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CONTEMPORARY FINE ARTS IN WEISSENOHE
CALL FOR ARTISTS 2024

EROS, DEATH & HOPE

Visual Arts in Wartime

September 7th (opening) until September 29st, 2024

Background

Since 2004, the event series "KunstRaum Weißenhohe" has hosted exhibitions of contemporary visual art on societal and social issues. This year we have changed our originally planned theme, because due to a high-speed political conflict in Europe we are facing a moral dilemma and at the same time witness a human catastrophe.

The triad as a symbol of crisis

The title of the exhibition, with its three catchwords, is consciously based on models such as *Knight, Death and Devil* (Dürer) – *Liberty, Equality, Fraternity* – *Body, Soul and Spirit* – or also *Faith, Love and Hope*. These constructs of three words are found in both religious and dialectical thought. They can hardly serve as a solution to a problem, but are meant to forcefully urge action, strengthen stamina, or as a conclusion end a discussion, as probably in *love, engaged, married*.

In circumstances of distress, grief, and despair, terms and symbols in combinations of three appeared mantra-like in popular culture, e.g., as tattoos, scratch marks, or graffiti. Today, they are experiencing a renaissance among tattoo artists and perpetually in political slogans, because the number three is often used when an assertion is to be affirmed or questioned.

Eros

... a feature of the ancient Greek understanding of Eros is its frequent reference to political circumstances. Eros was not only a private affair of two lovers. The term also served to describe love of country, patriotic aspirations, and political ambitions to which one gave oneself with "erotic" passion. In addition to love of freedom and ambition, political "eroticism" also included lust for power, which the historian Thucydides depicted as a form of Eros. Seen in this way, tyranny also appears as an erotic phenomenon ... (Wikipedia, Feb. 2023).

Eros can thus be understood here as a driving force similar to madness, which wants to push through the attainment of a goal at any cost, regardless of the damage it causes to others and to itself. This force thrives in the current conflict on the basis of a romanticized nationalism that sees man as its product and as its henchman, that reduces women to their biological function of producing offspring for the purpose of preserving the nation, and that refuses a global, pluralistic development of culture. It favors hierarchical systems, masculinity mania, totalitarianism and understands warfare as a natural means of its politics.

Death

With the beginning of modern warfare in the 20th century, the share of civilians in the total number of casualties has been growing incessantly - not unlike the Russian attack on its Ukrainian neighbors. Here, from the very beginning, residential areas, hospitals, kindergartens and churches were deliberately targeted without any tactical advantage for the attackers.

It is therefore obvious that a ruthless strategic calculation is to be sought behind these attacks. In addition to the presumably intended demoralization of the population, the intention of maximum escalation also appears here. It is provocatively directed at us as a clear challenge to the main adversary, the "Western" cultural sphere.

Hope

In hope lies probably the greatest driving force of man. If we examine it, we see that the ability of mental imagination is connected with it. Furthermore, it can be assumed that the imagination of a way out of a predicament can establish hope, which in turn leads to a corresponding action. Imaginative power and hope thus together form a survival mechanism.

In view of the reports and images of the events of the war and the associated atrocities, people in Europe naturally develop fears for their own existence and worries about the welfare of their own families, in addition to compassion for the victims of the war.

For these reasons, they hope that the states in Western and Central Europe will not be drawn into the fighting. They hope that they will not become victims of bombs and rockets as well. They hope for negotiation successes or arms deliveries, for a counteroffensive or an early end to the war, whatever.

Hope in itself does not describe a rational principle. People cherish it or abandon it, regardless of what happens in reality.

Aims and actions

The question for artists is: How do you deal with your pacifism, with your love for people, with your desire for peace, democracy, justice and separation of powers in this increasing war scenario? How do you behave as an artist in society? How/where do you take a stand?

We are planning contributions from all fields of visual arts as well as contributions and discussions with artists and engaged citizens.

Katharina Winkler and Lutz Krutein are in charge of the on-site organization and the preparations for the vernissage. The exhibition is curated by KunstRaum Weißenhohe, represented by Janusz Radtke and Lutz Krutein.

Realization

The village of Weissenhohe became a meeting point for many art loving people from the vicinity as well as from the Nuremberg area and attracts well known artists and many visitors since years. All art show in Weissenhohe happens within the estate of the ancient monastery, especially in the old malt production hall. We do hope to gather a wide range of contemporary art categories. The exhibition shall be accomplished by talks and information about social, technical or political matter matching the theme. The place offers room for exhibition, information and any kind of performance and activity.

Probable artworks:

Paintings, drawings and graphics, installation, performance, objects and sculptures, concept art, photography and films.

Artists from all countries will be welcome to participate in the project.

Participation is open for artists selected by the curators. The management has the right to select parts of the offered artwork or reject them at all. Transportation and erection of the artworks will be done by the artist at his own risk. The placement of the work will be determined in cooperation with the management and can be altered until the set up is completed.

Deadline for drafts and plans (descriptions and photographs) will be May 30, 2024. While participating artists will build up their construction on their own, helping hands will be available most of the time. Means we will help you as much as we can in transport and erection of your work.

If it's not money we can offer you for your participation, you might be attracted by the high number of visitors, the beautiful landscape and the extraordinary project. The village of Weissenhohe profits from restaurant and beer-garden as well as from the regular exhibition of fine art, especially when the weather is high. We offer you a professional PR-service with reports in local press and radio stations and we will send hundreds of personal invitations.

Construction work starts first week of September, deadline for all construction work will be September 7th, 2024
Exhibition starts Sept. 7th (opening) and ends Sept. 29st, 2024

The sole participation in the exhibition is free of charges. If any work of art will be sold during or in connection to the exhibition, KunstRaum Weißenohe will have the right to charge 20 percent of the total amount being paid by any client. Please mind this within your calculation.



Information concerning your work

Artists planning to participate in the exhibition shall send us documents as listed below:

- Photographs of the artworks intended to be presented at the exhibition in 300 dpi or a detailed and obligatory description of the planned work
- Title of work, format/measurement and year of production
- a brief text, not exceeding 100 words commenting or explaining the attached photographs or drafts
- use the application form as shown below to fill the dotted lines or send us a mail following the very same system answering the questions accurately. Help us to avoid days of unnecessary research to find out missing data. Thank you!

Please note: Send all forms by e-mail and pics as attached jpg's, if possible. Use wetransfer.com if necessary!

Contact:

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<http://www.kunstraum-weissenhohe.eu>



application form

full name:

address:

postal code, city, country:

year and place of birth:

phone:

fax:

e-mail:

homepage/s:

sort of artist:
(i.e. sculptor and painter)

education/studies:
(i.e. Academy of Fine Arts, Brussels, Belgium, Video and Multimedia, Prof. XY (name), ...)

solo exhibitions:
(only names of exhibition sites with place, i.e. Fondation Maeght, Paris; National Gallery, Bratislava; ...)

participations:
(only names of exhibition sites with place, i.e. Art Frankfurt; ars electronica, Linz; ...)

publications:
(don't mention catalogues, please)

awards & honors:

additional:
(i.e. scholarships, chairs, functions in public etc.)

Enlistment of artwork

first title

technique, matter

year of production

number of items in serials and size

insurance value / sales price in EUR/.....

second title

technique, matter

year of production

number of items in serials and size

insurance value / sales price in EUR/.....

third title

technique, matter

year of production

number of items in serials and size

insurance value / sales price in EUR/.....

For more artwork use another list, please!