Peter Angermann – Pictures of Frankfurt

German art history of the 1960s and 1970s was strongly characterized by an immaterial and conceptual notion of art that transcended boundaries through fluidity of expressive and material habits. Traditional, figurative genres such as the genre painting or landscape painting receded into the background of the artistic focus. Intellectual and artistic melting pots formed around young, student and provocative actors, such as the one around Joseph Beuys and the class he led at the Düsseldorf Academy. As a member of the Beuys class from 1968 to 1972, Peter Angermann was part of the world of thought surrounding the expanded concept of art and the changes within the teaching establishment. From 1969 on, Peter Angermann and the YIUP group, which he co-founded, attracted university wide attention through provocative actions and criticism towards Joseph Beuys himself. From 1972 on, Peter Angermann finally turned away from the prevailing conceptual art and the teachings of Beuys and devoted himself to the, so it seemed, forgotten Figurative.

The conscious anti-avant-gardism and the re-establishment of an alla prima painting style in connection with classical motifs of landscape and genre painting, as well as variations of the self-portrait, found artistic like-minded people in Nuremberg. Known as the Nuremberg School, Peter Angermann, Kevin Coyne, Harri Schemm, Dan Reeder, and Blalla W. Hallmann shaped a genre of pop dedicated to a creative and conceptual reinterpretation of the figurative tradition.

For Peter Angermann, the landscape in particular moved into focus. The artist combined classical techniques of plein air and alla prima painting with an exaggerated, almost artificial colorfulness. Although the landscape is alienated by the use of color, Peter Angermann is able to capture the landscape not only topographically, but atmospherically. The broad spatial conceptions and the rhythmic alla prima brushstroke make the natural space appear energetic and dynamic. The depicted landscape and urban scenery grows emancipatory with the artistic implementation and forms a motif-conceptual life of its own. As a plein air painter, Peter Angermann implements himself as a direct component of the ongoing contradiction between perception and reality. As a constant of one's own self-knowledge, the self-reference serves the human being - as well as the plein air painter - through the conscious selection of a place and fixes a certain point of view on the factuality perceived. The artist's gaze becomes irrevocably immanent in the painting and the landscape painting becomes the mirror of an ideal decision-making question.

Particularly through this philosophical component, Peter Angermann's art is strongly marked by a personal character, which becomes apparent through his own living through various stages of life and the artistic realization associated with them. As a professor at the Frankfurt Städelschule from 1996 to 2002, the painter's gaze shifted towards the metropolis of Frankfurt am Main. His studio and especially plein air works show his life, inspirations and environment in that very period.

The paintings show an almost idyllic side of the banking city - along the Main River the artist finds inspiring places to linger and this usually means to paint. The Eiserne Steg with a view of the old town, the green space directly in front of the Städel Museum near the Holbeinsteg, the Goetheturm or the view of the skyline: Peter Angermann shows the city to the viewer through his gaze, with the everlasting influence by himself and yet of the outside world unfolding randomly before his eyes.

Anna Bode