

Jürgen Raap - art critic

HEYOKA Energie Materie Transformation 1. 4. - 7. 6. 2006

Notes on an exhibition project

‘These playful and utopistic attributes are also characteristic of the sculptures and installations created by Andreas Hetfeld. In 2005 in Emmerich (D) 700 people participated in Hetfeld’s interactive nest-building project and in 2001 he arranged a zeppelin-building project in Nijmegen, Valkhofpark (NL) - both projects are most exemplary for Hetfeld’s art work in general. Already in his early youth he was fascinated by everything that creeps, crawls and flies. He was interested in every being and thing that was able to overcome gravity - flying animals, insects, especially birds. This provided the basis for the nest-building project. One could understand Hetfeld’s works as being in line with the flying machines designed by Leonardo, but aerodynamically they are not meant to fly. He combines the human body with special constructions evoking an adventurous feeling of freedom. Hetfeld’s work is principally involved in constructional doings.’

The material the “Nest” was made of (branches, leaves, earth) had been collected by the participants in the nearby forests of Germany and The Netherlands. Here of course the “Nest” itself requires a metaphorical meaning: As well as an egg-shell, a snail-shell and a tortoise shell, also the womb corresponds to an image of a primordial cave. The protective function of these entities imparts emotional security. This is also true for the nest-building behaviour. A nest is a safe place for hatching and therefore a metaphor of the territorial behaviour of humans throughout history concluding with the idea of privacy and private ownership of property.

In addition to the “Nest” and the “Zeppelin” projects the rest of Hetfeld’s work is very versatile: big room installations, monumental paintings, ink drawings on paper or collages. His work is always interested in issues beyond the concerns of art. The correlations between art and technology or art and physics could be shown by stylistic analysis but they can also contain an aspect, which reminds of the “homo ludens” - the playful and creative human - as described by Johan Huizinga.’

Location: PAN kunstforum Emmerich am Rhein/D