Johann Kralewski

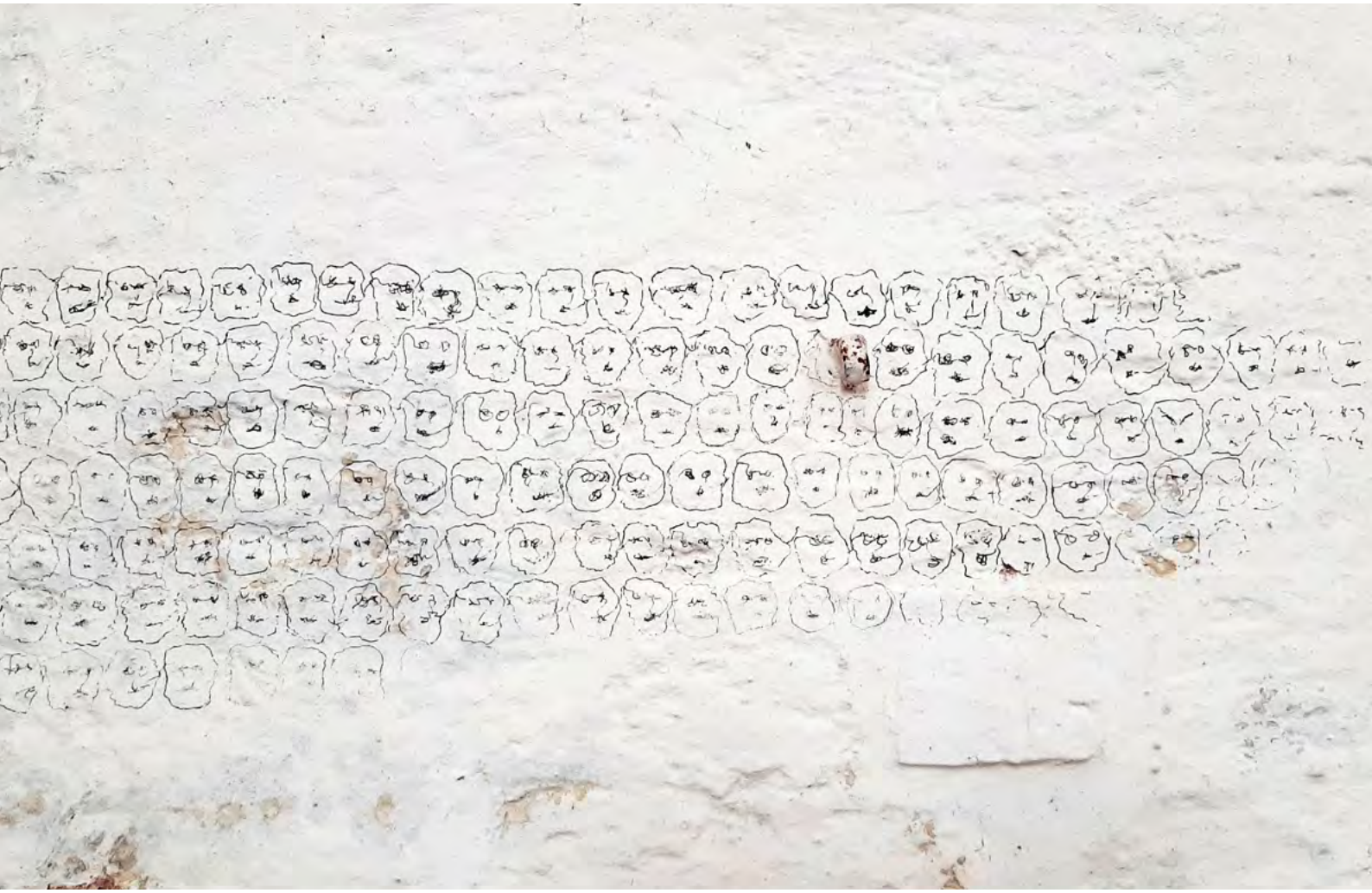
I'm not looking for a style, I'm not looking for a form or technique, I'm not looking for a material or a subject, I'm not looking for a direction I'm **looking for you.**

