



Joachim Bandau - Press Folder

1. Biography and Exhibitions

Biography

Solo-Exhibitions (Selection)

Group-Exhibitions (Selection)

Works in Museums and Public Collections (Selection)

2. Bibliography (Selection)

3. Press Releases

contact for questions,
further information and pictures:

BAUKUNST GALERIE
fon: +49-(0)221-771 33 35
fax: +49-(0)221-771 33 10
e-mail: natsuko.rother@baukunst-galerie.de

www.baukunst-galerie.de
www.artnet.com/baukunst.html

BAUKUNST GALERIE
Theodor-Heuss-Ring 7
D - 50668 Cologne

opening hours:
Tue-Fri 10 a.m.-6.30 p.m.
Sat 11 a.m.-6 p.m.
and by appointment



BIOGRAPHY

www.bandau-joachim.de

- 1936 born in Cologne
- 1957-60 studies at the State Academy in Dusseldorf
- 1962 first sculptural works
- 1966 co-founder of the group K-66
- 1968 award for sculpture of the City of Cologne
- 1973 industrial grant of the culture group BDI, Cologne
- 1976-78 "bunker-drawings"
- 1978 return to sculptural works
- 1982-86 professorship for sculpture at the RWTH Aachen (D)
- 1983 first "black watercolour paintings"
- 1986 Will-Grohmann-Award of the Academy of Arts, Berlin
- 1988-2001 professorship for sculpture at the Academy of Arts, Münster (D)
- 2005 first yellow watercolour paintings

Joachim Bandau lives and works in Aachen (D) and in Stäfa (CH).

SOLO-EXHIBITIONS (SELECTION)

- 2010 "Aquarelle und Lackobjekte", Galerie Artmark, Vienna
"Grusinische Tänzer", Neues Museum – Staatliches Museum für Kunst
und Design, Nürnberg (D)
"New Watercolours and Laquer Painting Objects", Patricia Sweetow Gallery,
San Francisco
"New watercolours", Two Rooms Gallery, Auckland (NZ)
- 2009 "Black Fluid", Baukunst Galerie, Cologne
Galerie Grazia Blumberg, Recklinghausen
"Neue Lackarbeiten und Schwarzaquarelle", Sebastian Fath, Mannheim
Phoebus, Rotterdam



- 2008 "Quodlibet", Kunst aus Nordrhein-Westfalen
in der ehemaligen Reichsabtei Aachen-Kornelimünster, Aachen (D)
"Transparencias", Joao Esteves de Oliveira, Galeria Arte Moderna e
Contemporanea, Lisbon
"Bagan Lacquer", Galerie Mark Müller, Zurich
Galerie Artmark, Vienna
- 2007 Sebastian Fath Contemporary, Mannheim
Nicholas Metivier Gallery, Toronto
- 2006 Patricia Sweetow Gallery, San Francisco
Sebastian Fath Contemporary, Mannheim
"widersprüchlich", Galerie Mark Müller, Zurich
Phoebus, Rotterdam
Lousberg Gesellschaft, Couven-Pavillon am Lousberg, Aachen (D)
Nicholas Metivier Gallery, Toronto
- 2005 "Black watercolour Painting and Sculptures", Baukunst Galerie, Cologne
"Diverse Bonsai", Kunstverein Fuhrwerkswaage, Cologne
- 2004 Galerie Mark Müller, Zurich
Phoebus, Rotterdam
Sebastian Fath Contemporary, Mannheim
Patricia Sweetow Gallery, San Francisco
- 2003 Galerie Renate Schöder, Cologne
Kunstverein Friedrichshafen (in Zeppelin Museum), Friedrichshafen (D)
- 2002 "Transparency – Density", Patricia Sweetow Gallery, San Francisco
- 2001 "Gegenüberstellung", Ludwig Forum für Internationale Kunst, Aachen (D)
"Gegenüberstellung", Galerie Cora Hölzl, Dusseldorf
"Gegenüberstellung", Kunsthalle Recklinghausen (D)
"voorstellen voor beelden buiten", Phoebus, Rotterdam
"Tango", Galerie Mark Müller, Zurich
Artmark Galerie, Spital am Pyhrn (A)
- 2000 "lineare transparenz – verdichteter raum", Galerie Mark Müller, Zurich
"Von der Fläche zur Linie", Phoebus, Rotterdam
"Joachim Bandau Schwarz-Aquarelle", Galerie Renate Schröder, Cologne
"Joachim Bandau – Neue Aquarelle", Galerie Appel und Troschke, Frankfurt
- 1999 Galerie Mark Müller, Zurich
"Den Raum ermessen", Bartholomäus Kapelle, Paderborn (D)
- 1998 "Schwarz-Aquarelle", Galerie Cora Hölzl, Dusseldorf
"Schwarz-Aquarelle", Galerie Appel und Troschke, Frankfurt a. M.
"Kunst in St. Peter", St. Peter, Aachen (D)
- 1997 Kunsthallen Brandts Klaedefabrik, Odense (DK)
Phoebus Rotterdam, Rotterdam
Städtische Galerie Villa Zanders, Bergisch Gladbach (D)
Galerie im Winter, Bremen (D)
Salone Villa Romana, Florenz
- 1996 Museum Ludwig, Cologne
Galerie Art Affairs, Amsterdam
Jüdisches Museum, Berlin



