The background is a blurred, impressionistic painting of a landscape. It features a path or road winding through a valley, leading towards a mountain range in the distance. The sky is a mix of light and dark blue, suggesting a clear day. The overall style is soft and painterly, with visible brushstrokes and a sense of movement.

nietzsche's path
vazo, bonnen, höscher



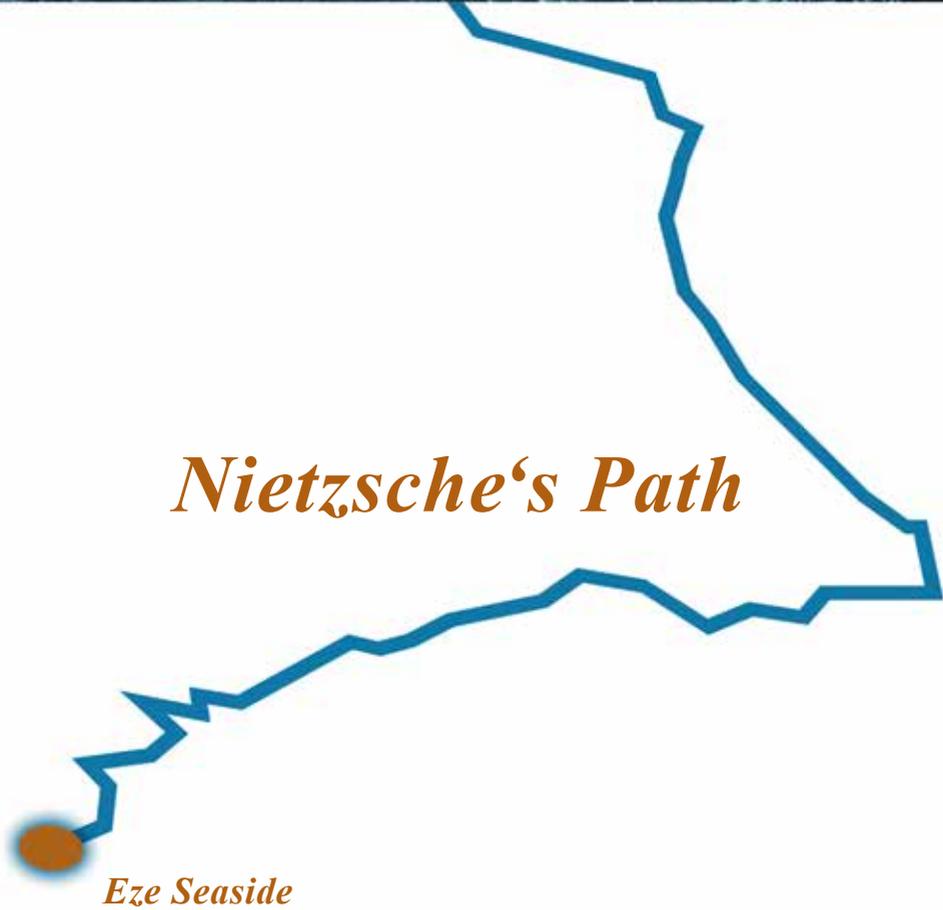
Eze Village

More than a decade of collaboration between three artists, years working together and of mutual friendship. Armenia, Germany, France are the territories of their creative work and daily lives, to which are added inner, multi-layered and multi-cultural territories.

