

Contact for inquiries:

Charlotte Friese
charlotte@jahnundjahn.com
+49 172 6388491

Tim Geissler
tim@jahnundjahn.com
+49 171 8661767

Matthias Jahn
matthias@jahnundjahn.com
+49 170 8004245

Fred Jahn
info@jahnundjahn.com
+49 89 414182811

Anka Ziefer
anka@jahnundjahn.com
+49 151 70232903

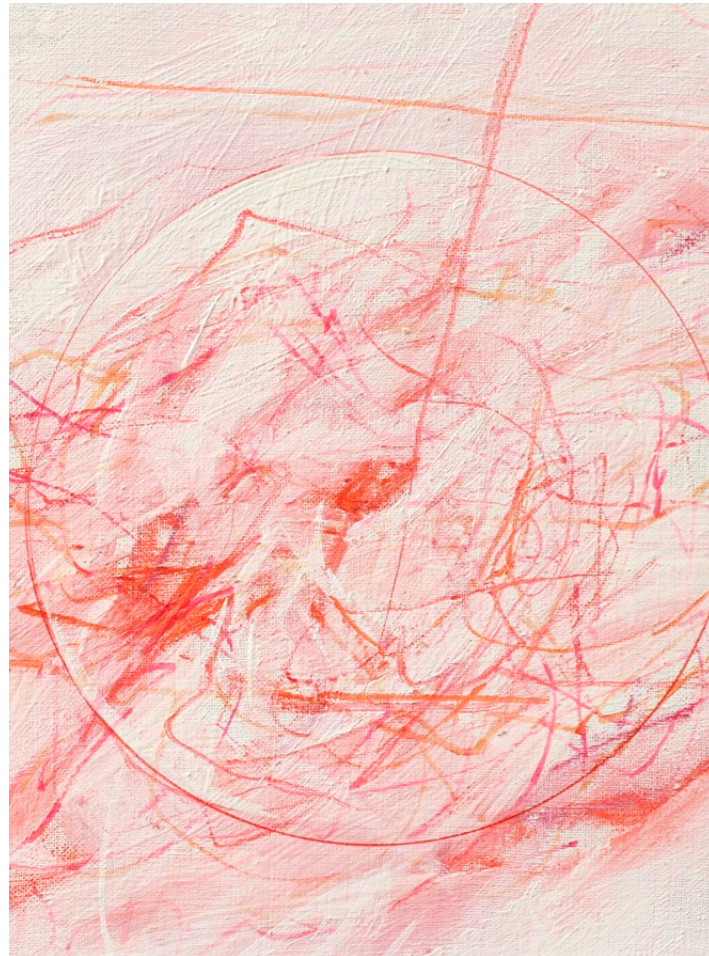
Jahn und Jahn
Baaderstraße 56 B und C
80469 München

Jahn und Jahn
Rua de São Bernardo 15
1200-823 Lisboa

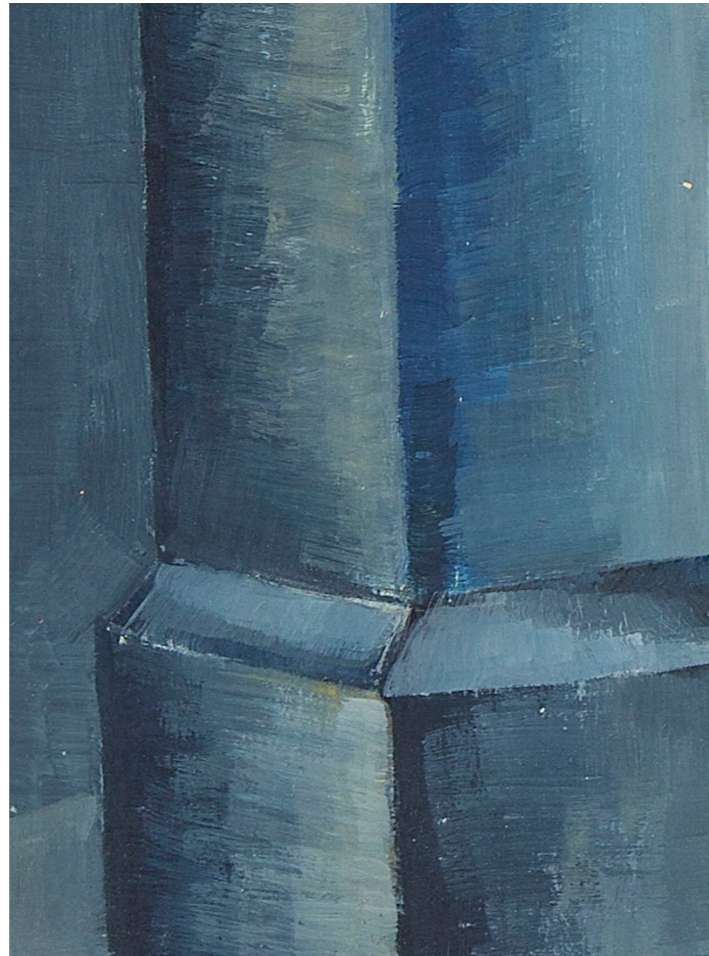
31.1.-1.3.2025
Chapeau Fred III
Baaderstraße 56 C

Karl Bohrmann
Heinz Butz
Michael Croissant
F.G. Scheuer
Rudi Tröger
Katharina von Werz

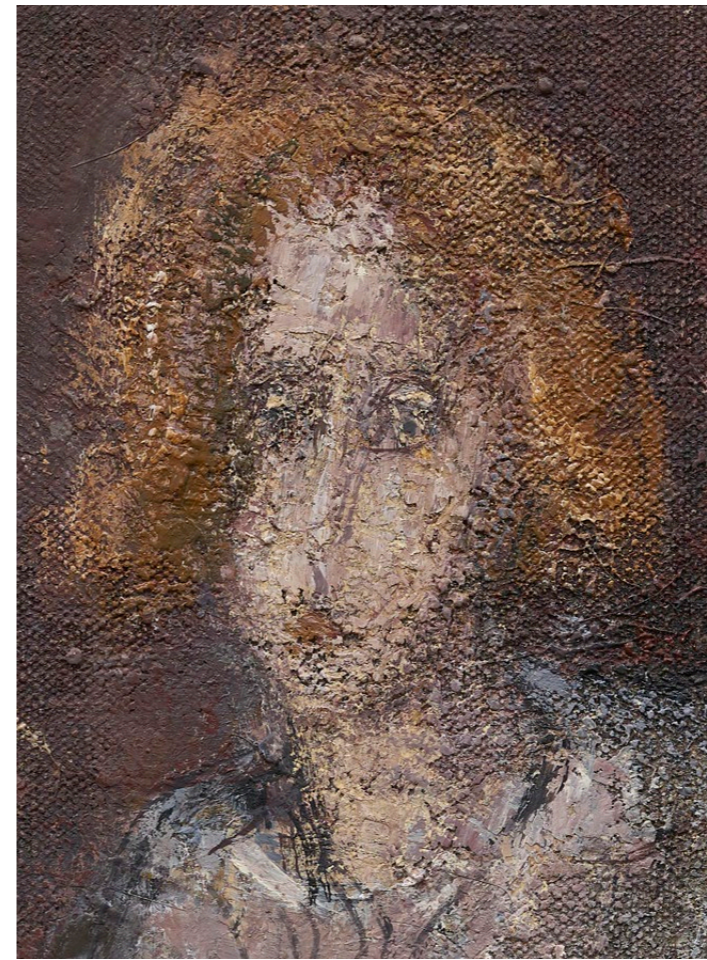
Karl Bohrmann 07-22



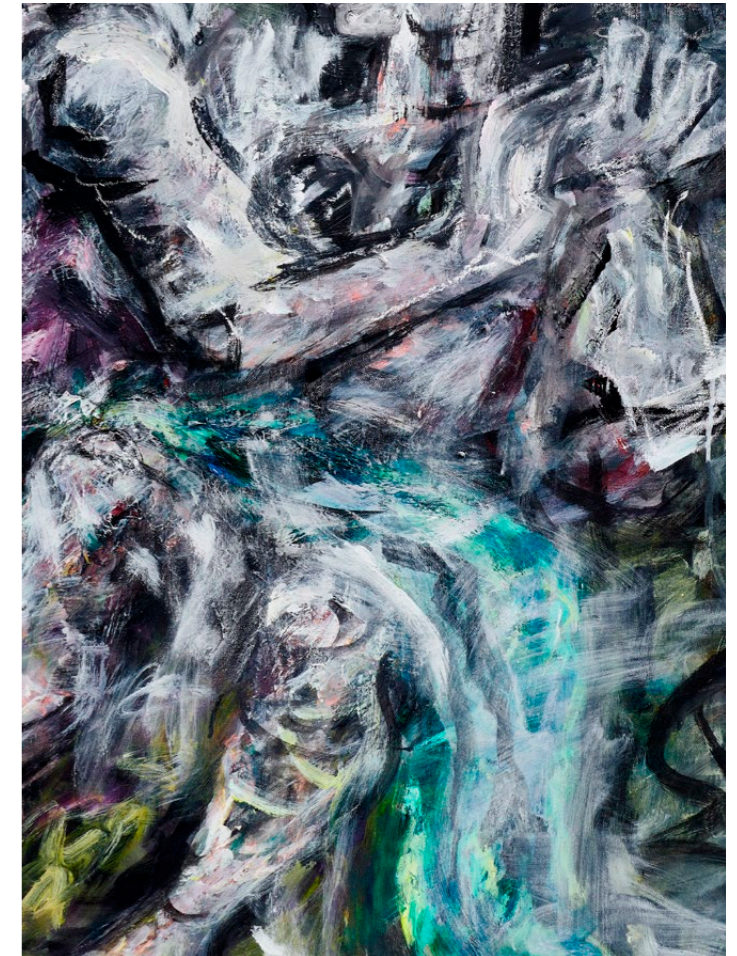
Heinz Butz 23-44



Rudi Tröger 67-76



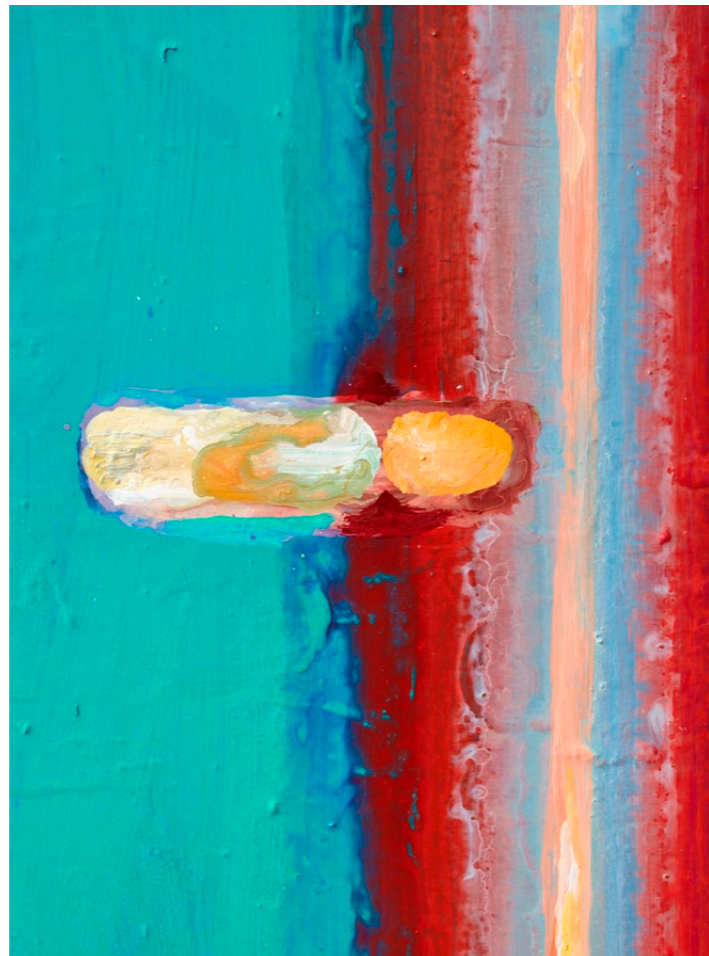
Katharina von Werz 77-86



Michael Croissant 45-54



F.G. Scheuer 55-65



Chapeau Fred

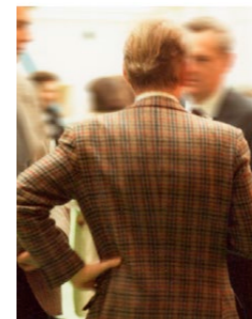
With the exhibition Chapeau Fred III, Jahn und Jahn concludes a three-part exhibition cycle that began in January last year and is dedicated to the gallery founder Fred Jahn on the occasion of his anniversary year 2024. Fred Jahn turned 80 on September 30, 2024. The exhibition brings together a carefully chosen and personal selection of works by artists whose paths crossed with Fred Jahn's decades ago and who have become important companions.

"[...] Throughout his long life, he has been working in galleries, as a graphic publisher, and art dealer since 1964. He has published important books and catalogues. Sixty out of eighty years dealing with artists, editions, exhibitions, collectors, museums, dealers, and the public. Despite this diversity, he embodied constancy and unwavering loyalty to his profession. When times changed, Fred Jahn found new tasks without losing his compass. It was always directed towards the authenticity of the artist, the quality of each work, and the right place for both in the expanding network of the art system. But his compass was supported by something else: uncompromising accuracy and undiminished dedication to every large or small task, to every customer, to every business. This created trust and an atmosphere that conveyed the sense of being welcome in the modest spaces above Munich's magnificent Maximilianstrasse. The art dealer as a humanitarian! [...]"

