



DODO DIALOGUES

„DODO DIALOGUES“

Artists:

**Anna Borowy, Dominik Butzmann, Kathrin Günter,
Arny Schmit, Martin Stommel**

September 5th – October 31st 2020


Opening: September 4th, 5 – 9 pm

open on Gallery Weekend:

Friday, September 11th: 11 am – 8 pm

Saturday, September 12th: 12 – 20 pm

Sunday, September 13th: 12 – 6 pm

 **janinebeangallery**
Torstrasse 154
10115 Berlin
Germany

In the upcoming group exhibition „**Dodo Dialogues**“ **janinebeangallery** will show the artworks of the five artists **Anna Borowy**, **Dominik Butzmann**, **Kathrin Günter**, **Arny Schmit** and **Martin Stommel** as a conceptual juxtaposition of humans and nature. The paintings of the artists **Borowy**, **Schmit** and **Stommel** feature both landscapes and animal figures as motifs albeit entirely sparing any human person. In contrast, the photographs by **Dominik Butzmann** as well as the collages of **Kathrin Günter** present humans as main actors, though due to their roles as ecological activists or—in the case of **Günter**—through their surroundings they are unmissably associated with flora and fauna.

In **Arny Schmit**’s landscapes the technique alone very materially reflects disturbances. **Schmit** uses multilayered cardboard as a carrier for his oil colours, cutting it open at specific spots and mounting a fluorescent tube across above it. His motifs are rather un-idyllic realms, chaotic vegetation and rampant, perilous weather prevail. This atmosphere is created and supported by his deconstructive since ablating wipe technique which repeatedly skews and crosses shapes and layers of paint. The mentioned mounted fluorescent tubes on some of his works contrast strongly, encumbering the painted landscape with an epitome of industry and civilisation.

Animals only own the foreground in the paintings for the exhibition by **Martin Stommel**. The fluent shapes of animal bodies are dynamically interwoven with one another and an organic background. The animals are densely graduated into the pictorial space, their outlines are partially merged, still the painter

accomplishes to express and emphasize the bodies and their movements by a reduced and concentrated application of colour. The works „**Day 6**“ and „**Der kleine Garten**“ („**The Little Garden**“) are derived from biblical themes, namely **Genesis** and **paradise**. Different to its classic models though, **Stommel** provides no depiction of the creator himself in humanoid guise. The animals—in the case of „**Der kleine Garten**“ extincted ones only—stick with their kind and are the self-sufficient splendour of the artworks.

In the paintings for the exhibition by **Anna Borowy** animals are also the sole protagonists and get along without humans. Their expression and stance of her creatures however feature astonishing and familiar human traits, emphasizing the soulfulness of **Borowy**’s fauna. Her graceful creatures appear as moved by emotions, their condition is both physically and spiritually precarious. The painter however didn’t set animals as mere placeholders for human characters but depicted them as beings of intrinsic value, respectively as animistic complements.

The collages of **Kathrin Günter** have in terms of content addressed diverse agents of environmentalism. For these „portraits“ of persons like **Leonardo Di Caprio**, **Greta Thunberg** or **Jason Momoa** the artist employed digital pieces of images from their **Instagram** accounts and combined these with pictorial elements of animals to a new fabric. The result are hybrid avatars of humans and animals outfitted with the symbols and gesture of their ecological commitment and positioned in front of a threatening background of forces of nature.

Kathrin Günter also reflects the potency of self-

expression and the cult of personality as a common projection in the social media. In this context in particular Günter has compiled a book with thousands of printed comments taken from the Instagram account of Greta Thunberg. Especially the reactions on her person illustrate the Janus-faced character and the abysses of social media: on the one hand in their capacity as very potent amplifiers and transmitters of a movement, on the other hand as a reservoir of human malice.

With his two photographs **Dominik Butzmann** juxtaposes in the exhibition the portraits of two salient figures of environmental activism. The image in horizontal format with the title „How Dare You?“ depicts the Swedish eco-activist Greta Thunberg, who here fixates the viewer sternly and according to the title. The second work titled „How Dare I?“ shows the last Environment Secretary of the German Democratic Republic Michael Succow with a serious but also lenient expression. Besides many other commitments for environmental protection Michael Succow has taken care of the resolution of the so-called National Park Agenda in the very last of the Council of Ministers of the GDR in 1990, thanks to which seven percent of the whole area of the former GDR have been transformed into nature reserves.

