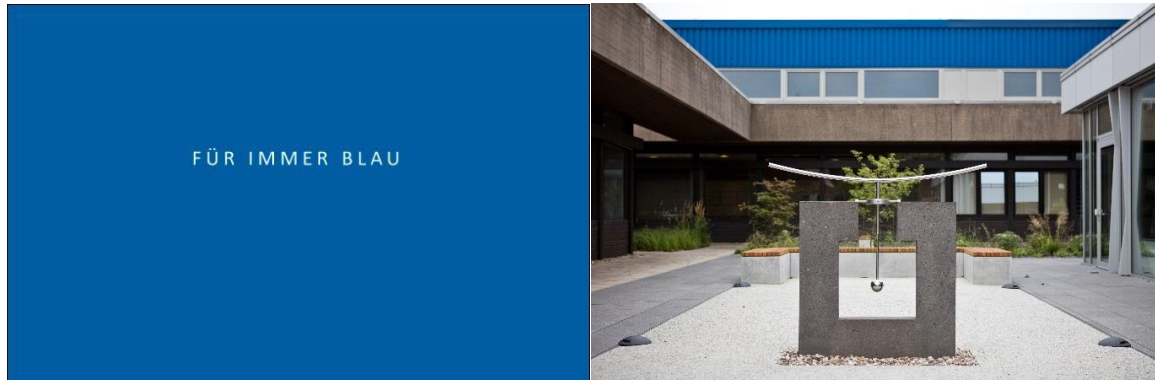


FÜR IMMER BLAU / FOREVER BLUE



The Krohne Collection – a group exhibition
Presented by the Krohne Collection, Duisburg and Schlachthaus.fresh&fine art, Berlin
in Cooperation with Kunstverein Duisburg

Opening on 08.09 at 12pm / KUNSTVEREIN DUISBURG

Artists:

Torbjörn Berg, Andreas Blank, Robert Gschwantner, Monika Immrová, Bernd Jansen, Rudolph Knubel, David Krippendorff, Gereon Lepper, Milovan Destil Marković, Mario Reis, Stephan Runge, Gabriela Volanti, Birgitta Weimer, Jindrich Zeithamml

Address:

Kunstverein Duisburg, Weidenweg 10, 47059 Duisburg, info@kunstverein-duisburg.de

Duration:

08.09 until 30.09.2018

Opening on 08.09, 3.30pm – 7.30pm / VILLA WALDSTEIGE, DUISBURG

5pm: Alexandra von der Weth (soprano) with piano accompaniment

Artists:

Benjamin Bernt, Claudia Chaseling, Cissel Dubbick, Kai Hackemann, Konstantin Lange, Johannes Offerhaus, Detlef Reuter, Kim Reuter, Stefan Rinck, Hans Chr. Rüngeler, Maik Schierloh, Bernd Schwering, Ylva Törnlund, Isolde Wawrin

Address:

Villa Waldsteige, Waldsteige 14, 47058 Duisburg, Tel: +49 176 - 31 47 52 14

Duration:

08.09 until 30.09.2018

Opening on 20.09 at 7pm / Schlachthaus.fresh&fine art, Berlin

Artists:

Monika Immrová, Peter Royen, Eva Sjö Dahl Essén, Jindrich Zeithamml

Address:

Schlachthaus.Fresh&fine art, Budapester Str. 10, D-10787 Berlin

Duration:

20.09 until 03.11.2018

Curators: Kristian Dubbick, Constanze Kleiner, Stephan von Wiese

Well before the closing of the coal mines in the Ruhr valley, the blue flower, the epitome of Romanticism had already gained a foothold in the western German region, an area open to innovation.

60 years ago, Kristian Rademacher-Dubbick, who had taken over the **medium-sized family firm KROHNE in Duisburg** in 1948, put the colour blue at the centre of the company logo, turning it into the symbol of an extraordinary company culture, one in which art and science, everyday life and business, culture and society are closely interlinked with one another.

“Every employee needs a work of art in their workplace” seems to be the motto when you pass through the rooms of the head office in Duisburg. The same is true of the factories which produce the most modern process measuring technology, as well as the development floors which look far out over the former coal fields.

Even the neighbouring “Villa Waldsteige”, the parental home of the brothers Michael and Kristian Dubbick, who today are partners in the company, is a place full of personal art objects. Preferences are not hidden but showcased. This collection was, and is, closely connected with its artists – it is a spiritual union.

Today, Kristian Dubbick – himself a trained and active painter – is responsible for the presentation, preservation and extension of the collection. Outstanding Japanese woodcuts by artists from Utagawa to Hiroshige and through to Kunisada have been at the heart of the collection since his father’s time.

The firm now has sites on every continent – and it is the same picture everywhere: the highly personal collection with over 2000 works fills office floors and factories. Blue, the firm’s colour, stands both for cosmopolitanism and for a passion for art, continuously pulsating and circulating, as a matter of course, in quiet patronage.

The KROHNE Collection’s collaboration with the Berlin gallery *Schlachthaus.fresh&fine art* thematises this unusual connection between company philosophy and art promotion. Together, we came up with the idea for the exhibition FÜR IMMER BLAU (FOREVER BLUE), hoping that it would make an exemplary impact.

