

# Jahn und Jahn

## Baaderstraße 56 B und C

### 80469 München

Arte Generali  
Digital Leaders Art Award

München, 8.10.2020

#### Gallery Cube

In einer Zeit, in der physische Begegnungen kaum stattfinden können, Netzwerke erweitert werden müssen und Kollaboration als auch Wettbewerb zusammengehören, möchte die Galerie Jahn und Jahn ein innovatives, digitales Konzept umsetzen. Dieses soll in Zusammenarbeit mit weiteren Galerien den Zugang zu einer breiteren Öffentlichkeit ermöglichen und den Bekanntheitsgrad aller beteiligten Galerien vergrößern.

Das Konzept der Galerie Jahn und Jahn basiert auf einem digitalen Würfel (Cube): Darin kommen sowohl die Eigenschaften eines sechsseitigen Würfels als auch dessen virtuelle Handhabe (Wischvorgang, um den Würfel zu drehen) zum Tragen. Grundsätzlich ist geplant, jeweils sechs Galerien aus dem Bereich Kunsthandel und Programmgalerie in regelmäßigen Abständen einzuladen, um einem gemeinsamen Publikum ausgewählte Arbeiten zu präsentieren.

Pro Galerie soll ein Kunstwerk bzw. eine Werkgruppe in einem Würfel gezeigt werden. Die Auswahl der Arbeiten ist jeder Galerie selbst überlassen. Neben dem Werk an sich soll ein besonderer Fokus auf den Hintergrundinformationen, wie Pressemitteilung, Texte über die Werke, Lebensläufe der Künstler\*innen, liegen. So soll das Werk in vollem Umfang beleuchtet werden können. Die sechs Seiten des Würfels bieten umfangreiche Darstellungsflächen und stellen darüber hinaus einen Bezug zu einem Ausstellungsraum dar. Insgesamt können alle Partner\*innen gleichwertig abgebildet werden.

Das Konzept beruht auf der Idee, dass die virtuelle Präsentation von Kunst dann einen Mehrwert bedeutet, wenn nicht nur versucht wird, den Realraum zu imitieren, sondern auch ein verdichtetes und umfangreiches Spektrum an Informationen zu den jeweiligen künstlerischen Arbeiten und

Positionen bereitgestellt wird.

Zur Teilnahme an einer Ausstellung werden von Jahn und Jahn Galerien eingeladen, die über einen Link den Zugang zur Gestaltung der Webseite erhalten. Mit dem personalisierten Zugang kann jede Galerie im CMS Abbildungen, Werkdaten sowie Hintergrundinformationen hochladen. Die Inhalte sollen alle hochwertig aufbereitet sein. Fotos der Arbeiten, Installationsansichten, eventuell 3D-Renderings, Werkangaben, Preise, Texte zu Werk und Künstler\*innen sind vorgesehen. Die Webseite wird auf Englisch angezeigt, um ein internationales Publikum zu bedienen. Schließlich erfolgt zeitgleich ein Mailversand aller Galerien. So kann ein erweitertes und internationales Publikum erreicht werden. Die digitale Ausstellung kann zudem gut von allen teilnehmenden Galerien auf ihren Social-Media-Kanälen wie Instagram und Facebook beworben werden. Die Teilnahme ist für die partizipierenden Galerien gratis. Konkrete Anfragen der Nutzer\*innen werden direkt an die jeweiligen Galerien weitergeleitet. Die mit den Werken verknüpften Kontaktdaten können zu diesem Zweck angeklickt werden. Der Cube wird auch als mobile App für Handy und Tablet verfügbar sein, wo mit Hilfe der Wischfunktion das Prinzip des Würfels besser erfahrbar wird.

Folgende Angaben sind vorgesehen:

- Abbildungen des Werks, der Werkgruppe
- Ausstellungsansichten, Einblicke ins Atelier
- Portraitfotos der Künstler\*innen
- Lebensläufe der Künstler\*innen
- Pressemitteilungen und Texte über das Werk
- Publikationen

Die Konzept der Galerie Jahn und Jahn ist technisch leicht umsetzbar, kostengünstig in der Durchführung, verkaufsfördernd, kollaborativ, vertraut auf die Vervielfältigung der bestehenden Netzwerke und vertritt die profunde Arbeitsweise der Galerie.

