

DANIEL GRÜTTNER

PRIMA LA MUSICA, POI LE PAROLE

OPENING APRIL 17TH, 2019, 7 PM

18.04.-24.05.2019

Painting is an archaic, elemental form of expression, deeply embedded within magic and myth since primeval times. We learn about the world through paintings; we learn to see it in new dimensions. Paintings still give wing to the imagination. This is why, despite all prophecies of doom, painting still has a role to play. In fact, it is perhaps only painting that can represent the highly complex changes in the world. In Grüttner's view, new media are too close to concrete representation – the world behind the world remains closed to them per se. Painting, on the other hand, lifts the curtain and reveals it – the world behind the world!

This is what prompted Daniel Grüttner to embark wholly upon the field of abstraction – as historically limited as this concept may be – back when he was still studying under Siegfried Anzinger at the Düsseldorf Kunstakademie.

Prior to this, Grüttner had studied medicine in Leipzig. Yet no matter how closely we may study the human body, phenomena like life and death remain invisible. Painting, by contrast, can tap into these.

Grüttner understands painting as a test site, as an experimental arrangement of unknown possibilities. Each brushstroke is wholly liberated. One way in which he has articulated this artistic premise is as follows: "A painting is a possible world. Within the boundaries of its stretcher frame, anything can happen. This is the only condition." There is, therefore, no pre-disposed concept, no expectations and no objective. Neither do Daniel Grüttner's paintings dwell for very long on concrete reality. Only the early works still evoked associations with organic forms. The execution of painting itself soon became the pressing theme of the paintings: painting as process. Grüttner's paintings are constantly claiming and disclaiming.

The attitude of the painting gives rise to energetic pictorial spaces in a gestural manner. Lines are squeezed directly onto the canvas from the paint tube at a tearing pace; they rotate with impulsive momentum, criss-crossing over the image field. They give off a vibration which seems to encompass the whole canvas. Other brushstrokes are concentrated into amorphous daubs of colour which never take on solid contours, never attain stability. The canvas is covered with unusual constellations of colour. Spaces emerge which seem to have open depth, alongside others that are barricaded. Pathways seem to be laid out within them, but the viewer cannot follow them indefinitely, for they do not indicate any direction. Suddenly, however, insights open up, enabling moments of relaxation. Nonetheless, both the artist and the viewer are on a permanent expedition, walking on new terrain: here, an anatomist is dissecting the body of earth. In the end, uncharted land is laid bare.

The colour palette emphasises contrast: strong, unblended colours and colours mixed with white create a multi-dimensional, imaginary colour space. Lines of red madder, set against a base of magenta, are like blood; dull shades of royal blue and jade blue spread out like water; chromium oxide shines alongside cadmium yellow and turquoise. Grey and light brown create zones of shade. In all Daniel Grüttner's works, however, the white of the canvas base is always kept visible as the hypothetical beginning of the genesis of forms. Everything always seems to be attuned to a point of departure: the chaos of the day of creation prevails; everything is forming.

Daniel Grüttner the painter therefore also becomes a sculptor, creating colourfully glazed clay sculptures which look like forms that have fallen out of his paintings. They are concentrated into ciphers: flag, cross, jug, foot. In clay, painting becomes physical.

Yet this too remains an unknown world, appearing meteorically in the oeuvre of the painter Daniel Grüttner. He himself does not expend too much energy on exploring the physical aspects of sculpture; for him, there are just too few dimensions to it. His paintings try to move far beyond the conventional three dimensions. Time, as the fourth dimension, is present from the start, and even the "transdimensions" that are not materially manifest – modern physics provides us with equations of these – are located pictorially.

Daniel Grüttner rejects “peinture” in art; in his spontaneous paintings, restricted to just a few contrary tones, he avoids any kind of assuredness. Each painting is pure invention: within the painting, lines, colours and forms drive each other tirelessly onwards at a breathtaking pace into a complete absence of stability and structure, whilst consistently avoiding the recognisable.

He particularly likes the psycho-expressive formal language of an Edvard Munch, the frenetic colour figures of the 1950s by Asger Jorn, Piero della Francesca’s palette, and the colour energy in the abstract expressionism of a Willem de Kooning. Grüttner applies colour rapidly, mixed, daubed, squeezed on with the tube. Perhaps, like Sigmar Polke, he is responding to that mysterious call: “Höhere Wesen befahlen, rechte obere Ecke schwarz malen!” (“Higher beings commanded: paint the top right corner black!”)

Daniel Grüttner is a provocateur on the trail of the unconscious and the unknown in art. In Daniel Grüttner’s work, expressionism reverberates like a memory from a great distance. PRIMA LA MUSICA is a signal – the colours of his paintings are the counterpart! POI LE PAROLE is the artist’s attempt to capture this signal by giving it shape, wedged within the frame of the painting, in a single act.