- Galerie Mark Müller, Zurich
Espace d'Art contemporaine, Demingny (F)
1995 Phoebus Rotterdam, Rotterdam
Galerie Friebe, Lüdenscheid (D)
1994 Staatliche Kunstsammlungen Dresden, Kupferstichkabinett, Dresden
Galerie Cora Hölzl, Dusseldorf
1993 Städtisches Museum Schloss Morsbroich, Leverkusen (D)
Kunstverein Heinsberg (D)
Galerie Dorit Jacobs, Cologne
1992 Städtische Kunsthalle, Mannheim
Galerie Friebe, Lüdenscheid (D)
Galerie Mark Müller, Zurich
Kunsthalle Winterthur, Winterthur (CH)
Galerie Katrin Rabus, Bremen (D)
1991 Aargauer Kunsthaus, Aarau (CH)
Kunsthalle zu Kiel, Kiel (D)
1990 Museum van Heedendagse Kunst, Antwerp (B)
1989 Städtische Galerie Leerer Beutel, Regensburg (D)
Galerie Dorit Jacobs, Cologne
Galerie Katrin Rabus, Bremen (D)
1987 Städtisches Museum Schloss Morsbroich, Leverkusen (D)
Artothek, Cologne
Neuer Berliner Kunstverein, Berlin
Galerie Emmerich-Baumann, Zurich
1986 Galerie Annelie Brusten, Wuppertal (D)
1985 Galerie Katrin Rabus, Bremen (D)
1984 Molkerei, Cologne
Kunstverein Bayreuth, Bayreuth (D)
1981 Neue Galerie-Sammlung Ludwig, Aachen (D)
Wilhelm Hack Museum Ludwigshafen, Ludwigshafen (D)
1979 Kunsthalle zu Kiel und Schleswig-Holsteinischer Kunstverein, Kiel (D)
1978 Karl-Ernst-Osthaus-Museum, Hagen (D)
1975 Kunsthalle Cologne
Galerie Schneider, Karlsruhe, Freiburg im Breisgau (D)
1973 Suermondt-Museum, Aachen (D)
Kunsthalle zu Kiel (D)
1972 Kunsthalle Nürnberg (D)
Freiburger Kunstverein, Freiburg im Breisgau (D)
1971 Städtisches Museum Schloss Morsbroich, Leverkusen (D)
Galerie, Rothe, Heidelberg
1970 Kunstverein, Kassel (D)
1969 Städtischer Kunstpavillon, Soest (D)
1968 Galerie Falazik, Bochum (D)
Galerie Rothe, Heidelberg
Galerie Junge Generation, Hamburg
1967 Galerie Junge Generation, Hamburg



GROUP-EXHIBITIONS (SELECTION)

