Axel Plöger

Reflections

DISPLACE-Verlag

For Jaron



the whole struggle, whole truth in this record
of what I think good of myself and bad of myself
is in this one record here – so if its insincere
then I am not alive because
you can't live being insincere

Charles Mingus

In process, 1989





1999
Amazonía

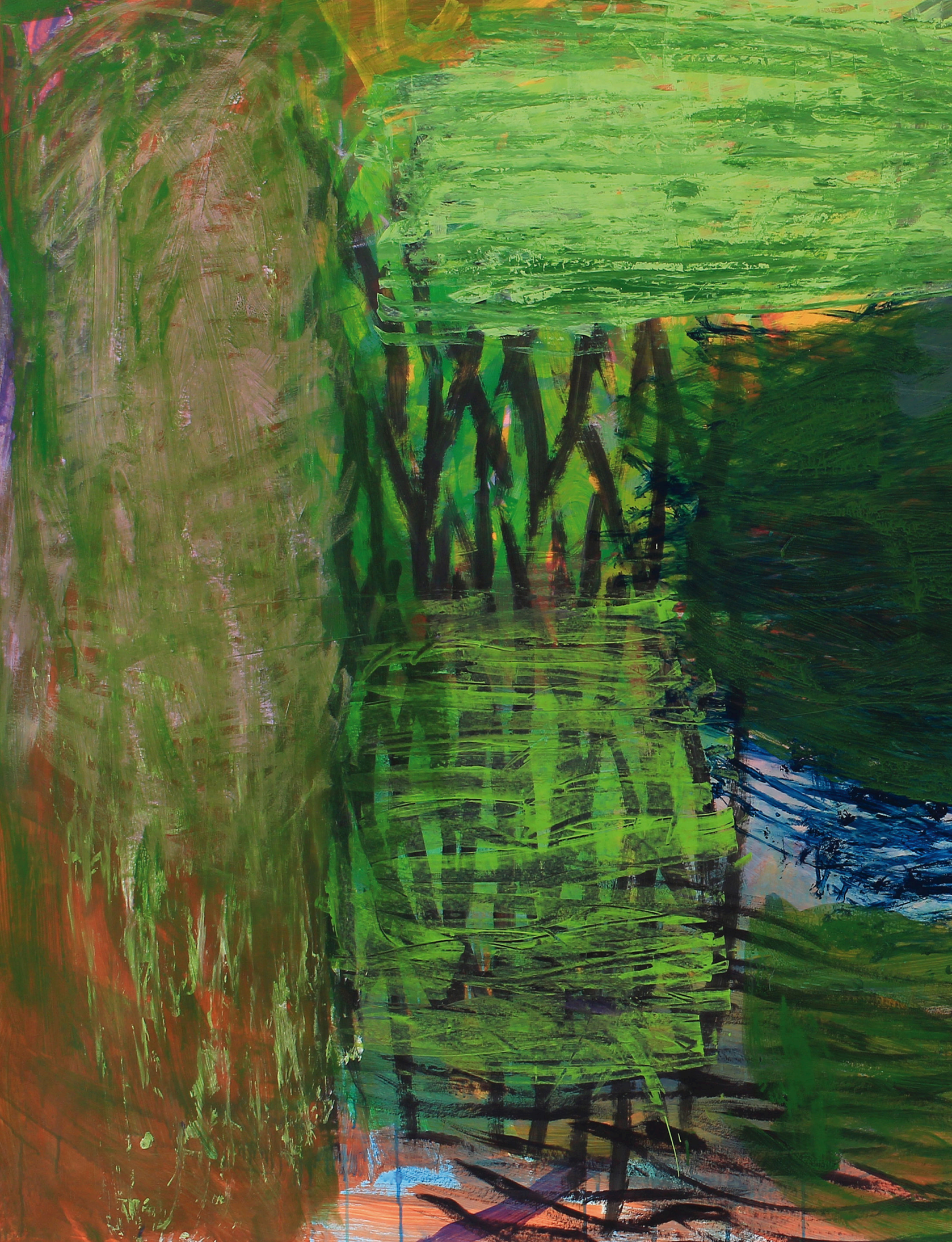
2014–2021
Landscapes
Currents
Interiors
Rural