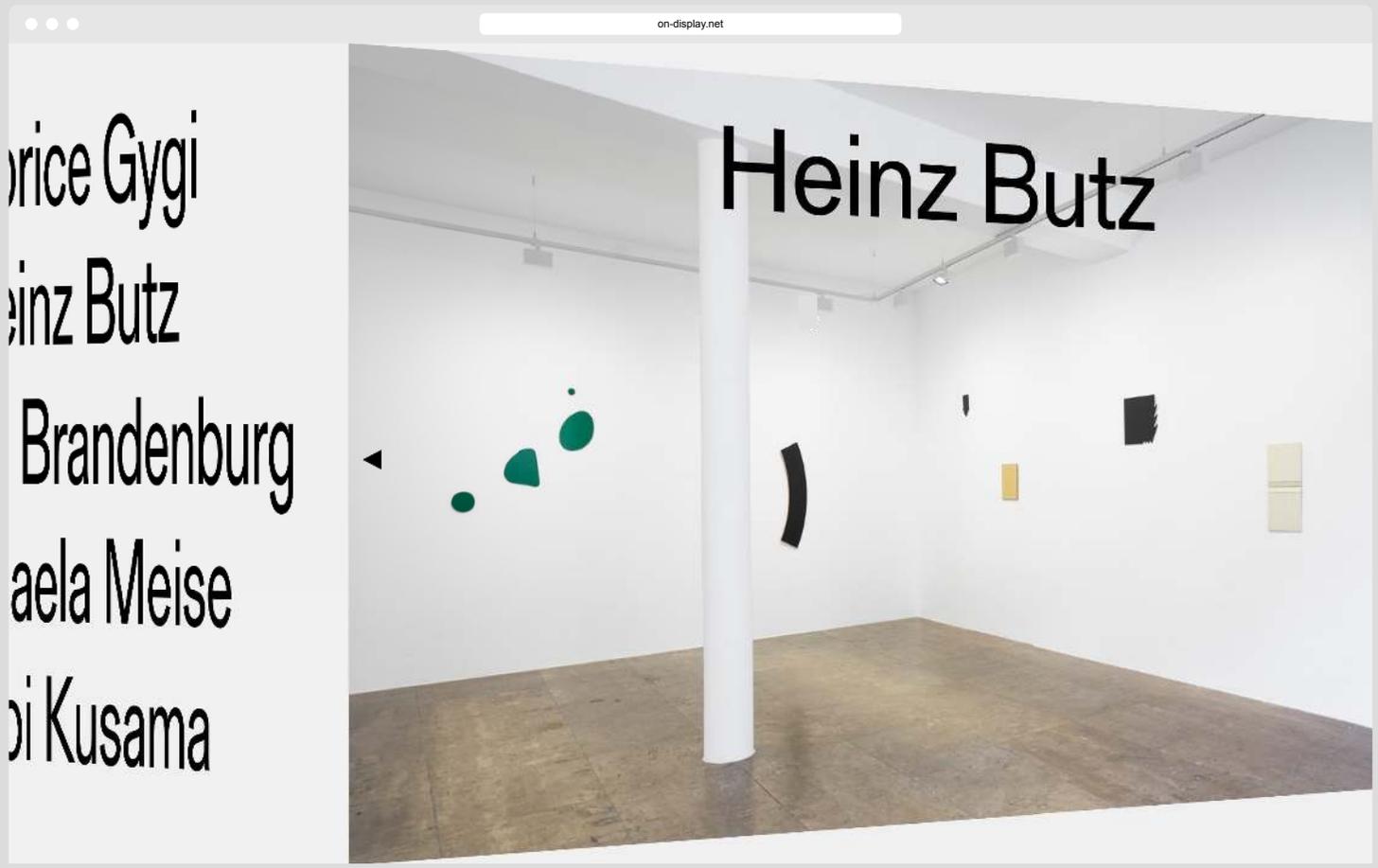
Anbei finden Sie den graphischen Entwurf, der am Beispiel von Heinz Butz visualisiert, wie der Cube aussehen soll.

