

ART BASEL 2024

HALL 2.0 | BOOTH C9

KEWENIG

Jannis Kounellis, *Albatros*, 2001

Steel plate, boat fragment, cable

Boat fragment 183 x 99 x 26 cm, steel plate 200 x 180 x 5 cm

EUR 300,000.00 plus VAT if applicable



Jannis Kounellis, *Albatros*, 2001

Steel plate, boat fragment, cable

Boat fragment 169 x 121 x 18 cm, steel plate 200 x 180 x 5 cm

EUR 300,000.00 plus VAT if applicable



Jannis Kounellis, *Albatros*, 2001

Steel plate, boat fragment, cable

Boat fragment 185 x 91 x 33 cm, Steel plate 200 x 180 x 5 cm

EUR 300,000.00 plus VAT if applicable



KEWENIG
BRÜDERSTR. 10
D-10178 BERLIN
WWW.KEWENIG.COM

JANNIS KOUNELLIS

UNTITLED, 1993

ART BASEL UNLIMITED | U2

KEWENIG



XLV. Biennale di Venezia, Venice, Italy (1993)

Jannis Kounellis' installation at the 1993 Venice Biennale was a testament to his profound exploration of the relationship between art and the everyday.

Nine ancient sails from the Mediterranean captivated audiences with their ethereal beauty and symbolic resonance. Each sail bore the weathered patina of time, their surfaces etched with the traces of countless journeys across vast expanses of water. Kounellis' choice of sails, with their inherent associations of navigation, exploration, and adventure, imbued the installation with a sense of both temporal immediacy and timeless transcendence. Through the delicate balance of form and motion, Kounellis invited viewers to embark on a voyage of discovery, encouraging contemplation of the interconnectedness of past, present, and future. In this evocative tableau, the artist masterfully evoked the spirit of exploration and the universal longing for transcendence.

Jannis Kounellis, Untitled, 1993

Sailcloth, paint, cords, stones.

Total installation dimension variable (approx. 7 x 20 x 4.5 m)





Jannis Kounellis in *Six Acts*, Walker Art Center, Minneapolis, 2022 – 2023

EXHIBITIONS

1993, XLV Biennale di Venezia, Venice, Italy

2002, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium, *Jannis Kounellis*

2010, MACRO, Museo d'arte contemporanea, Rome, Italy, *Jannis Kounellis*

2014, Lauba, Zagreb, Croatia, and Church of St. Paul, Kotor, Montenegro; *Jannis Kounellis: A Work to Remember, a Work to Remind*

2022, Walker Art Center, Minneapolis, USA; *Jannis Kounellis in Six Acts*

2022/23, Museo Jumex, Mexico City; *Jannis Kounellis en seis actos*

KEWENIG
BRÜDERSTR. 10
D-10178 BERLIN
WWW.KEWENIG.COM

IMI KNOEBEL

*DASS DIE GESCHICHTE ZUSAMMENBLEIBT –
SCHATTENRAUM 6 + 3 BILDER, 1989*

ART BASEL UNLIMITED | U36



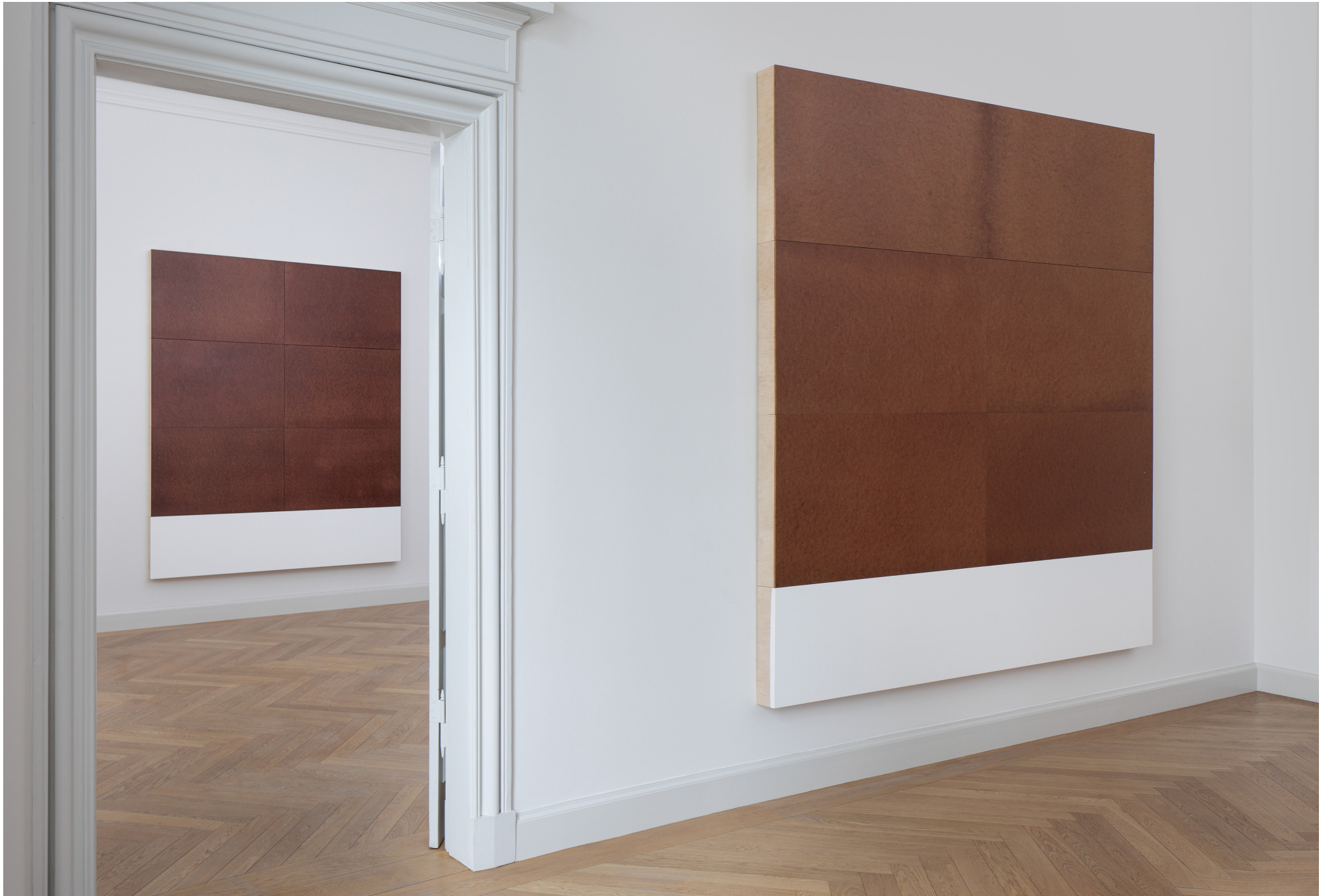
Installation view at KEWENIG Berlin, 2019