***Amazonía*, 1999**
Oil on canvas
140 × 112 cm



***Derneburg*, 1999**
Oil on canvas
140 × 112 cm



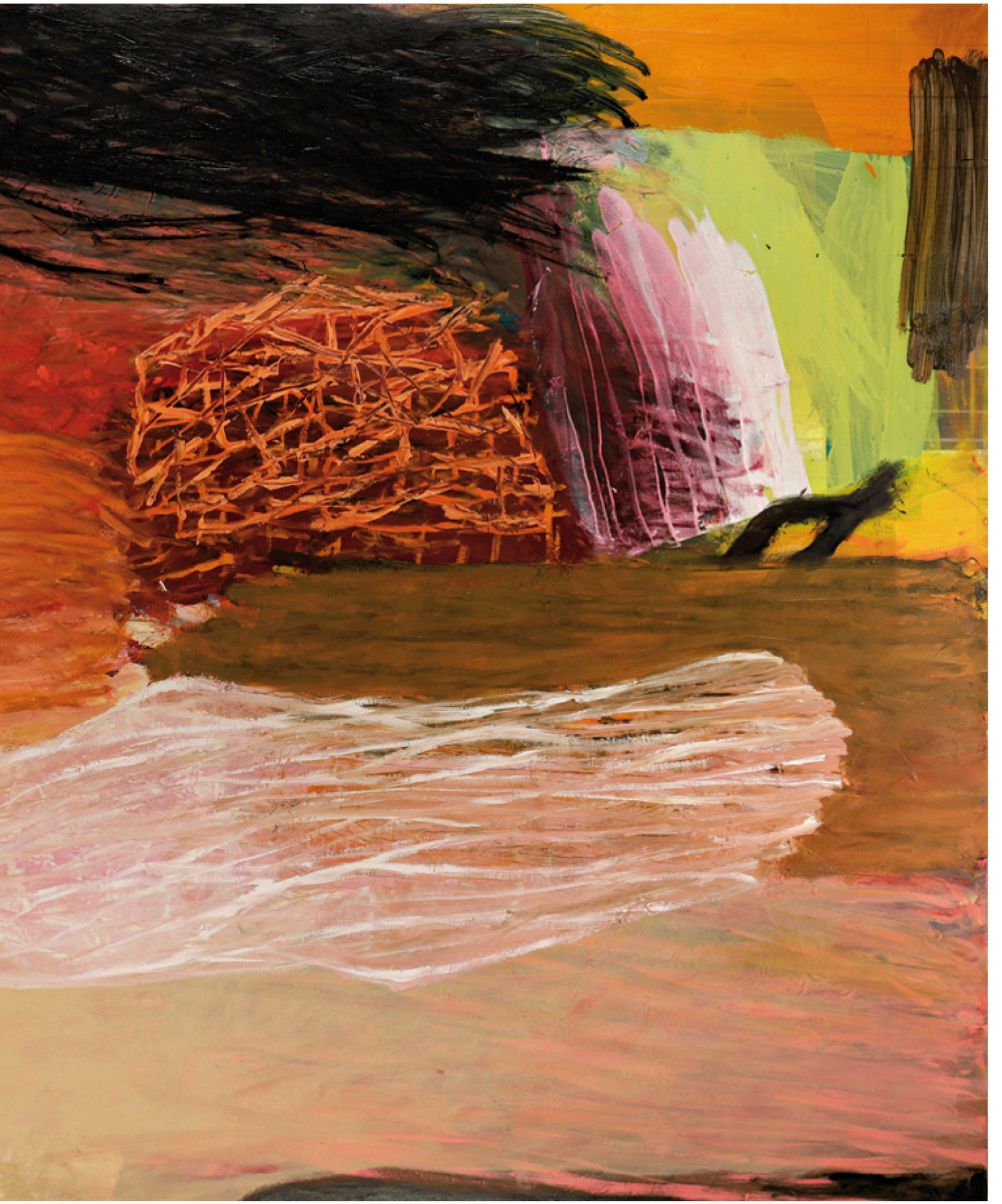






Previous double-page spread:
***Lago Agrio*, 2014**
Acrylic on paper
150 × 243 cm

Opposite:
***Harvest (Landscape)*, 2016**
Oil on canvas
195 × 240 cm







***Rain (Landscape)*, 2016**
Oil on canvas
195 × 240 cm







Previous pages:
***Interior No. 3*, 2019**
Oil on canvas
140 × 140 cm

***Interior No. 6*, 2019**
Oil on canvas
140 × 140 cm

Above:
***Rural No. 2*, 2020**
Oil on canvas
100 × 120 cm

Opposite:
***Rural No. 1*, 2020**
Oil on canvas
140 × 140 cm







Ousia

2016–2021

Currents

Ousia

Frames

Ousia

On the Essence of Painting in the Work of Axel Plöger

Andreas Beaugrand

The perceptible world changes from one second to the next; it is almost impossible to keep up. And now bots are writing art criticism: “Introducing the new AI-powered Bing with ChatGPT’s GPT-4. Search the way you talk, text and think. Get complete answers to complex searches, chat and create.” So I did exactly that: I asked the machine about the art of Axel Plöger, and this is the answer I received:

“His abstract painting makes it possible to move away from the representation of real objects and instead explore forms, colours and compositions. It opens up a world of creative freedom and individual means of expression. Whether geometric abstraction, Informel painting or expressive colour compositions, abstract painting offers a broad range of styles and techniques explored by artists around the world.”[1]

The algorithm has not done a bad job of ‘recognising’ certain things, yet at the same time it has generated a truism. Something is missing, however. Anyone who reads this text, or who has formed an impression of their own through visits to Axel Plöger’s studio in Detmold, will sense it. His studio occupies the first floor of a mixed residential and commercial building dating from the 1990s, directly adjacent to Detmold’s former industrial district between Bahnhofstraße and Temdestraße. Not long ago, the structural remains of TEMDE, the lighting manufacturer founded in 1911 and wound up as early as 1986, were demolished without regard for their carbon footprint. The company name was an acronym derived from the name of the founder’s father, Theodor Müller, and the company’s location in Detmold. The 12,500-square-metre former industrial site is now being redeveloped for “new ways of working and living in the city”. The sociocultural urbanity that once characterised such places, where artistic and creative communities frequently emerged, is regrettably giving way to dull contemporary administrative architecture and the typically sterile residential developments of the 2020s, conceived with 3D architectural software. [2]

A staircase leads to the first floor, where Axel Plöger greets visitors at the studio door. From the entrance, one looks into a large studio filled with paintings, books, tables, chairs, shelves, paints, brushes and tools, as well as a sofa corner, a music system, a small coffee-making table and much more. To the northwest lies a view of the former industrial centre of Detmold described above, with its surrounding railway tracks; to the northeast, the view falls upon houses and rooftops with an almost Berlin-like character. Inside the studio, there is an abundance of works, both in progress and completed, from the past thirty years as well as from recent months, weeks and even days. This is where the artist, born in Detmold in 1966, works. It is here that his artistic practice unfolds, alongside painting courses for art enthusiasts, literary and musical events, open-studio events and conversations about art. Here, one experiences painting, biography and authenticity. An artistic atmosphere par excellence becomes tangible, nourished by openness and honesty, life experience and warmth, skill and knowledge, thought and feeling. Art is created here; ideas develop into conversations, which the artist is always willing to engage in. This is a special quality that cannot be taken for granted, since art is, in principle, supposed to speak for itself. The Cologne painter, draughtsman and printmaker W. Gies took a similar view when, a little over three decades ago, I asked him what his paintings were supposed to mean and depict. His response was as legendary as it was laconic: “You can see that for yourself.”[3]

