

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

Jahn und Jahn
Baaderstraße 56 B und C
80469 München

20.3. – 16.5.2026

Rua de São Bernardo 15

Andreas Breunig

Relocation to Private View (Mudança de Móveis)

Opening: Thursday, March 19, 6 – 9 pm

Close to Jardim da Estrela, the gallery spaces are located in a traditional townhouse of simple elegance. This is where the recent works by Andreas Breunig have settled in. Particular wall compartments have been covered with cardboard. A peculiar atmosphere of removal and relocation sets in, as if the actual protection of the floorboards had been moved 90 degrees to the walls. At the same time, the cardboard brown creates the foundation for several new paintings of the "Consequential Damage" series, which morph into the walls like camouflage. It is about blurring and outlines, which enable the large formats to expand into architecture as well as hold themselves in place. By means of opaque orange streaks, applied lines, oval-shaped spots and the translucent structure of the canvases, brownish beige layerings evoke a gesturally purified in-between that cannot be resolved in any chronological painterly continuum. Everything has its place but nothing can be integrated into a dominant harmony. Employed with evident pleasure, these disruptive moments undermine any possibility of comprehending the artistic operations as a decorative ingredient of the representational appearance of the interior. This also applies to those "Consequential Damage" paintings that, with greater contrast, simply protrude from the white walls: here, a multifaceted gray operates, which spreads over and about the canvas' orthogonal directions and arranges or displays pictorial elements in orange, blue, green and red.

Beyond that, there are some peculiar artifacts towering two-and-a-half-meter high, which Andreas Breunig has placed throughout the exhibition in such a way that you come across them at least three times and each time from a different perspective. They get in your way. Andreas Breunig built the so-called "Relocation Lamps" from studio furniture, pallets and movable dollies or gliders. They consist of interchangeable, non-specific utility items such as small shelves, boxes or racks, each with a tubular lamp curved like a shower head and including a pronounced light switch. Through this installative intervention, Andreas Breunig visualizes the context of his studio as a spatial condition of the artistic process of creation within the exhibition. Not only do these mobile "Relocation Lamps" configure their own artistic semblance but, fundamentally, raise the question of what implications the relocation of one's own artistic work to a foreign land and making it accessible there entail. How does the individual artistic context relate to the context of the exhibition locale? The white cube as an egalitarian place, where globally universal, neutral conditions for the contemplation of artistic works prevail, does not exist – most certainly not in the historic rooms of a classicist townhouse in the middle of Lisbon.

Each "Relocation Lamp" features a photograph depicting Bauhaus style Modern Private Residences. The buildings, however, are considerably more recent. They were all built between 2008 and 2012, in the immediate aftermath of the global financial crisis. It was during this period that Lisbon and its urban population experienced drastic social upheaval. Successive administrations responded to the enormous national debt resulting from the financial crisis with

rigid austerity measures imposed by the EU, which in turn caused unemployment to rise to record levels. Concurrently, the Portuguese government sought to attract foreign capital by granting European residence permits and favorable tax rates to third-country nationals purchasing real estate. Wealthy real estate investors are the beneficiaries of this development. Marketing the city as an economic asset led to a swift economic upswing sooner than expected – at the expense of the local population, that is, who were forced to relocate to the outskirts due to rapidly rising rents.

This unresolved ambivalence of Lisbon's recent past resonates explicitly throughout the exhibition, not only in the precarious and quite humorous demeanor of the mobile studio artifacts accommodating the photographs of modernist townhouses but also in the temporary occupation or reclamation of the locale that Andreas Breunig undertakes with his exhibition.

Katrin Dillkofer

Andreas Breunig analytically dissects his material. In distinct settings, he puts calculated gestures, textures, velocities and varying degrees of dissolved representationalism to the test. In constant permutations, the painterly "codings" and relations of the specific elements shift visibly. Breunig moves between flat pictorial spaces and installative "spatial images". Nonetheless, his painting always includes a focussed examination of the immaterial digitality. In face of post-natural, artificial light (displays, filters, etc.), his chromatic scale ranges between a brisk and overdriven palette, as well as a manifold and differentiated choice of color. Working with oil, acrylic, graphite and charcoal, instead of reduction, it's all about the maximization of expressive possibilities. Due to the simultaneity of such surface phenomena, the boundaries of painting / photography / print become just as blurred as the attributions of original / copy / reproduction.

Andreas Breunig, born 1983 in Ebersbach, lives and works in Düsseldorf. 2002–2008 Kunstakademie Düsseldorf (class of Albert Oehlen). Selected exhibitions: 2026 Jahn und Jahn, Lisbon; 2025 Galerie Bärbel Grässlin, Frankfurt (s); Nino Mier Gallery, New York (s); 2024 Jahn und Jahn, Munich (s); 2023 Alfonso Artiaco Gallery, Naples (s); 2022 & 2021 Galerie Bärbel Grässlin, Frankfurt (s); 2022 Nino Mier Gallery, Los Angeles & Brussels (s); Kunsthalle Augsburg (g); 2021 Kunsthaus NRW, Aachen-Kornelimünster (g); 2020 Kunstverein Heppenheim (s); 2020 Galerie Bärbel Grässlin, Frankfurt (g); 2020 Deichtorhallen, Hamburg (g); Galerie Sabine Knust, Munich (s); 2019 Kunstmuseum Bonn (g); 2019 Kunstmuseum Wiesbaden (g); 2019 Kunstsammlungen Chemnitz (g); 2019 Sauvage, Bonn (s); 2019 Nino Mier Gallery, Los Angeles (s); 2018 Aishti Foundation, Beirut (g); 2018 Kunstverein Heppenheim (with Jana Schröder); 2018 Kunstverein Reutlingen (g); 2017 Warhus Rittershaus, Cologne (with Clemens Rathe); 2016 Fondazione Carriero, Milan (g); 2014 Haus der Kunst St. Josef, Solothurn, CH (g); 2012 Rautenstrauch-Joest-Museum, Cologne (g); 2011 KIT – Kunst im Tunnel, Düsseldorf (g); 2008 Villa de Bank, Eschede (s); 2008 Kunsthaus Sootbörn, Hamburg (g).