Kostenvoranschlag:

Programmierung	ca. 5.000 €
Grafik /Gestaltung	ca. 5.000 €
3D-Animation	ca. 3.000 €
App für mobile Anwendung	ca. 1.000 €
Domain / Online Werbung	ca. 1.000 €

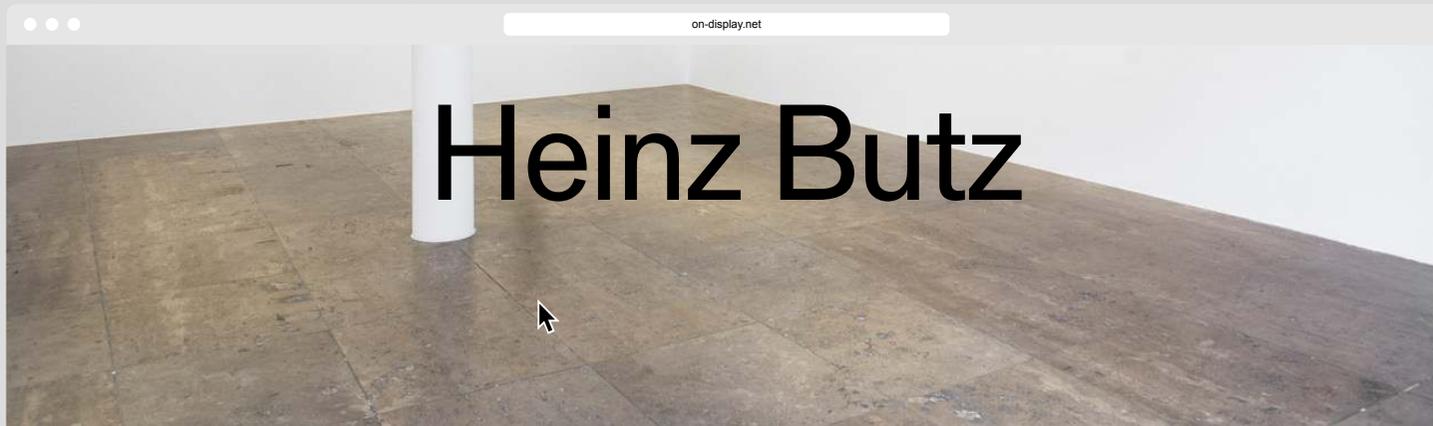
Inhaber der Webseite: Galerie Jahn und Jahn GmbH

Programmierung / Grafik / Copyright: JMMP Julian Mader Max Prediger GbR





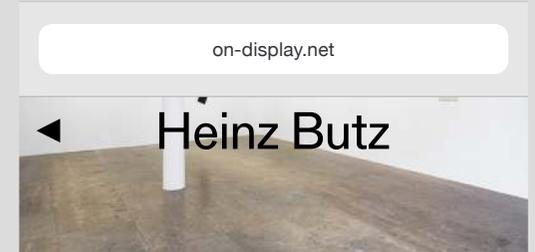
Scroll down



When the first exhibition took place at Galerie Fred Jahn in 1984, Heinz Butz was no longer a young artist. Born in 1925 in Dillingen on the Danube, he had already taught at the Academy of Visual Arts in Munich since 1967 at the time of the show, and had quietly created a comprehensive oeuvre in his studio. He never sought public recognition or used any strategies of self-promotion.

The start of Heinz Butz's unique artistic career is based on his reaction to the profound experiences he endured as a young man during the war. Afterwards he was haunted by a deep need for beauty, the "beauty of things", to be in touch with nature, and was determined to become an artist. In 1947, he joined the Naturforschende Gesellschaft (Association of Natural Science) in Augsburg, which dealt with the sociology and systems of plants. He subsequently attended the art school in Augsburg, and from 1950, the Academy of Fine Arts in Munich. As a result, his interest in drawing from nature expanded to include life drawing, building the double foundation on which his work is essentially based. In 1983, he became a professor at the academy in Munich, and in 1995, he became a member of the Bavarian Academy of Fine Arts. He lives and works in Munich.

