

GALERIE MUSEUM HRGIGER

Sibylle Ruppert

WORKS FROM SWISS PRIVATE COLLECTIONS

„What my husband and I most enjoy about having the Giger Museum Gallery is the pleasure of being able to make larger exhibitions for important artists, like Sibylle Ruppert, from his private collection. Giger has been good friends with Sibylle since 1976 when they were both represented in Frankfurt by the Sydow-Zirkwitz Gallery,” said Carmen Scheifele Giger, Directrice of the Giger Museum, at the May 1st opening of SIBYLLE RUPPERT - Works From Swiss Private Collections.

“It isn’t at all surprising that it has been the same galleries and museums who have been showing H.R. Giger and Sibylle Ruppert since the 70s, and also the same collectors who are obsessed with their artwork,” says Marco Witzig, the curator of the first one woman show of the artist since the early 90s. “Giger and Ruppert have quite different styles, but they share a similar vision. Respectively, they inform the dark side of the human existence, fear, horror, hidden desires, mixed with sexuality, and both do this on a very high esthetic level despite the nature of their imagery and subject matter. It never looks cheap or gory, and even more important, it never looks kitsch or fantasy-like, as many other so called neo-surrealist or fantasy artists do.”

Sibylle Ruppert was born on September 8th, 1942 during an air raid on the eve of the first massive bombing of Frankfurt during World War II. With a numbered tag around her neck, Sibylle was immediately whisked from the maternity ward to the hospital’s basement bomb shelter, while her mother sought safety under a staircase support column.

Sibylle’s infancy was spent between the nursery and an improvised bomb shelter in which plaster fell from the ceiling whenever bombs hit the neighborhood. In the Spring of 1944 her parents decided to flee Frankfurt for safety in the countryside, leaving Sibylle with harsh memories of the crowds on the train station platform, screaming and shoving, desperately trying to climb aboard the overcrowded wagons. The family spent the remainder of the war in relative security. After the war an aristocratic family that owned a castle took them in. It was there that Sibylle spent her early childhood years as if in a dream world.

Influenced by her father, a painter and graphic designer, young Sibylle spent hours upon hours by his side watching as he drew. By the age of 10 she far surpassed all the other students in her art classes, so much so that her instructors had difficulty believing she painted the pictures by herself. Secretly, she took the entrance exams for the Städelschule, passed with honors, and along with the support of Prof. Battke, worked relentlessly, creating up to 20 drawings a day.

Worried about Sibylle spending too much time at the drawing board, her mother enrolled her in the Studio Kaluza, a neighborhood ballet school, where she studied “Dance and Expression”. There she tackled the new activity with the same energy and willpower as her art, prompting the school authorities to offer a choice: art or dance, but not both at the same time.

Upon turning 18, Sibylle solved the problem her own way by escaping to Paris, the city of her dreams. Once there, she enrolled in the Studio Wacker, where the great Russian masters taught and which served as an unofficial networking centre for the international dance community. She spent her days following the strict regimen of her classes, and her nights exploring the city of Paris; much intrigued by its many fascinating neighborhoods.



Pour l'Anniversaire de B.A., 1977, 18 x 12 cm Fotomontaż z portretem Sibylle

Being too tall for classical ballet, she joined the Georges Reich Revue dance ensemble and toured extensively with them throughout Europe and the Middle East, taking in the various cultures. Between dance performances, Sibylle visited all the local museums and galleries and continued to draw with every free minute.

During a trip to Montréal, suddenly, she quit the troupe and took a Greyhound bus to New York. There, she moved into a loft, determined to renounce for the dance and rededicate herself to her first passion: drawing. After a few months in New York, where she participated in several Off-Broadway productions, she returned to Frankfurt to work as a drawing professor at the Kunstschule Westend, an art school founded by her father. At night she pursued her own personal work.

Inspired by the “divine” Marquis de Sade and his frightful universe, and encouraged by notable German intellectuals such as Peter Gorsen, Theodor Adorno and Horst Glaser (whom she later married), her drawings soon became well known. Exhibitions organized by the Sydow-Zirkwitz Gallery in Frankfurt drew a lot of attention from both the traditional and the intellectual art audience, which only added to her gaining notoriety.