Though both protagonists portrayed by Dominik Butzmann categorically have committed themselves to the same cause—the protection of the environment—in terms of attitude and method they seem to approach their common aim from contrary positions. What is perceivable in the differences of the biographies of the

two characters, their policies, their ages, respectively their generations, their cultural backgrounds, can also be subtly read from the black and white portraits by Dominik Butzmann.

Though the subjects of the paintings of the exhibition are entirely and independently effective, the lack of depictions of humans is striking, albeit the traces and implications of human influence are manifest. The artworks realise the beauty and vulnerability of nature as well as empathy with the creature. This implies an answer to anthropocentrism, which can also be understood as a root cause for the negligent handling of nature.

The photos and collages of the exhibition endorse the criticism of mistreatment of nature, although from a different angle. Here it's the portraits by Dominik Butzmann of the very different representatives of environmental activism on the one side and on the other are the celebrities accompanied by animal avatars in Kathrin Günter's collages, committed to environmentalism discreetly or with the help of the cult of their personalities.

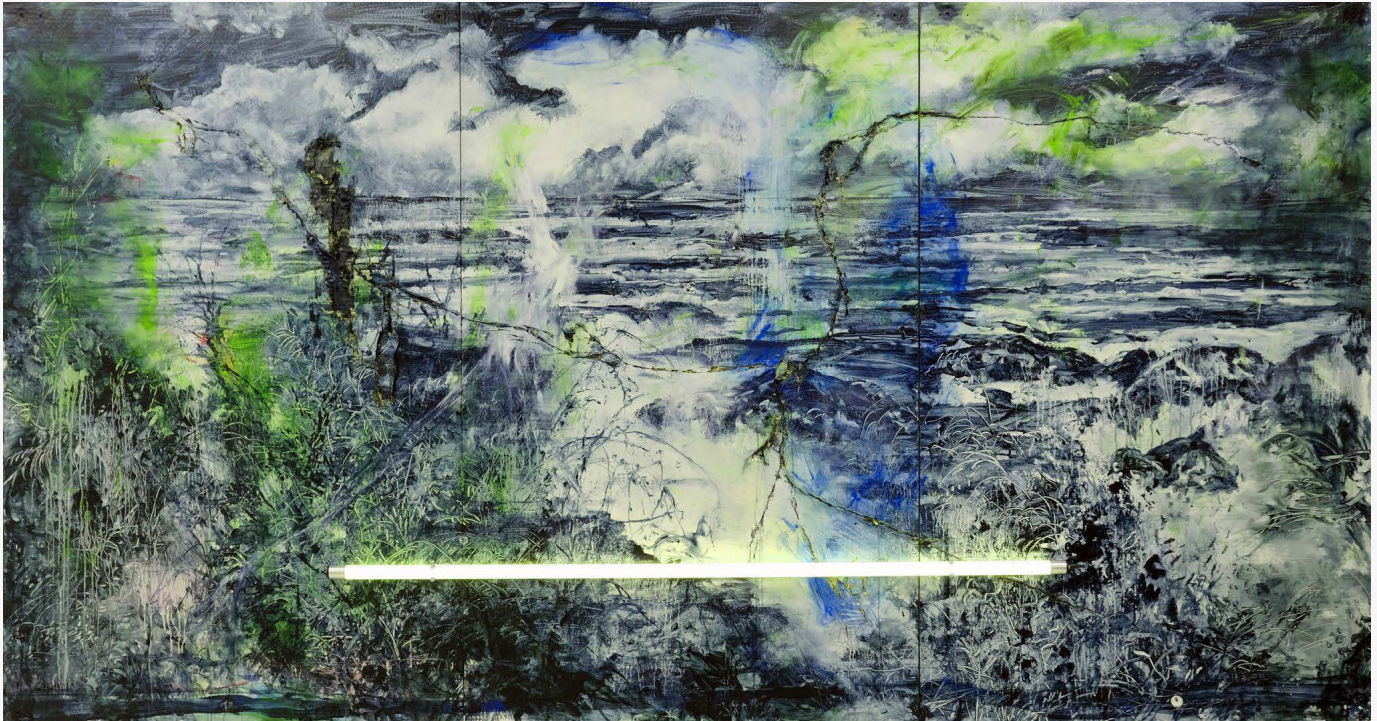
As an ensemble and by the inherent or obvious juxtaposition of nature and mankind the works of the exhibition „Dodo Dialogues“ emphasize the necessary realisation of the symbiosis, in which both are situated. This connection also manifests in the current COVID-19 pandemic and the vulnerability of humans in nature, since they are a part of it. The behaviour of nature and humans self-evidently mutually conditions each other, to their advantage or harm.