(excerpt from the text by Siegfried Gohr on occasion of Chapeau Fred I)



Chapeau Fred I, installation view, Jahn und Jahn, Munich 2024



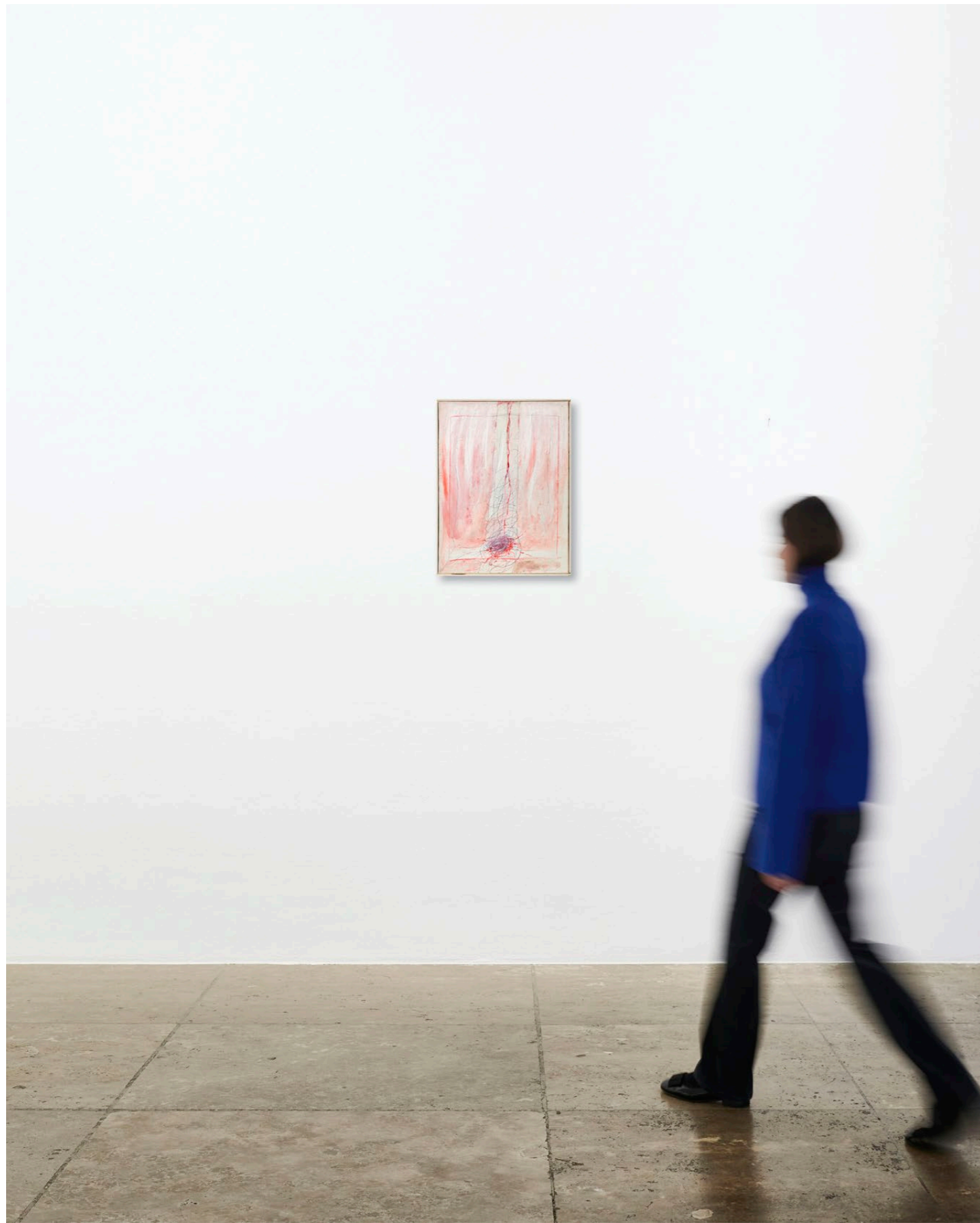
Fred Jahn, photo: private

Karl Bohrmann

A house, a tree, a table, a window, a ladder: these are some of the everyday motifs captured by Karl Bohrmann with both accentuated off-handedness and great virtuosity. In addition to painting, print, and photography, his oeuvre, spanning 50 years, is particularly impressive in terms of its comprehensive collection of drawings. Bohrmann's figures, landscapes, and still lifes, which oscillate between abstraction and figuration, not only testify to the immediacy with which they were made, but achieve maximum vigor as a result of their reduced quality and unpretentiousness. Again and again, an exploration of spatiality – from inside to outside – plays a central role in his work. As such, the line itself becomes an actor; it enters into a tense dialogue with surfaces that are sometimes homogeneous and quiet, sometimes energetic and vibrant. Bohrmann created a multidimensional pictorial cosmos that combined the simple with the poetic, the ephemeral with the permanent, and the quiet with the spontaneous. Work by the artist can be found in important collections ranging from the Bavarian State Painting Collections, Munich, to the Museum of Modern Art, New York.



Karl Bohrmann, installation view, Jahn und Jahn, Munich 2019



Karl Bohrmann, *Landschaft und Himmel mit Abstraktion (Explosion)*, 1963
Installation view

(KB/M 2)



Karl Bohrmann, *Landschaft und Himmel mit Abstraktion (Explosion)*, 1963
oil, oil crayon and graphite on canvas
50 x 38 cm

(KB/M 2)



Karl Bohrmann, *Geschlachtetes, Aas*, 1965
Installation view

(KB/M 3)



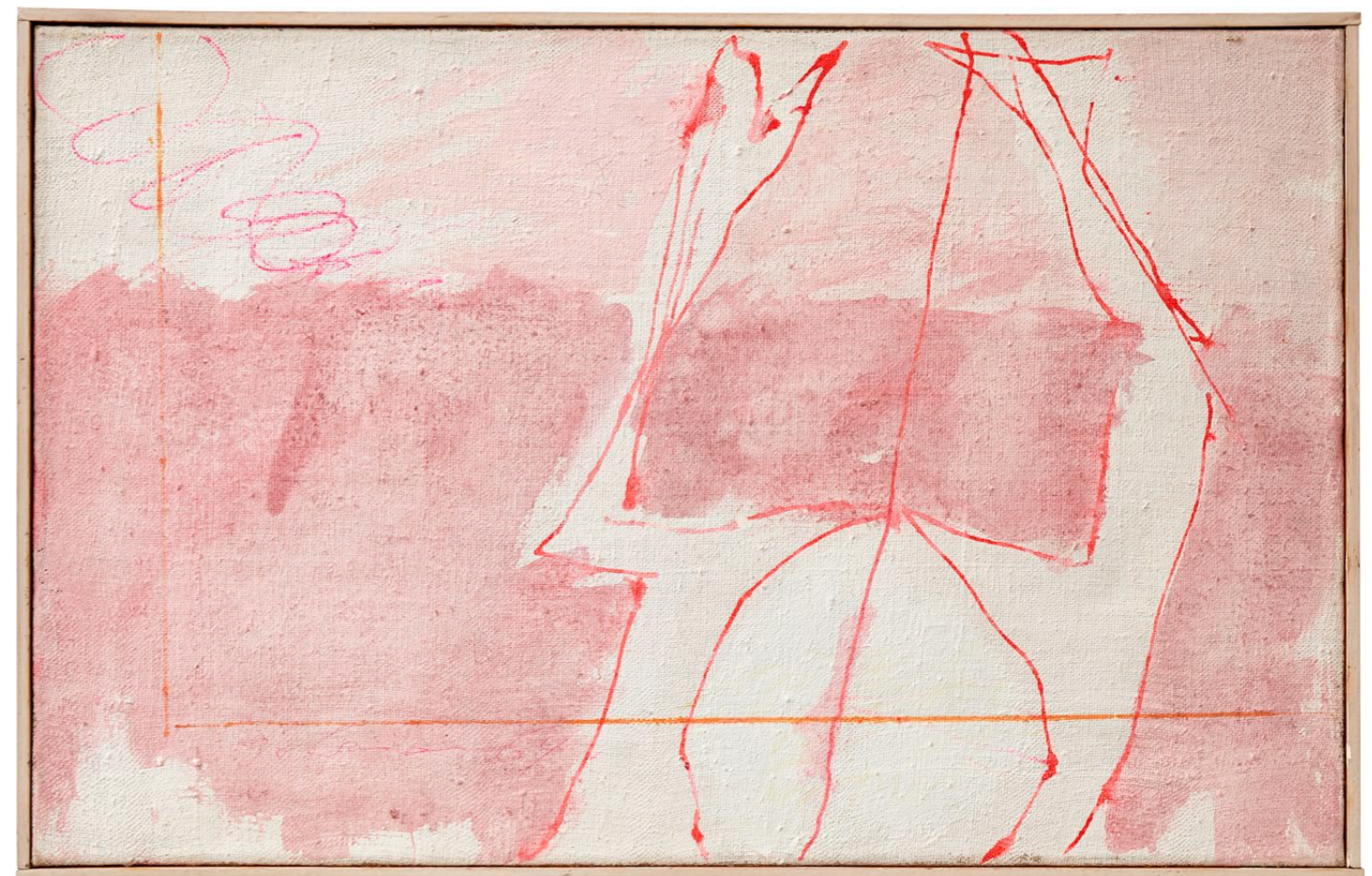
Karl Bohrmann, *Geschlachtetes, Aas*, 1965
oil, oil crayon on canvas
40 x 60 cm

(KB/M 3)



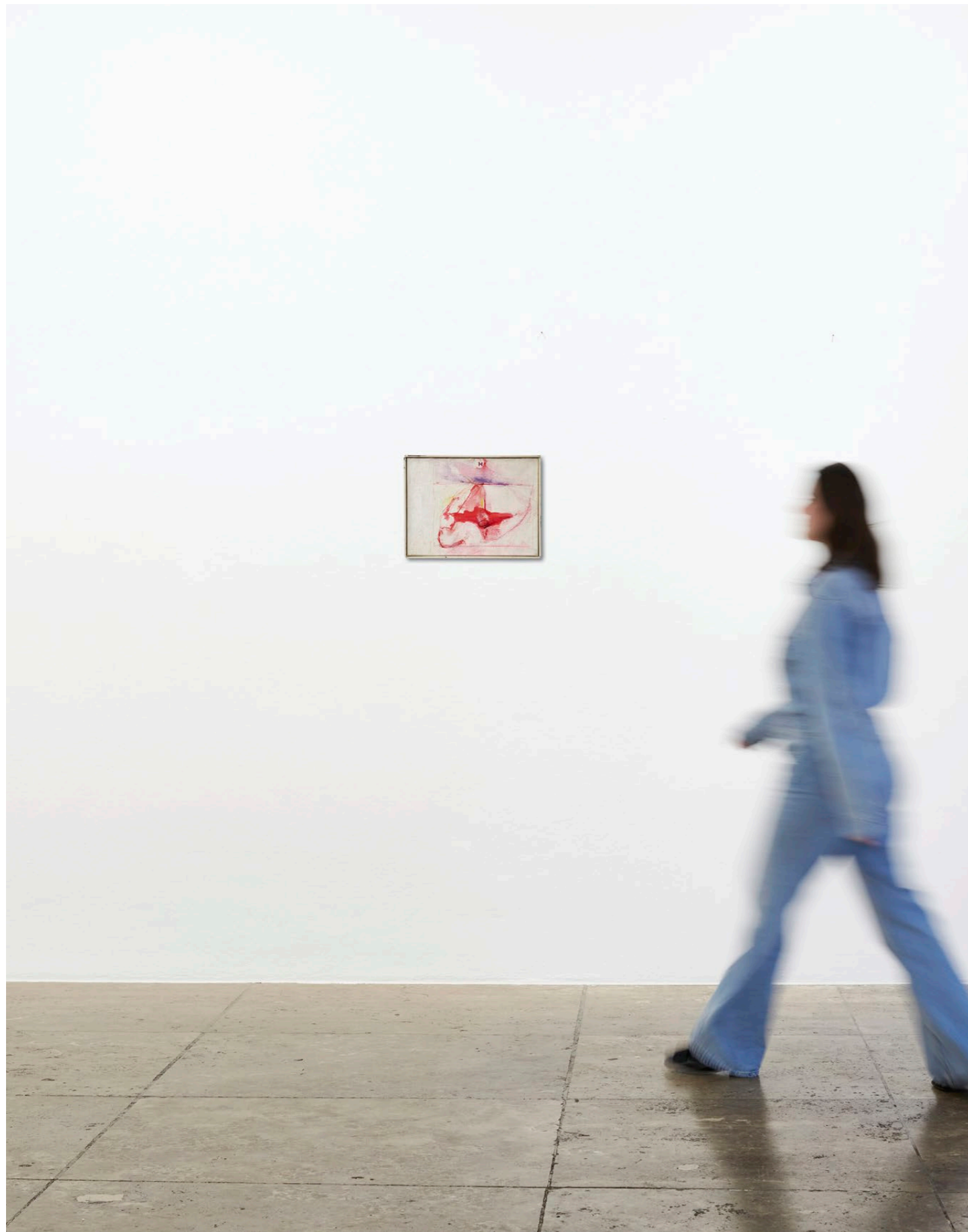
Karl Bohrmann, *Geschlachtetes Schwein vor rosa Hintergrund*, 1964
Installation view

(KB/M 10)



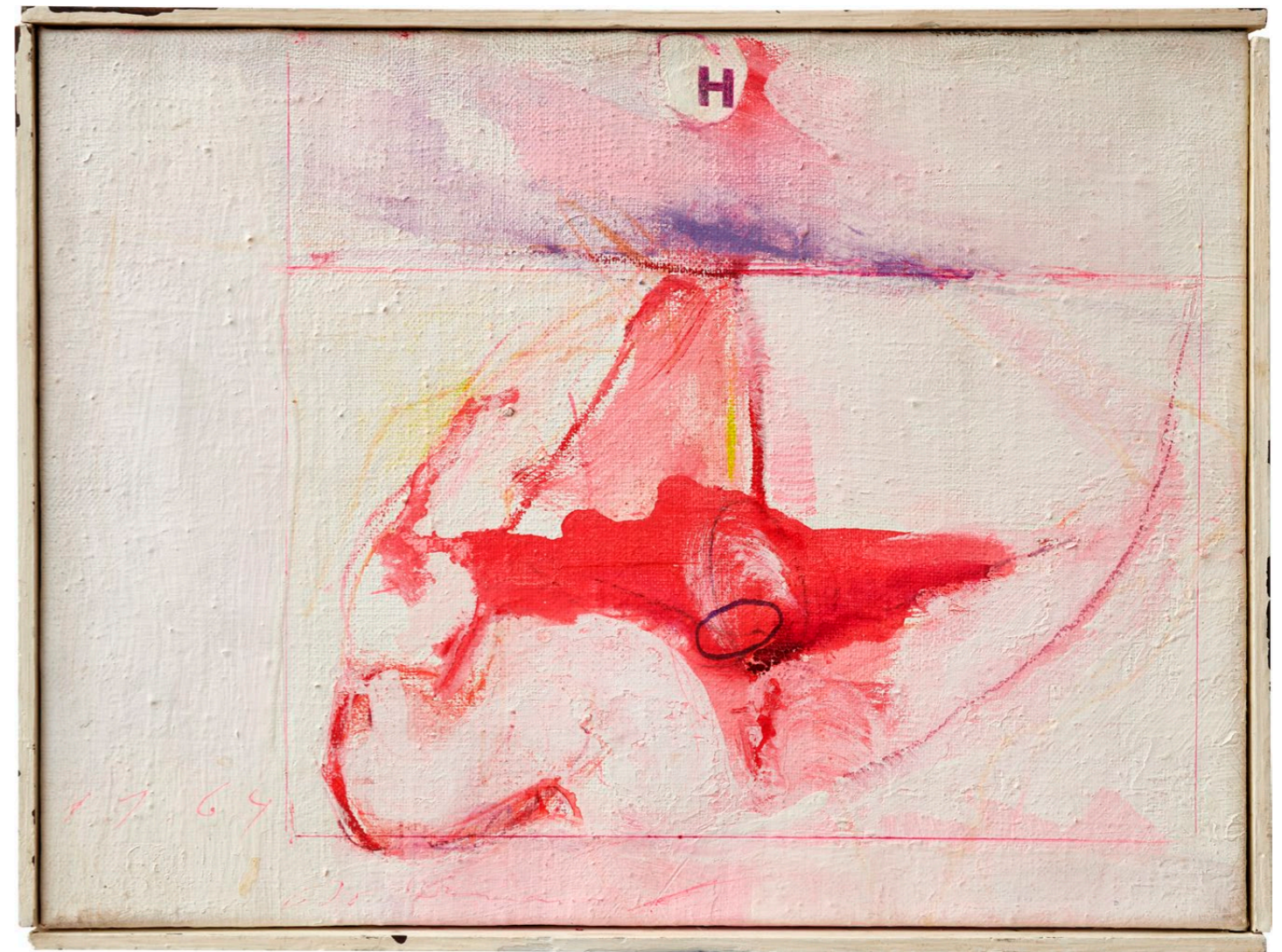
Karl Bohrmann, *Geschlachtetes Schwein vor rosa Hintergrund*, 1964
oil, oil crayon on canvas
32 x 50 cm