- 2011 "The Movement of Colour / Monochrome amid Time and Space", Nelly Castan Gallery, Melbourne (AU)
- 2010 "COLOR light TIME", Two Rooms Gallery, Auckland (NZ)
"Medium Papier", Kunstraum Alexander Bürkle, Freiburg (D)
"West/Ost", "Ludwigs Graphik 2", Ludwigsforum für Internationale Kunst, Aachen (D)
"EMBLEM, Joachim Bandau – Richard Serra – Richard Tuttle", Nicholas Metivier Gallery, Toronto (CN)
"Licht/Schatten", Sebastian Fath Contemporary, Mannheim
"10 Jahre – 10 Künstler", Marburger Kunstverein, Marburg (D)
"Small Paintings", Two Rooms, Auckland (NZ)
- 2009 "First choice / raum 3", Galerie Mark Müller, Zurich
"Bodenständig", Kunstraum Alexander Bürkle, Freiburg (D)
"Art Minded V: Ron Klein Breteler collection", Stedelijk Museum Schiedam
"Joachim Bandau, Raimer Jochims, Mimmo Roselli", Artmark Galerie, Vienna
"Sammlung Hermann Rühl", Neues Museum – Staatliches Museum für Kunst und Design, Nürnberg (D)
Ludwig Forum für Internationale Kunst, Aachen (D)
"Works on Paper", Two Rooms, Auckland (NZ)
- 2008 "The ikob collection", ikob - Museum für Zeitgenössische Kunst, Eupen (B)
"Skulpturen im Blickpunkt", Städtische Kunsthalle Mannheim
- 2007 "Ten Years of Collecting: Rembrandt to Thiebaud", Fine Arts Museum of San Francisco – Achenbach Foundation for Graphik Arts, San Francisco
"Aufmischen. Sammlung neu", Lentos Kunstmuseum Linz
"Raumwechsel 9", Kunstraum Alexander Bürkle, Freiburg (D)
"After Image", Two Rooms Gallery, Auckland (NZ)
"IKOB Collection", Palais des Beaux Arts, Bruxelles
- 2006 "Carte Blanche", St. Fronleichnam, Aachen (D)
"Innere Sicherheit. Bunker-Ästhetik", Marburger Kunstverein, Marburg (D)
"VIP III. Arena der Abstraktion", Museum Morsbroich, Leverkusen (D)
"Paper", Nicholas Metivier Gallery, Toronto
"100 Jahre – 100 Köpfe", Das Jahrhundert Moderner Skulptur Wilhelm-Lehmbruck-Museum, Duisburg
"Less is more", Renate Schroeder Galerie, Mönchengladbach
"16-61-2006. Sweet little sixteen", Phoebus Rotterdam, Rotterdam
- 2005 "Zwischen Tür und Angel. Die Professoren der Kunstakademie Münster", Landesmuseum Münster (D)
"Via Senese", Kunstraum Fuhrwerkswaage, Cologne
"Joachim Bandau und Martin Noël", Artmark Galerie, Vienna
"Square", Nicholas Metivier Gallery, Toronto
- 2004 "Deux arcs de cercle, Neue Werkgruppen in der Sammlung Aargauer", Kunsthhaus, Aarau (CH)
"Eröffnungsausstellung", Kunstraum Alexander Bürkle, Freiburg (D)
- 2003 "Paper Works", Galerie Renate Schröder, Cologne



- 2002 "How heavy is black?", Broadbent Gallery, London
"Auf Grund" (together with Raphael Rheinsberg and Stefanie Unruh), Marburger Kunstverein, Marburg (D)
"Abstract Tendencies", The Drawing Center, New York
"Structure", Patricia Sweetow Gallery, San Francisco
"Nullpunkt – Neuanfang", Kunstpunkt St. Eberhard, Stuttgart (D)
"Die Fülle der Leere", Artmark Galerie, Spital am Phyrn (A)
- 2001 "Das Gespinst", Galerie Cora Hölzl, Dusseldorf
"Shoes or no shoes", Het Museum voor schoene Kunsten, Gent (B)
"alles neu? Erwerbungen und Schenkungen der letzten 10 Jahre", Städtische Galerie Villa Zanders, Bergisch Gladbach (D)
- 2000 "Die Schenkung Ludwig 2000", Ludwig Forum für Internationale Kunst, Aachen (D)
"10 Jahre Phoebus Rotterdam", Rotterdam
"ten times over and more", Galerie Art Affairs, Amsterdam
- 1999 "Skulpturenpark", Kunstverein, Pfaffenhofen (D)
"4 from Germany", Ellipse Arts Center, Arlington (USA)
"4 from Germany", Goethe-Institut, Washington
- 1998 "Espace d'Art contemporaine. Agi Schöningh. J'aime toutes les couleurs parce que mon âme est obscure", Demigny (F)
"Skulptur und Design im 20. Jahrhundert", Wilhelm-Lehmbruck-Museum, Duisburg (D)
- 1997 "through, a space between", Margarete Roeder Gallery, New York
"unterherzjesu, Klasse Bandau", Herz-Jesu-Kirche, Cologne
"Kunst in 56 homöopathischen Dosen", Stadt(t)-Art, Ratingen (D)
"Augenzeugen - Die Sammlung Hanck", Kunstmuseum, Dusseldorf
- 1996 "Sammlung R", Haus für Konkrete und Konstruktive Kunst, Zurich
"Wat makt een tekening tot tekening", Föbus Rotterdam, Rotterdam
"Unterwegs – Kunstakademie Münster, Vorbilder stellen aus", Kunstakademie, Dresden (D)
"Massivfragil", Ludwig Forum für Internationale Kunst, Aachen (D)
"Plätze und Platzzeichen", Städtische Museen, Heilbronn (D)
- 1995 "Präsentation 1995. Sammlung Dr. Hans Koenig", Villa Meier Severini, Zollikon (CH)
"Malerei auf Papier: Positionen", Galerie Mark Müller, Zurich
"Bildhauer '95 in Deutschland", Kunstverein, Augsburg (D)
"Bandau-Sauer-Ullman", Galerie Cora Hölzl, Dusseldorf
"Fredsskulptur 1995, Zeichnungen, Joachim Bandau, Serge Spitzer, Micha Ullmann", Kunstmuseum, Ribe (DK)
"Fredsskulptur 1995", Museums Center, Hanstholm (DK)
- 1994 "Du Mur Atlantique au Mur de Berlin", L'Abbaye aux Dames, Caen (F)
"Privatgrün", Kunstraum Fuhrwerkswaage, Cologne
"Eröffnungsausstellung", Suermondt-Ludwig-Museum, Aachen (D)
- 1993 "Die vertikale Gefahr, Luftkrieg in der Kunst", documenta-Halle, Kassel (D)
"68 – Kunst und Kultur", Skulpturenmuseum Glaskasten, Marl (D)
- 1992 "Das steinerne Licht", Ostsee - Biennale 1992, Kunsthalle, Rostock (D)



