

# VORONA GALERIE

Friedbergstrasse 12 14057 Berlin



# PALIMPSEST

Andreas Geissel

27.03.–02.05.2026



## **Andreas Geissel**

(\*1955, Berlin)

The exhibition Palimpsest by Andreas Geissel unfolds within a field of tension between appropriation, memory, and painterly transformation.

Drawing on iconic works from art history, Geissel develops a pictorial practice that deliberately destabilizes the relationship between original and copy. His works are not reproductions but autonomous propositions in which external and personal visual languages overlap.

In the sense of a palimpsest, earlier image layers remain visible, yet are shifted and recontextualized through the act of painting. This gives rise to pictorial spaces in which past and present, reference and authorship, manifest simultaneously.

The exhibition invites viewers to engage with these layers and to follow the subtle dialogue unfolding between the images.

After Marc Chagall "Der lila Hahn"  
120 x 80 cm

In this work, Andreas Geissel draws on the poetic imagery of Marc Chagall and translates it into his own painterly language.

Starting from a deliberately chosen fragment of the original, Geissel focuses on those motifs that hold particular conceptual and visual significance for him. Fragmentation here is not a loss, but a deliberate artistic gesture: a selective engagement that restructures and condenses the image.

Motif elements — the figure, the animal, floral forms, and the dreamlike setting — appear like layers of memory, overlapping and reconfiguring themselves. In this process, the image detaches from its original narrative coherence and opens into an associative, almost stage-like space. Geissel's appropriation is not a homage in the traditional sense, but a transformation.



Through selection, reduction, and painterly gesture, an autonomous image emerges — at once memory and reinvention: a palimpsest in which Chagall's visual poetry merges with Geissel's own artistic voice.



*After Arnold Böcklin Isle of the Dead, 2026*  
90 x 130 cm

An island as threshold — neither a clearly defined place nor a mere apparition, but an in-between space in which the visible and the invisible interpenetrate.

Drawing on Arnold Böcklin's *Isle of the Dead*, Andreas Geissel transforms the motif into an open, painterly reflection on transition and perception. The symbolic closure of the original gives way to an unstable, shifting pictorial structure.

At the center, the meaning of the opening is redefined: the door is no longer a dark threshold into the unknown, but appears as a permeable passage — a possible portal between states.

What emerges is a pictorial space that evokes rather than narrates — a fragile zone between presence and absence.



*After Caspar David Friedrich, Wanderer above the Sea of Fog, 2026*  
90 x 160 cm

The figure of the viewer, which in Friedrich functions as a mediator between human and nature, remains a central motif in the work of Andreas Geissel, yet its existential charge is subtly shifted.

Geissel reduces the composition while simultaneously opening it into an atmospherically dissolved painterly space, in which landscape manifests less as a concrete place than as an inner state.

Through this transformation, the motif loses its Romantic certainty and becomes a fragile moment of pause. The gaze into the distance no longer appears as a promise of transcendence, but rather as a tentative attempt at orientation within the indeterminate.

Thus, the image does not reproduce its art-historical reference, but uses it as a point of departure for a contemporary inquiry into perception, subjectivity, and landscape.



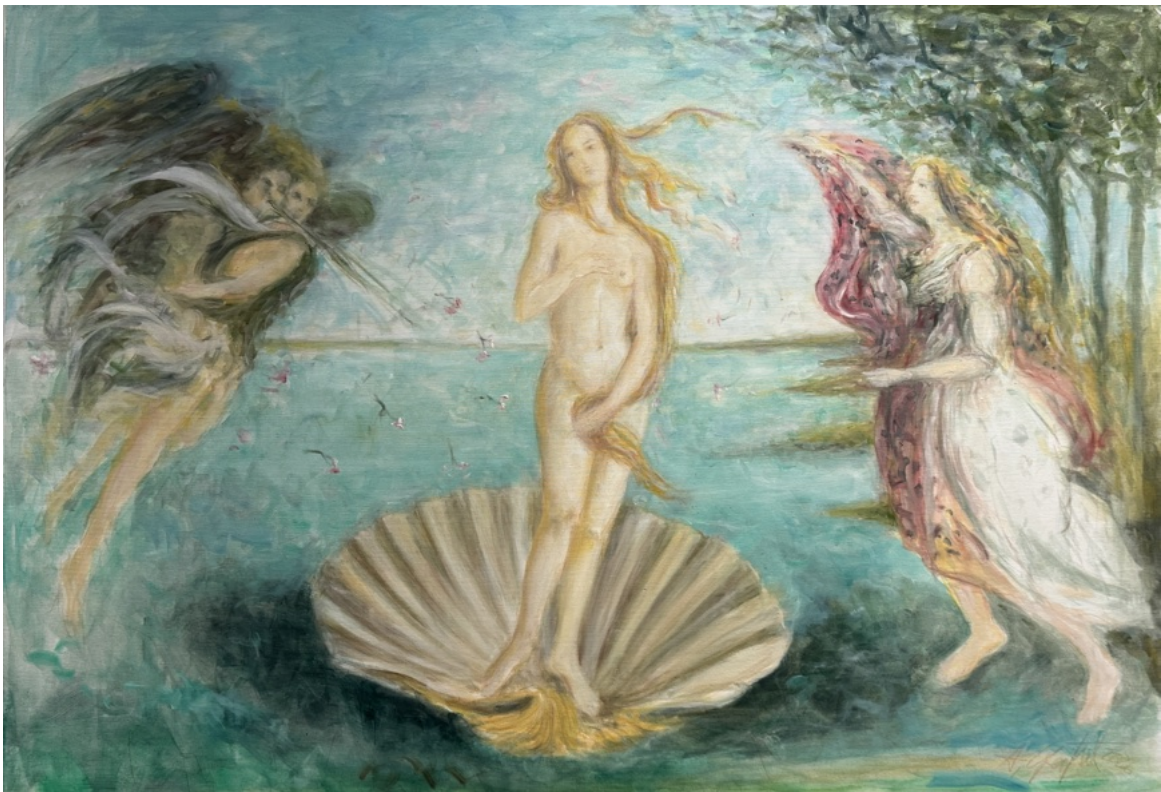
After Claude Monets "Impression", 2026  
100 x 160 cm

A fleeting impression of light, a horizon that is barely graspable. The landscape appears here not as a place, but as an event of seeing.

