



## THE ART FALLEN-OUT-OF-FRAME

Ymmerwahr's images, figuratively and literally, "are falling out of their frames". Quite a few of her "outstanding" works do not require conventional frames in many respects. They float in pendulums to and fro, they are paradoxically painted on curved surfaces, they are applied to round tabletops, they are squeezed as triangles into rectangular corners, or they cuddle up even all around a column.

"Unframed" is obviously the hallmark of the idiosyncratic artist. Her works on canvas are not in solid fixed frames. They deny a strict given border; they constantly go beyond the borders. Her flowing shapes and colors can't be captured in a frame. Ymmerwahr's images are painted as transgression of borders. They deliberately break the boundaries between reality and illusion, between art and life, between dream and everyday life, between the sensible and the supersensible.

Ymmerwahr, whose real name is Karola Metzger-Pegau lives and works in Schömburg on the northern edge of the Black Forest. She is an exceptional artist. What, at first sight, seems to be painted effortlessly on her images, is in reality the outcome of hard work. As a working class child, it was not easy for her to pave her way to artistic perfection, and she herself did not make it especially easy. She gets nothing for free; she herself gave nothing for free. She tried to get away early from the narrowness of the parental home. After high school, she went with two friends on a journey to India, but due to an insurgency in Afghanistan, she found her way to Iran. There, she discovered her passion for oriental culture and three years later, again she traveled alone by car to Iran with open, seeing and wondering eyes. When you look closely, you can detect a reflection of the visual impressions and experiences in her paintings to date. The bright sun, vivid colors and the abundance of light in her works reveal – in dialogue with Goethe - an "oriental view" on what holds the world together in the depths.

After her return to her hometown of Pforzheim, she completed the second education and participated in the Hochschule für Gestaltung for a degree in jewelry design. In addition to the academic qualifications, her main interest tended toward drawing and painting. Her teacher was Professor Ben Willikens who aroused a great sensation as a set designer and performer in the seventies and deserted the ideal spaces. He invited Ymmerwahr to be his protégée, but because she became pregnant, she could not continue her studies. In the following years, she devoted herself primarily to her family.

She gave birth to and raised two children and worked in a nearby small clock face company as a designer. She was and is apparently a real powerful woman; accordingly, in 1985 she moved to a large, globally operating clock face manufacturer. She also took even a health food store under her own direction. To date, Ymmerwahr works at least in two ways, on the one hand as a painter, on the other hand, especially for livelihood, as a designer and freelance commercial agent in a company in Pforzheim, which manufactures high-quality jewelry, watches and bracelets. When you look at her sample collections, especially her intricate clock

faces - dials - then you can see, at first glance, that this is more than just the work of a craftswoman, but the creation of a true artist, who applies her sense of beauty and design as well in the smallest formats, as in her large-format paintings.

But that's not all. Life has imposed severe trials on Karola Metzger-Pegau. The suicide of her son at the age of 21 plunged her into a deep crisis, which was associated with excruciating doubt also on her artistic vocation. It took seven years before she could overcome and process her trauma. During this time, Mrs. Metzger-Pegau went through an inner process of transformation to be born as the artist Ymmerwahr. In this regard, Michael Rupprecht, a close friend, published in 2011 by the publishing house "Sauerland press" in Meschede the moving account of this conversion, this journey of the soul: "Self-discovery by re-steering: The Story of Ymmerwahr". The careful reading of this book allows the viewer of her paintings an insight into the inner impulses and drives that move the artist into the creative process.

After a nearly twenty year break, she has painted since 2008 like a "Reborn" artist from her heart, with all her strength, passion and devotion. The artistic productivity she experienced in her rebirth rose in her paintings in a new and true life. Ymmerwahr's art works are true "color fireworks". They arise from a liberated and unfettered imagination. They exude like streams and rivers; they pour over the base area and then move beyond the image edge. However, this flow does not run arbitrarily, but follows an internal plan. The painter prefers bright and luminous colors of the light, the sun and fire, which are to be understood sensually, just as they stand symbolically as signs to a newly awakened vitality. Everything has its sense and its importance, but, nevertheless, the works are not overloaded with profundity, but keep their cheerful, life-affirming and hopeful basic chord.

