

Opus

Torsten Schlüter studied at Bauhaus University Weimar (HAB) with professors Freytag, Hubrich and Zimmermann (architecture), Gottfried Schüler (painting) and Hubert Schievelbein (graphics and illustration). In 1983, he was awarded an honorary diploma at the international Biennale of Architecture in Sofia, and in 1986, he completed his architectural studies in Weimar.



Since then, Schlüter has been concentrating exclusively on painting. Because he renounced his predestined academic career as an architect, he became a persona-nongrata in the eyes of the authorities of the German Democratic Republic (former East Germany). He was forced to give up his apartment and studio.

In 1988, he became a member of the Association of Artists of the GDR (Verband Bildender Künstler), and from then on, he has been working as an independent, self-employed artist. Since 1990, Schlüter has been travelling to France, Guatemala, Mexico, New York, Namibia, Indonesia and numerous times to India.



„Please, one Rupie!“ 1998, Oil on Canvas, 180 x 180cm

Among many other awards, Torsten Schlüter got the Southwest German water color prize (Südwestdeutscher Aquarellkunstpreises) in 2004. He lives in Berlin and divides his working time between Berlin and the island of Hiddensee, famous for its many artists.



Katze und Büffel, 2014, Oil on Canvas, 80 x 100cm



In 2013, Torsten Schlüter received an international art prize award for his painting "Slumdog, Craw and Man" at the 19. Art Exhibition "Nature-Man" in St. Andreasberg, Germany.



„Mutter und Kind“ 2015, „Brunnenfrauen“ 2015, „Brunnenfrau IX“ 2001, Pastel on Nepal Paper, ca. 17 x 25 cm

Excerpt from Torsten Schlüter's **Woman at the Well, 2008**

„I see proud looks. Their movements appear effective and experienced. The body language shows determination and resolve. Each tendon, each muscle demonstrates elasticity. With cloths tied around their heads, the rope in their hands and a jar in the crook of their arms, the women wait their turn at the well. One of the women bends over the well rim. An adroit, unobtrusive move of the wrist, that allows the water in the depth of the well to fill up the swimming jug, follows the relaxed, almost casual lowering of the rope and vessel. Then the most exciting moment comes – the pulling of the jug. A fascinating accelerando!

First a concentrated, quiet pulling, then a swinging, catapulting und paddling movement of the arms that increasingly engages the whole body, taking possession of it, intensifying the pace till the vessel has reached the rim. No sooner has it begun, it already stops. As if a butterfly were flying by with its wing beats reverberating.“



„From the Sketchbooks“, 1999-2016, Ink/Pastel on Paper



„Wasserbüffel“, 2004-2016, Ink/Pastel on Nepal Paper



„Brunnenfrauen“, 2007-2008, Ink/Pastel on Nepal Paper
Title page: „Moksha“, 1997, Oil on Canvas, 180 x 180cm

TORSTEN SCHLÜTER

A German Artist in India



An Interview

Torsten, what does make you go to India on a regular basis to paint?

India is opening new horizons to me and is bringing new topics to my work. Diverse cultures, people, architecture, animals, landscape and light: Being an European painter, India is a never-ending feast for the eyes.

Your topics are very special, for instance the Indian women, who fetch water from the well and distribute it in the market. Why do they hold such a great fascination for you?

Their individuality, the uniqueness of their body language, their dignity and their gracefulness – my aspiration is to find the right expression for these images. It is not a question of touristic snapshots or trophy hunting. In my paintings, I don't look for the quaint or picturesque, but try to respectfully discover original images and turn them into art. I am steeped in

Western classical modern art that is really mixed up by all the impressions I bring home from India, however. In Germany, some people call me a facilitator between the two cultures. It is true, that is how I feel quite often.

How do you work in India? Conventionally at the easel?

