

foreword

The Easter exhibition 2002 in the art centre »S'Estació« in Sineu is dedicated to an artist whose presence can be almost traced back to the time of our foundation. As we present artists of every nationality from the Spanish territories at our exhibition centre, the decision for the following artist was an easy one. Gyjho Frank, the protagonist, discovered like many more before him, Majorca, as an inspiring paradise. The coastline gives a slightly worn impression, but in the centre, where he has settled, it has a natural quality. He did not cherish the same intentions as Gaugin did before his journey to Tahiti. Gaugin had a terribly romantic illusion of this island and also definitely wanted to remain there. Gyjho Frank's ideas were more clinical, more down to earth. His globetrotting early years and his romantic visions almost cost him his life in an Oriental hospital. Now, as a relatively young paterfamilias his watchwords for the choice of his idyll were logically: No adventures and no experiments. As the migratory birds leave Majorca, he sporadically sweeps into Majorca so that when the birds return in the autumn, he can leave the island with a golden brown suntan. The teaching activities at various academies of art in the German state of Baden-Wuerttemberg since 1982 have trained his reflective thinking; His creative music productions with experimental basic undercurrents – a further aspect in his life – opened his ears and the door to a world far beyond the national boundaries. However his deep rooted love of painting created new dimensions far removed from canvas. In 1994, a large individual exhibition at »S'Estació« (97 works) introduced Gyjho Frank to gallery friends and visitors. Since then, his work has been exhibited here as a representative of the »visionary art flow«. We are delighted to present Gyjho Frank during Easter 2002 and wish our visitors an exciting encounter with his work.

An extensive catalogue of paintings will be available at the exhibition as well as our internal publications.

Klaus Drobig, S'Estació, 2002

ciphers of the electronic age

There are few artists whose works receive the attention and recognition due to them during the artist's lifetime.

Very few artists who feel the concise flow of their time, represent this, and create for us a clear insight with their language receive the laurels from their contemporaries. The consciousness-raising of actions, processes and technical developments whose dynamic is mostly reached in the long run, is one of the most vital and memorable achievements in the evolution of mankind.

This achievement is diametrically opposed to the deliberate human ignorance which is nourished by the convenience and carelessness of Homo Sapiens. Without wishing to prophesise, this ignorance will one day prove to be our downfall. An artist surpasses himself when he possesses the power for Promethean metamorphosis. This power enables him for instance, to clarify a cultural revolution using collective memory for

recognition of exemplary contributions. In Gyjho Frank's case, these are the cyberspace difficulties.

Cyberspace:
virtual illusory world created by computers.

gyjho frank

Gyjho Frank was born in Cottbus (Germany) in 1954. He has reduced the inconceivable dimensions of the microcosm to a controllable scale. Frank shows us in his paintings, the networks and spheres of those computers which would like to draw us into their virtual reality. Indeed, we have been drawn into this »artificial world« also known as »Cyberspace«.

In the 1980's, Gyjho Frank decided to paint this new »Cyberspace« technology as a shrine containing all achievements of the renaissance civilisation. This eloquent meeting of all strengths, which seized power in an act of bigoted self glorification was to be painted as an apotheosis. Previously, he had travelled the world, literally »bare-foot with a walking stick«. In an overfilled hospital somewhere in the distant Orient, lying critically ill in bed, he miraculously escaped the clutches of death.

Frank's visionary paintings also have a deeply religious aspect, as well as other aspects which I will turn to later. His concept of the new technology was not merely a pursued metaphor, it existed in the fabulous structure of the microcosm, with inherent monstrous dreams, chimaerian reality, Shakespearean nightmares. His metaphors are more extreme than any other symbols of our time, because they conceal within themselves a unique cultural explosive force.

Gyjho Frank's relationship with newness and technology brings a tangible coldness to his paintings – despite the apparent summery colours which makes it easy to like his paintings, a closer examination reveals passiveness and distance. The »familiar« or to put it better, the »dependable« content of paintings from the last centuries are out of place in Frank's paintings. Perhaps he has taken too large a risk with feasibility here, however, giving credence to Einstein, the future comes nearer the faster we move.

We are like astronauts, looking at a picture cosmos, in which the deathly-close brothers, loneliness and solitude are one with each other. Spiritually, these members have taken their place at the table of mankind. The virginity, the monasticness which his paintings superficially imply are identical to the housings of deactivated electronic systems. Seduction, passion, threat and eroticism lie behind their harmless surfaces. Both parts can be activated. In one case it is the electrical switch, in the other it is reflective thinking. With regard to intensity and association, Frank's paintings tower above all others of his contemporary painters. His works define the thinking categories and models of his generation.

The sarcophagi of comfort and convenience are still not sealed in

paintings from the beginning of the 21st century. Arbitrary clichés, this poking at garbage cans of former styles and paintings accompany the art until the present day. They are victims of missing credibility. Therefore the single painting of an artist becomes devalued due to the millions of electronic images which can be enjoyed in a sterile environment. On the one hand, it is the missing creativity and attractiveness of the artist. On the other hand, it is the missing incentive and lack of interest from the undecided.

Our denial of art serves no purpose. The recognition of the meaning or the imagery was born out of our despair.

Klaus Drobig, S'Estació, 2002. Sineu

Born in 1954 in Cottbus (Germany), he grew up in Biberach/Riß (Germany), high-school, technological high-school, start of architectural studies. Freelance artist since 1972. Attended the Open Academy of Art in Stuttgart.

Personal impressions of his world-wide trips are interpreted in his paintings. Many of Gyjho Frank's paintings are both privately and publicly owned.