



**Heike Kati Barath**  
**«Der Sommer war heiß»**  
**Nov. 5<sup>th</sup> – Dec. 24<sup>th</sup> 2022**

### **The Triumph of Self-Sufficiency: On the Painting of Heike Kati Barath**

**Immense heads are turned toward us. After just barely registering their presence, we become aware of their refusal to engage thanks to our age-old conditioning to follow non-verbal communication.**

**Normally, we are used to reading each and every micro-expression as part of an overall mood. And now? The immense countenances with their primary facial characteristics caught in the process of disappearance demand a different reading. The tone of the translucent skin that allies itself with the blue of the sky, the sketchy hint of blood flow in the earlobes. A shadowy giant that hides an enormous light source. Deep dark eyes that stare out of a dissolving face. Or an immense concentricity in an empty-seeming facial field that draws us into, well, into what exactly? A black hole of self-sensation become flesh?**

**Patiently and powerfully, the portrayed present their countenances to face our own insecurity. They are perhaps about to disappear. But is that not true of us all? Their spectral appearance in their monumentality already alludes to the immensity of the void to come.**

**A world without humanity.**

**In addition to this, theatrical works are presented in two powerful panoramas. The curtains have not yet been drawn. For the time of the paintings, they remain open, referring to the idea of the stage, traditional theater, drama. What will be performed? The shining sun, the greatest source of energy in our universe. While the sun in Edvard Munch's monumental painting from 1911 still sinks into the horizon to touch people, in Heike Kati Barath all that remains is a free, self-sufficient subject of untouchable brilliance. There is only the shining itself, and nothing being illuminated. Pure energy. Regardless of the curtain, human sensations here are no longer categories. The scenery-like ocean depicted in the seascape, the dancing, stylized, somehow decoratively cheerful play of the waves, also presents itself as if liberated from anything that seeks to oppose nature. The monumental presence of human deficiencies is necessary to better grasp our fugacity. The absence of all things human is necessary to recall the self-sufficiency of nature's power.**

**It's easy to imagine closing the curtain on both seascape and the sun. But there are views that, unlike our own, do not pass so quickly. What a celebration of autonomous events! What a realization of an apparent eternity!**

**Arne Rautenberg**