Matthias Bergemann

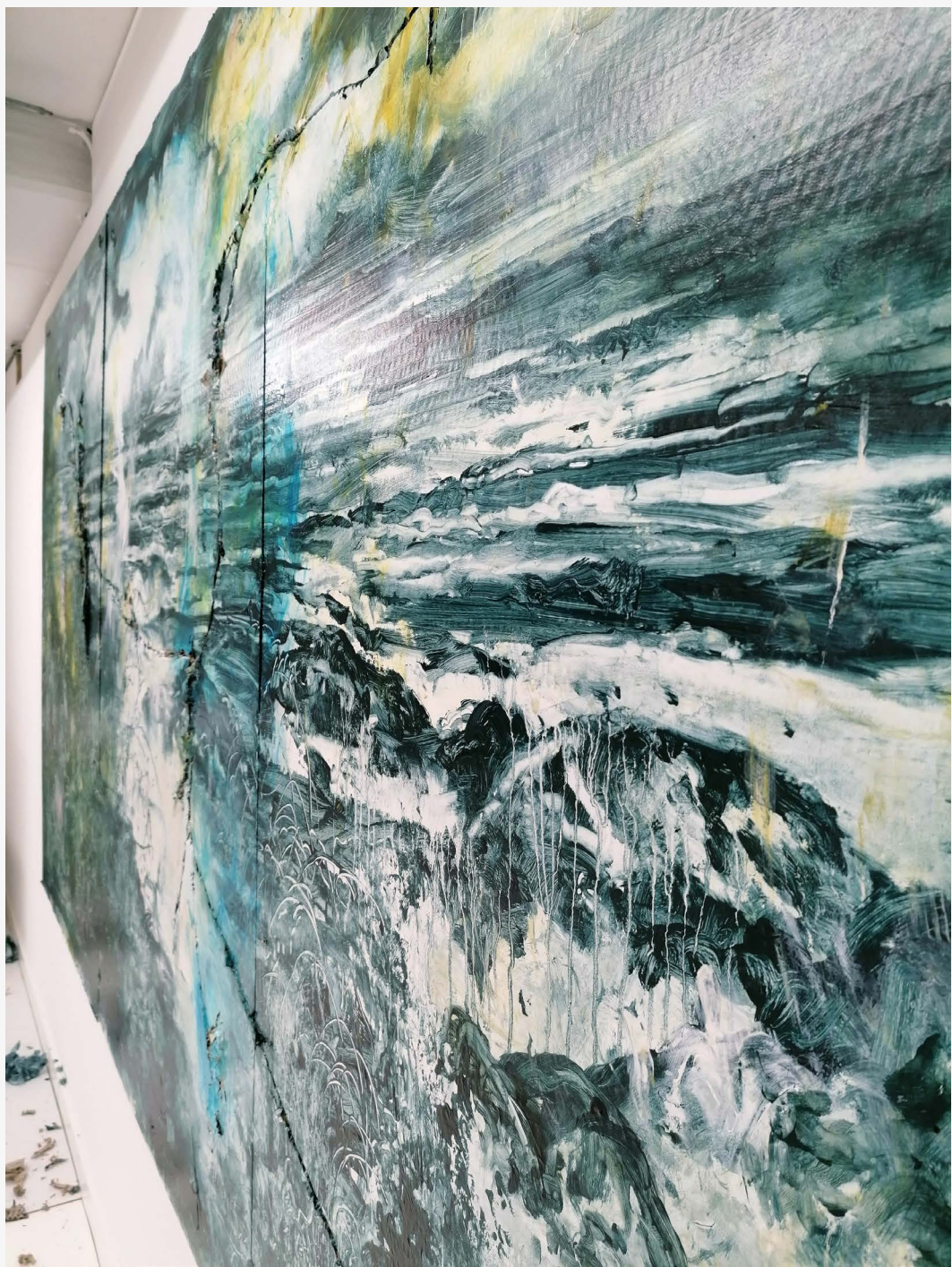
ARNY SCHMIT | Paintings

In Arny Schmit's landscapes the technique alone very materially reflects disturbances. Schmit uses multilayered cardboard as a carrier for his oil colours, cutting it open at specific spots and mounting a fluorescent tube across above it. His motifs are rather un-idyllic realms, chaotic vegetation and rampant, perilous weather prevail. This atmosphere is created and supported by his deconstructive since ablating

wipe technique which repeatedly skews and crosses shapes and layers of paint. The mentioned mounted fluorescent tubes on some of his works contrast strongly, encumbering the painted landscape with an epitome of industry and civilisation.