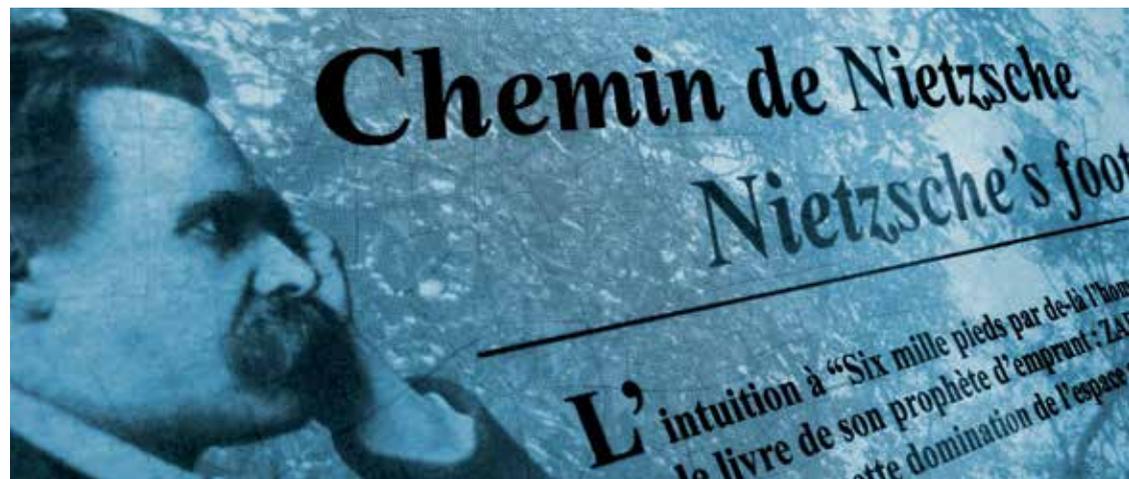
Three different characters, three different personalities, from different backgrounds, resulting in personal creative approaches; at the same time, many similar interests. The cement of this group is music, with many-sided expressions that can be felt in the works presented in this catalogue.

- Vazo** – Armenia, France
- Peter Hölscher** – Germany
- Dietmar Bonnen** – Germany

