

Peter Sorge

Peter Sorge (* 14. April 1937 in Berlin; † 2000 ebenda) war ein deutscher Maler und Graphiker des Neuen Realismus, einer Kunst zwischen Illusion und Wirklichkeit.

Leben

Der 1937 in Berlin geborene Künstler studierte von 1958 bis 1964 Kunstpädagogik an der Hochschule für bildende Künste Berlin. Von 1964 -1965 war er Meisterschüler bei Fred Thieler und Mac Zimmermann. Er war verheiratet mit der Künstlerin Maina-Miriam Munsky und lebte in Westberlin. Von 1964 -1969 war er Gründungsmitglied der Ausstellungsgemeinschaft Großgörschen 35, einer Selbsthilfegalerie Berliner Künstler in der Hinterhof-Fabriketage in Berlin. Als Section Großgörschen 35 vereinten sich 1966/1967 Berliner Realisten und vertraten ein kritisches künstlerisches Programm beeinflusst von der Kunstbewegung der Dresdner und Berliner Veristen der 1920er Jahre. Der Gruppe gehörten die Künstler Ulrich Baehr, Werner Berges, Hans Jürgen Diehl, Wolfgang Petrick, Peter Sorge und Lambert Maria Wintersberger an. 1968 erhielt Peter Sorge den 2. Burda-Preis für Graphik, München und 1969 zusammen mit Gerd Winner den Preis für Graphik der Stadt Wolfsburg. Er war seit 1989 Mitglied im Künstlersonderbund.

Kritischer Realismus

Die Werke der Künstler Peter Sorge, kann man dem Themenbereich Kritischer Realismus zuordnen. Eine Kunstrichtung die auch von den Künstlern Hans Platschek, Peter Carer, Wolfgang Petrick, Don Eddy, Hans Jürgen Diehl, Hermann Albert, Jürgen Waller, Johannes Grützke und Maina-Miriam Munsky, Siegfried Neuenhausen, Rafael Canogar, Juan Genovés, Duane Hansen und Erro vertreten wird. Peter Sorge stellt in seinen Bildern, Zeichnungen und Lithografien mit der Präzision eines Fotoobjektivs durch Ausschnitt und Vergrößerung Gesehenes dar: Penis und Pistole, Busen und Bomber, Lust und Leid gleich einer Illustrierten dar. Die Fotomontagen pointieren aggressiv Erlebtes. Die Bildfolgen rahmt er mit Rechtecken, Farbbalken und Schriften. Er setzt damit Ausrufezeichen in die „Fotomontage“ ähnlich einer Illustrierten. Er versteht ästhetische Lockung und Nachdenkliches in kritischer Realität gegeneinander zu stellen. Er ist Berichterstatter und Voyeur. Zum Beispiel Malerei, Zeichnungen, Grafik kritischer Realismus, sozialkritische collageartige Bilder:

- *Vorspiele*, 5 Radierungen Graphik-Edition Rembrandt-Verlag, 75 handsignierte Auflagen, signiert, nummeriert und datiert; 30x38 auf 41,5x53,5 cm; *Igittigitt*, 1971, Bleistift und Farbe 69x98 cm, *Blow up II*, 1972, Bleistift und Farbe, 73x93,5 cm; *Guten Appetit*, 1971 Farberigraphie in Schwarz und Rot / glatter Karton, Auflage 500 Exemplare, signiert, nummeriert und datiert, im Druck nochmals datiert; 57 x 36 auf 69x51 cm. Vgl. Poll Z 75 (192); *Oh, what a kiss*, 1969 zweifarbige Lithographie in Mittelrot und Schwarzgrün / leichter, weißer Karton, Auflage 70 Exemplare; *catch*, 1967 zweifarbige Lithographie in Orangerot und Schwarz / leichter Karton, Auflage 60 Exemplare, nummeriert und datiert, im Stein zusätzlich signiert und datiert; 40x30,3 auf 59,5x42 cm. Verso mit dem blauen Editionshandstempel der edition tangente, Heidelberg. Poll L 11; *body*, 1967 farbige Radierung und Aquatinta / Vélin, Auflage 100 Exemplare, signiert, nummeriert, datiert und betitelt; 23,1x 22,7 auf 54,3 x 37,7 cm. Poll R 27; *Who are the brainpolice*, 1968 s/w-Radierung / Büttenkarton, Auflage 100 Exemplare, signiert, nummeriert und datiert; 30 x 40 auf 38 x 64 cm. Erschienen in der Mappe: " Berlin Prospect '68 ". Poll R 35; *Klick II*, 1973 s/w-Radierung auf grüner Tonplatte / Bütten, Auflage 75 Exemplare, signiert, nummeriert und datiert, in der Platte zusätzlich signiert, datiert und betitelt; 35 x 40 auf 53,5 x 76 cm. Poll R 88.
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Besondere Werke

1969 James Bond-Oratorium (Akustisch-optische Meditation über die Lust & die Herrlichkeit zu töten. Komponist: W. D. Siebert), Akademie der Künste in Berlin 1973 berühmtes Selbstportrait im Stile des Kritischen Realismus.