Axel Plöger, by contrast, generously speaks about himself, his life and his art, offering interpretative keys that help us to understand his painting. On a biographical level, he freed himself from the constraints of his parental home in the milieu of what Peter Steinbach[4] once called “the Eldorado of Lippe civil servants, Detmold” — his father worked in public administration — by leaving his hometown at an early age to pursue an artistic career and choosing a life devoted to art and culture. After studying at the Hochschule der bildenden Künste (HbK) in Kassel under Dorothee von Windheim from 1988 to 1994, Axel Plöger lived and worked in Lima, Peru, from 1996 to 2001. Since then, he has once again made Detmold his home. Through numerous solo exhibitions and group exhibitions at regional, national and international levels, as well as through his intercultural engagement, he has long established himself as an artist of considerable standing.[5] It is therefore all the more incomprehensible that he has never exhibited his work at the Old Synagogue of the Oerlinghausen Art Association. With good reason, however, we are now bringing coals to Newcastle, as the saying goes, by presenting the Detmold artist Axel Plöger at the Old Synagogue of the Oerlinghausen Art Association in 2024. From his earliest artistic beginnings, through numerous biographical paths and detours, he has continued to create authentic paintings that fundamentally reflect the very foundation of his approach to painting. His remarks on the work he exhibited as his graduation project at the HbK Kassel, shown at the Produzentengalerie in Kassel from 30 June to 31 July 1994, demonstrate this approach and testify to its enduring validity:

„1 January 1994
To say something about my work as a painter is difficult. When I have succeeded in making a painting, no one asks me why; and when I fail, I lack the words to explain my painting [...].

Painting seems meaningless, while the painting itself seems meaningful. This is a paradox, and I cannot explain it without producing the opposite appearance.

12 January 1994
I believe in the painting as a surface created through painting.

29 January 1994
I am a painter.

I respond to painting. I am interested in colour, destruction, and the search between paintings and models. The eye that looks at painting and can never be entirely certain of itself.

8 March 1994
When I have not painted for a few days, I stand before the surfaces of my paintings with greater distance. I then know very well which painting I like and which one falls away, falls short.

But when I want to start working again, I like to choose the most hopeless painting, the one that seems most foreign to me, and intervene once more. Through my intervention, it becomes work, becomes an object of painting.
Most readily, I do this with a dirty brush taken from the water bucket, still carrying the remnants of the previous week's colours. One step further, and I am back in painting.

9 April 1994
I counter the randomness, the apparent arbitrariness of placing lines, forms and smudges in a manner bordering on automatism, with a process of looking at, seeing and perceiving the entire painting, kept strictly separate from the act of painting itself. This separation is marked by a line on the floor of my workspace. The line marks the separation of eye and hand.

Thus, I also regard what has been painted, the resulting image, as a working ground once again, as a ground for painting upon which to make my next intervention. This, in turn, emerges freely and in accordance with its own nature from a spontaneous gesture — in the sense of a painterly act of placing or applying paint. [...]

My painting has always been strongly influenced by the tradition of panel painting [...]. It is precisely the liberation of the panel painting from its function as an inevitable stage for painting that has created an autonomous medium, one increasingly conscious of its own possibilities. [...]

The task, then, is to give panel painting a new function by posing new questions [...]. It remains relevant as an independent medium.

When I slap a lump of pink paint onto the canvas, this may appear to be the destruction of panel painting, but the paint remains attached to it and becomes part of it.

11 April 1994
The colours of things are the memory of what is essential.

29 May 1994
The eyes are sensors; they respond to optical contrasts. The image comes into being in the mind.
The essence of things is real within us. [...]"[6]

Thirty years ago, Axel Plöger had already articulated what he considers essential to his art. This marked a beginning and a point of departure that Mayarí Granados, art consultant at the Cultural Agency of the Lippe Regional Association, reaffirmed and developed further in her reflections in 2012: "As an artist, he moved from a gestural, non-representational mode of painting, which shaped him during his studies at the



Axel Plöger im Atelier: Fast fünfundzwanzig Jahre künstlerischer Weg liegen zwischen der Arbeit *Amazonía* (1999) auf der linken und der Serie *Reflexionen* (2023) auf der rechten Seite.

HbK Kassel, towards expressive figuration, and from there back to abstraction and non-representational painting, combined with certain figurative elements.
His vigorous, gestural brushwork and expressive use of colour have remained constant throughout all phases of his work. In his most recent group of works, the artist has expanded his colour concept and become considerably freer and more experimental in his use of a multitude of colours. Plöger's development demonstrates consistency: he has never remained in one place but is continually searching."[7]

For many years now, Axel Plöger has abandoned figuration altogether in this search and devoted himself to painting in its purest form. Like the artists of Expressionism, he is not concerned with faithfully reproducing impressions of reality.

Rather, what matters to him is making visible a motif that has been considered intellectually and interpreted through feeling — a motif he describes not through language and writing, but through the means of art. Over many years, he has pursued this intention in numerous works, driven by the desire and the vision of creating a new image, perhaps one that is original in the deepest sense of the word, and thus essential in the fullest meaning of the term. It is an image that reveals what, in a philosophical sense, everything ultimately consists of: Being, essence — literally, beingness — or Ousia. This term was introduced by Plato (c. 428–348 BC), the ancient philosopher from Athens, to express the idea that something existential possesses the quality of being in the sense of a constant and enduring existence: something that remains real and essential over time.[8] For many years, Axel Plöger's painting has sought to grasp the forms of existence and appearance of human life in relation to one another, within this world and, indeed, also in relation to a transcendent dimension, using the means of painting itself, thereby lending them validity. Unaligned with the prevailing art scene and in consistent opposition to the spirit of the times, with its ever-changing trends, Plöger has developed his own visual language and pursued its development with unwavering determination. In doing so, he has given expression to the sensuous vitality of his works.