Nietzsche's Path



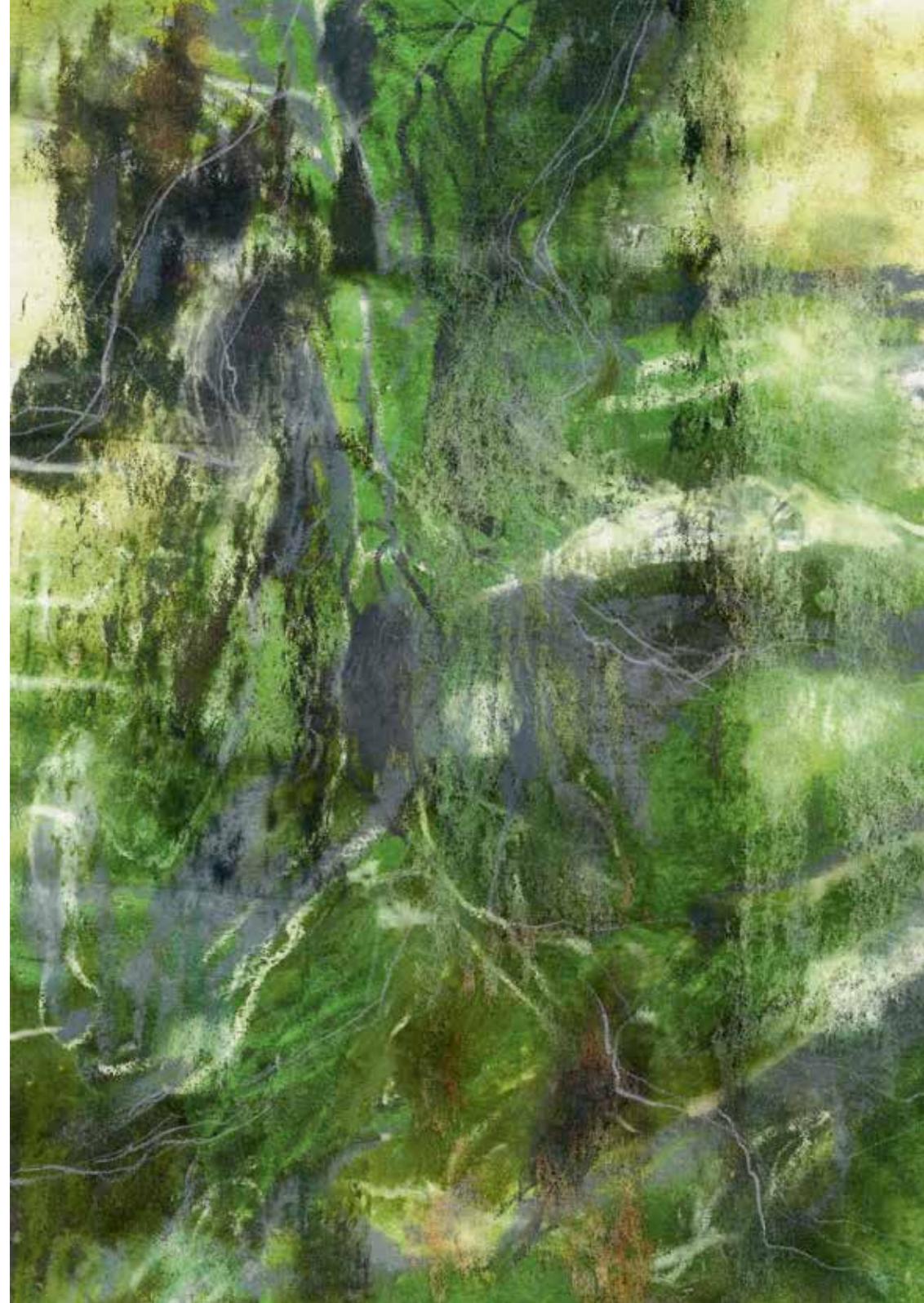
Eze Seaside



In April 2016 we, the **trio27**, travelled to Eze in the South of France to explore the famous path from mountain to sea that Friedrich Nietzsche walked up and down every day with 'Zarathustra' on his mind. And so did we – but only stayed 3 days.

Nietzsche stayed in one of the oldest houses of Eze and found inspiration for his third chapter of »Thus spoke Zarathustra« while climbing the path up to the village. „Many hidden corners and heights in the landscape of Nice were sanctified for me by unforgettable moments“, said Friedrich Nietzsche in »Ecce homo« about his first stay on the Riviera from the 2nd of December 1883 to the 20th of April 1884. Eze, and in particular the path which takes him from Eze seaside to the village, will play a dominating part in his work. There the philosopher, very sensitive to climate and landscapes, comes back to life. Like many writers, he needs to walk to create. In the middle of olive-trees, euphorbia and holm oak, of wild nature, with the Mediterranean in the background and the silhouette of the village Nietzsche composed some parts of »Thus spoke Zarathustra« – that he qualifies as „the decisive ones“ – „during most arduous ascension from the station to the marvelous Moorish village Eza, built in the rocks“.

During these three days we collected tons of material, photographs, drawings, woodcuts of stones, ready mades, sounds, frottages, and impressions plethora.



à table

Art printing digitally re-mastered

This series starts with the woodcuts Peter created on the steps of the “Chemin de Nietzsche” in 2016. Vazo added his part in May 2017, when the two met again in Recoubeau, sitting together at the kitchen table. Peter took the small works home, scanned them in high resolution, cleaned them digitally and printed them in DIN A3. A series of 9 collaborations on paper, digitally re-mastered.



4/9 motives, limited edition, Peter and Vazo, May 2017, 29,7×42 cm,
mixed technique and woodcut, printed on paper



eze installation

The Eze installation

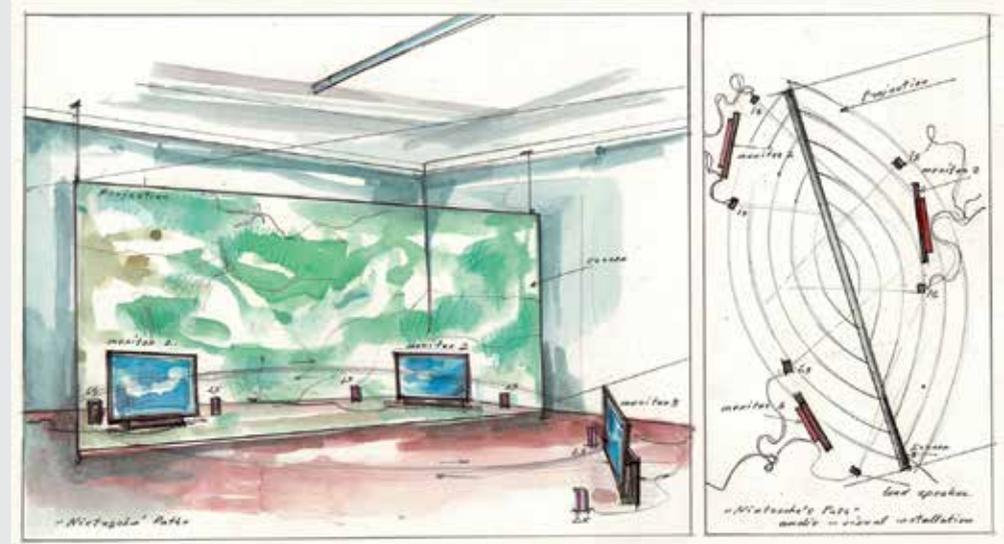
A possible exhibition set up

In the centre of the room(s) we have a video/sound installation consisting of a large screen projection which is surrounded by 3 videos shown on flat screen monitors. Each of the 4 videos includes a sound track, which is played simultaneously. On the walls we show paintings, drawings and photographs.