(KB/M 10)



Karl Bohrmann, *Landschaft mit roter Abstraktion im Himmel*, 1964
Installation view

(KB/M 11)



Karl Bohrmann, *Landschaft mit roter Abstraktion im Himmel*, 1964
mixed media on canvas
28 x 38 cm

(KB/M 11)



Karl Bohrmann, *Landschaft, Fensterausblick?*, 1970
oil and oil crayon on canvas collaged with lined paper
30 x 40 cm

(KB/M 12)



Karl Bohrmann, *Innenraum mit Glühbirne von Decke hängend*, 1964
oil and oil crayon on canvas
30 x 40 cm

(KB/M 13)



Karl Bohrmann, *Tierkadaver, Geflecht, Aas, Geschlachtetes*, 1963
Installation view
8

(KB/P 17)



Karl Bohrmann, *Tierkadaver, Geflecht, Aas, Geschlachtetes*, 1963
pencil, crayon, watercolor on paper
50 x 65 cm

(KB/P 17)



Karl Bohrmann, *Tierkadaver, Geflecht, Aas, Geschlachtetes*, 1963
pencil, crayon, watercolor on paper
50 x 65 cm

(KB/P 18)

Heinz Butz

Since 1984 Heinz Butz has been part of Galerie Fred Jahn's fixed programme, and the gallery has accompanied him and his work over the years. Within the context of rehangng their art collection from after 1945, the Lenbachhaus in Munich has honoured Heinz Butz's work by dedicating a room to his pictorial-objects from the 60s and beginning of the 70s. This permanent exhibition, which reopened in May 2015 and will be on display until 2017, is tantamount to a rediscovery of his work for the art world. He 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 Barnett Newman are considered to be pioneers of shaped canvases and, in the 1960s in New York, these artists developed their large-scale, primarily monochrome canvases. Even other German artists such as Blinky Palermo or Imi Knoebel dealt with large-scale works. Heinz Butz's works are, in contrast, intimate, intent, meditative.

In December 2015, Galerie Fred Jahn presented a selection of drawings from 1997-2002 for the artist's 90th birthday. This series of abstract coloured pencil drawings, which are assembled into small groups or exist as single sheets, testify in their bright colourfulness to a fresh agility. Despite the ostensibly closed contours, which meander over the paper or unfold netlike webs, they seem to vibrate. The disjointed lines unmistakably follow the expressionist tradition. Occasionally identifiable with the aid of his sketchbook, Heinz Butz's abstract forms speak their own language. These are more often than not forms from nature, which are created by enlarging or reducing their outlines.



Heinz Butz, installation view, Jahn und Jahn, Munich 2022



Publication
Heinz Butz. Collages 1957-1968, Munich 2021



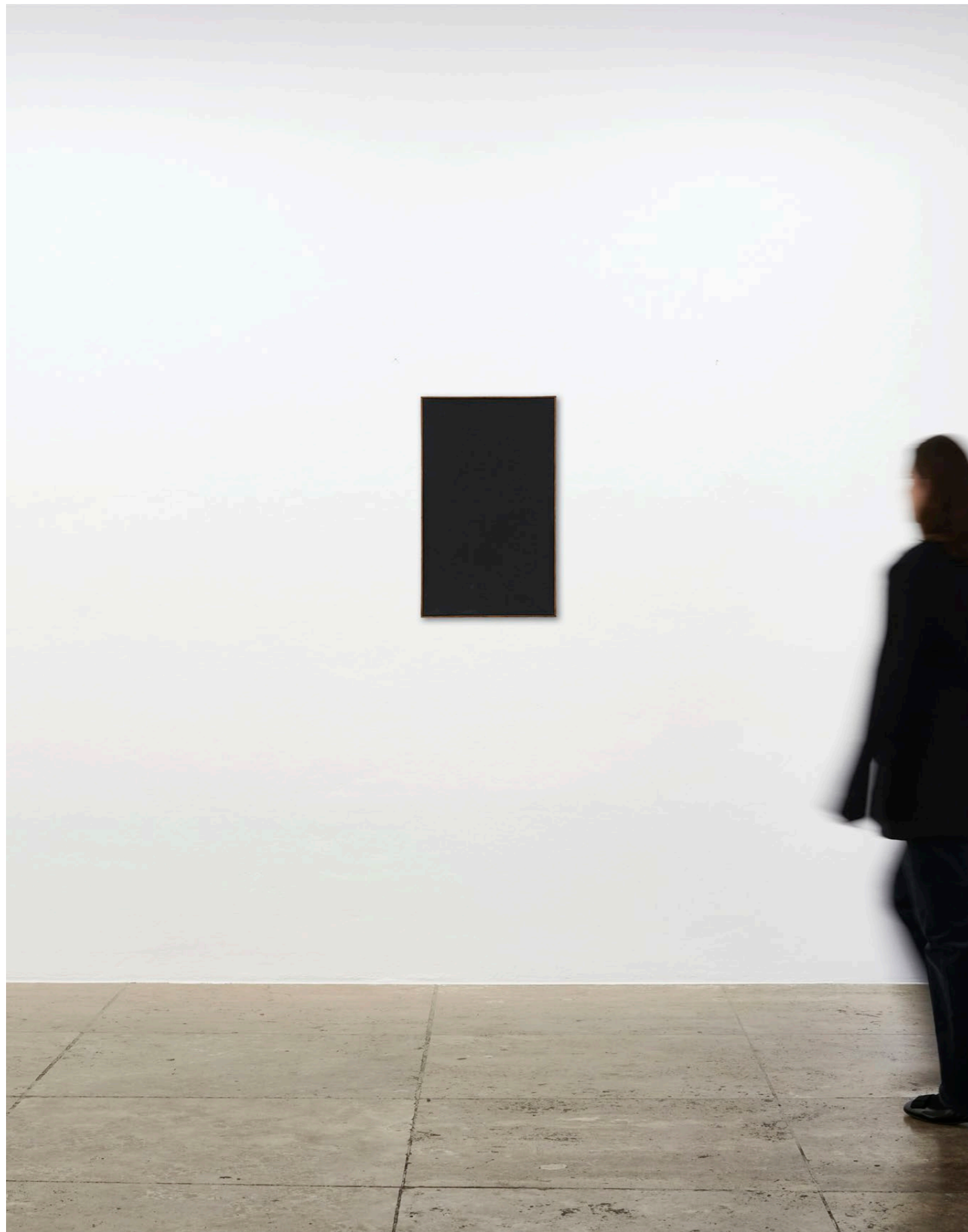
Heinz Butz, *Untitled*, 1971
Installation view

(HB/M 106)



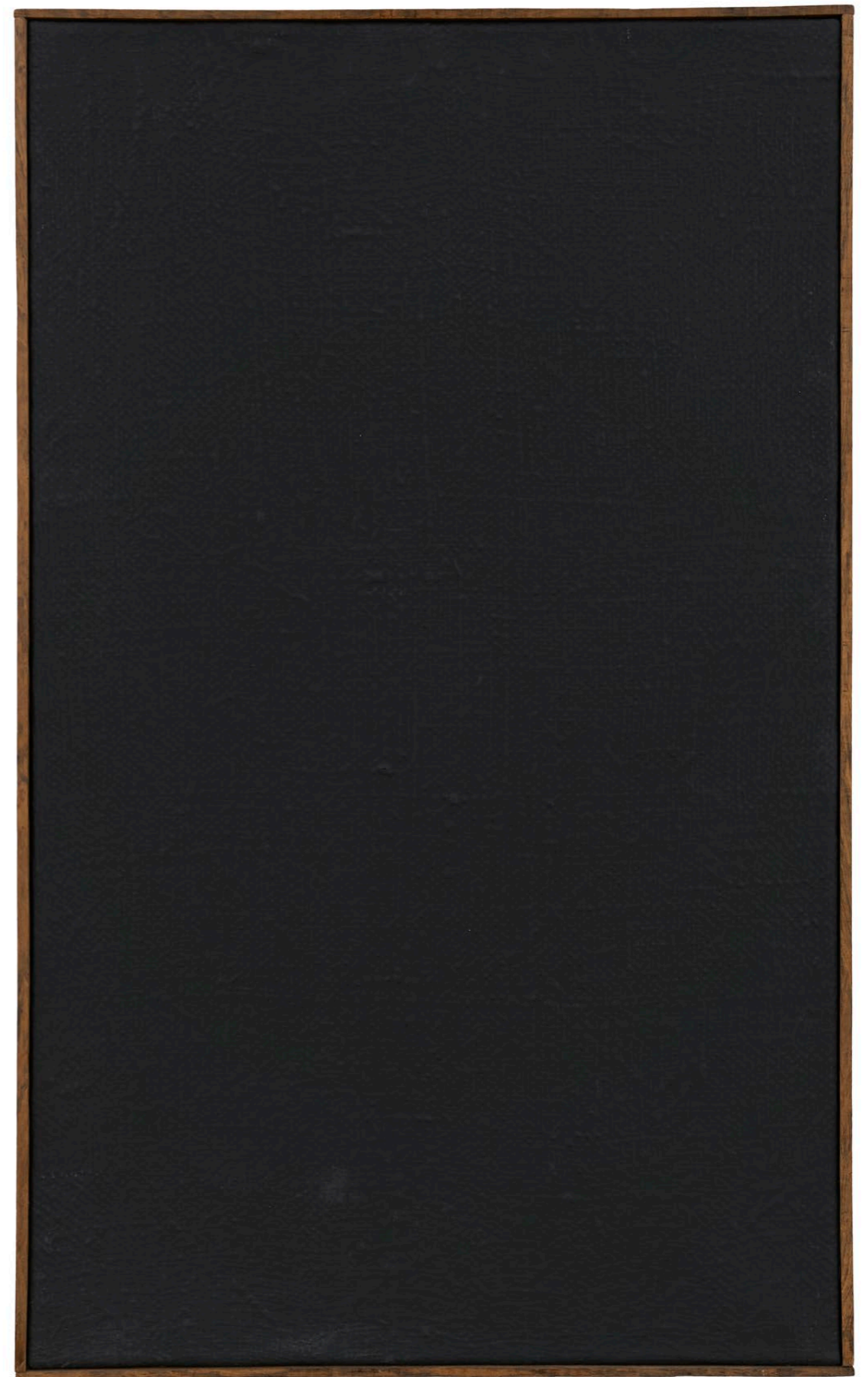
Heinz Butz, *Untitled*, 1971
polyester resin on chipboard
82 x 45 cm

(HB/M 106)



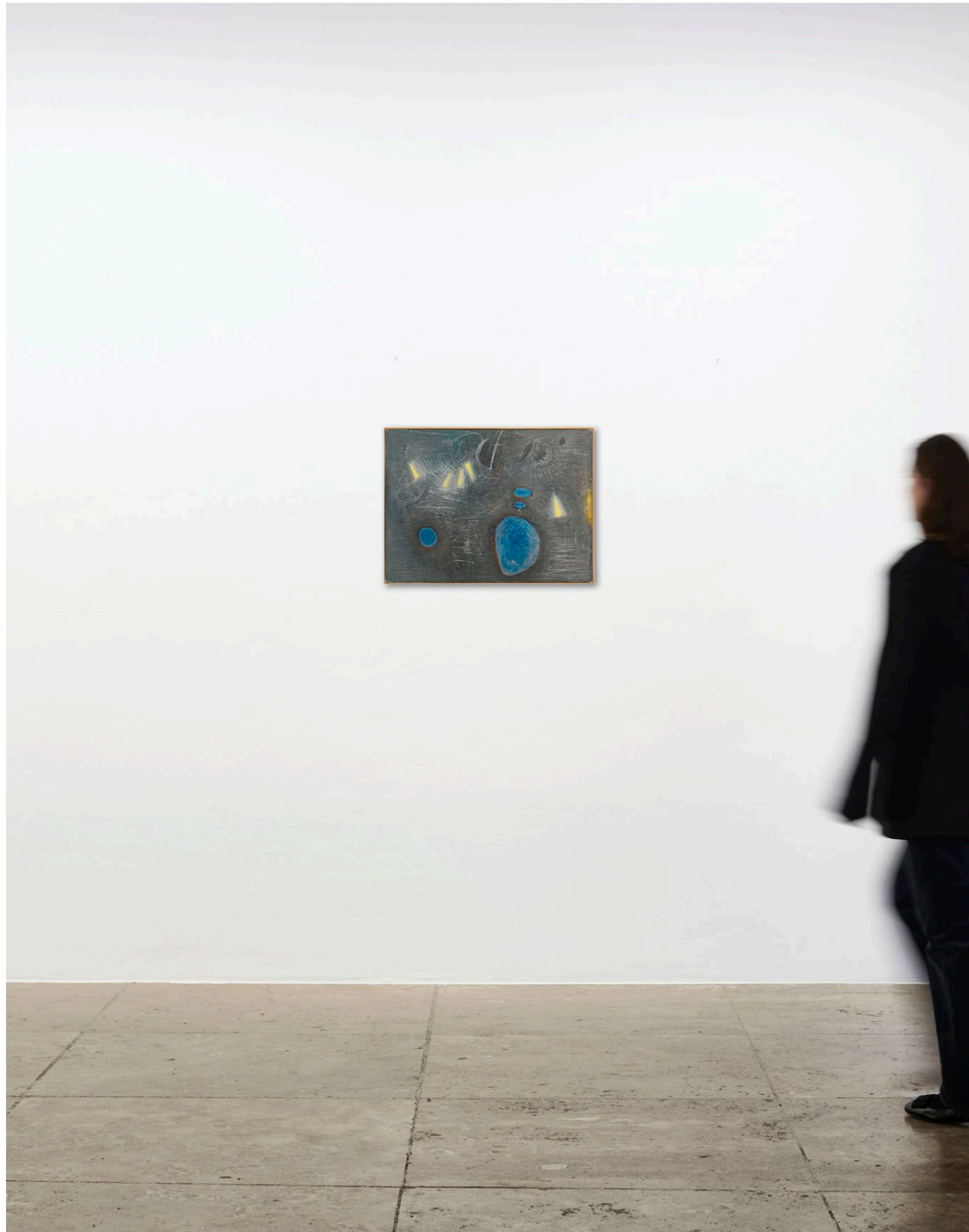
Heinz Butz, *Schwarzbild*, 1965
Installation view