In an interview, Heinz Butz explained that he saw his journey as part of the understanding of



When the first exhibition took place at Galerie Fred Jahn in 1984, Heinz Butz was no longer a young artist. Born in 1925 in Dillingen on the Danube, he had already taught at the Academy of Visual Arts in Munich since 1967 at the time of the show, and had quietly created a comprehensive oeuvre in his studio. He never sought public recognition or used any strategies of self-promotion.

The start of Heinz Butz's unique artistic career is based on his reaction to the profound experiences he endured as a young man during the war. Afterwards he was haunted by a deep need for beauty, the "beauty of things", to be in touch with nature, and was determined to become an artist. In 1947, he joined the Naturforschende Gesellschaft (Association of Natural Science) in Augsburg, which dealt with the sociology and systems of plants. He subsequently attended the art school in Augsburg, and from 1950, the Academy of Fine Arts in Munich. As a result, his interest in drawing from nature expanded to include life drawing, building the double foundation on which his work is essentially based. In 1983, he became a professor at the academy in Munich,



on-display.net

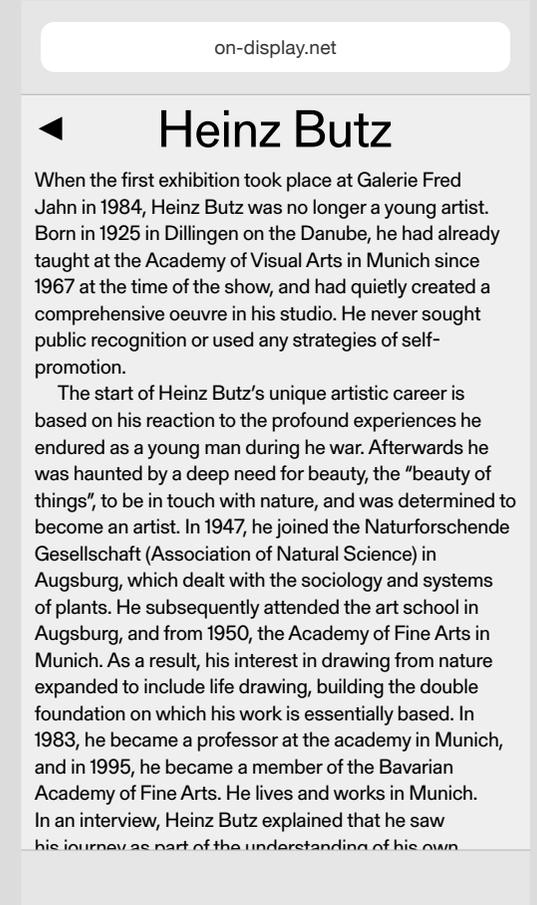
# Heinz Butz

When the first exhibition took place at Galerie Fred Jahn in 1984, Heinz Butz was no longer a young artist. Born in 1925 in Dillingen on the Danube, he had already taught at the Academy of Visual Arts in Munich since 1967 at the time of the show, and had quietly created a comprehensive oeuvre in his studio. He never sought public recognition or used any strategies of self-promotion.

The start of Heinz Butz's unique artistic career is based on his reaction to the profound experiences he endured as a young man during the war. Afterwards he was haunted by a deep need for beauty, the "beauty of things", to be in touch with nature, and was determined to become an artist. In 1947, he joined the Naturforschende Gesellschaft (Association of Natural Science) in Augsburg, which dealt with the sociology and systems of plants. He subsequently attended the art school in Augsburg, and from 1950, the Academy of Fine Arts in Munich. As a result, his interest in drawing from nature expanded to include life drawing, building the double foundation on which his work is essentially based. In 1983, he became a professor at the academy in Munich, and in 1995, he became a member of the Bavarian Academy of Fine Arts. He lives and works in Munich.