The days **trio27** worked in Eze on and about Nietzsche's path, early one evening there was a short windless moment. Dietmar took the opportunity to record this special atmosphere, a mix of the sounds of nature and the landing and taking off of airplanes from Nice airport 20 kms away.



Installation sketches by Vazo



A big gauze screen, surrounded by 3 flatscreen monitors, within the 4 channel sound installation

Back in Cologne Dietmar wrote a music piece to merge with the field recording. This composition is for an ensemble of twelve musicians and needs to be played at very low volume: ppp.

The music was recorded in St. Agnes, the biggest church of Cologne after the cathedral.

The musicians were:

Phil Reptil, **Eberhard Kranemann**, **Gagga Deistler** – e-guitar
Marei Seuthe – violoncello, **Andreas Schilling** – double bass
Hans-Martin Müller – flute, **Lothar Burghaus** – bass clarinet
Roger Hanschel, **Dett Heidkamp** – saxophone, **Günter Sigle** – trombone, **Wilfried Kaets** – pipe organ, **Dietmar** – gong

For the 3 videos Dietmar has developed music connected to the main installation composition. »Wind« is for drums and played by **Michael Pape**, »Ants« and »Stairs« is played by Dietmar on two of Peter's sound sculptures.



Video stills:

row 1 »Wind«, video and sound by Dietmar

row 2 »Stairs«, video/liquid image by Peter, sound by Dietmar

row 3 »Ants«, video and sound by Dietmar

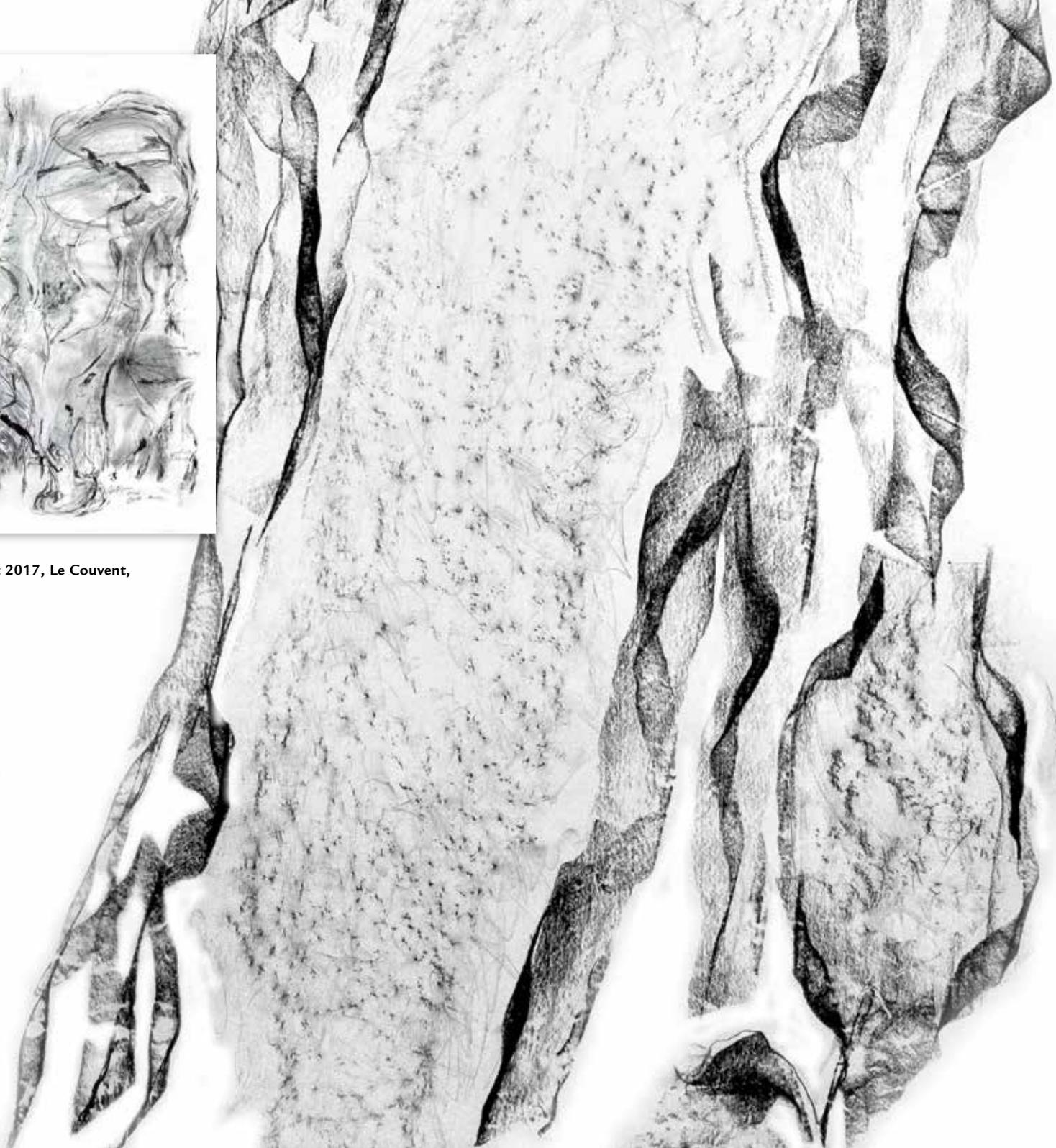
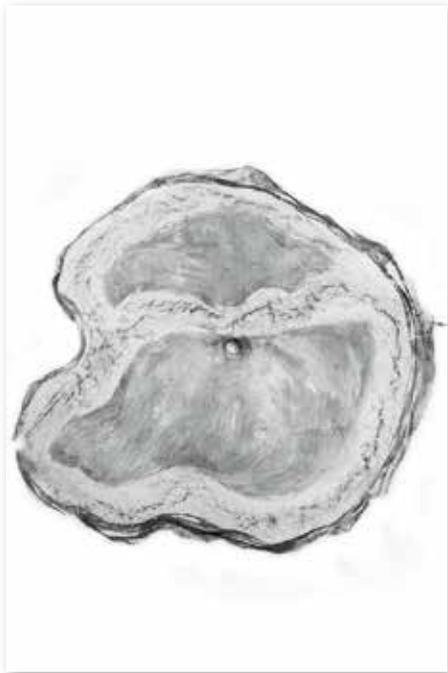


