

PRESS RELEASE

New Exhibition: 24! Questions for the Concrete Present

Dates: March 23 to September 22, 2024

Opening at the MKK Ingolstadt: Friday, March 22, 2024, 7:00 p.m.

Opening at the MiK Würzburg: Saturday, March 23, 2024, 6:30 p.m.

Press tour at the MKK Ingolstadt: Thursday, March 21, 2024, 1:00 p.m.

Press tour at the MiK Würzburg: Thursday, March 21, 2024, 11:00 a.m.

On Friday, March 22, and Saturday, March 23, 2024, the Museum für Konkrete Kunst (MKK) in Ingolstadt and the Museum im Kulturspeicher (MiK) in Würzburg are opening the exhibition *24! Questions for the Concrete Present*. This extensive cooperative show takes the hundredth birthday of the term *Concrete Art* as an occasion to test the topicality of this art movement. The two parts of the exhibition in Ingolstadt and Würzburg will present twenty-four young artists from Germany and abroad. The central question is how today's young generation is adapting for itself the concept and ideas of the "Concrete": Is *Concrete Art* still topical?

Concrete Art—according to tradition, the Dutch artist, architect, and theorist Theo van Doesburg (1883–1931) first coined the term and used it for his own works in 1924. Although this art movement dedicated itself to precision and clarity, the history of the origin of the name cannot be verified with certainty. One hundred years later, this unofficial anniversary nevertheless offers a suitable opportunity to ask today's generation of young artists who are close in style to the movement about the details of their relationship to *Concrete Art*. What influence does its beginnings have on their own creative work? Are the term *Concrete Art* and the associated principles still relevant today?

MiK and MKK have invited twenty-four artists from Germany and abroad who were born from 1980 onward to provide detailed information about their relationship to *Concrete Art*. Around the same age as van Doesburg and other important pioneers of the movement in 1924, they seem especially well suited to report on the current status of the art movement and to look toward its future. The works shown demonstrate that principles more than a century old have remained topical and adaptable.

The works by the twelve artists represented at the MKK belong to very different genres, including, for example, intricate, filigreed drawings by Lena Ditlmann and Marile Holzner, strictly geometrically conceived paintings of Carsten Beck, sculptural works by Martim Brion, and a large installation by Anna-Maria Bogner that fills a room. The exhibits selected for the show also illustrate the broad palette of forms of artistic expression and techniques that are essential to *Concrete Art*. Silvia Inselvini's monochrome drawing thus join a dialogue with paintings and paper cutouts by Vladiana Ghiulvessi, Toulou Hassani, Jonas Weichsel, and Fiene Scharp, which in various forms grapple with the grid and other ordering structures. In a large wall work produced especially for the exhibition, Dave Grossmann engages with the design principles of Concrete Art. Marco Stanke's objects that oscillate between painting and sculpture profoundly challenge our expectations of an image.

The twelve artists presented at the MiK are also diverse: The spectrum ranges from Erika Hock's sculptural string objects, which invite sensory exploration and lingering, to Sali Müller's mirror works, which focus on the subjectivity of perception. The works by Sebastian Dannenberg and Schirin Kretschmann address the museum space and engage with the limits and tipping points of painting. Charlotte Giacobbi, Cătălin Pîslaru, Virginia Toma, and Patrizia Kränzlein also work with painting and drawing, but in two dimensions, employing its means, processes, and ordering structures. Amalia Valdés Mujica combines Latin American symbolism and geometry in her reliefs. The boundaries between genres and methods are transgressed by the sculptures and photographs of Nina Brauhauser. Fabian Gatermann takes a variety of approaches to explore the phenomenon of light, such as algorithms and Plexiglas. The artistic duo Banz & Bowinkel employ computer-aided augmented reality (AR), juxtaposing the digital and the physical.

Whereas the MKK is dedicated exclusively to *Concrete Art*, this movement became a thematic focus for the MiK in Würzburg when it acquired the Peter C. Ruppert—Concrete Art in Europe after 1945 Collection. The cooperation of the two institutions has made it possible to present a broad selection of artists and to engage together with the present and future of *Concrete Art*. Another element linking the two shows is an exhibition catalogue being published by the Deutscher Kunstverlag. It has 176 pages and contains texts by Mariana Aravidou, Dr. Henrike Holsing, Dr. Mathias Listl, and Dr. Theres Rohde. The catalogue is available for 34 euros in both museum shops and in bookstores (ISBN: 978-3-422-80222-3).