In an interview, Heinz Butz explained that he saw his journey as part of the understanding of his own being and had been guided by an insight from Aristotle's metaphysics not to look beyond a particular phenomenon, since the phenomenon itself is the lesson. Moreover, he quoted Thomas Aquinas who posited that real and truthful order lies in things, and that the order of knowledge is derived from them. [1] "Mimicry, perception, and utilisation" form a harmony for Heinz Butz, which he traces in all his work. He refers to philosophical and theological texts often, and makes it clear that he positions his role as an artist within this "ordering process".

Through the constant, detailed observation of plants and bodies Heinz Butz garnered extensive visual experience. The line materialized as a pictorial method that defined his work. Initially still tied



on-display.net

## ◀ Heinz Butz

When the first exhibition took place at Galerie Fred Jahn in 1984, Heinz Butz was no longer a young artist. Born in 1925 in Dillingen on the Danube, he had already taught at the Academy of Visual Arts in Munich since 1967 at the time of the show, and had quietly created a comprehensive oeuvre in his studio. He never sought public recognition or used any strategies of self-promotion.

The start of Heinz Butz's unique artistic career is based on his reaction to the profound experiences he endured as a young man during the war. Afterwards he was haunted by a deep need for beauty, the "beauty of things", to be in touch with nature, and was determined to become an artist. In 1947, he joined the Naturforschende Gesellschaft (Association of Natural Science) in Augsburg, which dealt with the sociology and systems of plants. He subsequently attended the art school in Augsburg, and from 1950, the Academy of Fine Arts in Munich. As a result, his interest in drawing from nature expanded to include life drawing, building the double foundation on which his work is essentially based. In 1983, he became a professor at the academy in Munich, and in 1995, he became a member of the Bavarian Academy of Fine Arts. He lives and works in Munich. In an interview, Heinz Butz explained that he saw his journey as part of the understanding of his own

Scroll down

on-display.net

as a musical composition. Express and represent everything.

In the sixties, Heinz Butz produced not only drawings but also objects, the latter of which received almost no recognition at that time. However, their art historical significance changed with a large-scale presentation of his work in the Städtische Galerie im Lenbachhaus in 2015. The objects, which are shown alongside early canvases in the current exhibition at Galerie Jahn und Jahn, are characterized by a meditative sense of calm. Underlying each of these pieces is a radical reduction of the composition to elementary phenomena of perception. In his objects, as in his drawings, Heinz Butz works with qualitative categories of universal perception, such as up/down, right/left, straight/bent, stretched/contracted, dot/line, surface/space. Starting from a specific problem, he usually works on a small scale with simple materials and geometric-concrete forms, creating perfect proportions and compositional harmony through precise artistic interventions. Their coloring, sometimes muted, sometimes powerful, is closely attuned to their subject matter. They are confusing objects, to some extent ambiguous and erotic, with a fetishistic aura that produces a remarkably strong sensuality. In their simplicity and silence they nevertheless withdraw from everyday life and assert themselves as pure phenomenon.

Text: Vorname Nachname

# Untitled, 1968



on-display.net

## Heinz Butz

contracted, dot/line, surface/space. Starting from a specific problem, he usually works on a small scale with simple materials and geometric-concrete forms, creating perfect proportions and compositional harmony through precise artistic interventions. Their coloring, sometimes muted, sometimes powerful, is closely attuned to their subject matter. They are confusing objects, to some extent ambiguous and erotic, with a fetishistic aura that produces a remarkably strong sensuality. In their simplicity and silence they nevertheless withdraw from everyday life and assert themselves as pure phenomenon.

Text: Vorname Nachname

## Untitled, 1968



Scroll down

on-display.net

# Untitled, 1968



+

Heinz Butz, *Untitled*, 1968  
graph paper on chipboard laminated, polyester resin, 19 × 21.5 cm