Hagia Triada 30 x 60 x 60 cm

Hagia Triada 2024 Ceramics, stove enamel, gold leaf

After the *Pilgrims* and other projects in black and white since 2021, I had developed a certain longing for more vivid works. The choice of ceramics for the *Hagia Triada* emerged almost naturally after a few other smaller ceramic works and a vacation in Crete where I visited the archaeological site of the same name. For me, the lively accents represent the feminine forms of the composition. But there is also something else in it: *the dreams of women and the space to dream.* JK

Hagia Triada White 30 x 10 x 19 cm

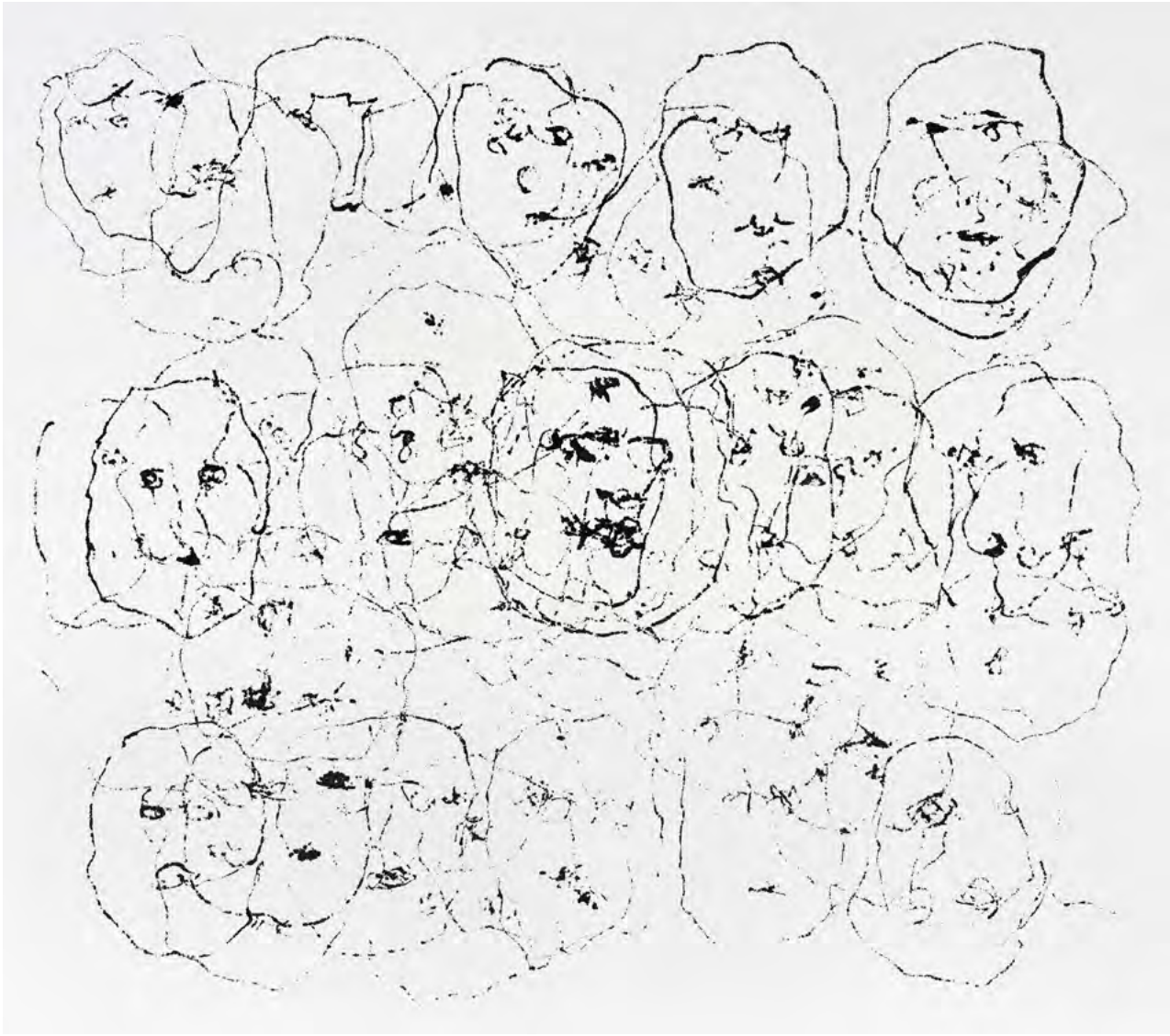


Ahnengalerie Part Dom Schwerin, 2024

Ahnengalerie 2022–2024 Calligraphy marker on paper, fleece banner, wall surface, etc.

Even in the early stages of my artistic career, I found quick drawing particularly appealing. Many works, some of which were created almost in a matter of seconds and with only minimal control of the hand movement, bring out the emotional expression of the drawn faces intensely. A carefully planned and executed drawing session would not have been able to capture the emotionality in this way. Here, *faster* was *better* – but this fact is not universal, especially not in art.