(HB/M 18)



Heinz Butz, *Schwarzbild*, 1965
polyester resin on burlap
60 x 36 cm

(HB/M 18)



Heinz Butz, *Untitled*, 1960
Installation view

(HB/M 35)



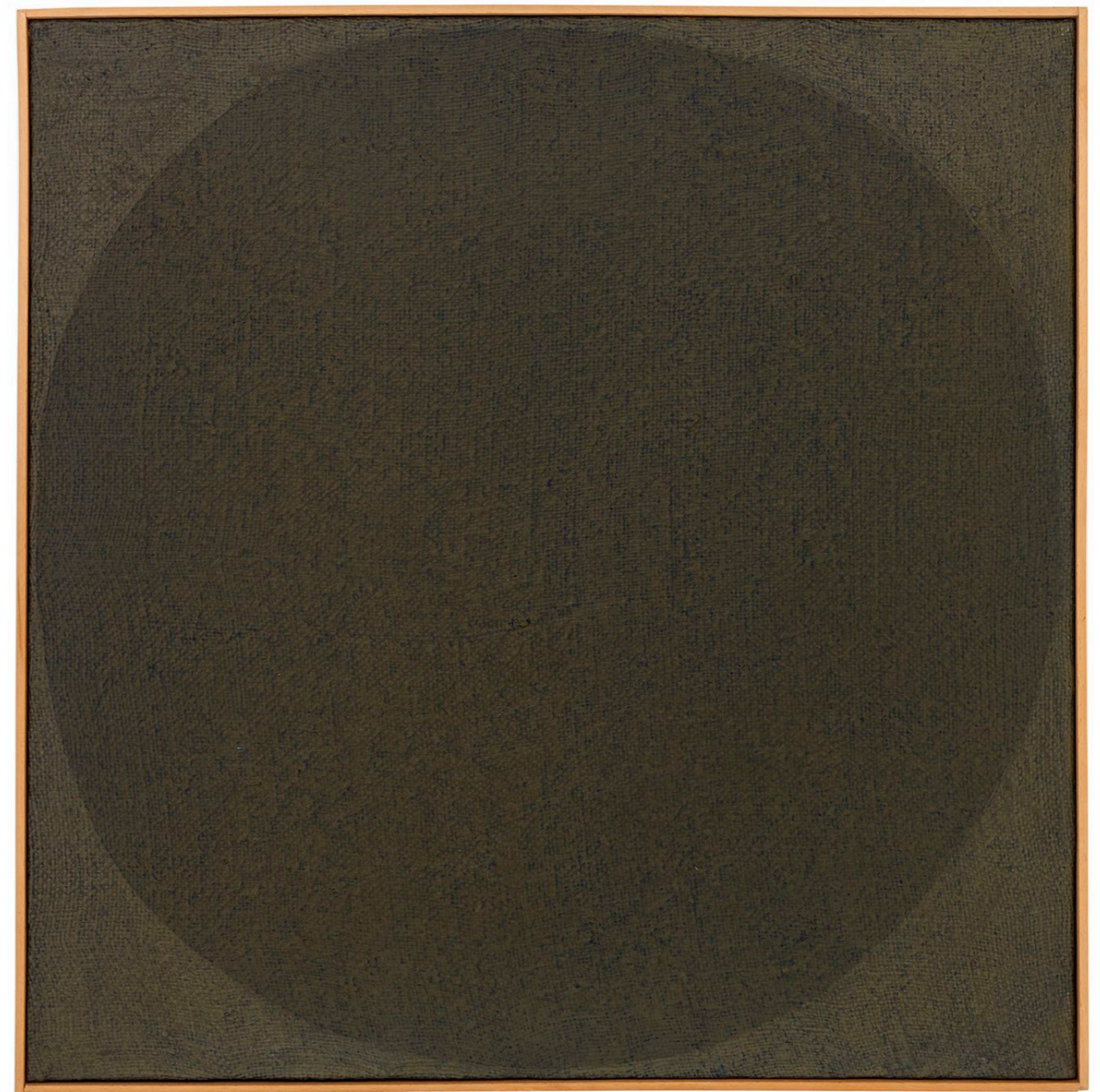
Heinz Butz, *Untitled*, 1960
polyester resin on canvas
45 x 61 cm

(HB/M 35)



Heinz Butz, *Untitled (Dunkler Kreis)*, 1965/66
Installation view

(HB/M 38)



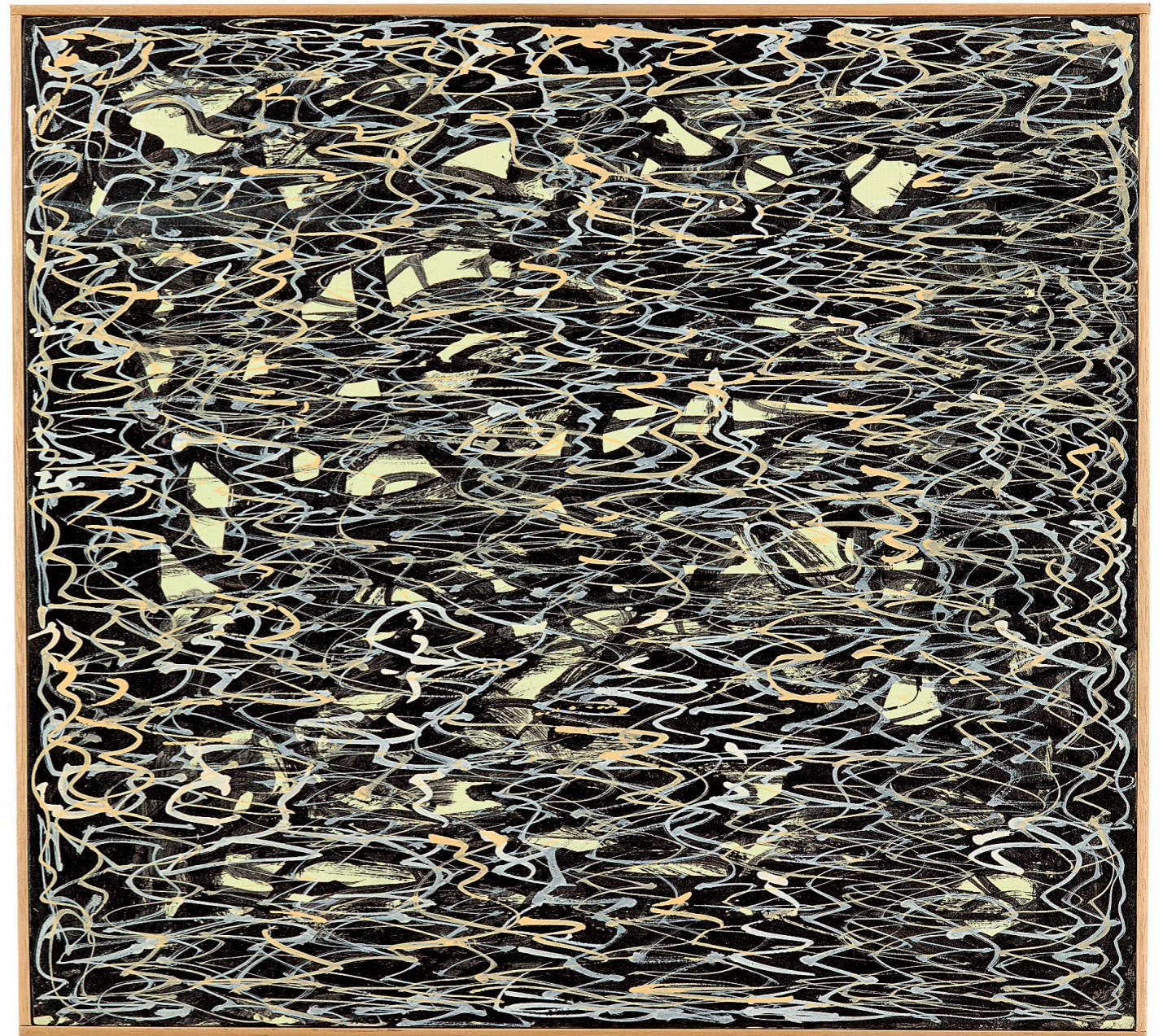
Heinz Butz, *Untitled (Dunkler Kreis)*, 1965/66
polyester resin on burlap
56 x 56 cm

(HB/M 38)



Heinz Butz, *Untitled*, 1993
Installation view

(HB/M 48)



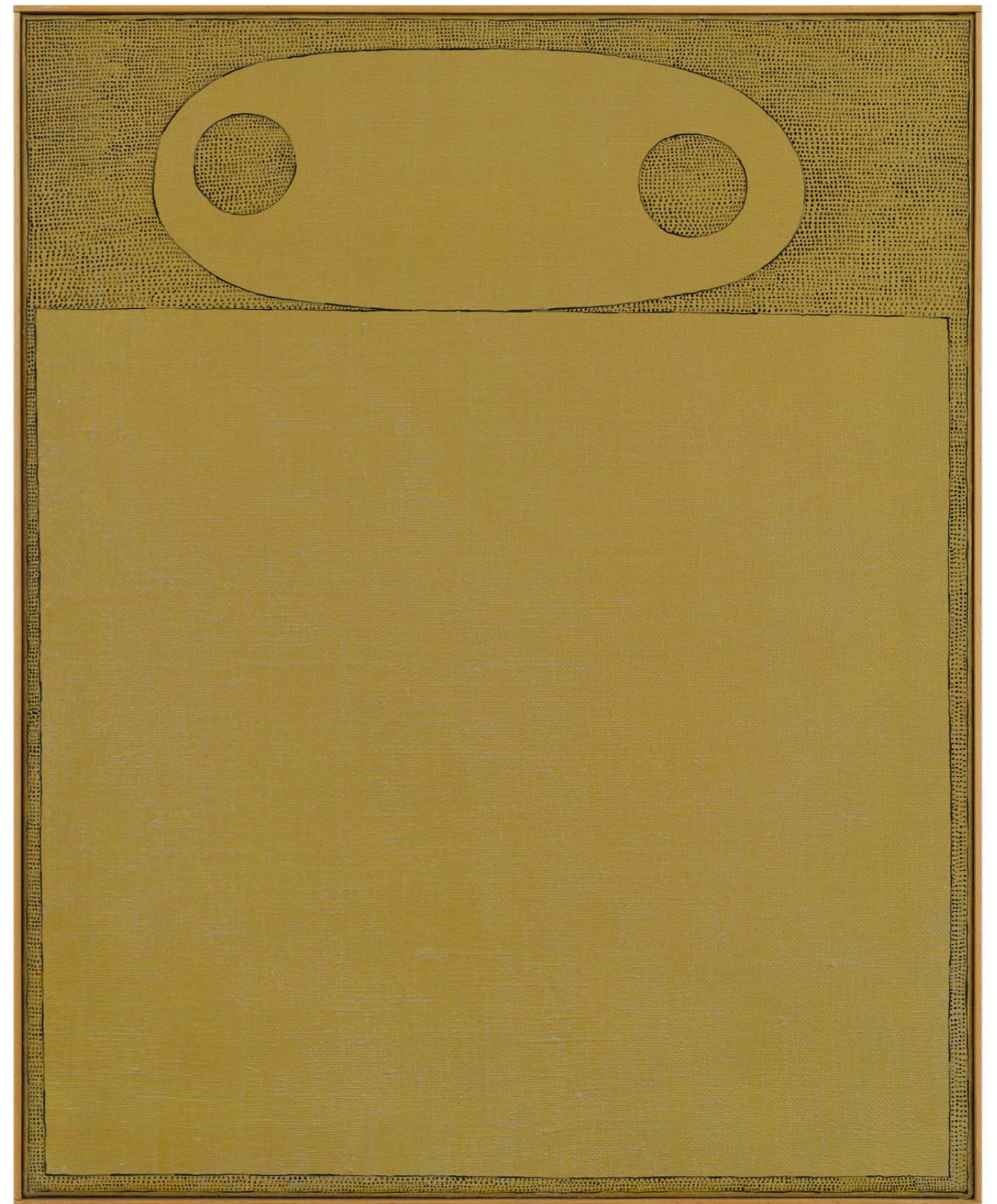
Heinz Butz, *Untitled*, 1993
polyester resin on chipboard
40 x 44 cm

(HB/M 48)