No. I have my backpacker's stool. I try to work right in the middle of everything, in the light, in the filth. Somewhere where it is authentic or sometimes hurting, where real life is happening. In the

market, by the well, with a family of water buffaloes, in the rice field by the temple, but also at crossroads or at a bus station, on a train or boat. What I see, I outline in my sketchbooks or on loose pieces of paper. These sketches and drawings made with pastels refresh my



Atelier in Berlin

memory when I work in my studio in Berlin, Germany. Here, I turn my experiences into large canvasses.

You have already travelled to India more than twenty times. What are the most intensive moments that you remember frequently?

The functioning chaos in the streets, in the cities, the friendly, humorous and tolerant people.

The trips, riding the Enfield motorbike, to Goa, Karnataka, Maharashtra, the never-ending bus trips to Rajasthan or crossing the Western Ghats. Holy cities like Varanasi and Pushkar, my tours to Hampi, Kerala or to the Andaman Island. Unbelievable Bombay and last but not least Goa's diversity and beauty.

Where do you work, when you are not in India?

Mostly, I work in my Berlin studio, my „Werkhalle“. The living city continues to be a subject of my painting, or a metropolis like New York, and, of course, my impressions of India. Several

months of the year I work outdoors on the island of Hiddensee. This is an island of artists in the Baltic Sea in northern Germany, an island of fishermen and painters. The special light there stimulates me.



Model with horns



„Versuch mit Melone“, 2011, Oil on Canvas, 180x180cm



Titel?



„Lotus und Obsidian“, 2002, „Frau mit zwei Krügen“, 2007, Oil on Canvas



„Ardhanari“, 2002, „Achill“, 2004, Oil on Canvas



„Hampi“, 2002, Oil on Canvas, 80x120cm

Exhibitions

Numerous individual exhibitions and participation in exhibitions at home and abroad

A selection: **1985** Bauhaus University (HAB) Weimar// **1988** German National Theater, Weimar// **1990** Aufbau Verlag, Berlin// **1992** Complete work of art „Witches and Witches“, ACC Gallery Weimar and EXPO in Seville, German Pavilion// **1993** Foundation of the Weimar Classic// European summer of music, (A.R. Penck, Dieter Tuscholke, Torsten Schlüter) Bad Kissingen// **1994** National Gallery Windhoek (Namibia)// **1996** Exhibition „City“, Raabgalerie, Berlin (Lionell Feininger, Max Beckmann, Ernst Ludwig Kirchner, Lovis Corinth, Otto Dix, Marcus Lüpertz, Torsten Schlüter)// **1997** „Tulipamwe“ - a complete work of art North-South themes, European cultural city Weimar, Stadtmuseum Weimar, Kulturbrauerei Berlin, St. Paul, Blois (France)// **2000** „Hippies, Hindus, Hahnenkämpffe“, ACC gallery, Weimar // **2001** Annual exhibition „He Flies and Flies“, Kunstverein Bad Salzdetfurth Castle Bodenber (Picasso, Max Ernst, Joseph Beuys, Horst Janssen, Ilya Kabakow, Rainer Fetting, Jim Dine, Torsten Schlüter, a.o.)// **2004** Goetheinstitut Berlin// **2007** „Woman at the Well“ Gerhart Hauptmann Haus, Hiddensee Island// **2007** „Hiddensee Edition“, Berlin – Hiddensee// **2013** „Northern Lights“ Gerhart Hauptmann Museum, Agnetendorf (Poland)// **2010** Graphic Edition „Hednsey“ - Homage to Gerhart Altenborough and Hiddensee Island, Gallery Stefan Westphal, Berlin // **2013** „Northern Lights III – Contours“, Gallery RT & Westphal, Berlin // **2014** Inselmuseum Hiddensee Island// **2015** Art Room Ingolstadt// Kunsthalle Wittenhagen// **2016** JRGallery/ 30 Years Kunstgarten Hiddensee Island// Westfälisches Landesmuseum// Verkehrsmuseum Dresden// Art Room Ingolstadt (Hirst, Warhol, Balkenhol, Baselitz, Christo, Ramos, Opie, Schlüter a.o.)

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