In the here and now, Daniel Grüttner is an artist who has taken on painting unrestrainedly and uncompromisingly – in the search for the new, and without any willingness to oblige.

DANIEL GRÜTTNER

1979
geboren /born
in Rotenburg an der Wümme

lebt und arbeitet /
lives and works in Berlin

2002–2008
Kunstakademie Düsseldorf bei
Prof. Siegfried Anzinger

2009–2011
Artist in Residence, Stiftung
Starke, Berlin

2012–2014
Lehrauftrag für Malerei an der /
Teaching position at the Kunst-
akademie Düsseldorf

2018
Artist in Residence,
CCA Andratx, Mallorca

AUSSTELLUNGEN / EXHIBITIONS

2019
PRIMA LA MUSICA
POI LE PAROLE
Kleiner von Wiese, Berlin

WER KANN, DER SOLL
Kunstgruppe Köln

Farbrausch. Eine Feldstudie
(mit/with Tim Freiwald, Rup-
precht Geiger, Peter Krauskopf,
Robert C. Morgan)
Kleiner von Wiese, Berlin

2018
NaNaNaNa
CCA Andratx, Mallorca

YOUTOO
Kunstgruppe Köln

2017
Runter von den Mamorklippen
(u. a. mit/with Alicia Kwade,
Anseln Reyle, Gregor
Hildebrandt, Martin Eder,
Stefan Rinck, Thomas Scheibitz)
Kwadrat, Berlin

Wahnsinn
Kunstgruppe Köln

*BUITENSCULPTUREN/
OUTDOOR SCULPTURES*
Deweer Gallery, Otegem
(Zusammenarbeit mit/
collaboration with Thomas Kratz)

Dem Frühling entgegen
Bourouina Gallery, Berlin

2016
Ida Gerhardi Förderpreis
Städtische Galerie, Lüdenscheid

Malerei
Bourouina Gallery, Berlin

The Snoring Princess
Kunstgruppe Köln

2015
Solo Präsentation
abc, Bourouina Gallery, Berlin

Undercover

(mit/with Björn Dahlem, Max
Frisinger, Thomas Kiesewetter,
David Noonan, Anseln Reyle,
Neil Rummig)
kuratiert von Jean Gid-Lee,
Bourouina Gallery, Berlin

20 Jahre Kunstgruppe
Kunstgruppe Köln

2014
PRIVAT
kuratiert von Melina Volkmann
Yorckstraße, Berlin

Berlin Art Prize
Kühlhaus am Gleisdreieck Berlin

Aus dem Fundus der
botanischen Semantik
Cruise & Callas, Berlin

Romantica, Emotional
Rescue Shows
Stuttgarter Platz, Berlin

on and on and on
Kunstgruppe Köln

2013
NORDWESTKUNST 2013 Kunst-
halle Wilhemshaven

Die Nominierten des
Richard Bampi Preises
Grassi Museum Leipzig

17/13
Kunstgruppe Köln

Vom Hier und Jetzt
Kunstverein Hannover

2012
German Kleinformat
pilot_projekt, Düsseldorf

MANUELA WOSSOWSKI UND
FREUNDE
Galerie Anna Klinkhammer,
Düsseldorf
2011

Poison Heart
Galerie Clasing, Münster

||22||03||2011||
Skalitzer_140 temporary, Berlin

Artist in Residence Show
Stiftung Starke, Berlin

Summen Spüren

sk_140 temporary, Berlin

2010

...und immer fehlt mir etwas, und
das quält mich..., Salon Schmitz,
Köln

DÜSSELDORF, *Forgotten Bar/*
Galerie im Regierungsviertel,
Berlin

Sonderschicht, Kunstverein Ober-
hausen, Oberhausen

Generationen II, Kunsthalle
Brennabor, Brandenburg/Havel

2009

Bier
kuratiert von Peter Glückstein,
Raab Galerie, Berlin

2008

DOWN TO INSTINCT
Galerie 61, Bielefeld

Anonyme Zeichner
Kunstraum Bethanien, Berlin

2007

Bye, bye Acapulco
Acapulco, Düsseldorf

...und immer fehlt mir etwas, und
das quält mich...
Werkstadt Graz

2006

Bilder
Galerie Sammler, Leipzig

Düsseldorf im Juni
Krinzinger Projekte, Wien

Bretter, die die Welt bedeuten Aca-
pulco, Düsseldorf

Wunderland,
WGZ Bank, Düsseldorf

2005

unrein
temporärer Ausstellungsraum,
Leipzig

Nr. 3
Bar Ornella, Köln