Ezeard de Chemin

2 voice sound sculpture

Peter found two objects on his walks up and down the path, that he believed could take home a part of the sound of the place: a piece of a root and a brass hemisphere. Back in Leverkusen he assembled the parts and attached them on a wooden socket, containing some electronic devices to amplify the sounds of the two objects. A potentiometer enables a smooth blending between the voices.





»Chemin de Nietzsche« by Vazo + Dietmar, April 2016, Eze – August 2017, Le Couvent,
174,5x108cm, frottage, mixed technique on paper

Securing of evidence

Frottages of the path

On the second day of work Vazo and Dietmar made frottages on the 9 previously spotted places on large sheets of paper.

In the evening, they sprayed the works with fixative. Some months later, they got together in Vazo's atelier to work again on the frottages with charcoal, pencil, pastel ... lines and shapes woven with quotes from Nietzsche.

»Chemin de Nietzsche« by Vazo + Dietmar, April 2016, Eze – August 2017, Le Couvent,
174,5x108cm, frottage, mixed technique on paper

Nachtlied [*Nightsong*]

Nacht ist es: nun reden lauter alle springenden Brunnen.
Und auch meine Seele ist ein springender Brunnen.
Nacht ist es: nun erst erwachen alle Lieder der Liebenden.
Und auch meine Seele ist das Lied eines Liebenden.
Also sang Zarathustra.