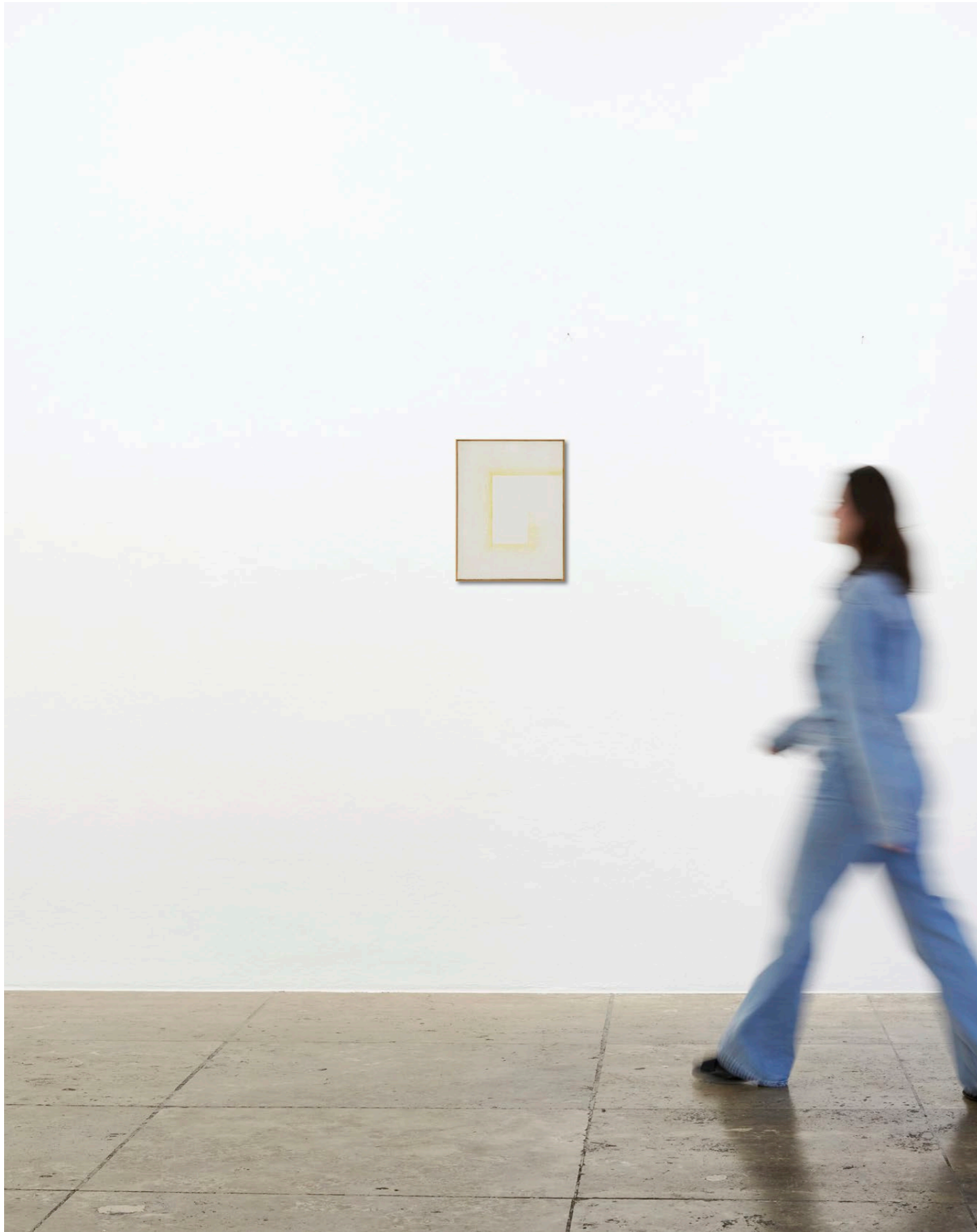
Heinz Butz, *Untitled*, 1987
Installation view

(HB/M 81)



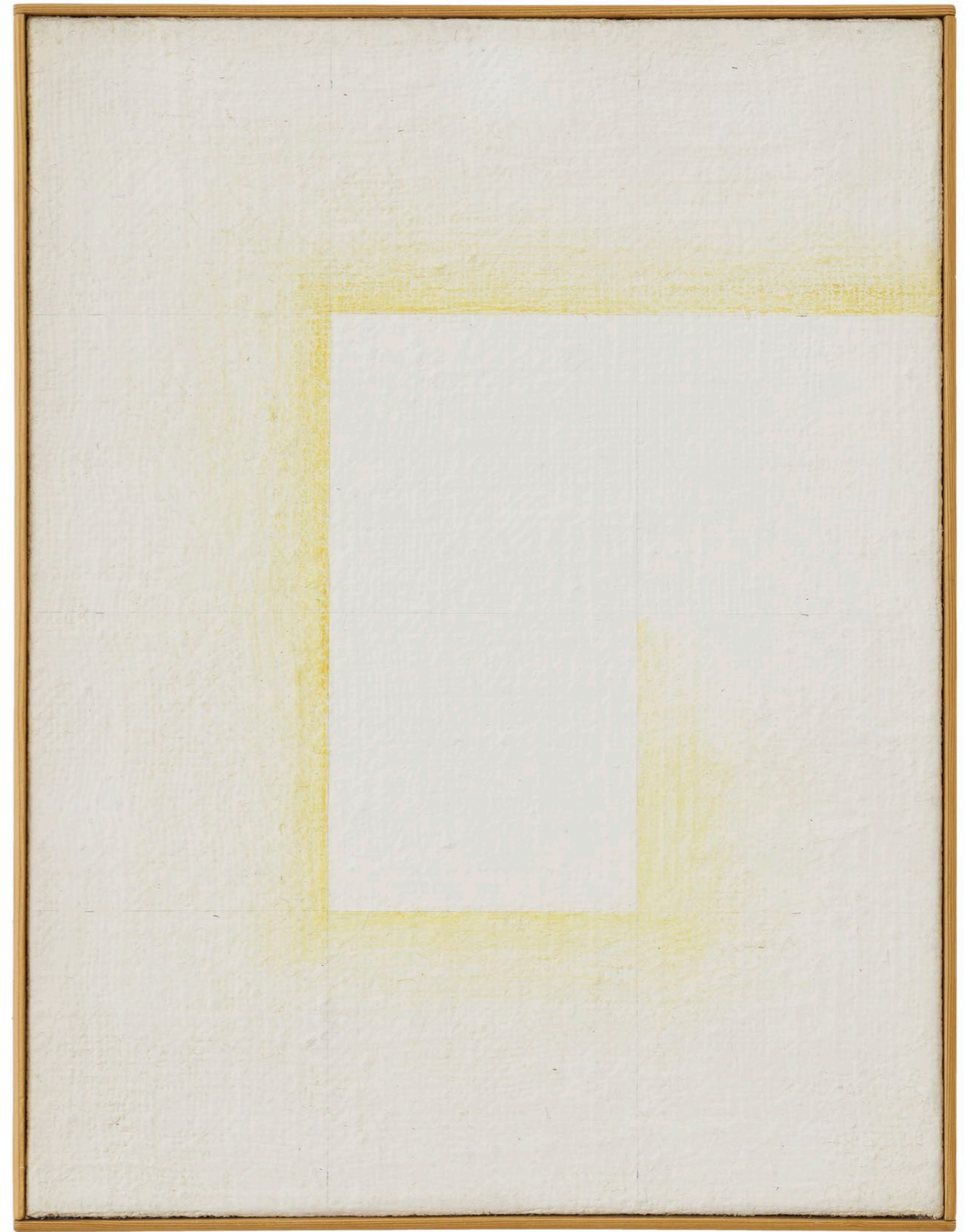
Heinz Butz, *Untitled*, 1987
polyester resin on burlap
76 x 60 cm

(HB/M 81)



Heinz Butz, *Untitled*, 1971
Installation view

(HB/M 104)



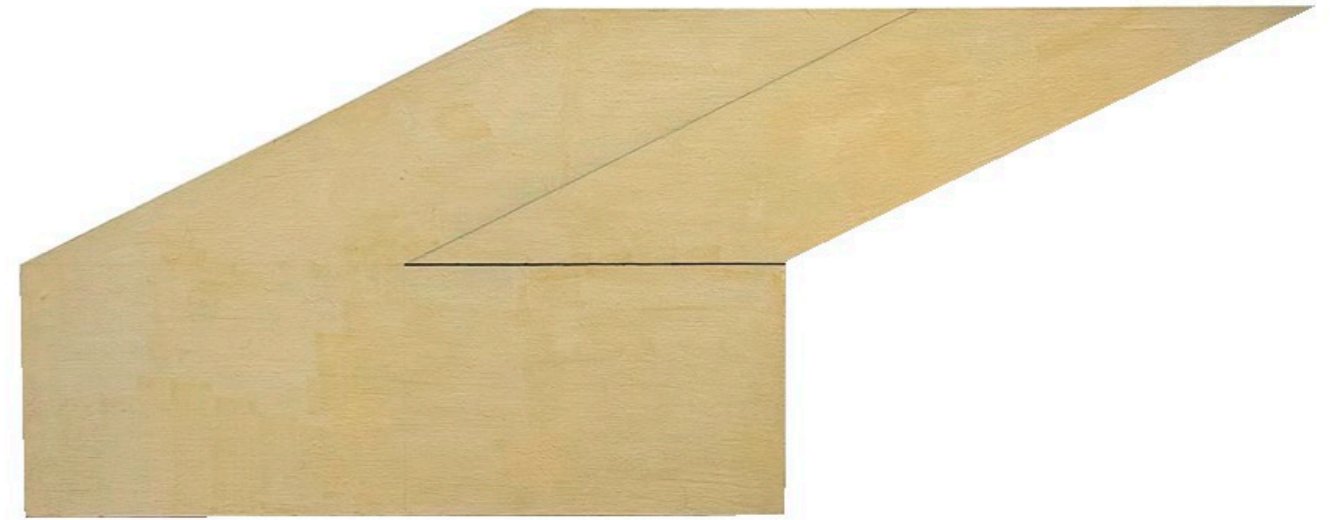
Heinz Butz, *Untitled*, 1971
polyester resin on burlap
38 x 29 cm

(HB/M 104)



Heinz Butz, *Untitled (Bildobjekt)*, 1968
Installation view

(HB/M 146)



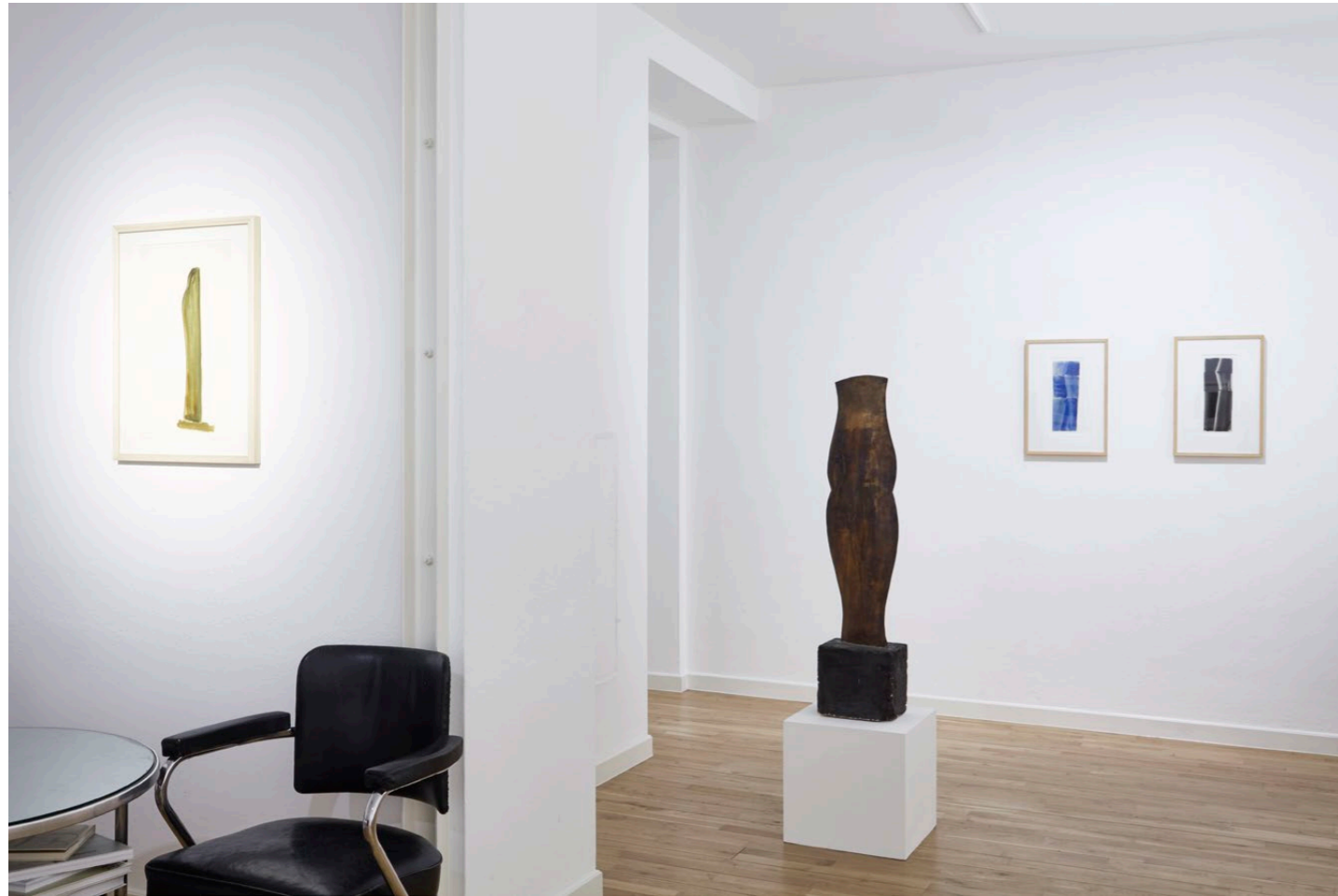
Heinz Butz, *Untitled (Bildobjekt)*, 1968
polyester resin on chipboard
36 x 91 cm

(HB/M 146)

Michael Croissant

born 1919 in New York, Copley dies 1996 in Key West.

The human figure has always determined the work of Michael Croissant (1928 Landau – 2002 Munich). From organic, curved bodies to angular-geometric formations, in their stylization and formal reduction his stele-like sculptures are characterized by a striking presence. Flat surfaces, lively patina, and deliberately irregular welding seams enter into an exciting dialogue. The principle of simplification is likewise reflected in straightforward titles such as “Head” or “Figure”. Croissant dealt not only with the tradition of art history, but also used industrial techniques and various materials including bronze, steel, and wood. Likewise, he further developed his concepts of the figure in works on paper. Croissant studied under Toni Stadler at the Academy of Fine Arts, Munich, from 1948 to 1953 and from 1966 taught for two decades at the Städelschule in Frankfurt. Croissant received numerous accolades; his works can be found in important collections including the Bayerische Staatsgemäldesammlungen. A catalogue raisonné of his sculptures was published in 2003.