Arny Schmit
„Tell The Flies What Happened“
160 x 300 cm
oil on cardboard | LED tube light
2020







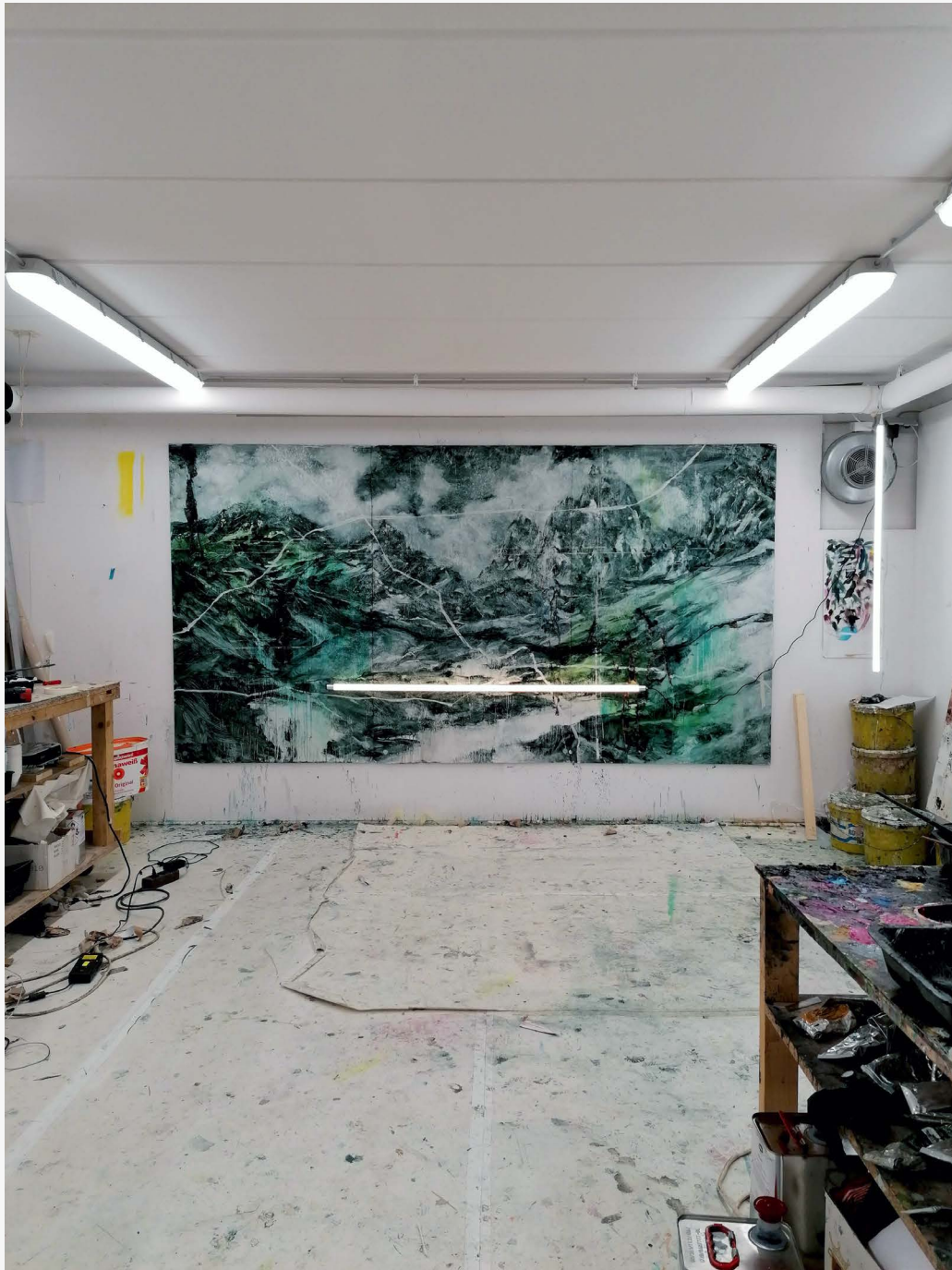
Arny Schmit

„L'espace en face“

110 x 160 x 15 cm

oil on cardboard | LED tube light

2020



Studio Arny Schmit | Luxembourg

Arny Schmit (born 1959) lives and works as an artist in Luxembourg since 30 years.

