

# Willi Mayerhofer

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**Willi Mayerhofer** (\* 1951 in Kösching) ist ein deutscher Graphiker und Maler und ein zeitgenössischer Vertreter des abstrakten Expressionismus. Er lebt in Ingolstadt und in Les Issambres in Frankreich.

## Leben

Mayerhofer absolvierte zunächst eine Lehre als Siebdrucker. In der Technik des künstlerischen Siebdrucks arbeitet er an der Herstellung der Druckwerke des Op-Art-Pioniers Victor Vasarely und des Bauhauslehrers Josef Albers. Von 1973 bis 1976 studierte er in München Malerei, Grafik und Design. Ab 1976 war er selbständiger Grafiker mit Studio in Ingolstadt tätig. Unter seiner Regie werden Logos und Imagekonzepte für die Industrie, wie Audi und BMW entwickelt. In seiner Passion für die Malerei sind seine Werke meist Unikate. Bei seinen Serigraphien nach Vorlagen von Acryl und Pastellen greift er auf seine Erfahrung als Siebdrucker zurück. In seiner jetzigen Schaffensperiode entdeckte der Maler die Vorzüge der farbigen Kreide und nützt damit zusätzlich die Oberflächenstruktur der Leinwand. Durch die strukturierte Fläche scheint die Farbe des Untergrundes. Seine sensible Hand schafft mit dem Pastellstift Kompositionen deren Farbflächen durch ein farbliches Vibrieren belebt werden.

Internationale Präsentationen in Frankfurt, München, Wien, Mailand, Nizza, Monaco, Mallorca und Barcelona bestätigen seine Künstlerpersönlichkeit. Seine Bilder bereichern bedeutende Sammlungen.

## Seelenimpressionen -Abstrakter Expressionismus-

Willi Mayerhofer ist ein Mann der Farbe. Seine Arbeiten haben die Ausstrahlung phantasievoller Unendlichkeit. Die Farbe und das Licht stehen im Mittelpunkt seines Schaffens. Sein Thema ist auch die Natur als Schöpfungsakt. Er sucht ihre Nähe, um sich in seinen Bildern zugleich wieder von ihr zu entfernen. Orientiert an der Realität entstehen Expressionen von überwältigender Spontanität und Emotionalität, die nahezu im Unwirklichen gipfeln. Ein gemaltes Werk zwischen der Wirklichkeit der Natur, der Dinge, des Menschen und der Urgewalt des Kosmos. Die psychologische Erklärung für die mögliche Umsetzung von Gefühlzuständen in Farbqualitäten liefert Carrà: *„Das Sichtbarmachen von Gefühlsvibrationen erfordert die Aufhebung des Gegenständlichen in seiner Materialität“* also eine Umwandlung von Gesehenem und Erlebtem in Energie und Farbe. Nicht die wirklichkeitsgetreue Weitergabe von Eindrücken und schöne Formen sind Willi Mayerhofer wichtig; sondern seine expressionistischen Gemälde zeigen in erster Linie eigene Regungen, Gefühl, Dynamik und Farbe. Diese geben ein "durchfühlt" und interpretiertes Motiv weiter. Zwei der ältesten Elemente im Urbeginn allen Lebens befreit von traditionellen Zwängen gegenständlicher Figuration als psychisch erlebbare Farberfahrung verdeutlichen sein Schaffen.

## Bildauswahl, Bildbeschreibung

Das Bild Sturm am Meer (Acryl auf Leinwand 80x120 cm) lässt den Betrachter den Zorn des Meeres, die Urgewalt der Welle erleben, man ist mittendrin in der aufgewühlten See, gefangen in widersprüchlichen Emotionen, man hört das höllische Getöse der hereinbrechenden Welle, man spürt den dröhnenden Wind. Das Bild reißt den Betrachter mit strudelnder Bewegung fort; es gibt keine Möglichkeit einen Standort festzumachen und der Orientierungslosigkeit einen Halt zu bieten. Man ist beim Betrachten des Bildes mitten drin im Leben man spürt, dass das Leben seinen Ursprung im Ozean hat, man ist, dank der Ausdruckskraft, mitten drin in der Beziehung zwischen Mensch und Meer und kann sich von dieser tosenden Urgewalt des Wassers nur schwer lösen. Die Farbwahl verstärkt das Wanken am Standort sie vermittelt die Gischt des Wassers, man schaukelt hilflos im Wellenberg der über einem zusammenbricht. >>Panta rhei<< sagte Heraklit „alles fließt“ und schiebt sich übereinander, vermischt sich in strudelnden Farbmassen gleich den Empfindungen und Gedanken vom Leben.