- 1991 "Skulpturenprojekt Gotha", Schloss Friedenstien, Gotha (D)
"Le Merveilleux et la Peripherie", Euregionale IV, Liege (B)
- 1990 "Eröffnungsausstellung", Ludwig Forum für Internationale Kunst, Aachen (D)
"Skulptur der Bundesrepublik Deutschland 1949-1989", Wilhelm-Lehmbruck-Museum, Duisburg (D), Kiew, Leningrad, Minsk, Vilnius (LIT)
"Bis jetzt, von der Vergangenheit zur Gegenwart. Plastik im Außenraum der Bundesrepublik Deutschland", Hannover (D)
- 1989 "Radikal auf Papier", Aargauer Kunsthaus, Aarau (CH)
"Maschinen – Menschen", Neuer Berliner Kunstverein, Berlin
"Il Verntuno, Manual", Kunstcentrum, Hasselt (B)
"Joachim Bandau, Mathilde Cuypers, Veron Uradianu", Sint Lucas Galerij, Brüssel, Brussels
"Sonderausstellung des Wilhelm-Lehmbruck-Museums Duisburg", Art Cologne
- 1988 "Das Oktogon im Oktogon", Galerie Annelie Brusten, Wuppertal (D)
"de Verzameling Turnhout. Doodgewoon – Beelden van de Dood", Museum van Hedendaagse Kunst Antwerpen, Antwerp (B)
"Bildhauer zeichnen", Galerie Rothe, Heidelberg
"Zurück zur Natur – aber wie?", Prinz Max Palais, Karlsruhe (D)
"Beelden in Brunsum", Brunsum (NL)
"Möbel als Kunstobjekt", Künstlerwerkstatt Lothringerstraße, Munich
1987 "Inside-Outside: An Aspect of Contemporary Sculpture", Museum van Hedendaagse Kunst, Antwerp (B)
"Tel Hai 87 Contemporary Art Meeting", Tel Hai (ISR)
"Euregionale 87", Provinciaal Museum, Hasselt (B)
- 1986 "Sisyphos", Kutscherhaus, Berlin
"Bildwerke", Kunsthalle zu Kiel (D)
"Spannungen – Dimension V", Kunsthalle, Cologne
"Spannungen – Dimension V", Neuer Berliner Kunstverein, Berlin
"Triennale der Kleinplastik", Fellbach (D)
- 1985 "Von zwei Quadraten", Wilhelm-Hack-Museum, Ludwigshafen (D)
"Elementarzeichen", Neuer Berliner Kunstverein, Berlin
"Malerei-Plastik-Objekte", Städtisches Museum, Schloss Morsbroich, Leverkusen (D)
- 1984 "Kunst der Gegenwart in der Bundesrepublik Deutschland", Malmö Konsthall, Malmö (S)
"Kunst der Gegenwart in der Bundesrepublik Deutschland", Aarhus Kunstmuseum, Aarhus (DK)
"1984 Im toten Winkel", Kunstverein, Hamburg
"Orwell und die Gegenwart", Museum des 20. Jahrhunderts, Vienna
"Erworben und geschenkt (1971-1984)", Wilhelm-Lehmbruck-Museum, Duisburg (D)
- 1983 "Triennale der Kleinplastik", Fellbach (D)
"Deutsche Bildhauer des 20. Jahrhunderts", Sindelfingen (D)
"Kunst-Landschaft-Architektur", Nationalgalerie, Berlin
"Dreidimensional", Städtische Kunsthalle, Mannheim