His paintings and installations are part of multiple art collections: among others the Ministry of Cultural Affairs of Luxembourg, the Institute Camoes of the Embassy of Portugal in Luxembourg, ULB – Brussels,

Belgium or the private collection of Catherine Deneuve, France.

[Link: further information on Arny Schmit.](#)



MARTIN STOMMEL | Paintings

Animals only own the foreground in the paintings for the exhibition by Martin Stommel. The fluent shapes of animal bodies are dynamically interwoven with one another and an organic background. The animals are densely graduated into the pictorial space, their outlines are partially merged, still the painter accomplishes to express and emphasize the bodies and their movements by a reduced and concentrated application of colour. The works „Day 6“ and „Der kleine Garten“ („The Little Garden“) are derived from biblical themes, namely Genesis and paradise. Different to its classic models though, Stommel provides no depiction of the creator himself in humanoid guise. The animals—in the case of „Der kleine Garten“ extincted ones only—stick with their kind and are the self-sufficient splendour of the artworks.



Martin Stommel
„Der kleine Garten“
170 x 90 cm
oil on canvas
2020



Martin Stommel

„Day 6“

200 x 270 cm

oil on canvas

2019

Martin Stommel was born in 1969. From 1994 to 1997 Stommel first studied at the Academy of Fine Arts in Munich with professor Bernhard Weißhaar. In 1998 he changed to the University of Arts, Berlin (HdK) with Klaus Fußmann.

In 2004 Stommel was invited by Prince Rainier III to exhibit his series of circus paintings in the Principality of Monaco.

Since the 2000s the paintings of Martin Stommel have been shown in numerous exhibitions, among others in the Lehmbruck Museum in Duisburg; the Kallmann Museum, Ismaning (Munich); the Museum Charlotte Zander, Castle Bönningheim; the Museum of the Cathedral of Trier and the Municipal Art Gallery Bonn. Further exhibitions took place in the Théâtre Princesse Grace (Monaco), the Lew Kopelew Forum (Cologne), the Catholic Academy in Bavaria (Munich) and at the Venice Biennial (European Cultural Center).

Stommel's art works have been featured by several galleries on art fairs in Cologne, Karlsruhe, Berlin, Munich, Essen and Lübeck, as well as at the „Salon der Gegenwart“ in Hamburg and the London Print Fair in the Royal Academy.

Art works of Martin Stommel are in public collections (i. a. German Business Secretary, former State Guest-House Petersberg, City of Wesseling, City of Ismaning, City of Bonn) as well as in many private collections, for example Grillo (Duisburg), Slifka (New York), Klöcker (Frankfurt), Barthlott (Bonn) and Zander (Bönningheim).

[Link: further information on Martin Stommel.](#)





ANNA BOROWY | Painting

In the paintings for the exhibition by Anna Borowy animals are also the sole protagonists and get along without humans. Their expression and stance of her creatures however feature astonishing and familiar human traits, emphasizing the soulfulness of Borowy's fauna. Her graceful creatures appear as

moved by emotions, their condition is both physically and spiritually precarious. The painter however didn't set animals as mere placeholders for human characters but depicted them as beings of intrinsic value, respectively as animistic complements.



Anna Borowy, born 1985 in Uelzen, Germany, studied painting and liberal arts at the University of Arts Weissensee (Berlin) with Professor Werner Liebmann. In 2010 she completed her studies as a Master Student.

janinebeangallery is representing her from 2009 on, her artworks have been featured in exhibitions nationally and internationally since, for example in the exhibitions „HotSpot Berlin – Eine Momentaufnahme“, Georg Kolbe Museum, Berlin; „Die Leinwand des Leibes – Körperkult als neue soziale Plastik“, artists association Walkmühle, Wiesbaden; „L’Esprit de Berlin – Talking Saint Tropez“, Museum Lavoisier Vasserot, Saint Tropez; „Alles schön und gut?!“, Herbert Gerisch Foundation, Neumünster and many more. Works of the artist are part of multiple national and international public and private collections.