Einzelausstellungen bis 1969

1965 Großgörschen 35, Berlin; Galerie für Graphikfreunde Frankfurt; Galerie Falazik, Bochum; 1966 Galerie Tobies & Silex, Köln; Großgörschen 35, Berlin; 1967 Galerie Kettner, Kiel; 1968 Galerie Groh, Oldenburg; Galerie D. und R. Rothe Wolfsburg; Galerie Ostentor, Dortmund; Galerie Pörtner, Sennenstadt, Galerie Poll, Berlin 1969 Galerie Schmücking, Braunschweig, Galerie Groh, Oldenburg

Teilnahme an Ausstellungen bis 2003

1961-69 Junge Stadt sieht Junge Kunst, Stadt Wolfsburg; Große Münchner Kunstausstellung, Haus der Kunst, München; 1962-69 Große Berliner Kunstausstellung, Messehallen Berlin; 1965 Pop und Neuer Realismus, Pianohaus Kohl, Gelsenkirchen; 1966 Berlin 66, Märkisches Museum, Witten; Junge Berliner Künstler, Kunsthalle Basel; 1967 Neuer Realismus, Haus am Waldsee, Berlin; ebenfalls Kunstverein Braunschweig und Neues Kunstzentrum Hamburg; Galerie Junge Generation (mit Baehr, Berges, Diehl, Petrick), Hamburg; Foyer (mit Barge, Damke, Franozek), Göttingen, Künstler sehen sich selbst, Galerie Schmücking, Braunschweig; 1967-69 Deutscher Künstlerbund, Ausstellungen in Karlsruhe, Nürnberg, Hannover; 1968 Akt 68, Städtische Kunsthalle Recklinghausen; Neue Sezession, Wien; Berliner Graphik, Nürnberg; Mensch und Welt, Wanderausstellung des Kunstvereins für die Rheinlande und Westfalen; Gegenwart I, Wanderausstellung des Kunstvereins für die Rheinlande und Westfalen; Signum 68, Örlinghausen; Berlin-Kunst 68, Galerie 68 Hofheim, Retrospektive Großgörschen 35, Kunstbibliothek, Berlin; British International Biennale, Bradford, Großbritannien; 1969 Wechsel und Wiederkehr, Quadrum, Iserlohn; 10 x Kunst 69, Galerie Groh und Kaufhaus Horten, Oldenburg; Kunstmesse Berlin (Galerie Poll), Berlin; Berlin-Ausstellung vom Kunstamt Charlottenburg, Budapest; Wanderausstellung CSSR vom Badischen Kunstverein; 1971 Karl Ernst Osthause-Museum, Hagen: "Peter Sorge - Zitate zur Straßenverkehrsordnung, Zeichnungen" 1975 Kunsthalle Nürnberg 1983 Kunstverein München 1987 Staatliche Kunsthalle Berlin; Neuer Berliner Kunstverein - mit Schmettau 1990 Berliner KUNSTstücke, Museum der bildenden Künste, Leipzig 1993 1. Realismus Triennale - Künstlersonderbund in Deutschland, Martin-Gropius-Bau, Berlin 1998 Galerie Eva Poll, Berlin: "Querschnitt 1968 vor und zurück" 2001 Verein für Original-Radierung, München: "Radierungen 1964-1997" 2002 Galerie Eva Poll, Berlin: "Menschenbilder" ; Kunstkontor Hartmut Rampoldt, Berlin 2003 Galerie Eva Poll, Berlin: "Paradoxe Mosaik - Kunst- und Bildgedächtnis der 1960er und 1970er Jahre"

Literatur

- Peter Sager: *Neue Formen des Realismus Kunst zwischen Illusion und Wirklichkeit*. Köln 1977 ISBN 3-7701-0656-3.
- Kunstverein Darmstadt: *Deutsche Radierer der Gegenwart*. Darmstadt 1982, S. 158f. ISBN 3761081219
- Alfred W. Maurer: *Neuer Realismus –Begriffe und Künstler*, Saarbrücken 2006
- Peter Sorge - Werkverzeichnis der Druckgraphik und Handzeichnungen 1963-1972, Berlin 1972
- Peter Sorge - Radierungen, Lithografien, Handzeichnungen 1963-1979 - Werkverzeichnis, Berlin 1979, ISBN 978-3-931759-08-7.
- Peter Sorge - Neue Zeichnungen, Berlin 1985
- Peter Sorge - Bilder, Zeichnungen, Grafik, Neuer Berliner Kunstverein, Staatliche Kunsthalle Berlin, 1987
- Gall is sweet, my love - Pressefotografie und Kritischer Realismus, über die Arbeitsweise des Realisten - Kunst- und Bildgedächtnis der 60er und 70er Jahre, mit einer Ergänzung des Werkverzeichnisses der Radierungen, und

Handzeichnungen von Peter Sorge für die Jahre 1979-1998, Kerber-Verlag, Berlin, Bielefeld 2003, ISBN 978-3-936646-48-1

Weblinks

- Literatur von und über Peter Sorge ^[1] im Katalog der Deutschen Nationalbibliothek
- Peter Sorge bei Poll ^[2]

Referenzen

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