner
KÜNSTLERMATERIAL + EINRAHMUNG + BÜCHER

[illegible]