- "Deutsche Bildhauer der Gegenwart", Kunstverein, Augsburg
"Gustav Stein, Sammler-Förderer-Freund", Wilhelm-Lehmbruck-Museum,
Duisburg (D)
"Kunst der Gegenwart in der Bundesrepublik Deutschland", Trondhjems
Kunstforening, Trondheim (N)
"Kunst der Gegenwart in der Bundesrepublik Deutschland", Kunsternes
Hus, Oslo
- 1982 "Träume vom Frieden, begrabene Hoffnungen", Kunsthalle Recklinghausen
Recklinghausen (D)
- 1980 "Junge Kunst in Deutschland", Kölnischer Kunstverein, Cologne
"ars viva 80/81, Handzeichnungen von Preisträgern", Veste Coburg,
Coburg (D)
- 1979 "Zeichnungen 5", Städtisches Museum Schloss Morsbroich, Leverkusen (D)
"Studien-Entwürfe-Konzepte, Graphik von Bildhauern", Städtische
Kunsthalle, Mannheim
- 1977 "Fahrzeuge - Utopisches Design", Orangerie, documenta 6, Kassel (D)
- 1976 "Schuhwerk", Kunsthalle, Nuremberg (D)
- 1975 "Bewegte Bereiche", Kunsthalle, Nuremberg (D)
"Der ausgesparte Mensch", Städtische Kunsthalle, Mannheim
- 1974 "ars viva 73, Künstler arbeiten in Industriebetrieben", Kunsthalle Nuremberg
"Naivität der Maschine", Kunstverein, Frankfurt a. M.
"Handzeichnungen", Große Kunstausstellung, Munich
- 1973 "Künstler machen Fahnen für Rottweil", Stadtfest, Rottweil (D)
"12de Biennale van de Beeldhouwkunst", Middelheim, Antwerp (B)
"ars viva 73, Künstler arbeiten in Industriebetrieben", Kestner Gesellschaft,
Hannover (D)
"ars viva 73, Künstler arbeiten in Industriebetrieben", Bayer-AG,
Leverkusen (D)
- 1972 "Utopischer Realismus", Galerie Müller, Cologne
"Fetisch Jugend, Tabu, Tod", touring exhibition: Städtisches Museum,
Schloß Morsbroich, Leverkusen (D); Haus am Waldsee, Berlin;
Kunstverein, Frankfurt a. M.; Kunsthalle zu Kiel (D)
- 1971 "K-66", Städtisches Kunstmuseum, Bonn
"Aktiva 71", Haus der Kunst, Munich
"Aktiva 71", Westfälisches Landesmuseum, Münster (D)
"Bandau-Saletin-Wortelkamp", Städtische Kunsthalle, Ludwigshafen (D)
- 1970 "Jetzt. Künste in Deutschland heute", Kunsthalle, Cologne
"10 Kölner Maler in Rom", Rhein-Tiber-Preis, Rom
- 1969 "14 x 14", Staatliche Kunsthalle, Baden-Baden (D)
"K-66", Kölnischer Kunstverein, Cologne
"Wilhelm-Morgner-Preis für experimentelle Kunst", Soest (D)
"Kunst und Kritik", Landesmuseum, Wiesbaden (D)
- 1968 "Deutscher Kunstpreis der Jugend", Städtische Kunsthalle, Mannheim
"K-66", Kunstverein, Oldenburg (D)
- 1967 "Junge Stadt sieht junge Kunst", Wolfsburg (D)
- 1966 "K-66", Stadthalle Neuss (D)



WORKS IN PUBLIC SPACE (SELECTION)

Aachen (D), Haaren
Aachen (D), Synagoge
Augsburg (D), Universität
Bamberg, Synagogenplatz
Bayreuth (D), JVA St. Georgen
Bonn, Ministerium für Verkehr
Bremen (D), Fernmeldeamt
Erlangen (D), Universität
Freising (D), Universität
Halle i. W. (D), Kirchplatz
Hasselbach , Skulpturenpark "Im Tal"
Hof (D), Wasserwirtschaftsamt
Cologne, Stadtarchiv
Middelheim/Antwerp (NL), Skulpturenpark
Minden (D), Theaterplatz
Nuremberg (D), Symposium Urbanum
Osnabrück (D), Theaterplatz
Passau (D), Universität
Pfaffenhofen (D), Skulpturenpark
Ramsberg (D), Großer Brombachsee
Tel Hai (ISR)
Tübingen (D), University
Wechmar (D), Bach-Haus
Würzburg (D), Universität

WORKS IN PUBLIC COLLECTIONS (SELECTION)

Aachen, Peter und Irene Ludwig Stiftung
Aachen, Ludwig Forum für Internationale Kunst
Aachen, Suermondt-Ludwig-Museum
Aachen-Kornelimünster, Reichsabtei, Kunst aus Nordrhein-Westfalen
Aarau (CH), Aargauer Kunsthaus
Antwerpen, Museum van Heedendagse Kunst
Basel, Kunstmuseum Basel, Kupferstichkabinett
Bergisch Gladbach, Städtische Galerie Villa Zanders
Berlin, Bundesministerium des Inneren
Berlin, Jüdisches Museum
Bonn, Rheinisches Landesmuseum
Bremen, Kunsthalle Bremen
Brussels, ING-Collection
Coburg, Kunstsammlungen der Feste Coburg
Cologne, Museum Ludwig
Dresden, Kupferstichkabinett der Staatlichen Kunstsammlungen Dresden