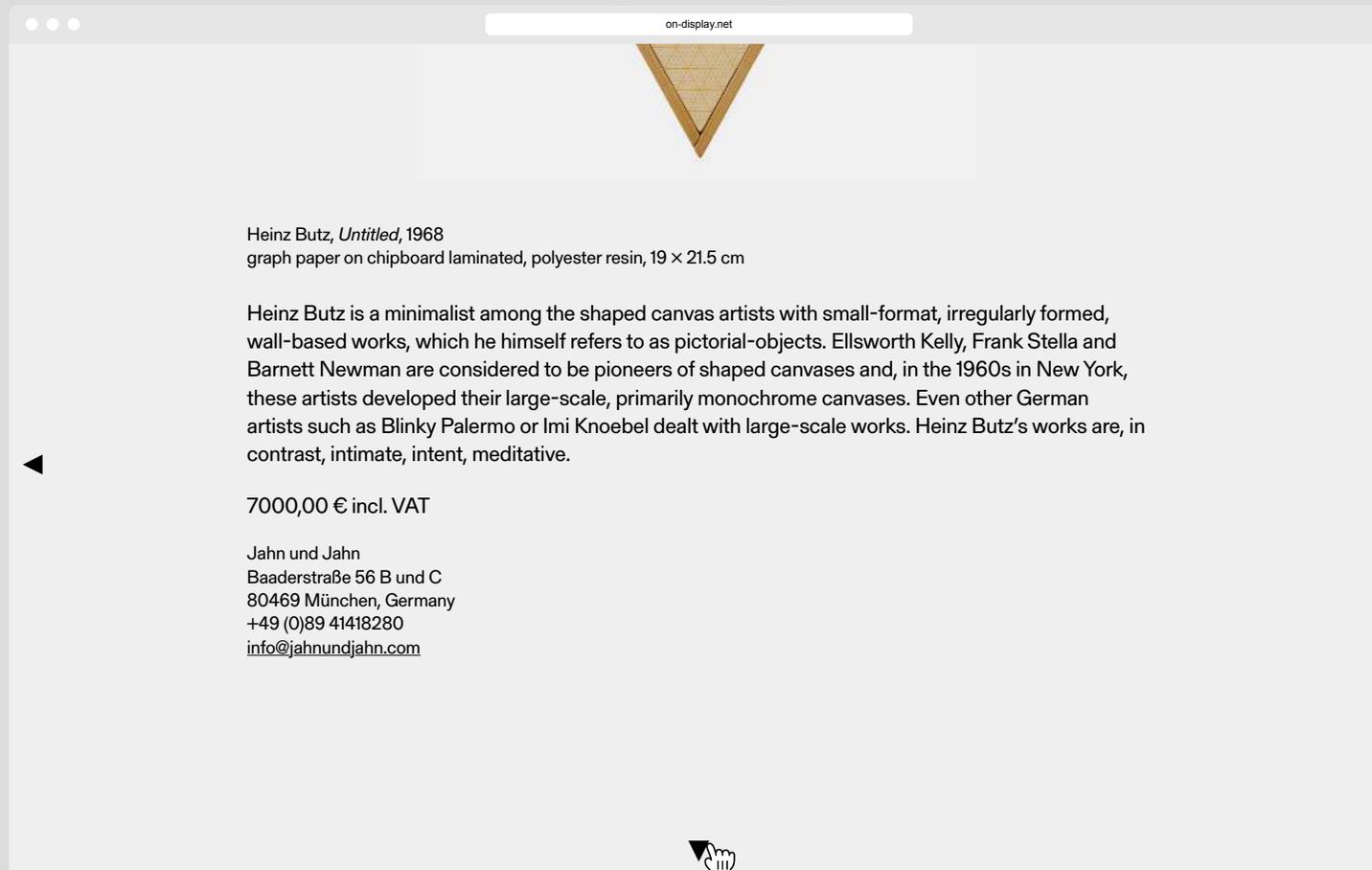
Heinz Butz is a minimalist among the shaped canvas artists with small-format, irregularly formed, wall-based works. which he himself refers to as pictorial-objects. Ellsworth Kellv. Frank Stella and