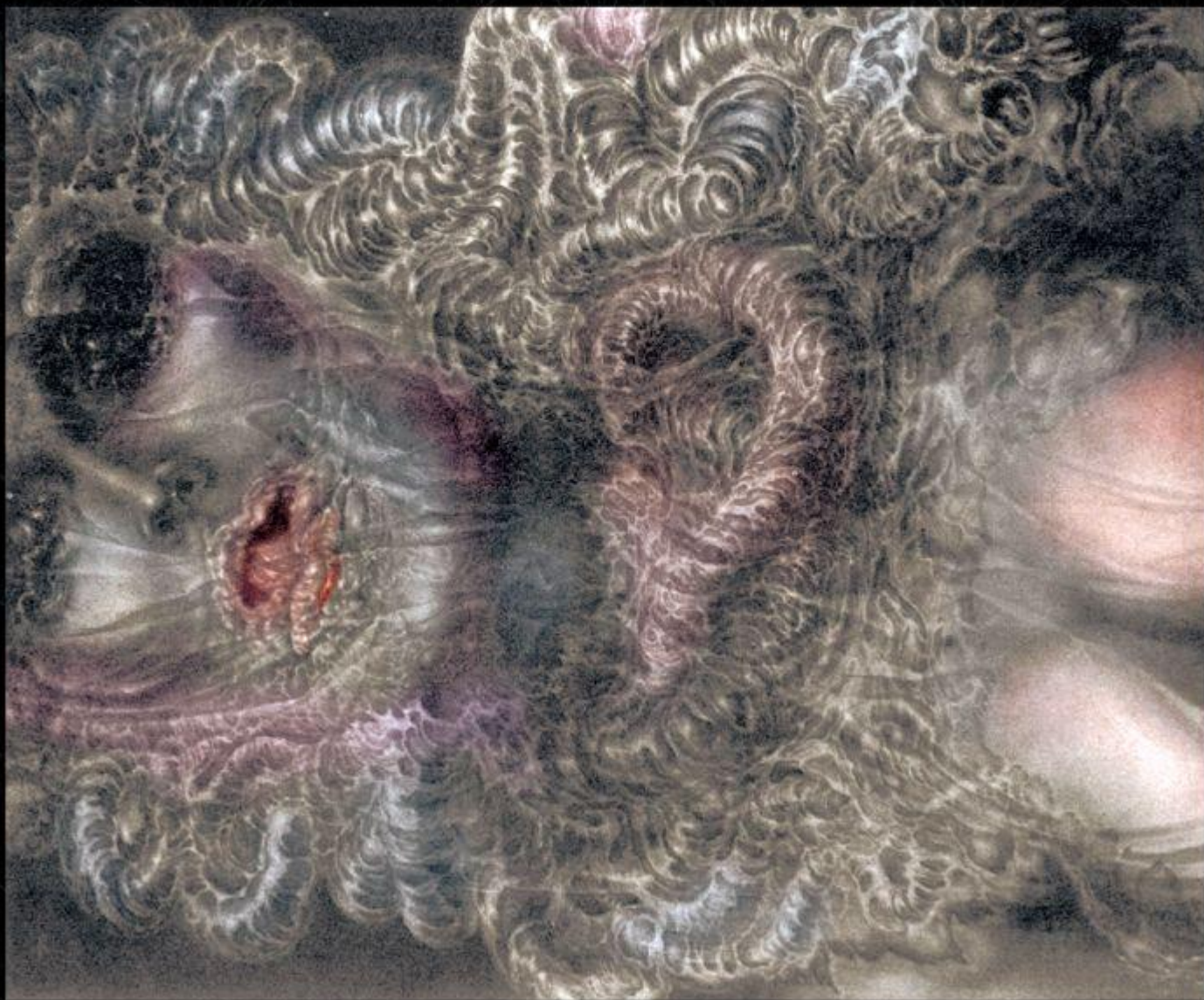
In 1976 she moved to Paris, where she was hailed as a dignitary follower of the surrealists. The Gallery Bijan Aalam exhibited a collection of her paintings, collages and the large format charcoal drawings inspired by the writings of de Sade, La Fontaine and Georges Bataille. French intellectuals and great minds like, Alain Robbe-Grillet, Pierre Restany, Henri Michaux and Gert Schiff were fascinated by her work and tried to interpret her unique visions. Several major international exhibitions followed and in 1982 she returned to teaching drawing and painting.

Sibylle Ruppert currently lives and works in Paris.

34 page color exhibition catalog - 20 Euros/25 USD
Available through info@hrgigmuseum.com

Sibylle Ruppert - Works from Swiss Private Collections ©2010 Matthias Belz





Décadence, 1976, 105 x 85 cm.



Jérasalé le Ver luisant, 1979, 168 x 105 cm



La Bible du Mal, 1978, 200 x 340 cm



La Lutte, 1977, 36 x 26 cm



Ma Sœur Mon Epouse, 1975, 84 x 105 cm



Les Sacrifice, 1980, 65 x 81 cm



Le Massacre, 1980, 65 x 81 cm