Artists whose work is being exhibited at the MKK:

Anna-Maria Bogner
Carsten Beck
Martim Brion
Lena Ditzmann
Vladiana Ghiulvessi
Dave Grossmann
Toulu Hassani
Marille Holzner
Silvia Inselvini
Fiene Scharp
Marco Stanke
Jonas Weichsel

Artists whose work is being exhibited at the MiK:

Banz & Bowinkel
Nina Brauhauser
Sebastian Dannenberg
Fabian Gatermann
Charlotte Giacobbi
Erika Hock
Patrizia Kränzlein
Schirin Kretschmann
Sali Müller
Cătălin Pîslaru
Virginia Toma
Amalia Valdés Mujica

PROGRAM ON THE OPENING EVENING AT THE MKK IN INGOLSTADT

Date: Friday, March 22, 2024, 7 p.m.

Welcome: Dr. Theres Rohde, director



Gabriel Engert, head of cultural affairs for the City of Ingolstadt

Introduction: Dr. Mathias Listl, exhibition curator

PROGRAM ON THE OPENING EVENING AT THE MIK IN WÜRZBURG

Date: Saturday, March 23, 2024, 6:30 p.m.
Welcome: Representative of the City of Würzburg
Dr. Marcus Andrew Hurttig, director
Introduction: Mariana Aravidou, exhibition curator

PRESS IMAGES

	<p>Poster for the exhibition <i>24! Questions for the Concrete Present</i></p>
	<p>Vladiana Ghiulvessi, <i>Together II</i>, 2020 Acrylic paint on canvas, 120 x 120 x 4 cm © Vladiana Ghiulvessi; photo: Vladiana Ghiulvessi</p>



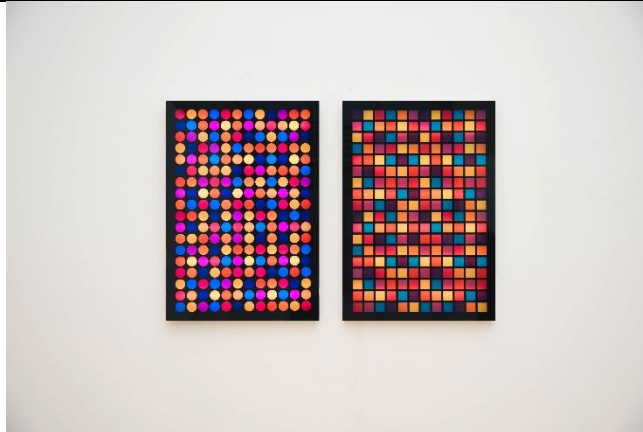
Lena Ditzmann, *Odonata #7*, 2023
Polychromos colored pencils, ink,
acrylic paint on paper, 70 × 70 cm,
Courtesy Galerie Anita Beckers,
Frankfurt a. M.
© VG Bild-Kunst, Bonn 2023; photo:
Lena Ditzmann



Fiene Scharp, *Untitled (FS-01-178)*,
2023
Paper cutouts, ink on paper, 96.2 ×
73.2 cm
Courtesy Galerie Kuckei+Kuckei,
Berlin
© VG Bild-Kunst, Bonn 2023; photo:
Thomas Bruns



Amalia Valdés Mujica, *Ventana hacia
la noche*, 2019
Industrial paint, stainless steel, 124 ×
124 × 8 cm
Courtesy Amalia Valdés Mujica
Photo: Almut Elhardt



Fabian Gatermann, *Mood Poem*, 2018
ESG safety glass, ink, app, touchpad,
rgbWW LEDs, each 6 x 73.5 cm
Courtesy Fabian Gatermann
Photo: Olga Niekrasova



Sali Muller, *Orion*, 2023
Direct print on brushed aluminum,
aluminum frame, 121 x 181 x 5 cm
Courtesy Sali Muller
Photo: Sali Muller

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Press contacts: Museum für Konkrete Kunst
Anna Pulster
Tel. +49 (0)162 / 209 7 106
anna.pulster@ingolstadt.de

Museum im Kulturspeicher (MiK) Würzburg
Christoph Vobornik-Michl
Tel. +49 (0)931 / 3 22 25-44
Anja Goldbrunner
Tel. +49 (0)931 / 3 22 25-33
presse.kulturspeicher@stadt.wuerzburg.de