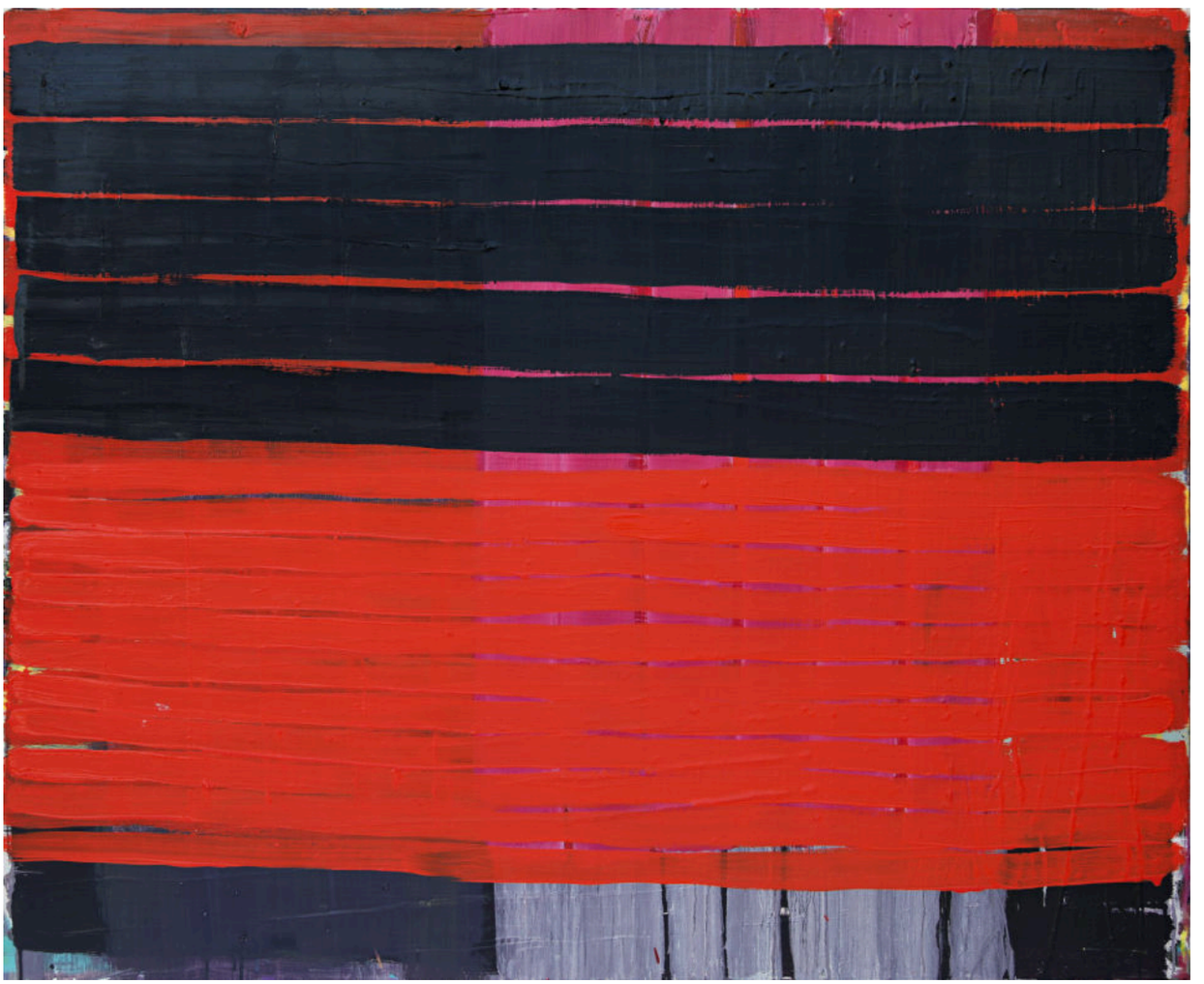
A decisive prerequisite for Plöger's exceptional art is his inventiveness and his departure from inherited artistic conventions. Although thoroughly familiar with the traditions of art, he continually circumvents their established rules. From the very beginning of his career as an independent artist, he felt neither particularly affected by the cultural process nor any strong desire to participate in it. This definition of his position has enabled him, to this day, to transcend the confines of narrowly defined artistic genres through his own conception of art, to claim complete freedom in his use of colour and to disregard established conventions of formal composition. His works thus attain the independence that he also seeks in his personal life, allowing him to invent his own visual world, one of elemental expressive power that opens up unexpected expanses for the imagination. This is what endures and remains essential in his art — Ousia itself — and it has absolutely nothing in common with the programmatically generated superficialities of the artificial intelligence invoked at the beginning of this text. And that is a good thing.

1. See Copilot with GPT-4 (bing.com).
2. Cf. City of Detmold: "City of Detmold Acquires Former TEMDE Site", at: https://www.detmold.de/startseite/news/news-single-view/?no_cache=1&tx_news_pi1%5Bnews%5D=1328&tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=e692d0e568185444168202c5a17594d5, dated 4 June 2020 (accessed 22 March 2024); see also, among others, Raphael Bartling: "TEMDE Lighting Factory Could Become Student Housing", *Lippische Landeszeitung*, 10 February 2011; and idem: "Plans for Redeveloping the TEMDE Site in Detmold Become Increasingly Concrete", *Lippische Landeszeitung*, 13 February 2024.
3. Andreas Beaugrand in conversation with W. Gies, born in 1945 as Maria Wilhelm Friedrich Gies, in his Cologne studio during preparations for the exhibition project *W. Gies im Waldhof*, Bielefelder Kunstverein, 1993.
4. Cf. Peter Steinbach (born in 1948 in Lage, in the Lippe region, and widely known as a political scientist and historian): *Industrialisierung und Sozialsystem im Fürstentum Lippe. Zum Verhältnis von Gesellschaftsstruktur und Sozialverhalten einer verspätet industrialisierten Region im 19. Jahrhundert, mit einem statistischen Anhang*, with a foreword by Otto Büsch (= *Historische und pädagogische Studien*, vol. 7, partly published as *Lippische Studien*, vol. 3), Berlin, 1976.
5. See the appendix to this art book.
6. Axel Plöger: *Ohne Titel (Handreichung zum Studienabschluss)* [Untitled (Notes on Completing His Studies)], Kassel, 1994.
7. Mayarí Granados: "'Golden Slumber'. On the Search for Memories", in: DISPLACE-Verlag (ed.), *Axel Plöger. Neue Bilder*, Detmold, 2012, unpaginated (p. 4).
8. Depending on the context, Plato's *Ousia* may be translated as "Being" (literally, "beingness") or "essence". See, among others, Otto Apelt (ed.): *Platon. Von der Unsterblichkeit der Seele*, Cologne, 2018.