Another feature of the series is the symbolic application of the drawings of large-format works from the *Ahnengalerie* directly to the wall in installation style. This has a site-specific, stable, anchored and indigenous touch. The citizens of a city or a country cannot change or leave the centre of their lives at will. In the same way *the ancestral gallery* cannot be moved to another location either. JK



Ahnengalerie 18 Ink on paper, 16 x 18 cm, 2024

The Pilgrims Fondazione Matasci per l'Arte, 2021

The Pilgrims 2021–2024

17 human-sized figures
Polypropylene figures, polyurethane foam,
fabric bandages, acrylic paint

A group of people with a multi-layered meaning.

The thoughts that I recorded in writing in connection with this installation only emerged in the course of the project. A lot of things became clear to me while I was working with the figures – but the quintessence, at least what I think it is, only became clear after everything was finished. For me, the appeal of this project lies in the fact that it has a lot of lively content that can be evoked again and again. Each exhibition has its own focus, the last one in Schwerin with the dance theatre production "The Dream" was a milestone for me, to be continued. Two more exhibitions are planned, the tenth is in the initial phase – this will be a production with a spoken word choir. JK

The Pilgrims Basel Station, 2022

“The Dream” 2024 Production with the Lysistrate Dance Theatre and Percussion Community Rostock · Schwerin Cathedral

“The Dream” Production with the Lysistrate Dance Theatre and Percussion Community Rostock