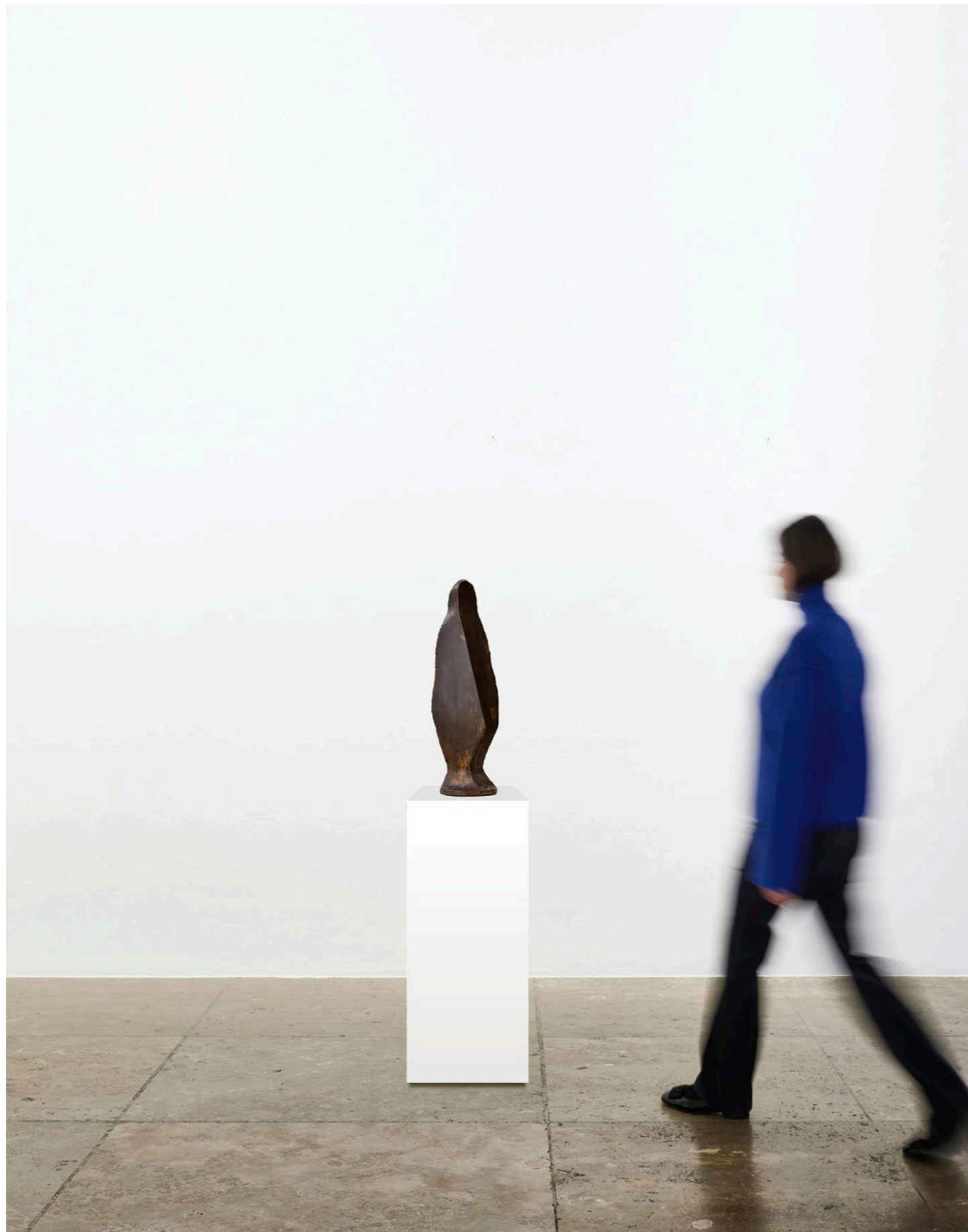


Michael Croissant, *installation view Zeichnungen und Skulpturen*, Jahn und Jahn, Munich 2021



Publication

Michael Croissant. *Arbeiten auf Papier und Skulpturen*, Munich 2013



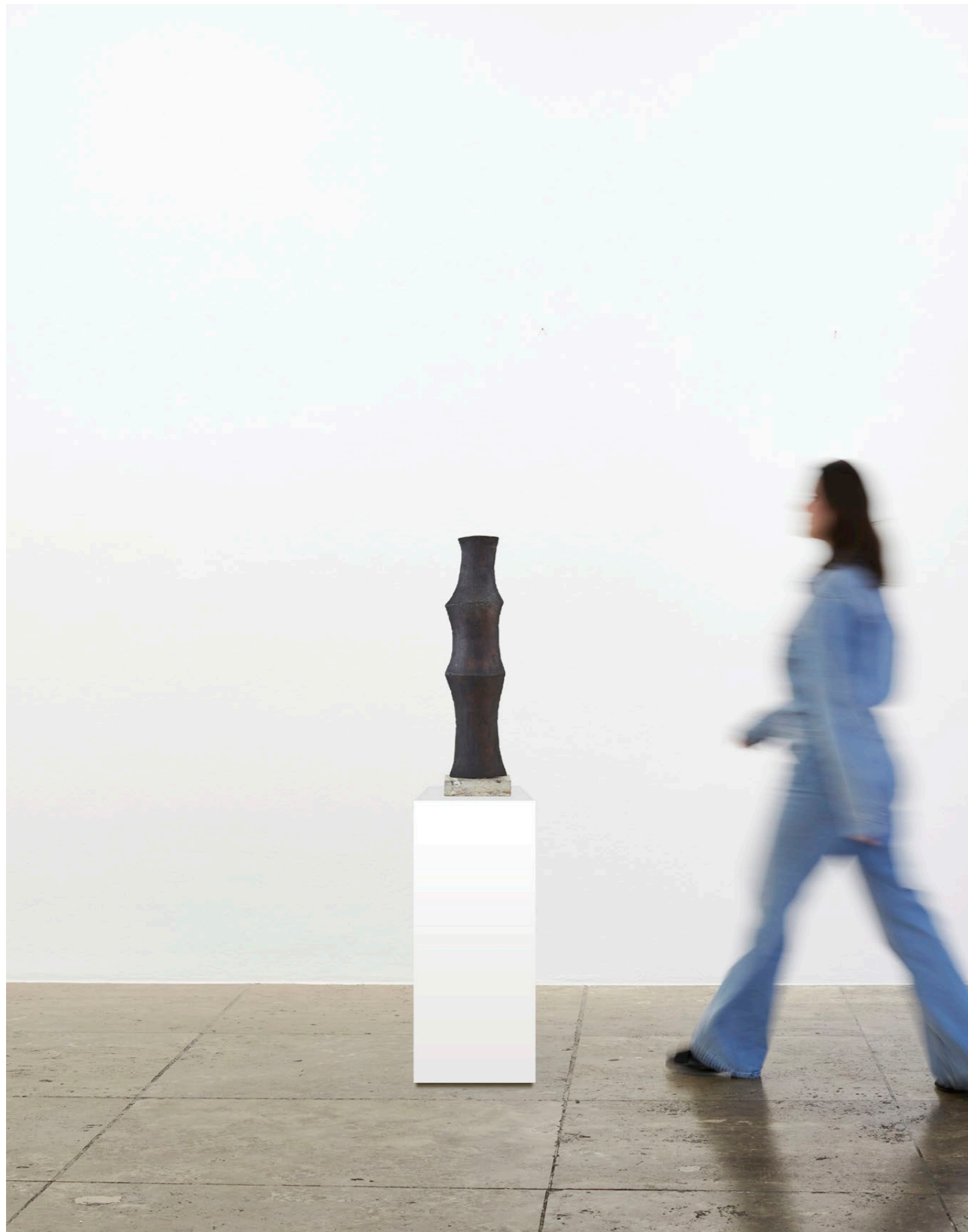
Michael Croissant, *Figur*, 1996
Installation view

(MC/S 4)



Michael Croissant, *Figur*, 1996
bronze, welded
h=63 cm

(MC/S 4)



Michael Croissant, *Figur*, 1999
Installation view

(MC/S 24)



Michael Croissant, *Figur*, 1999
bronze, welded
h=76 cm

(MC/S 24)



Michael Croissant, *Liegende*, 1989
Installation view

(MC/S 27)



Michael Croissant, *Liegende*, 1989
bronze, welded
19 x 61 cm

(MC/S 27)

F.G. Scheuer

1957 Karin Kneffel is born in Marl, lives and works in Düsseldorf.

“Painting takes place on the spot, as if colours had fundamental rights to cultural liberty.

(...) without language the world is pure opinion, concealing the rules of morality and ethics, of social, economic, and political alliances. This confuses. This is the home of images embodied in painting.

And painting is materiality, that which was first in this world, that which will become, visible for the hands and graspable for the eye. The material of colour is the solution to form and the thought that prepares the image. An idea unresolved in terms of materiality is merely a raised index finger.

(...) Painting persists. Painting preserves and renews the genetic material of colour. The genes remain in the dark. Light awakens pigments: visible for those who have hands to see, hidden from those who say that painting is dead. Some can see; others have only learned to read and write.”

Text by Friedrich G. Scheuer, “Ausgesprochen Malerei”, in: F.G. Scheuer: Bilder · Texte 1990–2000, Exhibition catalogue, Verlag Fred Jahn, Munich, 2001, P. 31, 34

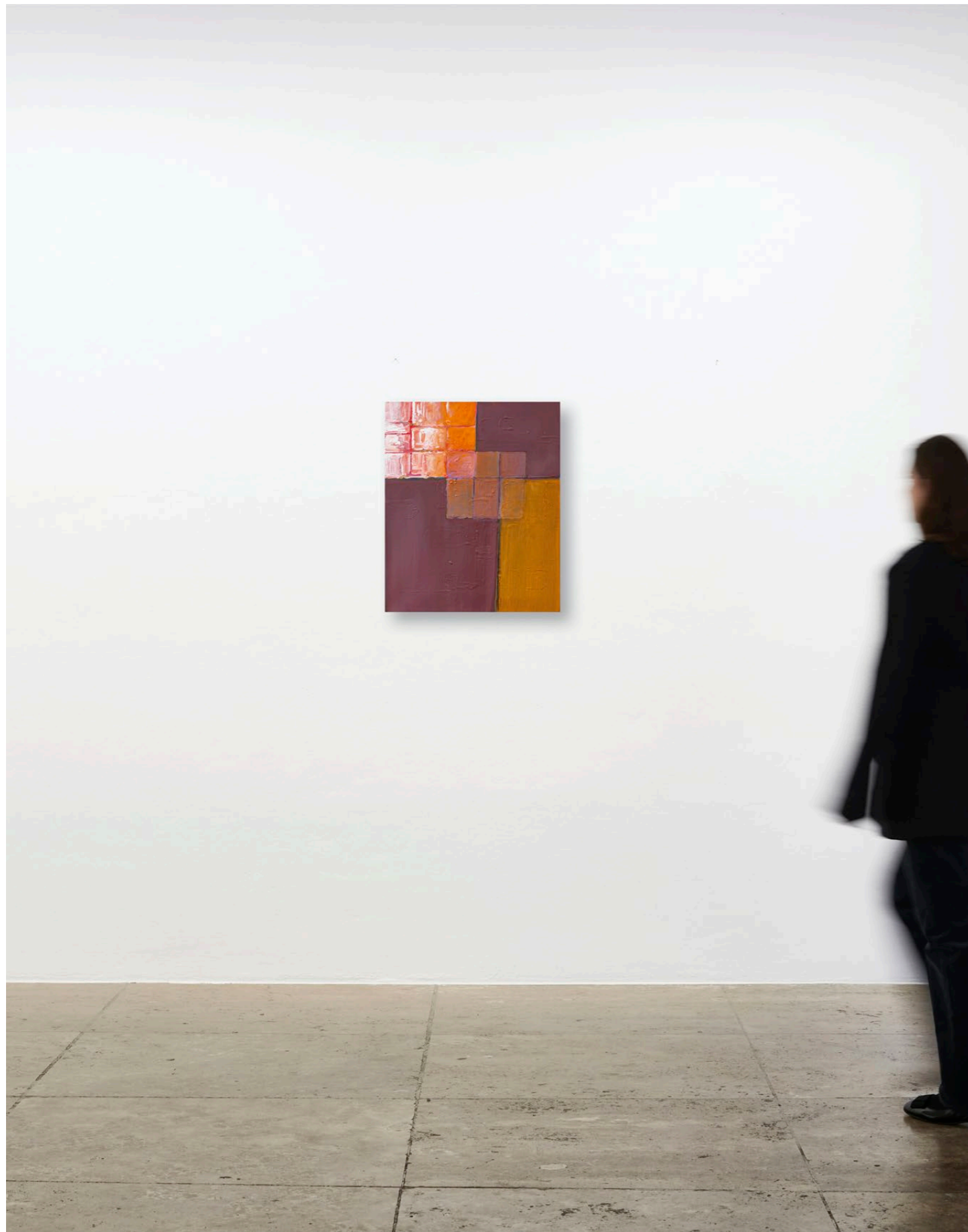


F.G. Scheuer, instalation view, Jahn und Jahn, Munich 2020



Publication

F.G. Scheuer. Bilder und Arbeiten auf Papier 1994–2012, Munich 2012



F.G. Scheuer, *Untitled*, 2019
Installation view

(FGS/M 42)



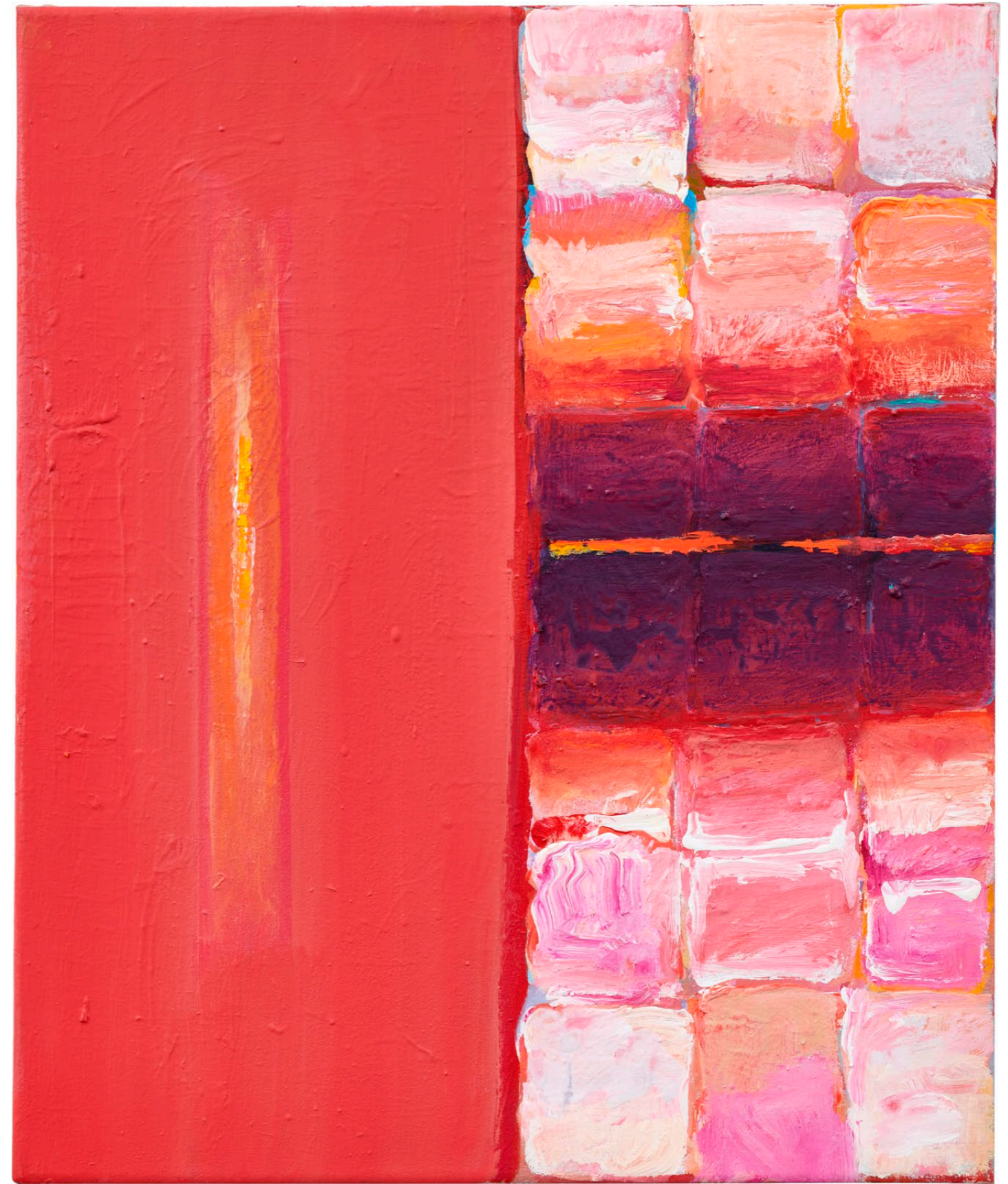
F.G. Scheuer, *Untitled*, 2019
acrylic on canvas
60 x 50 cm