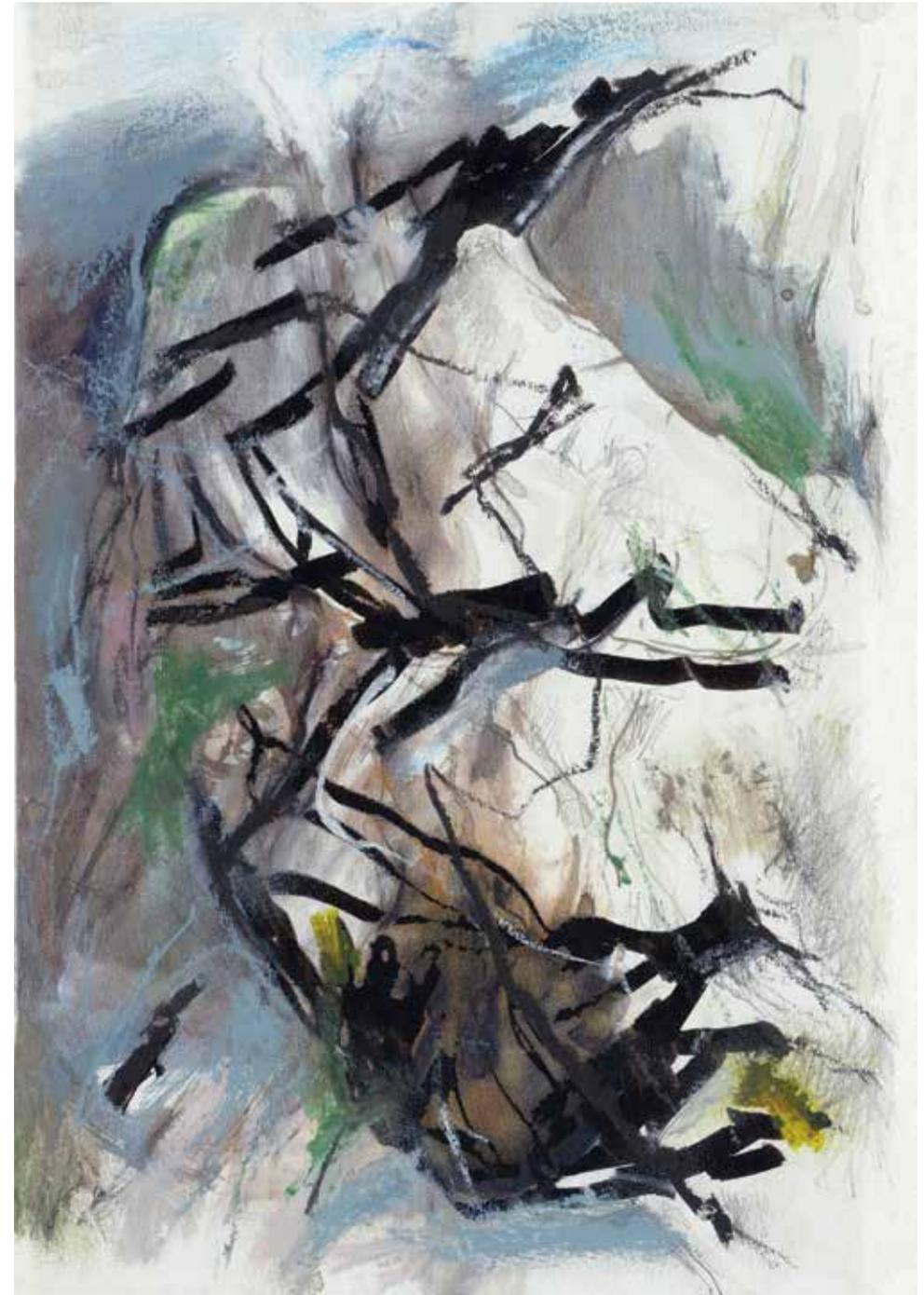
“So wenig als möglich sitzen; keinem Gedanken Glauben schenken, der nicht im Freien geboren ist und bei freier Bewegung, – in dem nicht auch die Muskeln ein Fest feiern.”

Friedrich Nietzsche

Sit as little as possible; not believing in any thought that was not born outside and in free movement, – in which not only the muscles celebrate a feast.

*Descent
Ascent
Triumph...
Time – space, flight.
Endless sky on the abyss of the sea.
Between the two, the petrified flow
Of a lava on fire.
The quivering of wandering thoughts.
Throughout the descent the body drags us down
Whilst gazing at the sea in front
And during the ascent – at the sky.
On the silver green laces
The silence watches over the grey rocks ...
Here was Zarathustra.
Ascent of the Spirit ...*

