

GALERIE KORNFELD

presents

Jürgen Draeger: Fassbinder's „Querelle“

Opening

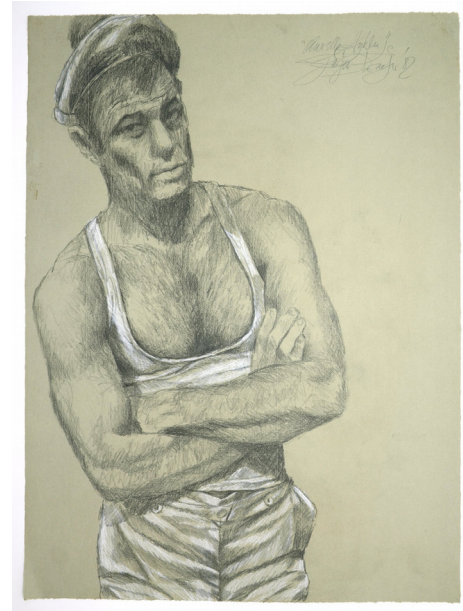
Fri, 22 June 2018, 6–9pm

Duration

22 June – 28 July 2018

Venue

Galerie Kornfeld, Fasanenstrasse 26, D-10719 Berlin



*Matrose Brad Davis, 1982,
Pastel on Handmade Paper, 65 x 48 cm*

Dear All,

Galerie Kornfeld is pleased to present drawings by the German artist and actor Jürgen Draeger. Draeger, born in Berlin in 1940, was a major figure of the 1960's to 1990's German cinema, theater and art scene. The works we exhibit are part of "Querelle-Zyklus", a series from 1982 made during the shooting of the movie "Querelle", an adaptation by Rainer Werner Fassbinder after a novel by Jean Genet.

After famous German movie director Rainer Werner Fassbinder saw the works from Jürgen Draeger's series "Sucht und Drogen" he contacted the artist and asked him to accompany the shooting of his movie "Querelle" which was planned to be shot in a studio in Berlin. A studio for the artist was established, where he depicts the team of the movie as it has rarely been seen: the actors Brad Davies (the sailor Querelle), Franco Nero and Jeanne Moreau (Madame Lysiane), off-camera, but also technicians and, of course, the charismatic director Rainer Werner Fassbinder. In this series of drawings, we get to see not only a behind the scenes look at the production of this infamous film, but also moments of repose of these memorable actors and figures, off camera. After Fassbinder's death in 1982, the film "Querelle Zyklus" was presented in 1982 and 1983 all over Germany, and more than 100.000 people saw it at the time.

Fassbinder's vibrant vision of society in "Querelle" focuses on a queer subculture of people who have sexually liberated themselves and renounced compulsory heterosexuality. Questions of love, deceit, identity and drama raised in the movie as well as in Genet's novel are hauntingly vibrant and echoed in Jürgen Draeger's series of drawings. These drawings are more than a historical document of the behind the scenes of „Querelle“ they are translations of the behind the scenes into a new medium of pastel onto paper. In this way, Draeger's series „Querelle Zyklus“ is a third artistic version of the story of „Querelle“. He depicts the figures in his drawings with a strong reference to the drawings by Henri de Toulouse-Lautrec through their powerful but not overdone quality and his decision to work with an erotic mode of address.

Jürgen Draeger's interest has always been on people and portraiture, with a particular interest for the "milieu": specific professions (policemen, actors) or subcultural social groups. Beside paintings, Jürgen Draeger also worked on series of drawings that include: "Sucht und Drogen" (1980), the "Querelle-Zyklus" (1982), a series on the Roncalli Circus (1983), on "Ein Käfig voller Narren" (La cage aux folles, 1986) and a collaboration with Willy Brandt in 1990, commissioned by the distinguished German politician himself. .

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Parallel to his activity as a painter and draughtsman, Jürgen Draeger was trained as an actor and worked with, amongst others, Rainer Werner Fassbinder. From the 1960's to the 1990's, Jürgen Draeger's performances in German TV movies and series were famous. He often worked between his many practices, designing movie decor and posters.

At the beginning of his career, in a time when abstract painting was experiencing a renaissance, Jürgen Draeger committed himself to figurative painting and drawing, he was successful despite the different approach that his work took, showing his works in many exhibitions in Berlin. In 1981 he was nominated for the Grand Prix International d'Art Contemporain de Monte-Carlo for his series "Sucht und Drogen".

During the 1970's and the 1980's Jürgen Draeger's artistic work was shown in many galleries in Germany. After nearly two decades of relative silence, we are thrilled to present his "Querelle-Zyklus" as it functions both as a historical document of Fassbinder's germinal film and as powerful drawings that do not hold back in representing the characters and personalities from the world around "Querelle". As the questions raised in Fassbinder's movie as well as in Genet's novel are still pressing we believe that Draeger's series is more than just a historical document but touches upon themes that are still relevant today.

Should you require further information, please do not hesitate to get in touch.

We are happy to provide printable images on request.

Best regards,
Tilman Treusch

Contact

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