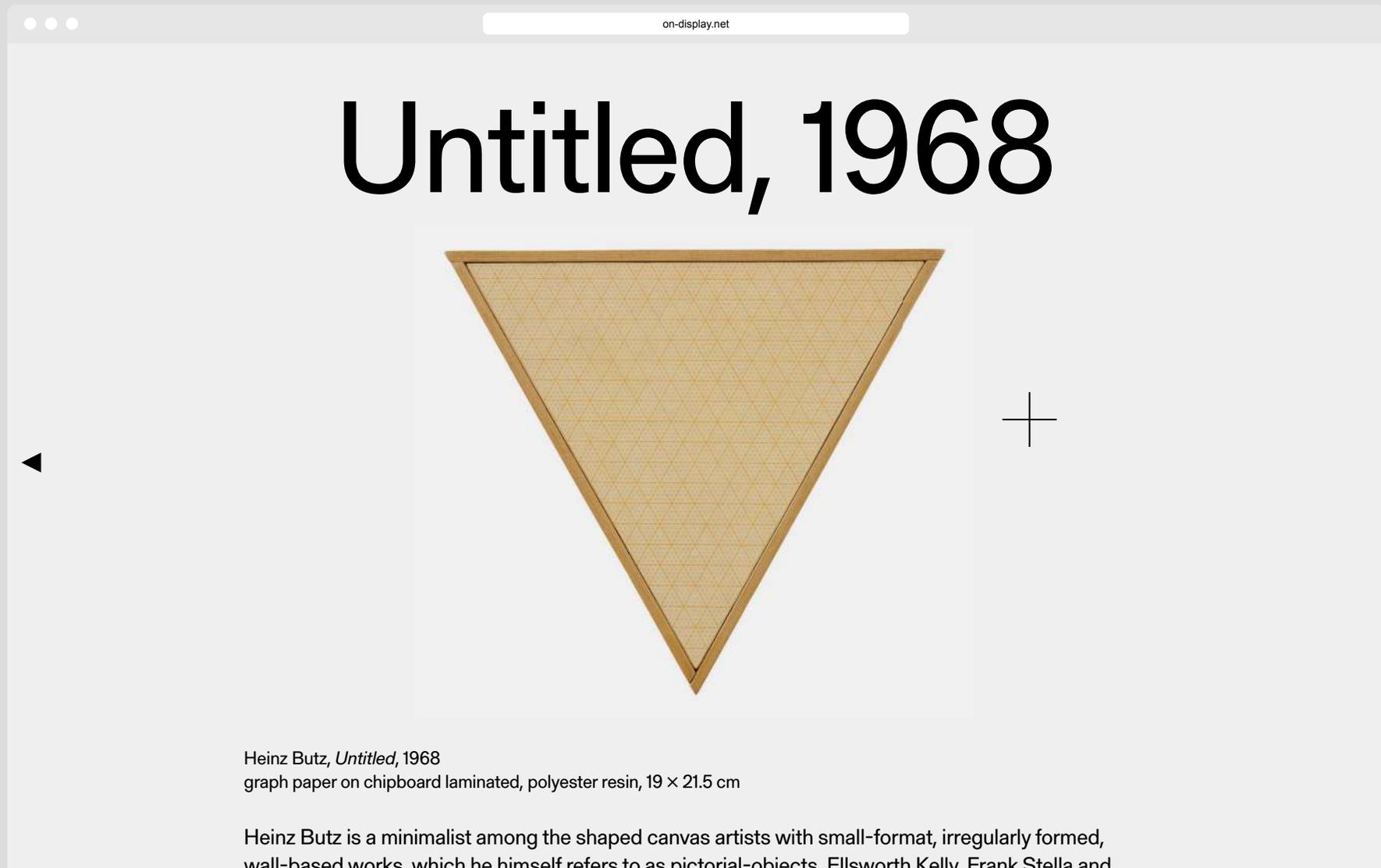
on-display.net

◀ Heinz Butz  
Untitled, 1968



Hein Butz, *Untitled*, 1968  
graph paper on chipboard laminated, polyester resin  
19 × 21.5 cm