(FGS/M 42)



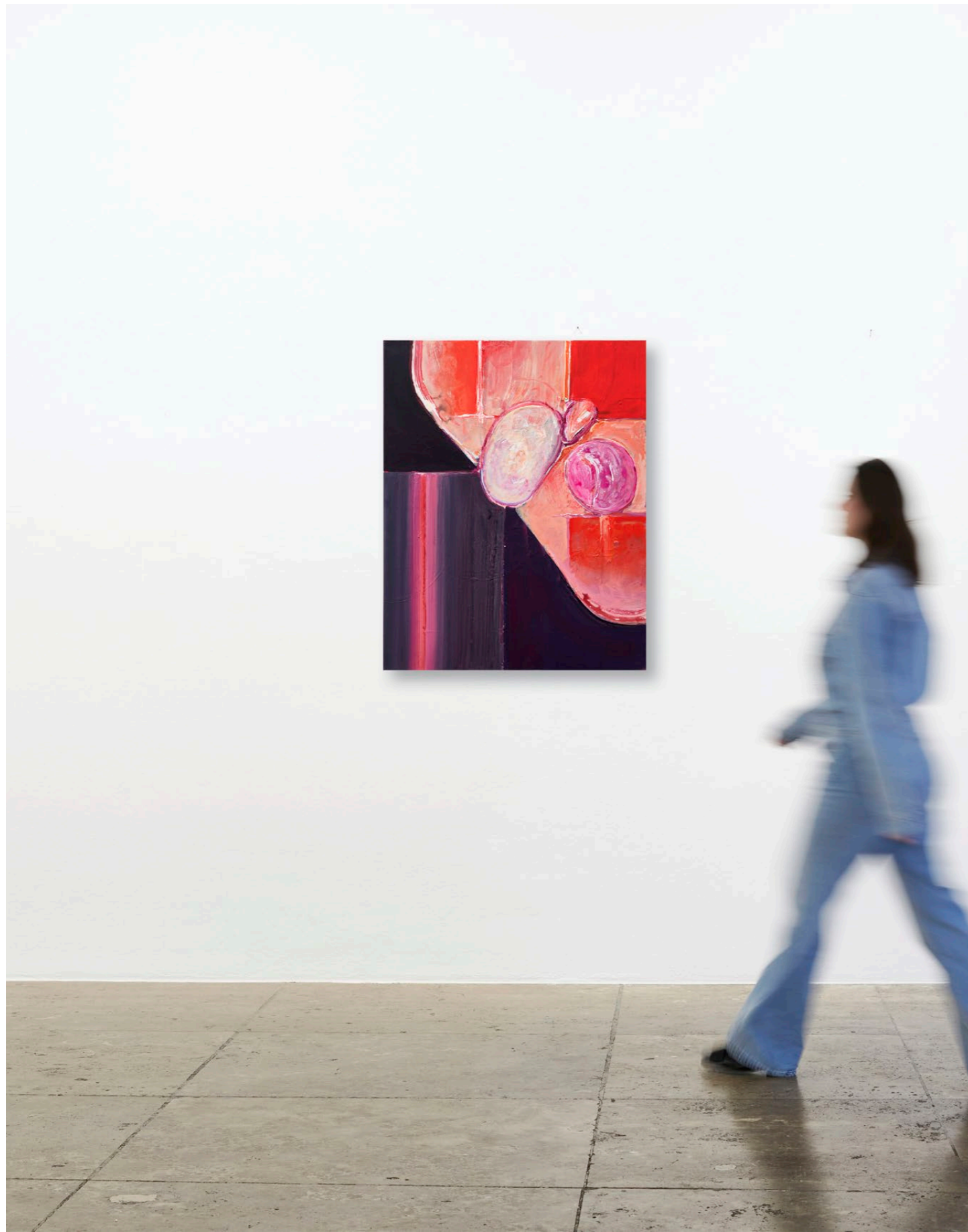
F.G. Scheuer, *Untitled*, 2023
acrylic on canvas
60 x 50 cm

(FGS/M 41)



F.G. Scheuer, *Untitled*, 1982–2023
acrylic on canvas
60 x 50 cm

(FGS/M 40)



F.G. Scheuer, *Untitled*, 2013
Installation view

(FGS/M 39)



F.G. Scheuer, *Untitled*, 2013
acrylic on canvas
100 x 80 cm

(FGS/M 39)



F.G. Scheuer, *Untitled*, 2018
acrylic on canvas
100 x 80 cm

(FGS/M 38)



F.G. Scheuer, *Untitled*, 2013–2020
acrylic on canvas
100 x 80 cm

(FGS/M 37)



F.G. Scheuer, *Untitled*, 2013
acrylic on canvas
100 x 80 cm

(FGS/M 36)

Rudi Tröger

Landscape, portrait and still life are the subjects Rudi Tröger has focussed on since the beginning of the 1960s, classical themes that characterise his work even now. But his pictorial approach, the complex genesis of each work, which tends to mean a protracted creative process, reveals traits of fragility, unrest, and doubt, always including the category of failure. Tröger's contemporaneity, the sign of "presentness" in the later twentieth and early twenty-first centuries, is founded in these traits. When viewed only superficially, however, his work threatens to be easily misunderstood as a result of its alleged other-worldliness and outsider position. Ultimately, it is this ambivalence and permanent tension between the retrospective analysis of his subject matter and the painterly act set firmly in the present that Tröger continually reimagines. This is where the tragedy and greatness of his work are rooted. His art nourishes itself through the standards of nature, not depicting them, but transforming them through the construction of pictorial space, which makes things appear. It is not their objectivity that interests the painter, but only the metamorphoses of the "visual experience" into the "image idea" that occur in the painting process, and through the means of painting.

The statement that Rudi Tröger made on the occasion of his first exhibition in the Kunstraum Munich in 1977, that his aim was to make perceptible the sum of "visual experience", still holds true today. Already in his paintings from the early 1960s, the pictorial spaces were oscillating, multi-layered arrangements. They are characterised by a drawing-like agility and sensitivity, a script-like style, without crossing the border into abstraction, as in the "Informalism" current of that time. The selection presented here does not intend to illuminate all facets of Tröger's painting. It does nonetheless offer a relevant cross-section, with due weight being given to the late works of this painter, who still produces new pieces day by day. In particular, the still lifes and flower pictures which have been created over the last few years, songs with predominantly dark, elegiac sounds, could only have been realised by an artist in the autumn of a fulfilled painter's life. The lilacs, the peonies and hydrangeas, even the sunflowers, which are typically bright, exist on the brink of death. They no longer appear fresh, but are not yet completely withered. From this ambiguity, wonderful painting emerges which seems to hold time in limbo. We become aware of an utter immersion in the object, a sensitive surrendering, merging "subject" and "object" together.

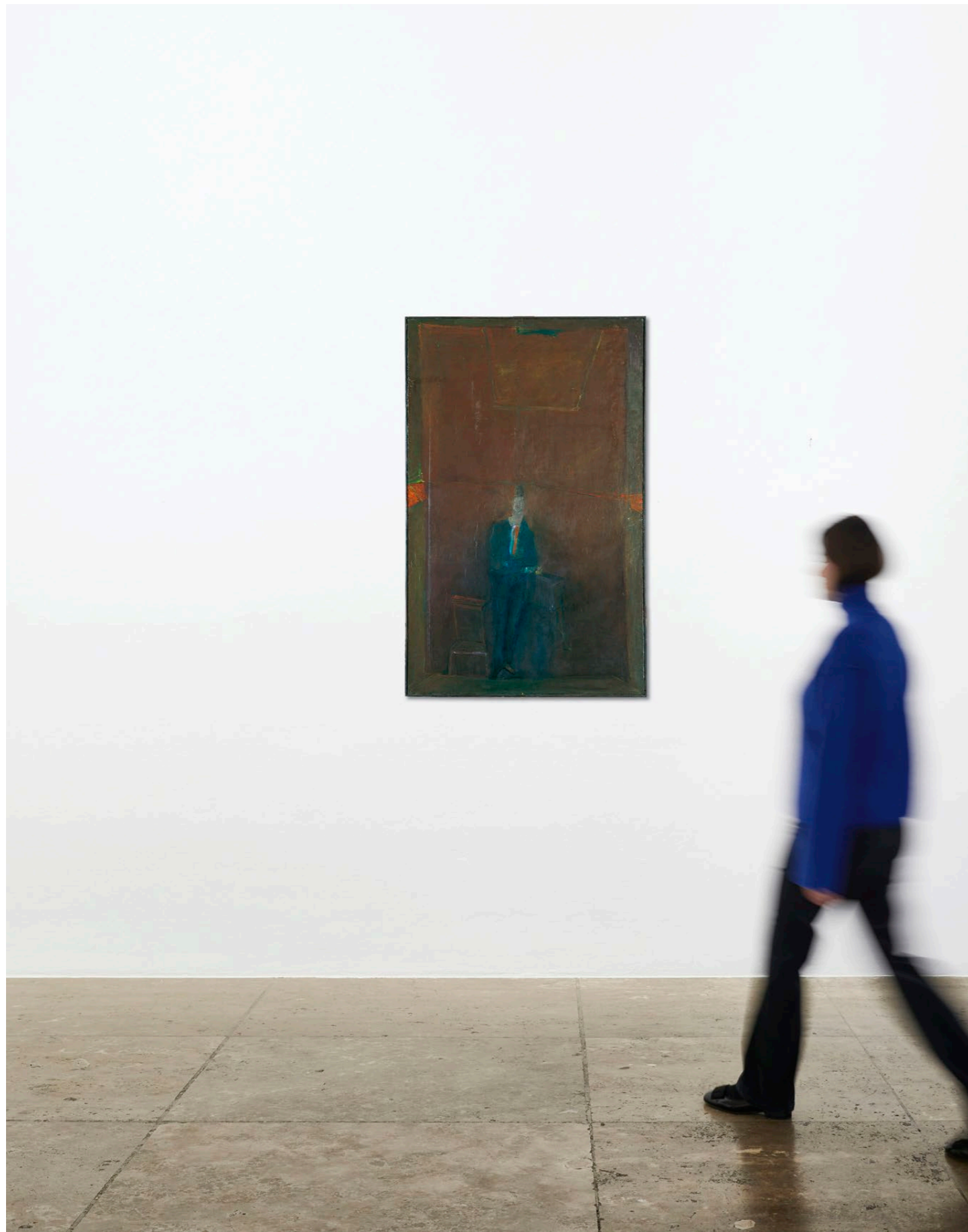


Rudi Tröger, installation view *Silent Encounter*, Jahn und Jahn, Munich 2021



Publication

Rudi Tröger. *Ausblicke und Innenschau*, Munich 2023



Rudi Tröger, *Untitled (Bildnis G. T.)*, 1970
Installation view

(RTr/M 82)



Rudi Tröger, *Untitled (Bildnis G. T.)*, 1970
oil on canvas
116 x 73.5 cm

(RTr/M 82)



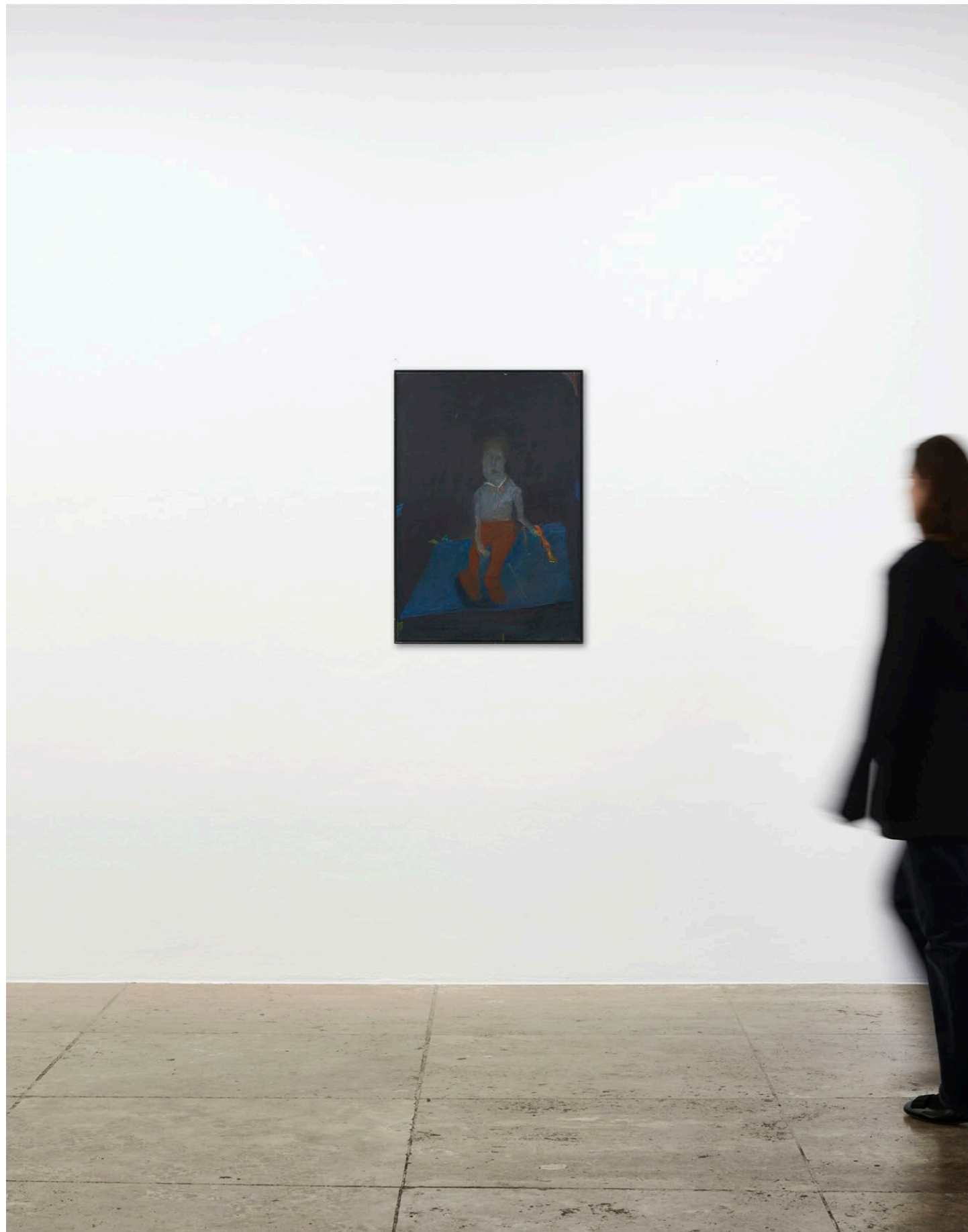
Rudi Tröger, *Untitled*, 1992
Installation view

(RTr/M 44)



Rudi Tröger, *Untitled*, 1992
acrylic on canvas
60 x 46 cm

(RTr/M 44)



Rudi Tröger, *Untitled*, ca. 1970
Installation view

(RTr/M 48)



Rudi Tröger, *Untitled*, ca. 1970
oil on canvas
82 x 56 cm

(RTr/M 48)



Rudi Tröger, *Untitled*, ca. 2000
Installation view

(RTr/M 100)



Rudi Tröger, *Untitled*, ca. 2000
egg tempera on canvas
65 x 55 cm

(RTr/M 100)

Katharina von Werz

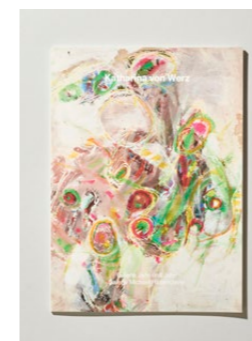
“Creativity emerges from doing, not from nothing.” Katharina von Werz's main concern here is the transformation of the subject through the process of painting, drawing and working in clay. The human figure, the central subject of her painting over the last decades, is thus severely abstracted while always remaining recognisable – in a mysterious liminal state of being. Energetic and moving, it emerges and disappears at the same time. The subject as an occasion for a pictorial idea becomes changeable and, if necessary, gives way to an optical illusion - and pure painting predominates, which could and should be surprising, and could and should be beautiful.