Vazo



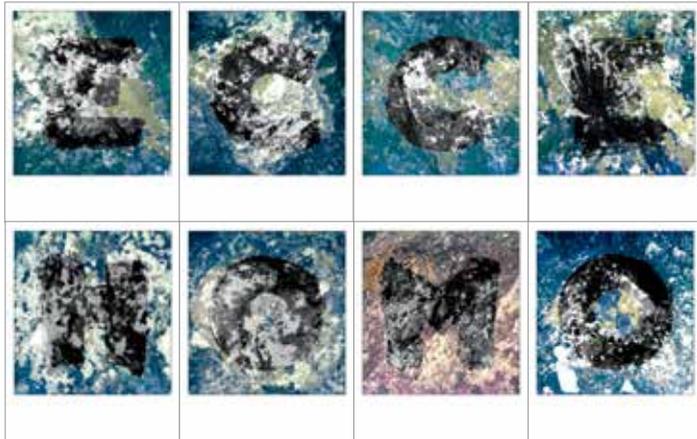
»Chemin de Nietzsche«, sketch by Vazo, 2016-17, 27×19cm, mixed technique on paper

Ecce homo

Polaroid re-mastered

Viele verborgne Flecke und Höhen aus der Landschaft Nizza's sind mir durch unvergessliche Augenblicke geweiht; jene entscheidende Partie, welche den Titel »von alten und neuen Tafeln« trägt, wurde im beschwerlichsten Aufsteigen von der Station zu dem wunderbaren maurischen Felseneste Eza gedichtet, – die Muskel-Behendheit war bei mir immer am grössten, wenn die schöpferische Kraft am reichsten floss.

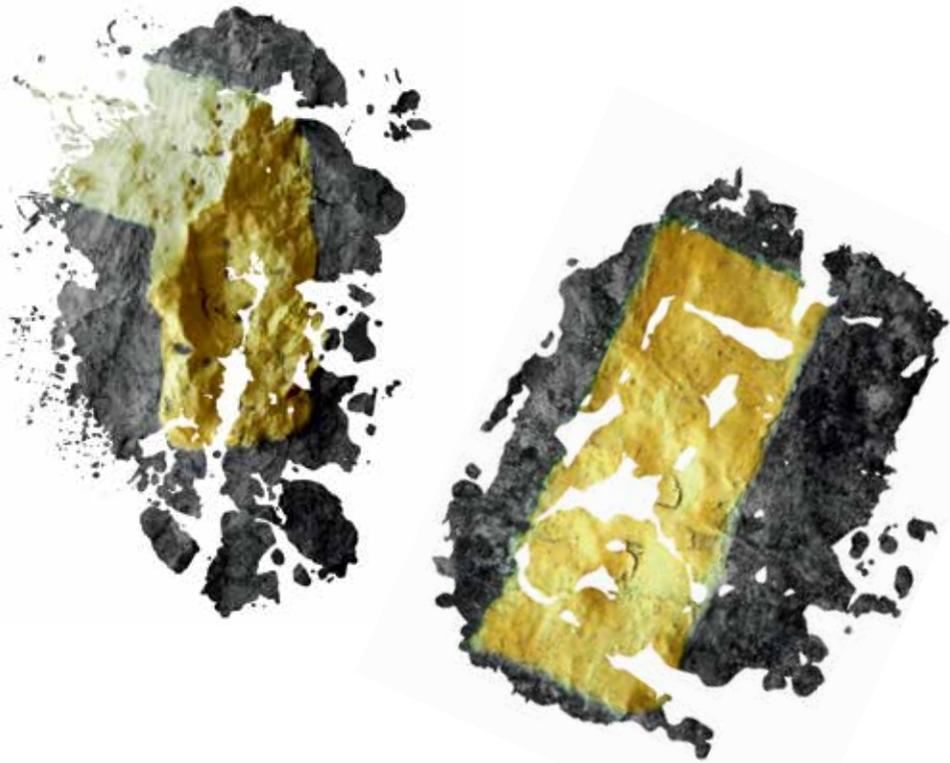
Friedrich Nietzsche



»Ecce Homo« by Dietmar, 2016, polaroid photography, 2018 virtual broom

»Chemin de Nietzsche«, sketch by Vazo, 2016-17, 21 x 29,7cm, mixed technique on paper





Roadmarks

Cooperation with an unknown painter

Dietmar took photographs of all roadmarks of an unknown painter who signed some of the steps of the path with yellow brush strokes, they were all practically the same shape. Peter directly printed interesting shapes of a lot of the steps of the path, digitalized them and used them as passe-partouts for the photographs, which are printed on paper; print on print on print ...

Roadmarks: »Greifen«, »Streifen«, »Schweifen«
by Peter + Dietmar, March 2018, 29,7×42cm, inkjet print on paper





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