Installation 3D Portraits Paulus Akademie Zürich

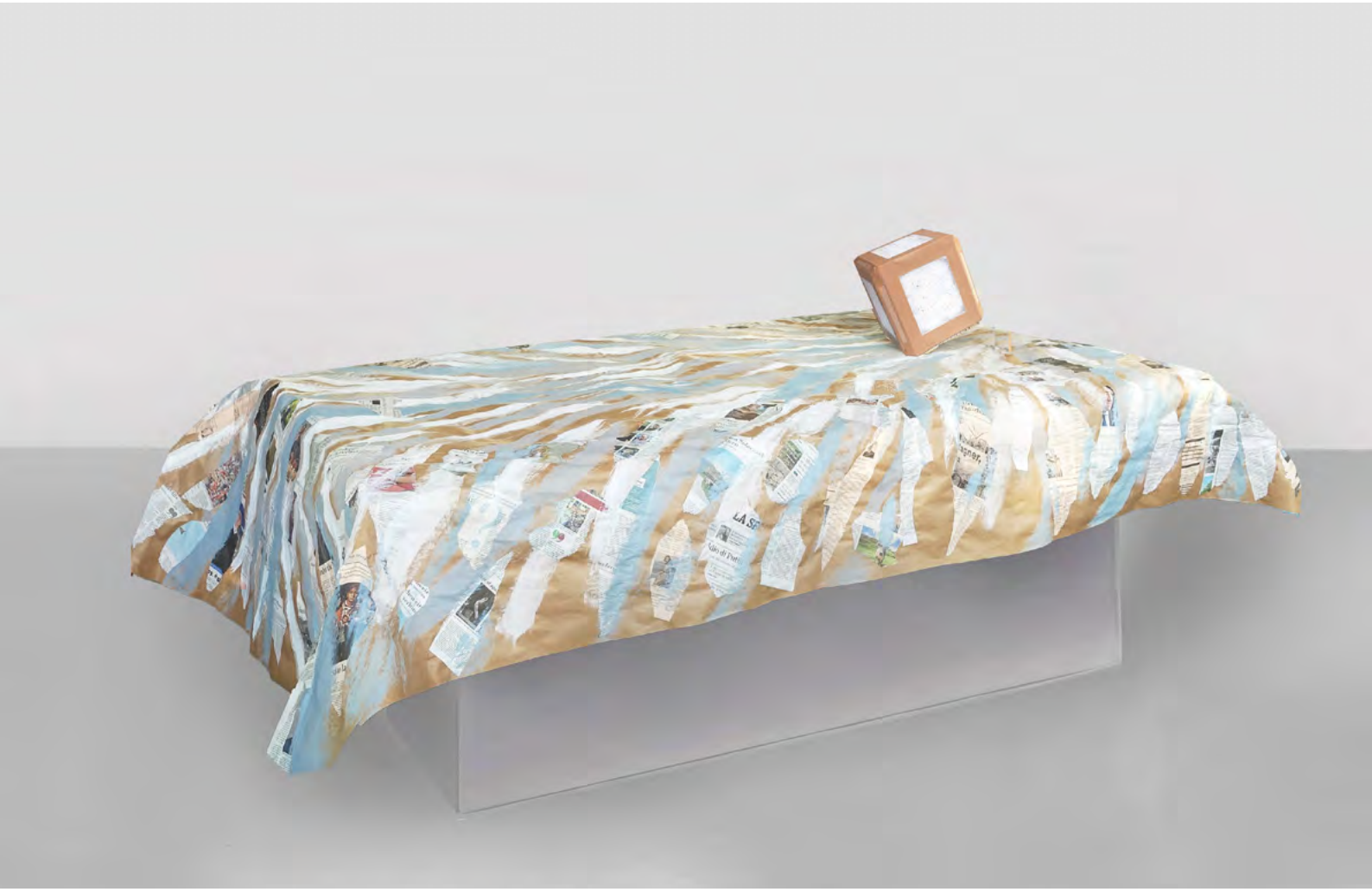
3D Portraits 2023

Installation with five pictures size 70 x 55 cm
Mixed media in several layers on jute and fleece; first layer acrylic on jute, second layer heavy fleece with charcoal drawing, three layers semi-transparent fleece with charcoal drawing.

The third dimension of the *Portrait 3D* series was created as a further development of the *Close-ups* series (2022) – with one difference: the three-dimensional structure of the drawing surfaces of the *close-ups* only served to alienate, while the *3D Portraits* were intended to achieve an approach from a distance, from the beyond. The three-dimensional structure was thus given a reverse function. The first two layers were created in a similar way to the *"Close-up"*, while I created the other three to four layers by making shadowy drawings on the light fleece.