Dresden, Skulpturensammlung der Staatlichen Kunstsammlungen Dresden
Duisburg, Wilhelm-Lehmbruck-Museum
Düsseldorf, Kultusministerium des Landes Nordrhein-Westfalen
Eupen, IKOB-Collection
Friedrichshafen, Zeppelin Museum
Haarlem (NL), Teylers Museum
Hagen, Karl Ernst Osthaus-Museum
Hannover, Land Niedersachsen
Kaiserslautern, Museum Pfalzgalerie Kaiserslautern
Kiel, Kunsthalle zu Kiel
Leverkusen, Städtisches Museum Schloss Morsbroich
Linz (A), Neue Galerie Linz
Linz (A), Oberösterreichische Landesgalerie
Ludwigshafen, Wilhelm Hack Museum
Mannheim, Städtische Kunsthalle
Marl (D), Skulpturenmuseum Glaskasten
Munich, Staatliche Graphische Sammlung
Munich, Städtische Galerie im Lenbachhaus
Nuremberg, Kunstmuseum Nürnberg
Oslo (N), Museet for Samtidskunst
San Francisco, Fine Arts Museum of San Francisco – Aachenbach Collection
for the Graphic Arts
Sedalia (Missouri, USA), Daum Museum
Ulm, Museum Ulm
Vienna, Volpinum

BIBLIOGRAPHY (SELECTION)

- 2010 *Joachim Bandau. Grusinische Tänzer/Skulpturen 1968-1974*,
Cat.: Neues Museum Nürnberg, Nürnberg 2010.
- 2009 *Joachim Bandau. Irrawaddy. Acht Aquarelle*, in: *Das Plateau*, Nr. 111:
Friedrich Schorlemmer, Hans-Willi Weis, Joachim Bandau, Markus Haupt,
Christoph Türcke, Radius-Verlag, Stuttgart, 2. Februar 2009, S. 23-39.
- 2008 *Joachim Bandau - Quodlibet*, Cat.: Kunst aus Nordrhein-Westfalen in der
ehemaligen Reichsabtei Kornelimünster, with texts of Gregor **Jansen** and
Invar-Torre **Hollaus**, Aachen 2008.
- Joachim Bandau. Transparencias*, Cat.: Joao Esteves de Oliveira,
Galeria Arte Moderna e Contemporanea, Lisbon 2008.



- 2005 *Joachim Bandau. Diverse Bonsai*, Cat.: Fuhrwerkswaage Kunstraum Köln, hrsg. v. Manfred **Schneckenburger** and Jochen **Heufelder**, with a text of Manfred **Schneckenburger**, Cologne 2005.
- 2003 *Stahlskulpturen von Joachim Bandau*, Cat.: Kunstverein Friedrichshafen im Zeppelin Museum, with texts of Andrea **Hofmann** and Wolfgang **Becker**, Friedrichshafen 2003.
- 2001 *Joachim Bandau – Gegenüberstellung / Encounter. Ausgewählte Werkgruppen 1986-2000 / Selected workgroups 1986 - 2000*, Cat.: Ludwig Forum für Internationale Kunst, Aachen / Kunsthalle Recklinghausen, with texts of Joachim **Bandau**, Wolfgang **Becker** and Beate **Florenz**, Aachen / Recklinghausen 2001.
- Joachim Bandau. Black watercolor paintings*, Cat.: Ludwig Forum für Internationale Kunst, Aachen / Kunsthalle Recklinghausen, hrsg. v. **Becker**, Wolfgang and **Ullrich**, Ferdinand with texts of Wolfgang **Becker** and Thomas **Ribi**, Aachen / Recklinghausen 2001.
- 2000 **Meyer zu Schlochtern**, Josef von: "Den Raum ermessen", text in the context of an exhibition at the Bartholomäuskapelle, Erzbischöfliches Diözesanmuseum, Paderborn 2000.
- 1999 **Florenz**, Beate: "Annäherungen. Zu zwei Bodenplastiken Joachim Bandaus", in: *Im Tal: Kunst im Dialog mit Kunst und Natur*, Hasselbach 1999.
- 1997 *Joachim Bandau – Schwarz-Aquarelle*, Cat.: Städtische Galerie Villa Zanders, Bergisch Gladbach, with texts of Katja **Blomberg** and Wolfgang **Vomm**, Bergisch Gladbach 1997.
- 1996 *Joachim Bandau. Klage lied. Lamentation 1993 - 1995*, Cat.: Museum Ludwig Köln / Jüdisches Museum im Stadtmuseum Berlin, Martin Gropius Bau, with a text of Manfred **Schneckenburger**, Cologne / Berlin 1996.
- 1993 *Joachim Bandau, Werke aus der Sammlung Morsbroich*, Cat.: Museum Morsbroich, with a text of Maria **Linsmann**, Leverkusen 1993.
- 1990/1992 *Joachim Bandau Skulpturen 1976-1990*, Cat.: Museum voor Hedendaagse Kunst, Antwerpen / Kunsthalle zu Kiel / Aargauer Kunsthaus, Aarau (CH) / Städtische Kunsthalle Mannheim, with an introduction of Florent **Bex**, Hans-Jürgen **Buderer**, Peter **Thurmann** and Beat **Wismer** and texts of Ulrich **Bischoff**, Jan **Foncé**, Renate **Puvogel** and Beat **Wismer**, Antwerpen / Aachen 1990.