Sea (Currents), 2016
Oil on canvas
160 × 120 cm









Previous pages:
***Ousia No. 3*, 2021**
Oil on canvas
100 × 120 cm

***Ousia No. 6*, 2021**
Oil on canvas
100 × 120 cm

Opposite:
Frames No. 3 (detail)**, 2022**
Oil on canvas
100 × 120 cm

Following pages:
***Frames No. 5*, 2022**
Oil on canvas
100 × 120 cm

***Frames No. 7*, 2022**
Oil on canvas
100 × 120 cm











Reflexionen

2002–2024

Caves

Reflections

Volver

Dances

Reflections

Axel Plöger

Colour reflects the light that falls upon it; the painting, by contrast, reflects our perception.

I have never been interested in creating representations of reality. What interests me are the realities that take shape in our minds—or, more precisely, the process through which they come into being. My paintings are traces of a process of perception that takes place between myself and the canvas. Painting means improvisation and precision. It is an engagement with inner structures: constructs, emotions, boredom and enthusiasm. Painting is not thinking; painting is language, it is the movement from one thing to another.

This process of perception is ongoing, and painting allows me to capture a moment of it. When I paint, I move within a space of awareness. The paintings convey this space and make it tangible. They are complex spaces that permeate one another.

I try to define distinct areas, separating different stages of the process from one another in time. Motifs and themes emerge, recurring and connecting with each other. There are chromatic harmonies—that is, affinities and dialogues between colours. In this way, spaces come into being that can, in turn, be experienced through our perception, because we remember them.

It remains inward. It remains a non-representation.







Previous pages:
***Ogygia (Cave)*, 2022**
Oil on canvas
76 × 90 cm

***Entrance (Cave)*, 2022**
Oil on canvas
100 × 120 cm

Standing on the left:
***Warrior*, 2020**
Oil on canvas
160 × 120 cm

***Eingang (Höhle)*, 2022**
Öl auf Leinwand
140 × 140 cm







***Transition*, 2023**
Oil on canvas
160 × 160 cm



From left to right:

***Volver No. 3*, 2023**
Oil on canvas
80 × 60 cm

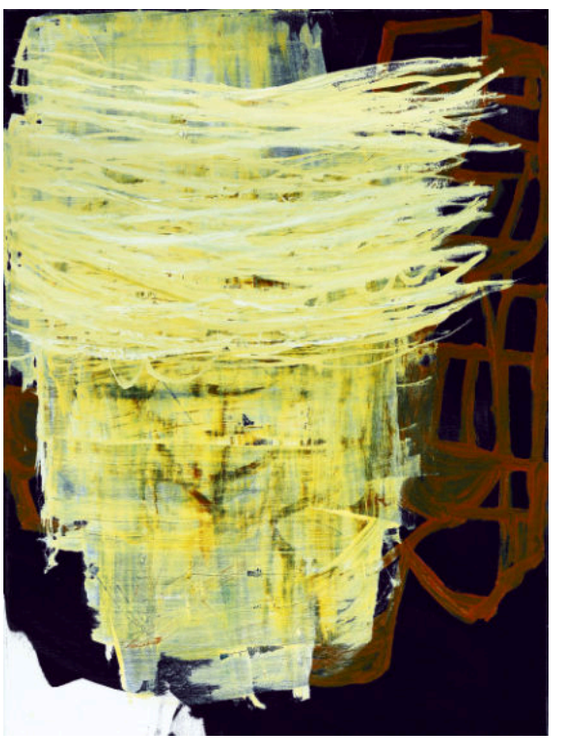
***Reflections No. 3*, 2023**
Oil on canvas
80 × 60 cm

***Reflections No. 5*, 2023**
Oil on canvas
80 × 60 cm











From left to right:

***Reflections No. 4*, 2023**
Oil on canvas
80 × 60 cm

***Reflections No. 7*, 2023**
Oil on canvas
80 × 60 cm

***Volver No. 2*, 2023**
Oil on canvas
80 × 60 cm





Left:
***Reflections No. 12* (detail), 2023**
Oil on canvas
80 × 60 cm

Above:
***Clearing No. 2*, 2023**
Oil on canvas
80 × 60 cm







Previous pages:
***Volver No. 3*, 2023**
Oil on canvas
90 × 90 cm

***Clearing No. 1*, 2023**
Oil on canvas
100 × 80 cm

On the left:
***Volver No. 1*, 2023**
Oil on canvas
160 × 120 cm

***Dances No. 1,* 2023**
Oil on canvas
140 × 120 cm







Previous pages:
***Dances No. 4*, 2024**
Oil on canvas
120 × 100 cm

***Volver No. 4*, 2024**
Oil on canvas
90 × 90 cm

Opposite:
***Dances No. 5*, 2024**
Oil on canvas
140 × 140 cm







The Gesture of a Feeling

Dances
Reflexes
Stills
Flows

The Gesture of a Feeling

Jara Lahme

We see a brushstroke, a line that joins with others to form fields, stretching networks, grids and lattice-like structures across the canvas. Contrasting colours interlock, blur and overlap. The result is a series of richly textured, almost relief-like works whose depth and interweaving of forms and colours evolve through the process-based working method of the artist Axel Plöger.

The initial visual impression establishes contact between the viewer and the work on an emotional level. At first, there is a feeling, an interest, a sense of connection and curiosity. Repeated viewing gradually reveals further layers of meaning. The grids, networks and oil-paint scribbles resemble ever-changing biological organisms that seem to move and transform depending on the incidence of light, the duration of our gaze and the distance from which we view them. Visual engagement is now accompanied by physical movement around the work, bringing the viewer closer to it. Materiality comes to the fore, awakening the desire to reach out and touch the relief-like structures, to experience them through all the senses.