In this installation by Imi Knoebel, a large, closed cuboid made of brown fibreboard stands closely in front of a black picture of a similar size, while two fibreboard panels lean in layers against the wall next to it. The ensemble becomes a three-dimensional picture made of wood and fibreboard, in which surface and space enter into a dialogue with each other. It is accompanied by three *Bilder* (Pictures) listed in the title, each composed with fibreboard panels and painted with a lower stripe in white.

Here, Imi Knoebel refers to the aesthetic approaches of his early work, which he has pursued from its beginnings to the present day. It also reflects the political situation at the time the work was created, making this installation an important piece of art history in many respects.

This work was first shown at the Barbara Gladstone Gallery in New York in 1989. It is the sixth of a group of seven *Schattenraum* (Shadow Space) installations created between 1988 and 1989. For the last two, the artist added the phrase *daß die Geschichte zusammenbleibt* (So That History Remains Together), which might sound like an appeal with political impetus in the year of political upheaval that led to the fall of the Berlin Wall.



Fascinated by Kazimir Malevich's suprematist manifestos, Knoebel had pursued his exploration of figure and ground since his early years as a student and transferred this principle of painting into the spatial. The programmatic sobriety in the work of the Beuys student was particularly evident at the beginning of his artistic career in the radical minimisation of his painterly means and in the use of industrially produced fibreboard. In Knoebel's fibreboard pictures, which are often composed of several panels, the inherent grain of the material is elevated to the status of painting. For a long time, their warm brown tone was the only colour Knoebel allowed in his works alongside black and white.

In particular, the addition of the two hardboard panels leaning against the wall makes *Schattenraum 6* reminiscent of Knoebel's variably conceived spatial picture *Raum 19* (1968), in which he laid the foundations for large parts of his later work during his time at the Düsseldorf Kunstakademie.





Installation view at Barbara Gladstone Gallery, 1989



Installation view at Barbara Gladstone Gallery, 1989

Imi Knoebel has created a total of seven Schattenräume for this series of works. Some of them have been exhibited at the following institutions: Haus der Kunst, Munich, and Kunstneres Hus, Oslo, Norway (1988); Bonnefantenmuseum Maastricht, Netherlands (1989); Musée d'Art Contemporain de Marseille, France (1999). Schattenräume can be found in the following institutional collections: Bayerische Staatsgemäldesammlungen, Munich; Centre Pompidou, Paris, France; LBBW Collection, Stuttgart, Germany.

LITERATURE

Imi Knoebel: daß die Geschichte zusammenbleibt, with an essay by Carsten Ahrens, published on the occasion of the eponymous exhibition at KEWENIG, Berlin 2019

IMI KNOEBEL

daß die Geschichte zusammenbleibt – Schattenraum 6 + 3 Bilder, 1989
Acrylic and fiberboard on wood: Cuboid: 216 x 360 x 120 cm; Black painting: 240 x 450 x 9 cm; Two panels: 240 x 90 x 9 cm each; Three paintings: 265 x 240 x 9 cm each
Installation: dimensions variable.







Imi Knoebel was born in Dessau in 1940 and moved to West Germany with his family when he was a child. Today he lives and works in Düsseldorf.

During his more than 50-year artistic career, Knoebel has participated several times in the Documenta in Kassel, Germany. His work has been shown in several comprehensive retrospectives and solo exhibitions, including at the following institutions: Sammlung Goetz, Munich, Germany (2021); Dia: Beacon, New York, USA (2021); Museum Haus Konstruktiv, Zurich, Switzerland (2018), Skulpturenpark Waldfrieden, Wuppertal, Germany (2017), Museum der Bildenden Künste, Leipzig, Germany (2016); Kunstsammlung Nordrhein-Westfalen and Kunsthalle, Düsseldorf, Germany (2015), Kunstmuseum Wolfsburg, Germany (2014); Wilhelm-Hack-Museum, Ludwigshafen, Germany (2006); Kestner Gesellschaft, Hanover, Germany (2002); IVAM Centre Julio Gonzalez, Valencia, Spain (1997); Stedelijk Museum, Amsterdam, Netherlands (1996-97); Haus der Kunst, Munich, Germany (1996).

The work *24 Colors – for Blinky* has been installed at the Dia Art Foundation (Dia:Beacon), New York, since 2008. In 2009, the Neue Nationalgalerie in Berlin showed emblematic installations by the artist. As a sign of Franco-German reconciliation, Knoebel designed stained glass windows for Reims Cathedral in France in 2011 and 2015.

KEWENIG
BRÜDERSTR. 10
D-10178 BERLIN
WWW.KEWENIG.COM