- 1987 *Joachim Bandau Installationen – Ensembles*, Cat.: Neuer Berliner Kunstverein, with texts of Inken **Nowald** and Ulrich **Bischoff**, Berlin 1987.
- Bandau Schwarz-Aquarelle*, with a text of Herbert **Schneidler**, Cat.: Städtisches Museum Leverkusen Schloß Morsbroich, Leverkusen 1987.
- 1981 *Joachim Bandau Zeichnungen 1976-1979. Skulpturen 1978-1980*, Cat.: Neue Galerie – Sammlung Ludwig, Aachen (D)/ Wilhelm-Hack-Museum, Ludwigshafen, with texts of Wolfgang **Becker**, Ulrich **Bischoff** and Lothar **Romain**, Aachen / Ludwigshafen 1981.
- 1979 *Joachim Bandau – Skulptur und Wandzeichnung*, Cat.: Kunsthalle zu Kiel / Schleswig Holsteinischer Kunstverein, with a text of Ulrich **Bischoff**, Kiel 1979.
- 1978 *Bandau Bunkerzeichnungen*, Cat.: Karl Ernst Osthaus-Museum, Hagen, with a text of Johann Heinrich **Müller**, Hagen 1978.
- 1977 **Maek-Gérard**, Michael: "Einführung in die Abteilung Utopisches Design", in: *documenta 6, Abteilung Fahrzeuge – Utopisches Design*, Cat.: documenta 6, Kassel 1977.
- 1975 *Joachim Bandau*, Cat.: Kunsthalle Köln, with texts of Manfred **Schneckenburger** and Karlheinz **Nowald**, Cologne 1975.
- 1972 *Bandau. Figuren, Geräte, Monstren*, Cat.: Kunsthalle Nürnberg with texts of Curt **Heigl** and Rolf **Wedewer**, Nürnberg 1972.
- 1971 *Joachim Bandau. Figuren und Geräte*, Cat.: Städtisches Museum, Schloss Morsbroich, with a text of Hanno **Reuther**, Leverkusen 1971.



PRESS RELEASE Joachim Bandau – Black Fluid

23/04-12/06/09

On Wednesday, the 22nd of April 2009 from 7 to 9 p.m., the Baukunst Galerie opens a remarkable solo-exhibition with current sculptures and watercolour paintings of Joachim Bandau. It is already the second exhibition of the artist in the gallery. While in 2005 black watercolour paintings and sculptures of lead and steel were exhibited, in this exhibition two new groups of works will be presented. At the one hand "Bagan-Lacquer" objects will be shown – wooden works on walls covered with Burmese tree gum. On the other hand current black watercolour paintings are confronted with delicate "Irrawaddy" watercolour paintings, which are inspired by the landscape at the homonymous river in Myanmar.

Joachim Bandau was born in 1936 in Cologne. After his studies at the State Academy of Art in Dusseldorf from 1957 to 1960 he started to develop his first 3-dimensional works. His multifarious oeuvre meanwhile comprises about fifty years of creation and is characterised by various, self contained groups of works. After the futuristic artificial organic polyester sculptures from the 60s and 70s in 1978 there was a turn towards straight-line, geometric sculptures of steel and lead, which became more and more minimalist archetypes of architectonic indoors and outdoors. All his sculptures establish a direct connection to their surrounding space – this is equally essential for the fully plastic sculptures and the mural sculptures. In 2005 the cubic leaden "Bonsai" objects were directly mounted on the wall, by contrast the new laminar "Bagan-Lacquer" objects are rather hanging *in front of* than *on* the wall. Their core of balsa and air-ply wood is covered multiple times with the gum of the tree *Melanorrhoea usitata*, which has been used for lacquering in Burma for more than 1000 years. The opaque black colour is a result from the natural oxidation process and raises the impression of compact, heavy objects. Just on closer inspection the filigree steel spikes, fixing the works on the wall, reveal the lightness and fragility of the objects. Their spatial volume results from the subtle concave or convex curvatures and elaborate superposition of the several faces. This plasticity is also due to the special character of the high gloss surface. The mirroring of the environment and the spectator as well as the absorption and reflection of the light oscillates the objects and turns them into a dynamic liquid ("Black Fluid"), which encroaches upon the room and opens up new spaces.