The decisive factor for me was: what role did the people depicted play in their lives and what impact have they had on society. JK

3D Portrait Grandfather Vincent 70 x 55 cm



The Game 120 x 130 x 220 cm

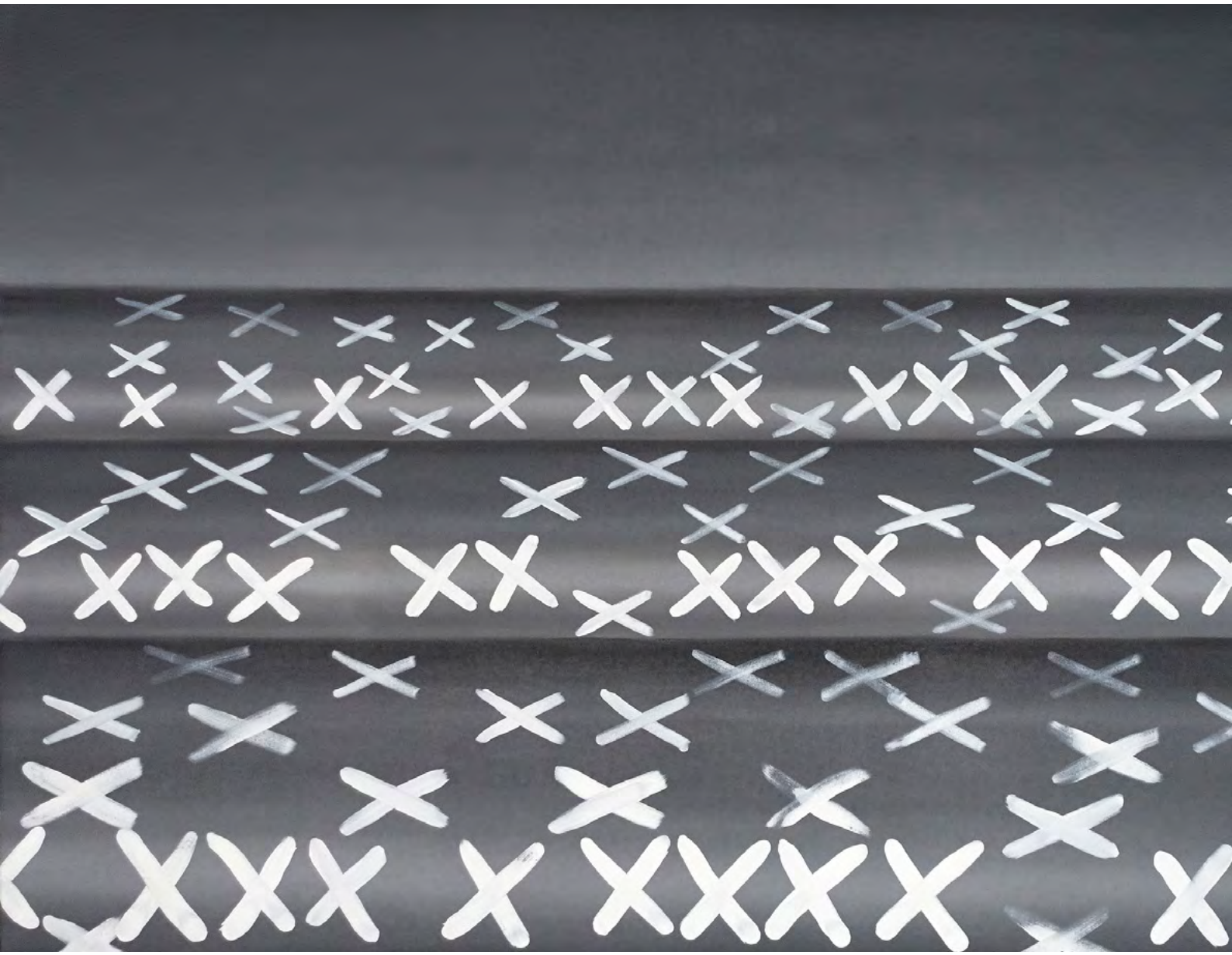
The Game 2023 Installation

Mixed media honeycomb cardboard, cardboard, newsprint, Tengucho Japanese paper, viscose threads, wood glue.