“There is a permanent exchange between appearance and disappearance, sometimes even an extreme tension between the need to hold the theme in place and the urge to release it. Nothing is anecdotal in this painting. Fleeting scenarios are set in a context which is governed by pure painterly rules”

Text by Michael Semff “Bewegungsströme bildnerischer Phantasie”, in: Katharina von Werz: Bilder, Zeichnungen, Skulpturen, Exhibition catalogue: Rathausgalerie der Landeshauptstadt München, Munich 2004, P. 11.

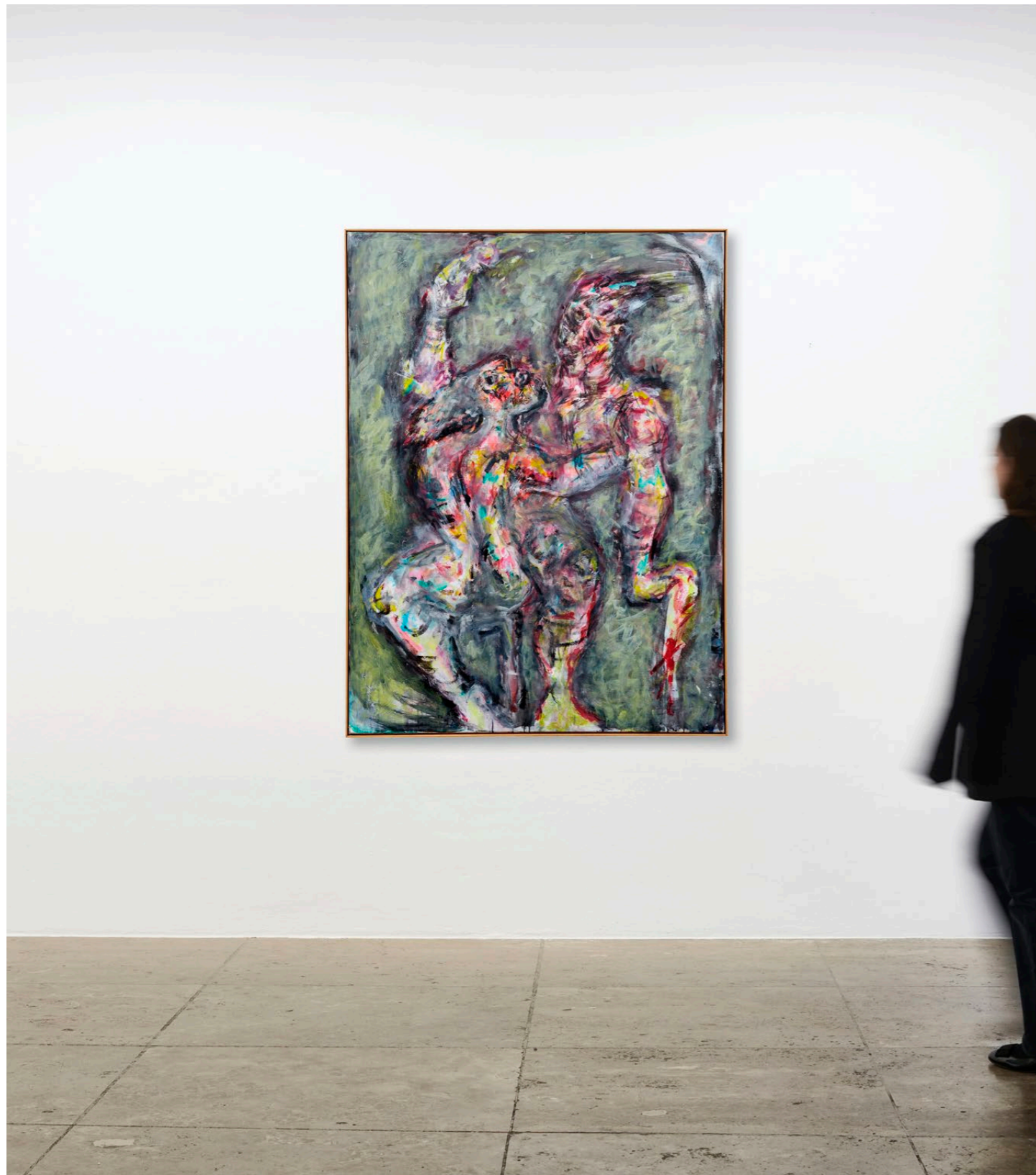


Katharina von Werz, instalation view *Sommerausstellung*, Jahn und Jahn, Munich 2022



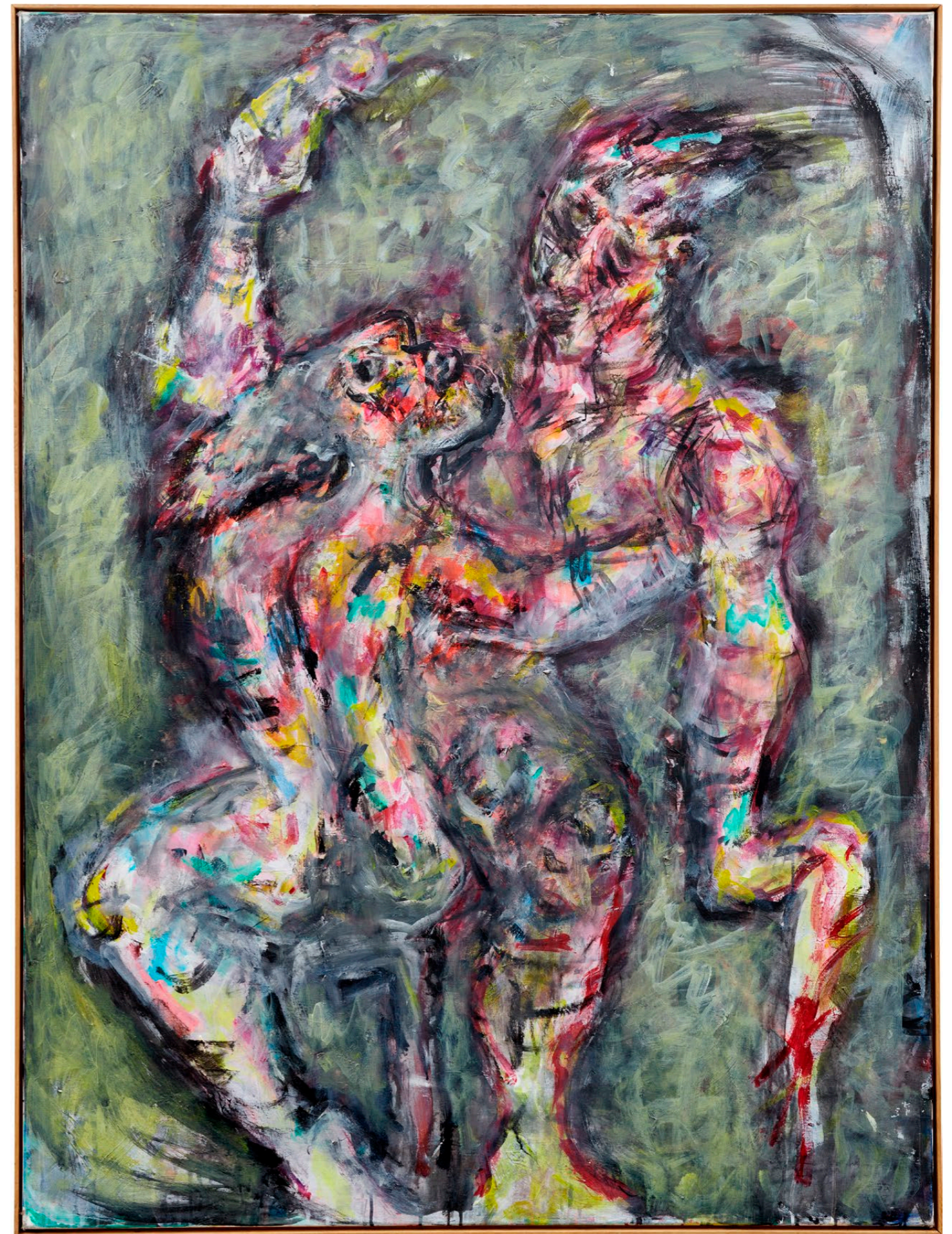
Publication

Katharina von Werz. Werke 1966 bis 2020, Munich 2020



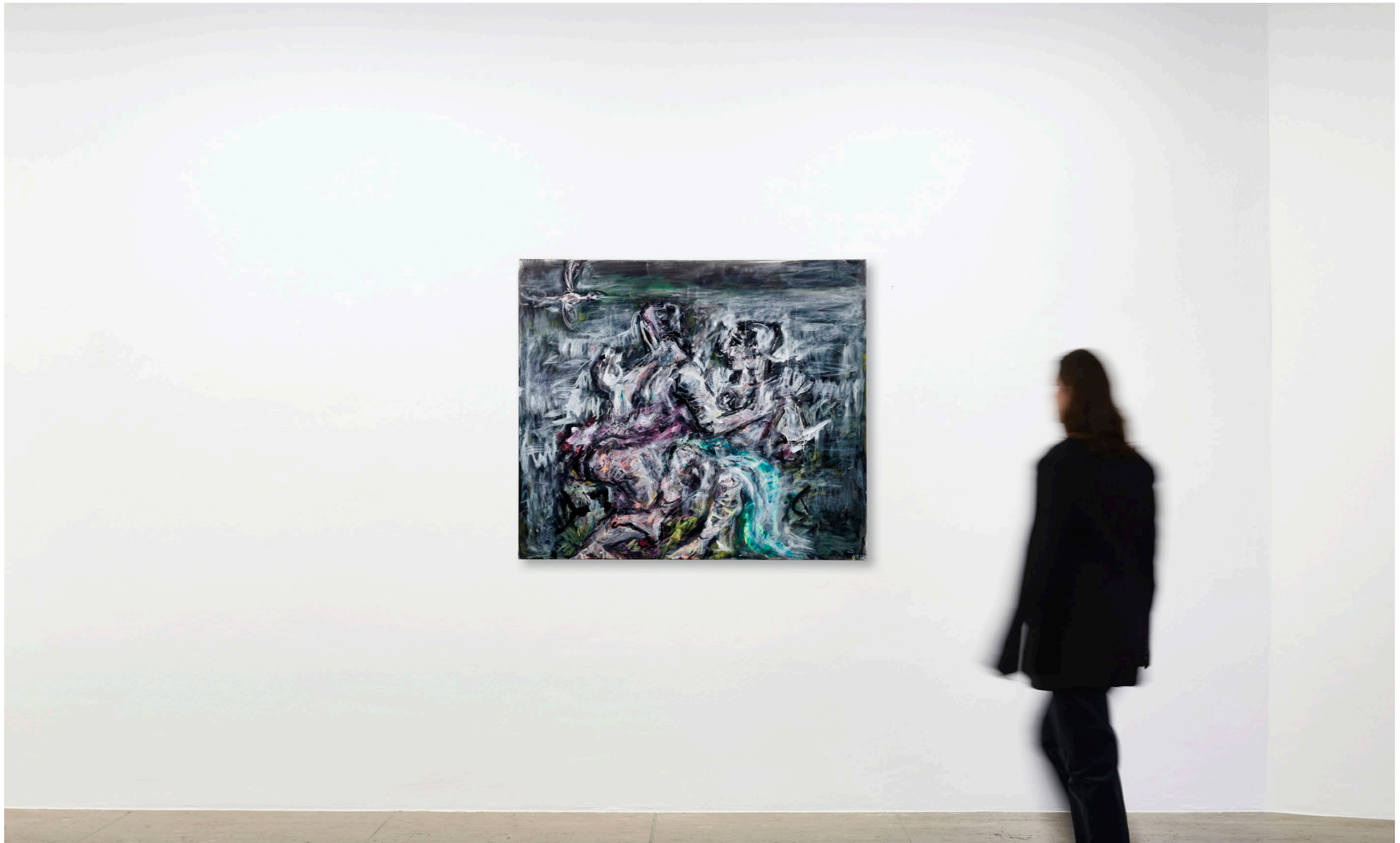
Katharina von Werz, *Pas de deux*
Installation view

(KW/M 39)



Katharina von Werz, *Pas de deux*
acrylic on canvas
160 x 122 cm

(KW/M 39)



Katharina von Werz, *Untitled (Venus v. Adonis II)*, 2000
Installation view

(KW/M 40)



Katharina von Werz, *Venus und Adonis in Erwartung*, 2000
acrylic on canvas
120 x 140 cm

(KW/M 40)



Katharina von Werz, *Untitled (Venus v. Adonis II)*, 2000
acrylic on canvas
100 x 100 cm

(KW/M 41)



Katharina von Werz, *Freundinnen V*, 2017
Installation view

(KW/M 42)



Katharina von Werz, *Freundinnen V*, 2017
acrylic on canvas
92 x 117 cm

(KW/M 42)