Naturgewalt anderer Art dargestellt im Gemälde Tanz im Fegefeuer. (Acryl auf Leinwand 30x40 cm) Die Farben Feuerrot bis Schwarz werden zu einer der gegenstandslosen Emotionssprache mit den Stimmungslagen Angst und

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Zerstörung. Die Farbgebärde erfasst die Leinwand. Ein Farbteppich, gleich einer Feuerwand oder glühender Lava, welche die Oberfläche überzieht ohne enden zu wollen.

## Disposition

Bei einem der bedeutendsten Vertreter des frühen abstrakten Expressionismus, Sam Francis (\*1923) dessen Aktionsmalerei aus organisch geformten Farbflecken, die zusammen mit dünnen Farbrinnsalen und Spritzern auf weißem Bildgrund meditative Klänge erzeugen hat der „kontrollierte Zufall“ wie Jackson Pollock es nennt einen erheblichen Anteil an der Bildkomposition. Jean Miotte (\*1926) ist einer der bedeutendsten Abstrakten unserer Zeit. Der von Walter Stöhrer (\*1937) mit einer leidenschaftlich akzentuierten informellen Malweise lässt hinter der scheinbar rein abstrakten Kalligraphie Figuratives aus dem Surrealismus einfließen. Die Bilder von Sibylle Kretschmer (\*1952) simulieren nichts Ihr Gegenstand ist allein die Farbe und Cristian Hasse (\*1931) offenbart in einfacher Strenge Stilformen des Expressionismus und des Kubismus. Farbe und Licht sind auch Mittelpunkt des Schaffens von Reinhard Brandner (\*1938) dessen effektvolle Lichtüberlagerungen räumliche Tiefe und pulsierender Rhythmus initiieren. Für Rupprecht Geiger (\*1908) ist die Farbe das Wesentliche seiner Malerei, jedoch losgelöst aus ihrer Objektgebundenheit und eingestuft in die Reihe der Elemente – Feuer, Wasser, Luft, Licht. Tilopâ Monk (\*1949) ist ein "Poet" unter den Modernen und die Gemälde von Alain Clément (\*1941) konzentrieren sich auf kompakte Farbenbahnen mit maximaler Farbintensität. Willi Mayerhofer findet in seinen Bildern einen eigenen unverkennbaren Stil gefühlte Impressionen je nach Stimmung in kräftigen Farben bzw. Pastelltönen auszudrücken. Der Kunstsoziologe Hippolyte Taine (1828-1893), einer der Begründer einer mehr empirisch ausgerichteten Kunstsoziologie spricht zur Präpotenz der technischen Seite der Kunst vor der inhaltlichen: *„durch die Feinheit und angeborene Schärfe seiner optischen Beobachtungen überlegen, hat er die Wahrheit begriffen, dass für das Auge die ganze Wesenheit eines sichtbaren Dinges im „Flecken“ besteht..., dass jeder Gegenstand im Gesichtsfeld nur ein durch andere Flecken bedingter Flecken ist und dass auf diese Art das hauptsächlichste Lebewesen in jedem Gemälde die farbige, zitternde, ausgebreitete Luft ist, in welcher die Gestalten schwimmen wie Fische im Meer.“*

## Ausstellungen im In- und Ausland z. B.

- 1973: Neue Galerie, D-Ingolstadt
- 1987: 5. Triennale, D-Essen
- 1989: Editione Cataldi I- Milano
- 1989: Factory Art, D-Erlangen
- 1990: Galerie Guthmann, D-Frankfurt
- 1990: Galerie Kocher & Balogh, D-Nürnberg
- 1991: Galeria Nettuno, I –Tropea
- 1995: 1. Sinfonie, D-München
- 1996: D'Art, F-Nice
- 1997: Euro Art, E-Barcelona
- 1999: Inside, D-Bamberg
- 2000: Expo, D-Hannover
- 2003: Bellini, D-Ingolstadt
- 2004: Kunstblicke, D-Ingolstadt
- 2006: Villa Wiwada, F-Les Issambres
- 2006: Quai des Artistes, Monaco

## **Literatur**

- Pruksil Kunstförderung: Mappenwerk in Zusammenarbeit mit dem Kulturreferat Ingolstadt mit Biographie und Vorwort von Gabriel Engert. Katalog zur Ausstellung Willi Mayerhofer 2006;
- Alfred W. Maurer: Brief zur Vernissage Willi Mayerhofer in Villa Wiwada, Les Issambres 2006;
- Alfred W. Maurer: Die Künstler des abstrakten Impressionismus – Willi Mayerhofer - Seelenimpressionen, Saarbrücken 2007;

## **Weblinks**

- <http://www.willi-mayerhofer.de/>
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