The reflections of the artist's personal perception, shaped by his environment, take form in his paintings and become accessible to the outside world through the contemplation of their forms. Emerging from the geometric abstraction of modernism, abstraction can be understood as the reduction of a complex environment to its most fundamental forms: point, line and plane. Through their compositional interconnection, the artist achieves a return to natural dichotomies, expressed in the tensions between line and point, network and plane. The "sounds", as the artist calls these recurring motifs, are ultimately characterised by dissonance and harmony, calm and storm, clear lines and tangled, swirling interweavings.

Despite their apparent opposition, colour fields and forms remain in a constant state of tension, observable in the overlapping, touching and layering of forms and colours. This painterly interplay of dichotomies points to the fluid boundaries between seemingly opposing elements: clearly defined accents created by deliberately placed lines coexist with dominant grids and interlocking forms, colours and lines that merge into an almost symbiotic state. The longer and more intensely we contemplate the works, the more we discover. The softening of boundaries between form and colour creates an in-between—something that can be understood as an embodiment of inner negotiations between fluid states of being. Whether these refer to the artist himself or, rather, describe the moment of encounter between the work and the viewer is left to each individual's experience.

In the artist's visual language, the choice between coarse and fine lines plays a significant role—whether in the form of a deliberately applied brushstroke or a swiftly drawn line forming a large grid or tangled network. These can be understood as painterly interventions into the plane. Through their recurrence, they establish a continuity of motifs throughout the body of work. The oeuvre of recent years thus reveals connections between individual paintings which, as the artist intends, form not merely a visual network but also, on the meta-level of the work as a whole, a dialogically interwoven net-work.

The line, the act of painting, the processual development of the image and the acceptance of its transformation all point to the significance attributed to this seemingly reduced means of expression. In its simplicity, the line evolves into a symbolic expression of the omnipresent complexity already encountered in the visual language of geometric abstraction.

When developing his theory of love, the sociologist Niklas Luhmann observed: "The path to the concrete requires a detour through abstraction."[1] The reduction of form leads to the construction of a new, yet already familiar, abstract visual language. One that no longer requires words, but instead draws on the visual perception of materiality and colour to evoke the ambiguity and diversity of each individual's emotional experience.

Contemplating these works therefore entails an intimate and individual moment of connection with the tangible painted object before us. It invites us to reflect, has the potential to move us, and offers a different experience with every encounter.

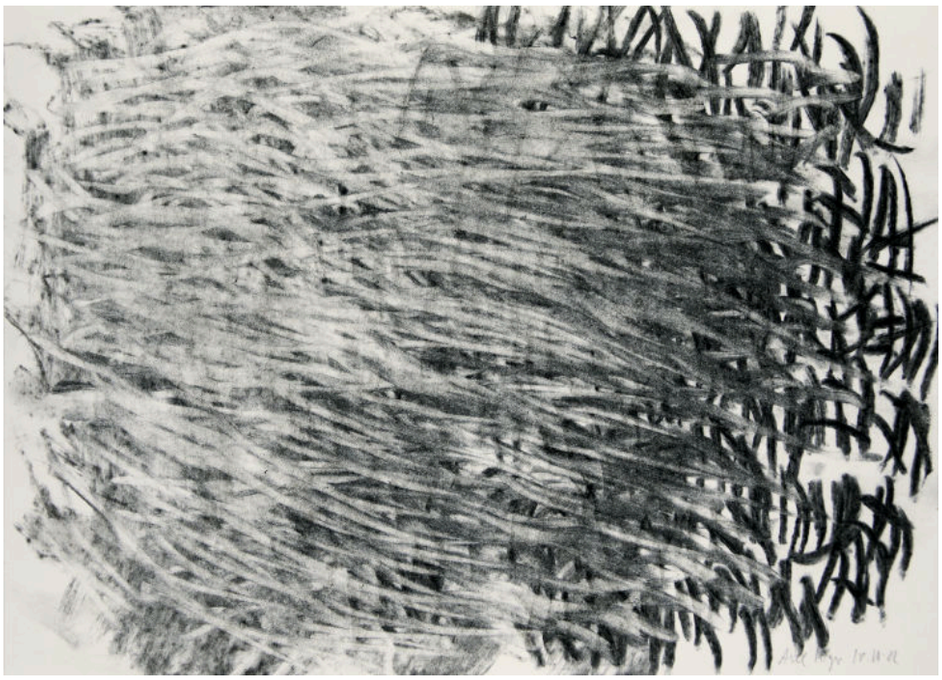
[1] Luhmann, Niklas: Liebe als Passion. Zur Codierung von Intimität. Frankfurt a. M.: Suhrkamp 1982 (= Suhrkamp Taschenbuch Wissenschaft 1124), p. 10.