In reference to Claude Monet's *Impression, soleil levant*, Andreas Geissel dissolves the motif almost entirely into color and atmosphere. Water, sky, and reflection merge into one another, eluding clear contour.

While Monet captures the moment of perception, Geissel shifts it into an open, processual state. The image emerges in the transition between perception and memory, between visibility and dissolution.

Thus, the landscape is not depicted, but made experiential: as an unstable balance of light, color, and painterly movement.



After Sandro Botticelli *"The Birth of Venus"*, 2026  
90 x 130 cm

In this work, Andreas Geissel takes Botticelli's Birth of Venus as the point of departure for a painterly transformation. The central figure remains recognizable, yet is transposed into a fragile, almost otherworldly pictorial space. The clear linearity of the original gives way to an open, fluid structure in which forms dissolve and recombine.

The figures appear less as carriers of narrative than as fleeting presences oscillating between visibility and dissolution.

Thus, the image does not repeat its art-historical reference, but reformulates it as an atmospheric overwriting.



*After Gustav Klimt*  
*The Kiss, 2026*  
130 x 90 cm

In his two works after Gustav Klimt's *The Kiss*, Andreas Geissel develops two distinct painterly strategies of approaching an iconic image from art history.

While one version retains the group of figures as a fragile presence, the other dissolves the motif almost entirely into color,

gesture, and structure. The ornamental density and decorative unity of the original are not preserved, but rather translated into an open, processual pictorial space.

*Nach Gustav Klimt*  
The Kiss, 2026  
130 x 90 cm



Geissel shifts the focus from the iconic motif to its painterly substance. What appears in Klimt as a unity of figure and ornament is here unfolded into a dynamic interplay of dissolution and condensation, of memory and painterly presence..

Thus, the two works are not to be understood as variations of a motif, but as different states of the same artistic inquiry — as a double palimpsest in which the historical image moves between visibility and disappearance..



*After Diego Velázquez "Las Meninas", 2026*

80 x 130 cm

A space that opens itself to the gaze while simultaneously eluding it — figures that appear and, in the same moment, begin to dissolve within the act of painting.

In dialogue with Diego Velázquez's *Las Meninas*, Andreas Geissel takes up the complex structure of gaze, presence, and staging, yet transforms it into an open, fluid pictorial order. The clear spatial construction of the original gives way to an unstable configuration in which figures, space, and background interpenetrate.

The depicted figures lose their fixed position within the composition and become presences oscillating between visibility and dissolution. Space itself emerges as an active element — a painterly field in which perception is continuously reconfigured.

Thus, the image no longer affirms the order of seeing, but calls it into question — as a reflection on gaze, representation, and the fragile relationship between reality and image.



*After Vincent van Gogh The Starry Night, 2026*  
100 x 140 cm

A vibrating sky, permeated by movement and inner tension. The image unfolds as a dynamic constellation of color, rhythm, and gesture.

In reference to Vincent van Gogh's *The Starry Night*, Andreas Geissel takes up the iconic pictorial structure, yet shifts its expression. The swirling energy of the sky remains present, but is translated into a calmer, yet more condensed painterly language.

The landscape below recedes in narrative significance, giving way to the movement of the sky. Space and depth dissolve into a flattened, pulsating field in which the image manifests less as a depiction of the world than as the expression of an inner state.

Thus, a form of painting emerges that turns the gaze not outward, but inward—as a reflection on perception, emotion, and the movement of seeing itself.



After Pierre-Auguste Renoir "Woman with a Parasol in a Garden", 2026  
100 x 140 cm

A shimmering field of color and light — the scene unfolds less as a clearly defined representation than as a vibrating impression.

Drawing on the painting of Pierre-Auguste Renoir, Andreas Geissel shifts the focus from the motif to painterly movement itself. The figures recede into the background, almost withdrawn, while the vegetation presses forward, unfolding in a dense weave of brushstrokes and layers of color.

What appears in Renoir as a harmonious unity of human and nature is here transformed into a more open, unstable condition. The landscape begins to flicker, contours dissolve, and the image oscillates between perception and painterly autonomy.

Thus, a scene emerges that does not narrate but is experienced — as a moment of seeing in which color, light, and movement condense into a fleeting equilibrium.



*Andreas Geissel Flower Meadow, 2026*  
80 x 160 cm

A dense interplay of color, gesture, and movement: the image appears as an open field in which perception transforms into painting.

Following his engagement with iconic works of art history, Andreas Geissel here fully detaches from any referential framework. What was previously developed in dialogue with existing images now condenses into an autonomous, self-contained pictorial language. The landscape is no longer recognizable as a motif, but emerges through the very act of painting itself.

Structures form, overlap, and dissolve again — a continuous

process of assertion and dissolution.

At the same time, a memory of nature, vegetation, and growth remains perceptible, without solidifying into fixed form. The image oscillates between abstraction and suggestion, between control and openness. Thus, this work marks a transition: from appropriation to autonomy, from quotation to painterly presence. It brings together the questions previously explored and transforms them into an immediate, unmediated pictorial event.



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