In the field of the 2-dimensional watercolour painting Joachim Bandau also started to develop volume and spatiality from the flat. The current black watercolour paintings are based on a polyphone structure. The multifaceted layering of transparent, homogenate areas evolves delicate veils with capillary, razor sharp lines in the form of concentrations of pigments at the verges by an alternate process of painting and drying. Their interaction with light and shadow opens up complex spatial constructions. Moreover the twenty to forty layers also document the different sequences of the working process and thereby include the chronological dimension in the work. The spectator has to retrograde to get an access to the formation of the image. Just in the course of time he is able to understand the interaction of the different layers. Furthermore the spacious dimension of the black watercolour paintings alters with the point of view and the approach of the spectator.

In his new "Irrawaddy" watercolour paintings – as well as in the "Bagan Lacquers" – Joachim Bandau also detaches himself from the solidity and clearness of classified shapes. He does not vary a square as a constant basic module anymore but paints variable, level bands and lines in delicate grey and black shades which are reminiscent of blurred silhouettes. As he brings all elements into a horizontal line and partially mirrors them below it, he evokes connotations of a river landscape referring to the source of his inspiration in the titles.

The broad spectrum of variations in the oeuvre of Joachim Bandau attests to his great readiness to assume a risk while searching for new ways of expressions in order to push his opus with high originality and intellectual liberty. Each group of his works stands out due to his distinct sense of using clear and reduced forms without losing subject matter. His artworks convince by their dialectic composition of body and space, playful innovation and order, heaviness and airiness, opacity and transparency, vitality and contemplative silence.



PRESS RELEASE Joachim Bandau – Black Watercolour Paintings and Sculptures 01/09-21/10/05

The Baukunst Galerie opens at Wednesday, the 31st of August 2005 from 18.00 to 21.00 p.m. with an introduction by Prof. Dr. Manfred Schneckenburger, a great solo-exhibition of the works by the artist and sculptor Joachim Bandau: Sculptures from the beginning of the eighties up to the present will be exhibited in the garden and the inside of the gallery. Besides that the gallery will also present current "black watercolour paintings". At the same time Kunstraum Fuhrwerkswaage in Köln-Sürth shows a purpose-built installation of approximately 50 sculptures out of plumb titled "Diverse Boinsai" from the 4th to the 9th of October 2005 (Opening: Sunday, the 4th of October 2005, 11.30 a.m.).

Joachim Bandau was born 1936 in Cologne. After his studies at the State Academy of Arts in Dresden 1957-60 he started working on sculptures at 1962. The years around 1975 were a great caesura in his opus: The sculptures out of polyester, varnish and polished aluminium he created before 1978 fundamentally differ from the ones he produced after that point. During the years of radical change from 1976 to 1978 Bandau starts to experiment with the subject of the bunker – at first exceptionally by drawing. In the following years the bunker gains in importance within his sculptural opus: with regard to its content as a metaphor of the ambiguity of protection and threat and with regard to its shape as a model for the examination of the sculptural relation between positive and negative, inside and outside, cover and core. Even though Bandau has retracted the bunker in the title of his objects later in order to broad the realm of associations, the bunker is still the model for the ambivalence and dialectics of his works: a shape radically reduced and at the same time impregnated with content.

Without losing sight of this subject in his current sculptures it is superposed with questions concerning the form: In the exhibited works Bandau examined the issues "cover and cavity", "cover and core", "grouting" and "asymmetry". Furthermore the issue of "landscape" is broached as a field of coordinates between space, base and objects. The close vision of the works gives a hint to its formal structure: splices refer to an inner construction out of different constituent parts; apertures deliver insight in hollow spaces; forefronts mislead about back sides; plug connections are precisely fit into one another; insides become voluminous bodies. Although an construction out of separate parts seems to implicate a rearrangement in fact the weight of the massive iron elements makes them unalterable. When they are perfectly fit into one another even to an alert eye the construction will not be apparent: The complex structure can not be investigated by perception. Imagination takes place of perception. This way Bandau's sculptures refer less to reality than to the potentiality of our perception and construction of reality.

Bandau's "black watercolour paintings" give an impression of his unbreakable striving for form. These extremely reduced works have nothing in common with conventional sculptor drawings, but have to be looked at completely autonomous. Bandau submits himself to a ritual of painting which demands an atmosphere of lightness, cleanliness, concentration, patience and silence: He applies pigments with a broad, Japanese, hair-brush in an alternation of painting and drying layer per layer on the surface of the paper. The basic elements of all papers are fields of black pigment. Lines are just results from built-ups of the pigments at the boundaries of the fields during process of drying. In those areas, where the fields of black pigment touch or overly each other, fan out or built up rhombi transparent spaces of architectural quality are opened up: walls, rooms, corridors or windows but also associations with processes in time and space are aroused.

The convincing about the "black watercolour paintings" of Joachim Bandau is – analogue to his sculptures – the ambivalence of open transparency and hidden mysteriousness, of reduced shape and associative content.