

above
Self portrait of Manfred with
Multi Ch Indra-Khan Sawahin

MANFRED FREISLEBEN

My artistic heritage as a painter traces back to the artist family of Lucas Cranach and so I have been drawing and painting as long as I can think. For me painting means to give a visual expression of everything I love.

In Den Haag (Netherlands) I studied painting with the painter Jorin. Through his son, the painter Aarjen, I got to know the gorgeous painting tradition of the Netherlands. I am definitely of the opinion that you cannot learn to paint. You can only acquire the ability to handle certain techniques of painting and to broaden your formative potential and your capability of expressing yourself in a certain medium. Later I developed what I called the *transparency technique*, in which I combined coloured paints and synthetic resins on watercolour paper and then turned the paper. I then drew inspiration from the structures that shone through and thus created a loosely formed structure and an intensive atmosphere of colour that can later integrate the viewer in a creative process. For everybody looking at a picture creates their own image of a painting anyway. Later I transposed this transparency technique onto canvas with liquid synthetic resins for my oil paintings.

At the end of the 1960s I had my first exhibitions. The latest big exhibition took place at University of Bielefeld (Germany) Centre for Interdisciplinary Studies. The large oil painting *Othello* was purchased by the town and hangs now in the foyer of Bielefeld's opera house—a symbol of the end of my theatrical career. Meanwhile 162 paintings, water colours, drawings and mixed techniques are in international possession.

I passed my exam as a ballet dancer and also as a ballet teacher at the Folkwang-Hochschule in Essen after eight semesters of studies. As a former solo dancer at the Ballett Royal de Wallonie (Belgium), the Municipal Theatre of Mainz and as head of the Bielefeld School for Stage Dance and Gymnastics (Germany) I am especially interested in body language and motion, which is non-surpassed in the dynamics and harmony of sight hounds. Painting my Saluki pictures I use the transparency technique explained above only in a restricted way and avoid alienation as I understand that whoever gives me a commission wants to recognise their beloved Saluki. When there is no commission involved, however, I treat the subject *Saluki* with transcendental character as well, as eg in *Nirwana*.

As breeder of the *Sawahin Salukis* together with my wife Dagmar Hintzenberg-Freisleben this breed has accompanied me for 30 years so that I have developed a close relationship to this subject. I always have been interested in the character of this breed. My thoughts about it were published in the article *Thoughts about the Psyche of Salukis* in the Swedish Saluki magazine *Salukibladet* 1998 and in Switzerland *Windhundfreund* 1993.

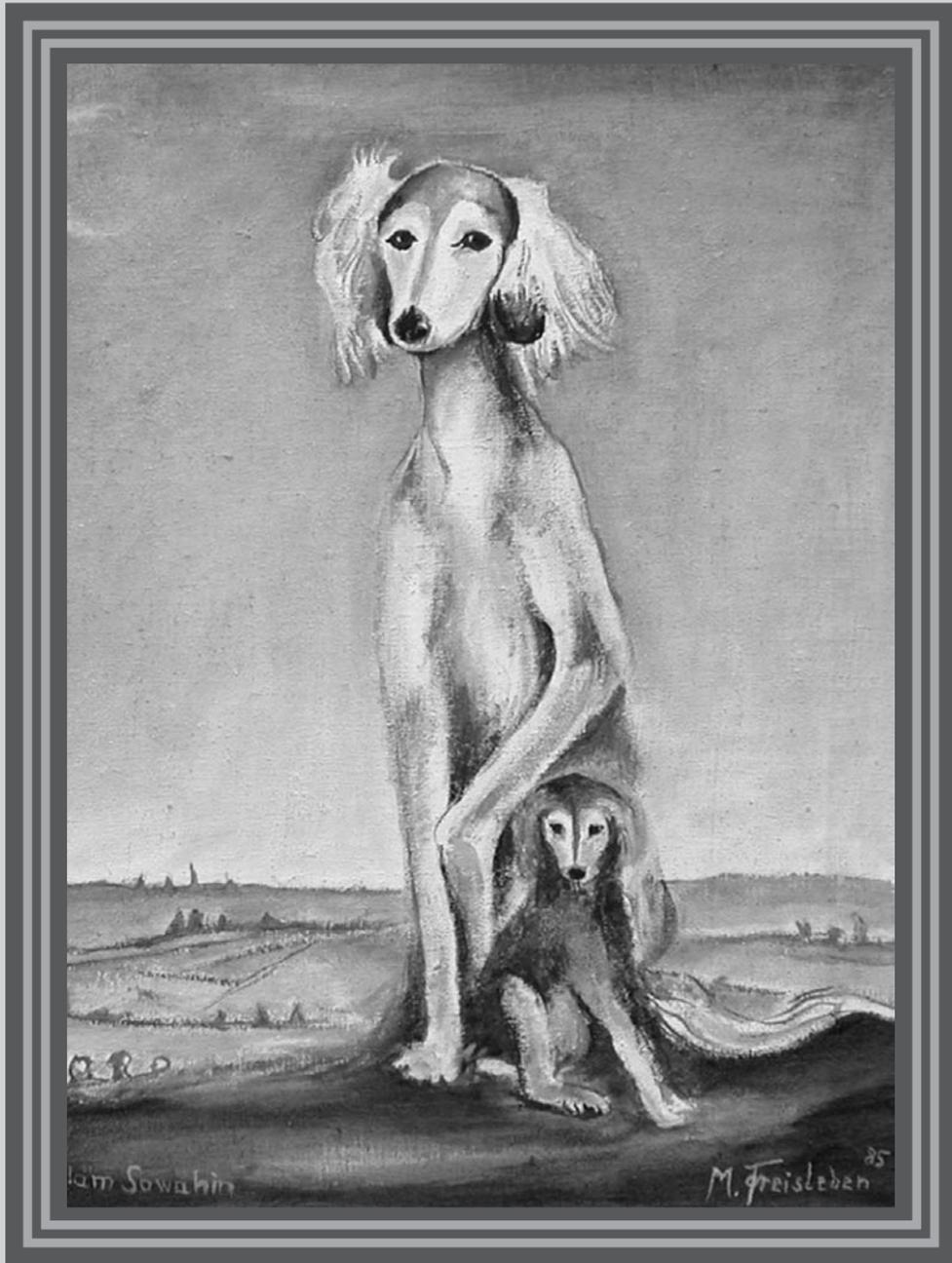
The next exhibition of my oil paintings in transparency technique will take place in Bielefeld with the Graphic Group at the beginning of June 2003.