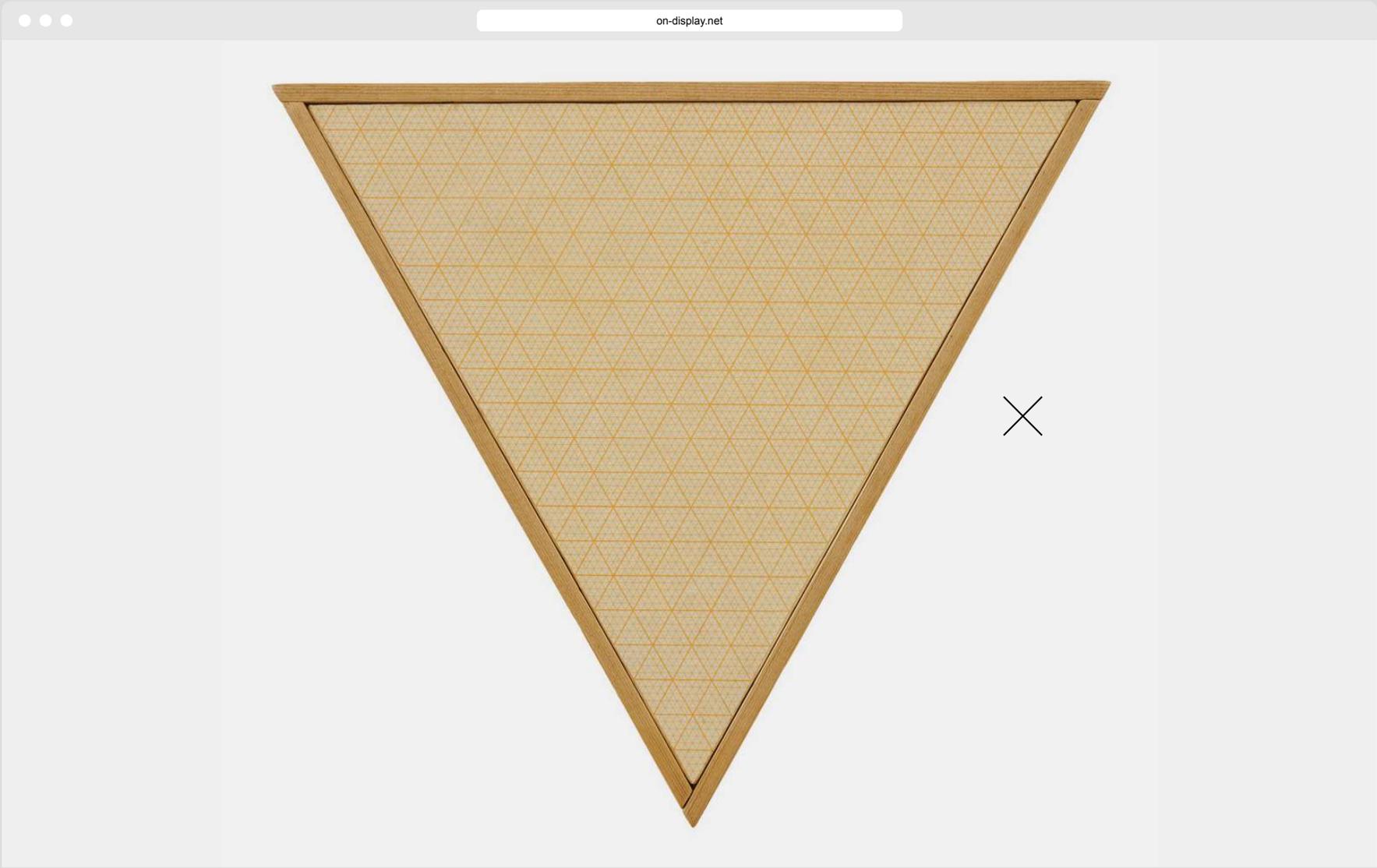




Heinz Butz, *Untitled*, 1968  
graph paper on chipboard laminated, polyester resin, 19 x 21.5 cm

Heinz Butz is a minimalist among the shaped canvas artists with small-format, irregularly formed, wall-based works. which he himself refers to as pictorial-objects. Ellsworth Kelly. Frank Stella and

Zoom out



JMMP Julian Mader Max Prediger Gbr  
Brandshofer Deich 45, 20539 Hamburg jmmp@jmmp.eu  
JM +49 177 5303432 MP +49 163 6310121