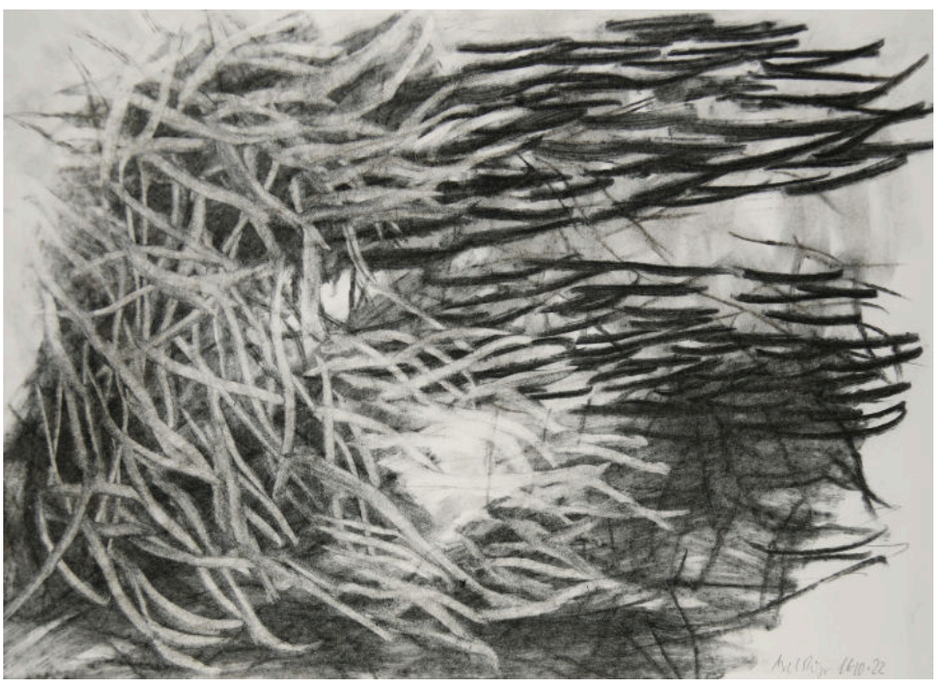


Above:
***Dances No. 6*, 2024**
Oil and acrylic on canvas
60 × 50 cm

Right-hand page:
***Reflexes No. 2*, 2022**
Charcoal on paper
29.7 × 41.8 cm

***Reflexes No. 5*, 2022**
Charcoal on paper
29.7 × 41.8 cm









From left to right:
***Stills Nos. 7, 8, 12, 6, 16 and 23*, 2023**
Oil on canvas
Each 40 × 30 cm

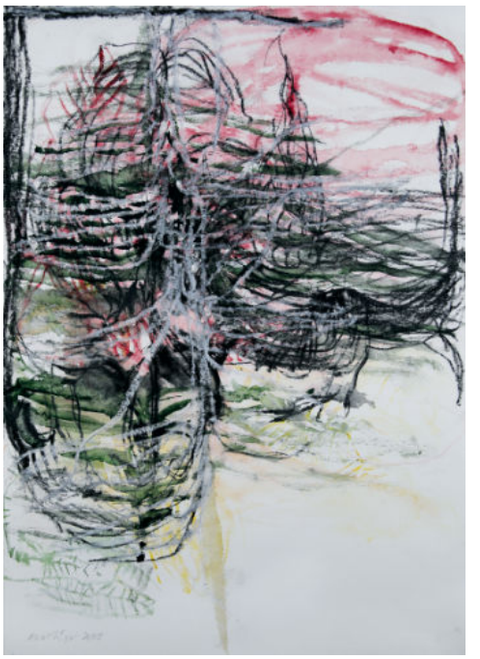














Above, from left to right:
***Flow Nos. 8, 31 and 16,* 2023**
Mixed media (watercolour, wax paint and acrylic paint) on paper
Each 41.8 × 29.7 cm

Right-hand page:
***Flow No. 5,* 2023**
Mixed media (watercolour and wax paint) on paper
41.8 × 29.7 cm


Axel Pugh 2023





Biography
Imprint

Biography

2022– Lecturer in Painting, Alanus Werkhaus, Alfter, Germany
2021– Lecturer in Painting, Rheinau Summer Academy, Switzerland
2021– Lecturer in Painting, Bad Reichenhall Academy of Fine Arts, Germany
2012– Lecturer in Painting, Schieder-Schwalenberg Summer Academy, Germany
2009 Lecturer in Visual Communication and Creativity, Denkflügel Academy, Detmold, Germany
2009 Lecturer for Klangfarben – Farbklänge (Timbres of Colour – Colours of Sound), Detmold University of Music (HfM), Germany
1998–1999 Lecturer in Painting, National School of Fine Arts of Peru (ENSABAP), Lima, Peru
1996–2001 Lived in Lima, Peru
1988–1994 Studied Painting at the University of Fine Arts (HbK), Kassel, Germany
1966 Born in Detmold, East Westphalia-Lippe, Germany

Solo Exhibitions

2024 Sessions – Time and Colour, Kunstverein Oerlinghausen, Germany
2023 Innen:Bilder (Inner Images), Sommertheater, Detmold, Germany
2022 Klangfarben (Timbres of Colour), Hörfest Neue Musik – Echos, Hangar 21, Detmold, Germany
2021 Klänge (Sounds), freiraum, Detmold, Germany
Axel Plöger VR, virtual online exhibition
2020 Essenzen (Essences), AtelierPLÖGER, Detmold, Germany
2019 Ströme (Currents), Galerie 'et, Versmold, Germany
2017 Sarabande, Kunstraum Gudi Gutperle, Viernheim, Germany
Kleinformatiges (Small-Format Works), Turmkultur, Bad Salzuflen, Germany
2016 Zurück Nach Vorn – 30 Jahre Malerei (Back to the Future – 30 Years of Painting), Sibylle Dotti Art Foundation, Lage, Germany
2015 moment, Kunstraum, Detmold, Germany
Klänge (Sounds), Raumstation, Bielefeld, Germany
2014 Position, Produzentengalerie 13.14, Detmold, Germany
Insomnia, BBK Ravensberger Spinnerei, Bielefeld, Germany
2012 Neue Bilder (New Paintings), Galerie Gerbereimuseum GiG, Enger, Germany
2011 Unruhe und Unterholz (Restlessness and Undergrowth), Robert Koepke House, Schieder-Schwalenberg, Germany
Axel Plöger – Erfundene Landschaften (Invented Landscapes), Galerie Vera Lindbeck, Hanover, Germany
2010 Erfundene Landschaften (Invented Landscapes), Kunstsaal, Kunstverein Kreis Soest, Germany
2008 autofictions, Heritage Mdhina Palace, Mdhina, Malta
2007 Zwischenwelten (Intermediary Worlds), Kunst- und Literaturverein Dill-Lahn, Germany
2006 Die Kartoffelesser von Emmerich (The Potato Eaters of Emmerich), Kunstverein Emmerich, Germany
Mit Hand und Fuß (With Hand and Foot), Forum Kallenbach, Detmold, Germany
2005 Die Zeit am Meer (Time by the Sea), Galerie Gerbereimuseum GiG, Enger, Germany
2000 el diario, Centro Cultural Peruano-Alemán (ICPNA), Arequipa, Peru
Kopfstudien (Head Studies), Haus Eikenstrate, Lage, Germany
1999 con tiempo, Galería de la Municipalidad de Miraflores, Lima, Peru
1998 Axel Plöger, Galería Zoe, Lima, Peru
nuevos recuerdos (New Memories), Galería La Bohemia, Lima, Peru
1994 BrügerPlöger, Produzentengalerie Kassel, Germany (with Martin Brüger)
1986 Axel Plöger, Spieker, Lippisches Landesmuseum, Detmold, Germany

