

Dear Nina,
dear Jinyoung,
dear Patrik,
dear visitors,

there are three things a man needs in his life as a TV advertisement in the 1970ies proclaimed: fire, a pipe and Stanwell. Stanwell is a Danish manufacturer of tobacco and pipes providing for an addiction that has run out of fashion. This advertising slogan became popular because the bulb-nosed men drawn by Loriot appeared in it. But today as you may guess correctly Loriot will not be our business and least of all a manufacturer of tobacco and smoking accessories who has aged over the years.

Nonetheless there is one feature the old advertising slogan has in common with the title of our exhibition „Wind, Cloud and Dragon“ and that is its triadic formal structure. In German language both statements use the rhetorical means of alliteration at their beginning which quite maximises the catchyness of the terms. „Wind, Cloud and Dragon“ forms the second part of the project „Proverbs Unbound“ which was planned as a sequence of three exhibitions. The exhibition trilogy „Proverbs Unbound“ in turn represents a part of and is connected to the venture „On the Move across the Continents“ which has been developing for several years and is still being continued. This undertaking focusses on the artistic work of two female painters, one from Southern Korea and one from Germany, and one male artist from the Czech Republic. Today they are all present here.

The proverb which lends today's exhibition its title originates from Korea and more precisely from the Northern part of the peninsula. It was chosen by the painter Jinyoung and its complete version reads „The wind leads the cloud, the cloud leads the dragon“. Three words, three terms, three meanings are set in relation to one another.

This relating of elements happens in a special way. The proverb consists of two parts. Only the word cloud is present in both parts of the proverb. In the first part it serves as an object, in the second part it is the grammatical subject. Please dare to enter the slippery path of interpretation with me. The word cloud serves as a virtual hinge in our proverb around which the terms of wind and dragon are turning. The next step on the path of possible interpretations I will not need to hint to you as your eyes have already wandered over the canvasses – the striking formal parallels literally leap to the eye. Therefore I leave you at this point and return from the speculative to solid ground.

I had counted the wind, the cloud and the dragon which have now grown familiar to us as three terms. This requires a little more differentiation. At least the wind and the cloud are phenomena you cannot put your hands on. They are virtual manifestations that we experience through their effects as in case of the wind or through visual contrast as in case of the cloud which we perceive contrasting with the blue sky. Again I will leave you here to your own conclusions on the mirroring surface of interpretations.

Now let us turn to the dragon. German native speakers will have noticed it: Our language invites a wordplay with the innocent letter *n*. This difference of meaning between *Drache* (dragon) and *Drachen* (kite) is only perceivable in the term as a noun and disappears during the process of declining the word. On the one hand the term indicates a mythical figure which the Europeans connect to evil, to violence and overpowering forces whereas in Asia it is associated with more ambiguity. If in the German language we add the above-mentioned *n* at the ending of the word the *Drache* (dragon) transforms into a *Drachen* (kite), a toy for children, teenagers and grown-ups rising up in the air attached on a string. I hardly need to mention that we have arrived back at our triadic structure. The kite

can only rise up when there is a breeze. And when the winds are blowing the clouds are not far away.

You notice that in my remarks the wind also blows where it wants to. Hence we have reached the realm of another proverb which displays varying meanings in different cultures. In Korea wind as a metaphor commonly designates the unforeseeable and unpredictable workings of love. In European latitudes we put the accent more strongly on the sphere of inspiration und the experience of religious grace.

Some of you may still remember the preceding exhibition with its title „Where there is much light, there is also strong shadow“. Whereas today we have to deal with three elements, there were listed only two of them in the past exhibition's title. We concerned ourselves with the polarities of black and white, good and evil, simple and complex, shrewd and undisguised. Those who wish to recapitulate both exhibitions may take a look at the illustrated book encompassing the whole project which has been published by Franz Schiermeier.

And so we are approaching the end of these reflections by turning once again to Goethe – not to „Götz von Berlichingen“ in this case but to „Faust“. In one scene a magic formula is spelled out in which the term appears which has occupied us today and with whose verses I shall end:

„Du musst verstehn!

You have to understand!

Aus Eins mach' Zehn,

Turn One into Ten,

Und Zwei lass gehn,

And Two let fall,

Und Drei mach' gleich,

And Three make equal,

So bist Du reich.“

So you will be rich.“

Rüdiger Heise