The Game is a game that has much more complicated rules than any sporting event. A mind game during the period of wars from 2022 to 2024.

A game doesn't always have to be fun. A soccer game, for example, has the components of cooperation, aggression, friendship, tactics to achieve victory, and many more. I consider the members of society as participants in a game. Sometimes the rules are disregarded, sometimes rules are changed or reformulated according to the balance of power. There is only one fixed rule: no one can escape the game. The participants are often unaware of the game in which they are playing and the purpose for which they are being used. An ordinary parlour game. Chance or luck also plays a role here: a game of luck or misfortune. Despite all obstacles, such as wars, climate catastrophes and others, we can – as a rule – develop our lives and realise our wishes. JK

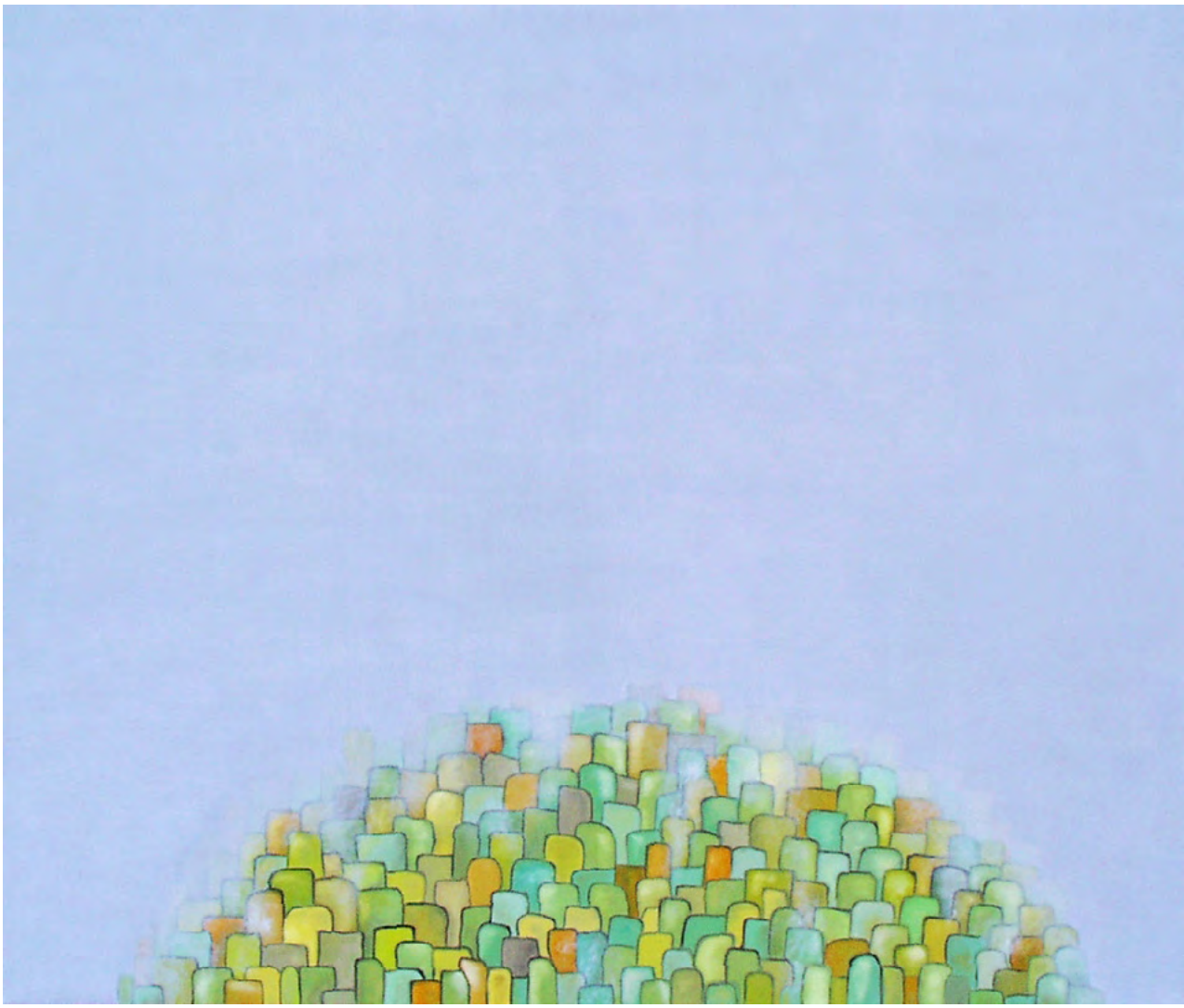
The Game Dice 30 x 30 x 30 cm



Sektor 377 of a landscape with distant view Oil on canvas, 100 x 140 cm, 2017

Landscapes various periods

Landscape that creates perspectives. Not the geometric perspectives, but the expansive ones of dreams. Relaxation for the soul. Sometimes other thoughts mix into the landscape. Everything that I don‘t want to or can‘t capture. JK



The uncertain future of a manoeuvring mass that has become independent Oil on canvas
135 x 160 cm, 2000

Red Abraham Oil on MFD, 55 x 40 cm, 2000

Portraits various periods

Two works that could hardly stand in greater contrast to each other. *Red Abraham*, my model work for my art studies at the University of Marburg. I still envy myself for this picture today. I come back to something Professor Kremers said to us: "You can't expect the quality of your work to improve as a result of studying art".

Nevertheless, I find *Eva D.* my best and most mysterious realistic portrayal of a person. Unfortunately, the photo does not reflect a fraction of what the original is. JK

Eva D. Multimedia, acrylic on jute, charcoal on four layers of fleece, 70 x 55 cm, 2023