The titles of Ymmerwahr's new works speak for themselves: "Genie in the Ascent", "Cloud Stairs", "Salonlöwe [Beau]", "Starfighter", "Home", "Asphalt Dancer's Dream", "Light at the End of the Tunnel", "Shining Example" "Butterfly", "Matrix", "Birth", "Water Worlds" or "Creation". They point to the abundance and variety of their themes and motifs; likewise, they show their humor and their joy of life and interpret the universal and cosmic dimensions of Ymmerwahr's artistic creation. She operates no fog scene, but has the huge wide world and the secrets of creation in her horizon of observation. Her imagination knows no bounds. Mythical creatures formed from human bodies in alliance with animals, angels, plants and stones populate her images. The individual human being does not stand above things; it is embedded in the life of nature, combined with it or goes therein.

Ymmerwahr's images are not contemplative; they are full of inner dynamism and energy that draw the viewer even at greater distances in their spell. Look at close range, then the impression of the restlessness eases. Colors and forms invite you to a closer consideration and the love of seeing the detail wakes up. The traces of painting process itself provoke curiosity. On closer observation, it can be seen which colors are used in her images; she works with crayons, watercolors, inks, acrylic and oil. She also often uses calligraphic elements. She combines - possibly following an oriental model - image and text with each other and thus makes the image appeal equally to the aesthetic sense and the intellectual, spiritual knowledge of the viewer.

Ymmerwahr's paintings invite those who have eyes to see, to a meditation, to reflect on their own way and on the wandering paths, to engage in a quiet contemplation. They are spiritual, introspective self-portraits of the artist; they reflect her inner

conflict, also her finite coming-to-rest. They are expressive images of mental emotions and excitement, but they do not stay in depression, but give the seeker signals that can help him/her to find ways out of his/her own darkness. In an overall impression, the bright tones and accents always outweigh.

Unmistakably, in all her visual artistic works, there resides a holistic view. Outside world and inside world correspond with each other, the visible touches invisible; the limited expands into the infinite. The light in her paintings come from another, higher world which comforts and warms. In works entitled "Embryo", "Matrix", "Birth", "Creation" or "Center", Ymmerwahr is looking for the origins of our human existence, investigating the origins of our far migrated and converted soul, groping warily to the hidden sphere of the divine. In one of her image-writings, which bears the title "This is just the beginning", she writes calligraphically her artistic message as such: "You are called to greater things than you can imagine now. This is just the beginning". Now look at the index finger and on its radiations and let yourself be lead into the world of magic and enchantment, let yourself be seduced by the shapes and colors; let yourself be guided into the past of the cosmos and into the future. As flashes of ether you'll able to experience the diversity of being; then you will be carried into fullness and nothingness. From this point there is no longer horizontal rankings, there are the above and below, the vertical, the beam of the sole existence of being.

Since her artistic new beginning, Ymmerwahr's works have been exhibited in the south-western German region and has caused a variety of resonance amongst art aficionados, as well as among the general public. Her fallen-out-of-frame images and installations have been repeatedly shown in galleries and clinics in Baden-Baden, which has proven in recent years to be an artistic center. Her works have been installed in Berlin at the Embassy of Kosovo, and in Moscow at the prestigious Nikolai Ostrovsky cultural center.

Karola Metzger-Pegau commutes to speak between different poles of her existence and her artistry, to finally find peace and inner balance in the swinging of the pendulum. So it was an obvious and fascinating idea to choose Foucauldian pendulum as a "Hanger" for four imposing cosmological paintings by their creator. The viewer looks at the works which commute ~~over their heads~~ slowly back and forth. Such movable art works have not been made, to my knowledge, in contemporary art, but they seem to be almost written as a medium for their message of the artist. Foucault's Pendulums, by which the Earth's rotation can be made visible, hang high in universities, churches and other sacred spaces and leave the viewer involuntarily amazed. Since the novel by Umberto Eco, such pendulum installations are charged with mystical and magical meanings. They do not only combine art and technology with each other, but also magic and science, mysticism and philosophy, matter and spirit. The rotation of the earth, effecting the pendulum's plane of oscillation to deflect, creates a magical effect. It is not a physically real and tangible force for people as opposed to gravity. This description can be applied, in my eyes, to the arts in general, as well as to Ymmerwahr's works in particular.

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