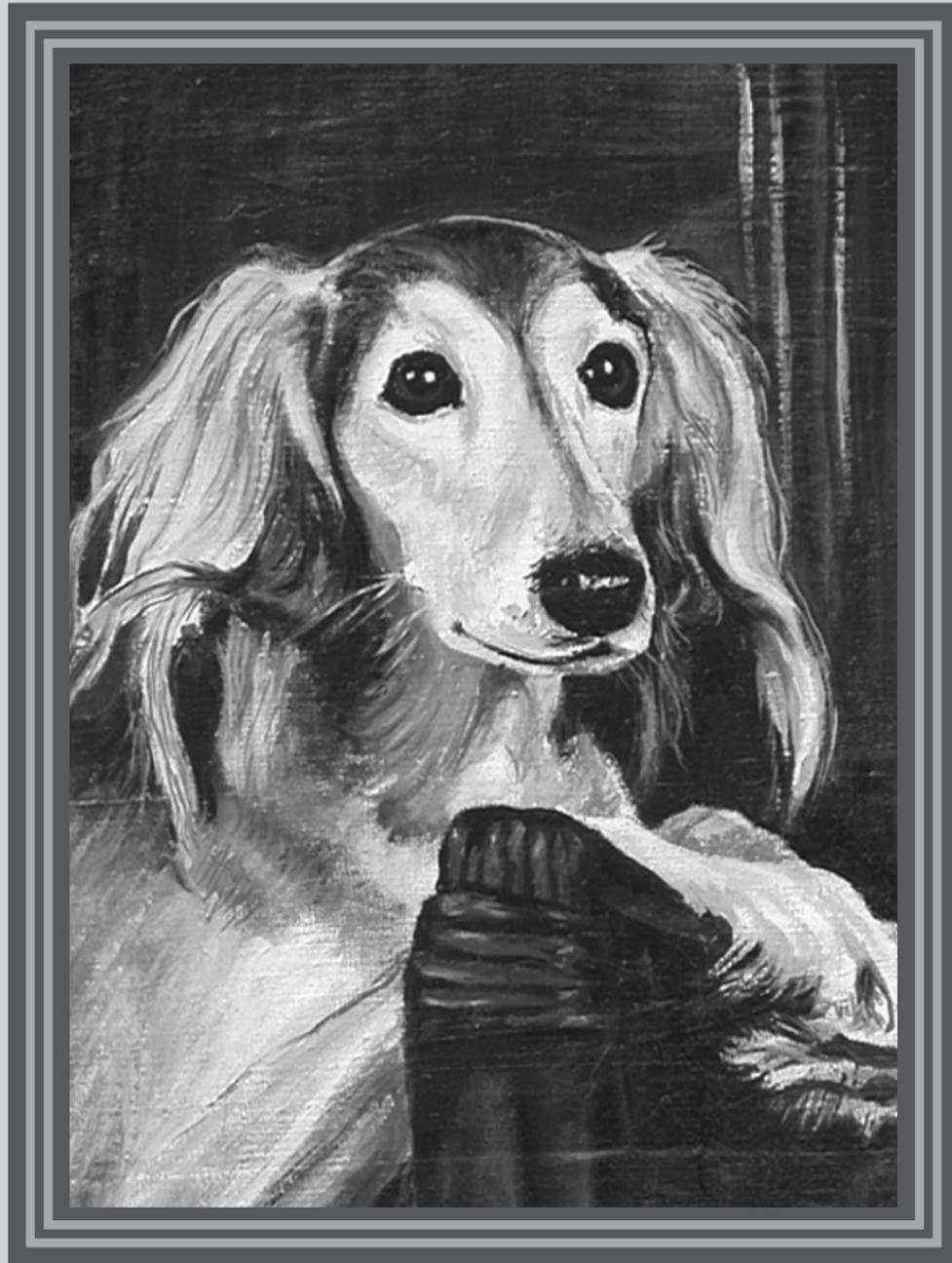
above
Parzival Sawahin



above
Multi Ch Assalam Sawahin



above
Multi Ch Assalam Sawahin
with puppy



above
Multi Ch Assalam Sawahin
with puppy