Selected Group Exhibitions

2024 Point of No Return, Robert Koepke House, Schieder-Schwalenberg, Germany
jetzt (now), Eichenmüllerhaus, Lemgo, Germany
3rd Detmold Design Week, Detmold, Germany
2023 Zwischenzeiten (In-Between Times), Eichenmüllerhaus, Lemgo, Germany
2nd Detmold Design Week, Detmold, Germany
Künstlerische Dialoge (Artistic Dialogues), Alanus Werkhaus, Alfter, Germany
2022 Wasser (Water), Robert Koepke House, Schieder-Schwalenberg, Germany
silence, Eichenmüllerhaus, Lemgo, Germany
Wir sind noch da (We Are Still Here), Technikum, Lage, Germany
2021 Freiheit II (Freedom II), Robert Koepke House, Schieder-Schwalenberg, Germany
Verflochten (Interwoven), Eichenmüllerhaus, Lemgo, Germany
LKB Annual Exhibition, virtual exhibition
2020 Freiheit (Freedom), Robert Koepke House, Schieder-Schwalenberg, Germany
LKB Virtual Annual Exhibition, virtual exhibition
Lehrstücke (Studies in Teaching), Brake Castle, Lemgo, Germany
Stark (Strong), Eichenmüllerhaus, Lemgo, Germany
2019 Licht (Light), Eichenmüllerhaus, Lemgo, Germany
Rahmenbedingungen (Framework Conditions), Raumstation, Bielefeld, Germany

2018 Reichlich weiblich (Abundantly Female), Robert Koepke House, Schieder-Schwalenberg, Germany
Weltsichten (Worldviews), Sibylle Dotti Art Foundation, Lage, Germany
2017 Nochwasdazu, Sibylle Dotti Art Foundation, Lage, Germany
Interregio, Bielefeld, Germany
2016 Delikatessen (Delicacies), Robert Koepke House, Schieder-Schwalenberg, Germany
Das kleine Format (Small-Format Works), arche, Hamelin, Germany
Kunstwerkskammer, Bielefeld, Germany
Wendezeiten (Turning Points), arche 2.0, Hamelin, Germany
minimum<<<MAXIMUM, Barranco OpenStudios, Lima, Peru
2014 Zwischen den Fronten (Between the Front Lines), Robert Koepke House, Schieder-Schwalenberg, Germany
Gastspiel (Guest Appearance), BBK Studio, Ravensberger Spinnerei, Bielefeld, Germany
Pulsión abstracta (Abstract Impulse), Centro Cultural del Olivar, Lima, Peru
2013 Nutzflächen – OWL3, Marta Herford, Herford, Germany
Discover Me – Contemporary Art in the Northwest, East Frisian State Museum, Emden, Germany
Utopia, Robert Koepke House, Schieder-Schwalenberg, Germany
2011 Furament 2011, Art Triennial, Tervuren, Belgium
NRW Artists Meet Rubens, Kunstverein Siegen, Germany
Bremer Kunstfrühling 2011, with Galerie Vera Lindbeck, Bremen, Germany
2010 Naturgewalten (Forces of Nature), Robert Koepke House, Schieder-Schwalenberg, Germany
Hommage à, Eichenmüllerhaus Gallery, Lemgo, Germany
2009 Warum Varus (Why Varus), Municipal Gallery, Schieder-Schwalenberg, Germany
2008 Heimatlos (Homeless), Robert Koepke House, Schieder-Schwalenberg, Germany
Haut und Haar (Skin and Hair), 35th Detmold Art Days, Detmold Town Hall, Germany
2007 Zukunftst(r)äume (Dreams of the Future), Robert Koepke House, Schieder-Schwalenberg, Germany
Portraits, Eichenmüllerhaus Gallery, Lemgo, Germany
Querschnitte (Cross-Sections), Lippisches State Museum, Detmold, Germany
2006 Enger B, Weser Renaissance Castle, Brake, Lemgo, Germany
1999 Semana Cultural Europea (European Cultural Week), Pontifical Catholic University of Peru (PUCP), Lima, Peru
7/2300, Centro Cultural Nacional Peruano-Alemán (ICPNA), Arequipa, Peru
Retratos (Portraits), Centro Cultural Ricardo Palma, Lima, Peru
1995 Gleiche Zeit, gleicher Ort (Same Time, Same Place), Atelierhaus Sommerweg, Kassel, Germany
1994 Klasse Windheim, Kunstverein Ulm, Germany
1993 Kulturpreis Kassel (Kassel Cultural Award), Neue Galerie, Kassel, Germany

Awards and Grants

2021 Artist Fellowship, State of North Rhine-Westphalia, Germany
1996 Otto Braun Fellowship, Kassel, Germany
1993 Kassel City Cultural Award, Germany
1990 Annual Award Spurensicherung (Traces and Evidence), University of Fine Arts (HbK), Kassel, Germany

Bibliography

"moment, 2015"
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ISBN 978-3-00-050508-59.
"Nutzflächen – OWL3, 2013"
French flaps, 100 pages, numerous illustrations. Texts by Roland Nachtigäller and Friederike Fast.
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Publisher: KERBER-Verlag.
ISBN 978-3-86678-871-8.
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Publisher: DISPLACE-Verlag, Detmold.
ISBN 978-3-00-038883-5.
"Konzepte – Zeitschrift für Literatur, 2011"
Issue No. 31, illustrated exclusively with ink drawings by Axel Plöger. Paperback, 140 pages, numerous illustrations, texts by various authors.
Publisher: KONZEPTE.
ISSN 0179-0676.
"Axel Plöger – Erfundene Landschaften, 2010"
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