[Link: further information on Anna Borowy.](#)



KATHRIN GÜNTER | Conceptual Art

The collages of Kathrin Günter have in terms of content addressed diverse agents of environmentalism. For these „portraits“ of persons like Leonardo Di Caprio, Greta Thunberg or Jason Momoa the artist employed digital pieces of images from their Instagram accounts and combined these with pictorial elements of animals to a new fabric. The result are hybrid avatars of humans and animals outfitted with the symbols and gesture of their ecological commitment and positioned in front of a threatening background of forces of nature.

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Kathrin Günter
„Tomorrow We Strike Back“
90 x 75 cm
collage, fine art print on aluminium
2020



Kathrin Günter

„A King Penguin Surveys Its Breakfast“

90 x 75 cm

collage, fine art print on aluminium

2020



Kathrin Günter
„My Fire Drill Fridays“
90 x 75 cm
collage, fine art print on aluminium
2020

The conceptual artist **Kathrin Günter** was born in 1971 in Lüchow-Dannenberg, Germany.

She studied photography at university of applied sciences in Hamburg from 1993 to 1999. She was awarded several prizes, among others the International Teletext Art Award of the ITAF-Festival of the international TV stations ARD, ORF and SWISStext

and den advancement award of the Professional Association of Photographers and Film-Makers (BFF). Repeatedly her artworks were featured at the ARS Electronica in Linz, Austria.

She lives and works in Berlin since 2006.

[Link: further information on Kathrin Günter.](#)



Kathrin Günter | photography by Dirk Dunkelberg

DOMINIK BUTZMANN | Photography

With his two photographs Dominik Butzmann juxtaposes in the exhibition the portraits of two salient figures of environmental activism. The image in horizontal format with the title „How Dare You?“ depicts the Swedish eco-activist Greta Thunberg, who here fixates the viewer sternly and according to the title. The second work titled „How Dare I?“ shows the last Environment Secretary of the German Democratic Republic Michael Succow with a serious but also lenient expression. Besides many other commitments for environmental protection Michael Succow has taken care of the resolution of the so-called National Park Agenda in the very last of the

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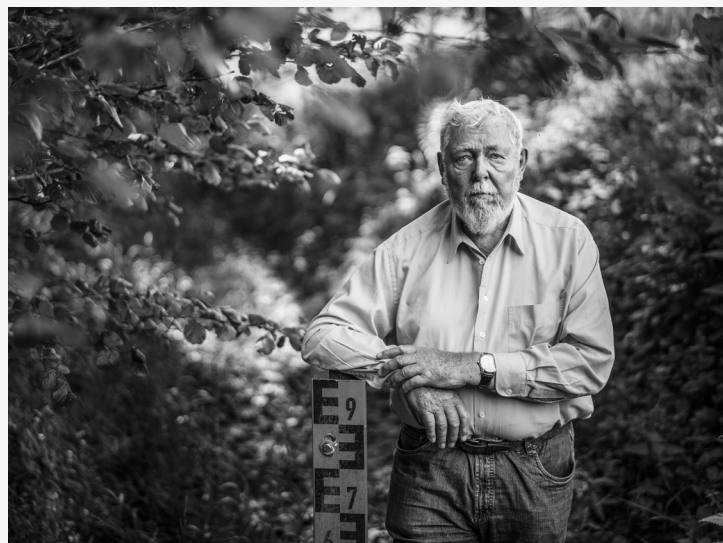
Dominik Butzmann

„How Dare You?“

Fine Art Print

75 x 100 cm

2020



Dominik Butzmann

„How Dare I?“

Fine Art Print

75 x 100 cm

2020

Dominik Butzmann was born in 1973 in Göttingen, Germany. He works as a freelancing photographer in Berlin since 20 years.

Among his clients are in addition to national and international journals and newspapers (DER SPIEGEL, Die Zeit, TIME, SZ Magazin) several political parties, government departments and associations.

He photographed Angela Merkel for her campaign of the federal parliamentary election of 2013, former president of Germany Joachim Gauck assigned him with the photography of a book cover.

[Link: further information on Dominik Butzmann.](#)