The Duisburg collection and the Berlin gallery had already worked together in 2017 on the Berlin exhibition WE ALL LOVE ART. This led to us planning the artistic exchange at three different locations in September:

On 8 September, in the elevated, spacious rooms of the Duisburg Kunstverein, artists from North Rhine-Westphalia, Berlin and abroad will offer an intermezzo – as well as works from the collection, they will primarily present their latest pieces.

Simultaneously, the Villa Waldsteige, together with its large garden, provides a more intimate, cross-media setting.

Following an interval of 14 days, Berlin will concentrate on a specific selection of four artists whose inventiveness has overcome boundaries, styles and mindsets in playful ways.

Here we will present artistic ideas derived from nature and the spiritual realm: in Eva Sjödaahl Essén’s work, blue squares come together, Mondrian-like, to create a conceptual colour space; it only takes a few of these to lend the rooms a magical luminescence.

In Jindrich Zeithamml's work, ellipses placed on the wall and floor make the room vibrate. This artist from Prague uses form and colour to turn each work into a solemn artistic monstrosity – constructivism lives on.

Surface becomes space in Monika Immrová's blue woodcuts.

And, in the context of FOREVER BLUE, "Worlds in White" by Peter Royen are anything but virginal images. Peter Royen, born in Holland, was the most inspiring painter on the Düsseldorf art scene. Now deceased, he was the doyen of the family and company collection, a forerunner of the Gruppe Zero (Zero Group), an artist everybody knew, who influenced many others and even supported them himself.

In the Kunstverein Duisburg and in Villa Waldsteige we will be exhibiting, inter alia, works by artists linked to the Berlin gallery Schlachthaus.fresh&fine art.

For example, a work by Stefan Rinck: a totem-like column made of intertwined animal bodies: sloths lazing around: "blues" in red sandstone.

Or Milovan Destil Marković's codes in the form of neon bodies, Andreas Blank's surreal everyday objects made from rare stones found all over the world, and Gabriela Volanti's sewn and folded paper collages. Furthermore, a video work by the fascinating illustrator and opera aficionado David Krippendorff, who has transformed the story of "Aida" into the here and now, and gold-plated wooden objects from past everyday lives by Maik Schierloh.

In addition, we will be presenting works by western German artist colleagues, such as Gereon Lepper's machine sculptures, Bernd Jansen's performative artist portraits, and Isolde Wawrin's superlative chromatic symbolic language – e.g. her colossal painting of a mythical horse on a blue background. And, as already mentioned, historical Japanese colour woodcuts – the origin of the collection.

The bridging exhibition between Duisburg and Berlin is a plea for art to be acknowledged as an existential component in the life of the human community. It offers encouragement and new impetus to creators of art and even more so to art collectors and promoters.

According to Michelangelo Pistoletto's multi-perspectival Arte Povera project "Il Terzo Paradiso" (The Third Paradise), becoming human is closely linked to artistic creativity. Where would society be today without art? It is an essential component in social memory. Today, the freedom of art and the opportunity and need for debate with art are important indicators for every civil society's state of development.

It is no longer a question of whether society needs art, rather the focus is increasingly on which artworks are used by whom, and where: in public spaces, in schools or chambers of law, in company headquarters, private collections or symbolic places.

Or – as in the case of the KROHNE company – in production plants. This brings us back to the ideas of Russian constructivism: collecting for educational and knowledge purposes is replacing speculative collecting.

Friedrich Schiller's aesthetic treatise "Über die ästhetische Erziehung des Menschen" (On the Aesthetic Education of Man) is current again.

Entrepreneurship, scientific intellect, social engagement and artistic and scientific innovation have come together here. A cosmopolitan factory, which nurtures the arts, and an adventurous,

experimental gallery – both of which are motors of change – have joined forces to make an impact together.

Constanze Kleiner / Stephan von Wiese

PS:

Uwe Rüth, who for many years was a museum director in Marl, has described this extraordinary concept as follows: “The employees at KROHNE are the best judges of what the artworks in the factory mean to them: objects that brighten up their environment, counter worlds to offset the monotony of the working day, windows to another world, points at which to take a break in stressful situations, or more than this? The majority of these employees are people with scientific, technical or commercial training, people who usually only encounter art sporadically in their lives. They tend to think in realistic or logical, target- or profit-oriented terms. Artists, however, are different: they observe the world from a subjective distance, perceive it through the senses, and translate often spontaneous, emotional thinking into their work. Both sides, however, have the same impetus behind their endeavour: they are striving to explain and interpret the world they are confronted with – in order to achieve their goals (...)”.

Works from artists, taking part in the show:



Andreas Blank: Box with Military Boots (2010), limestone, serpentinite, 56 x 55 x 38.5 cm



Stefan Rinck: Sloth, Clan, Totem (2018), red sandstone, 160 x 50 x 40 cm



David Krippendorff: Still from "Nothing Escapes My Eyes", 2015. With Hiam Abbass, 13 min. 43 sec. HD, colour, stereo



Jindrich Zeithamml: Elipse (Ellipsis), 2015, 115 x 57 x 12 cm, wood, gold leaf



Isolde Wawrin: Inannas Pferd (Inanna's Horse), 1995, 200 x 298 cm, acrylic on canvas



Ylva Törnlund, Goddess of Art, Performance, 2017, photo: Jörg Hackemann

UNSER DANK GEHT AN