EXHIBITIONS
from 2016

2024	St.-Marien-Dom · Schwerin (D)
2023	Paulus Akademie · Zürich (CH)
	Kunstsalon · Konstanz (D)
	Kunst im Amt · Affoltern am Albis (CH)
2022	Espace Madeleine · Genf (CH)
	Reformierte Kirche · Oberwil BL (CH)
	Semifinalist Biennale Lucca · Lucca (I)
	Bahnhof SBB · Basel (CH)
2021	Museumsgalerie · Magden (CH)
	St. Mangenkirche · St. Gallen (CH)
	Offene Kirche · St. Gallen (CH)
	Stadtkirche · Aarau (CH)
	Predigerkirche · Zürich (CH)
	Fondazione Matasci per l'Arte · Cugnasco-Gerra (CH)
2019	ARTe · Sindelfingen (D)
2018	ARTe · Sindelfingen (D)
2017	RHY ART Fair Basel · Basel (CH)
	Galerie Amarte · Aarau (CH)
2016	Galerie Amarte · Aarau (CH)

VITA
Johann Kralewski

lives and works in Islisberg and Locarno. He was born in Laurahütte Siemianowice in 1949 and spent his childhood and youth in the Silesian mining district and in the Beskid mountains in Poland. From 1981 to 2009 he lived in Germany, then in Switzerland.

After training as a chemical technician, he studied metallurgy, which he completed in 1977. While still a student, he trained as a photographer and began his artistic career in 1974, taking part in various photo exhibitions. From 1981 until his retirement, he worked as a graduate engineer in industry. His work is characterized by a high level of creativity with new technical developments and numerous patent applications. At the same time, he created his first water colour portraits, oil paintings and drawings.

From 2001 to 2003, he studied at the Institute of Fine Arts at the Philipps University of Marburg under Prof. Eckhard Kremers, specializing in screen printing, lithography, drawing and project development. At the same time, his work explored the anti-intellectual art of Jean Dubuffet and his interpretation of Art Brut as well as the emotionally charged dramatic painting of Francis Bacon. His intuitive way of working is inspired by the simultaneous creation of various works of art using different techniques.

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