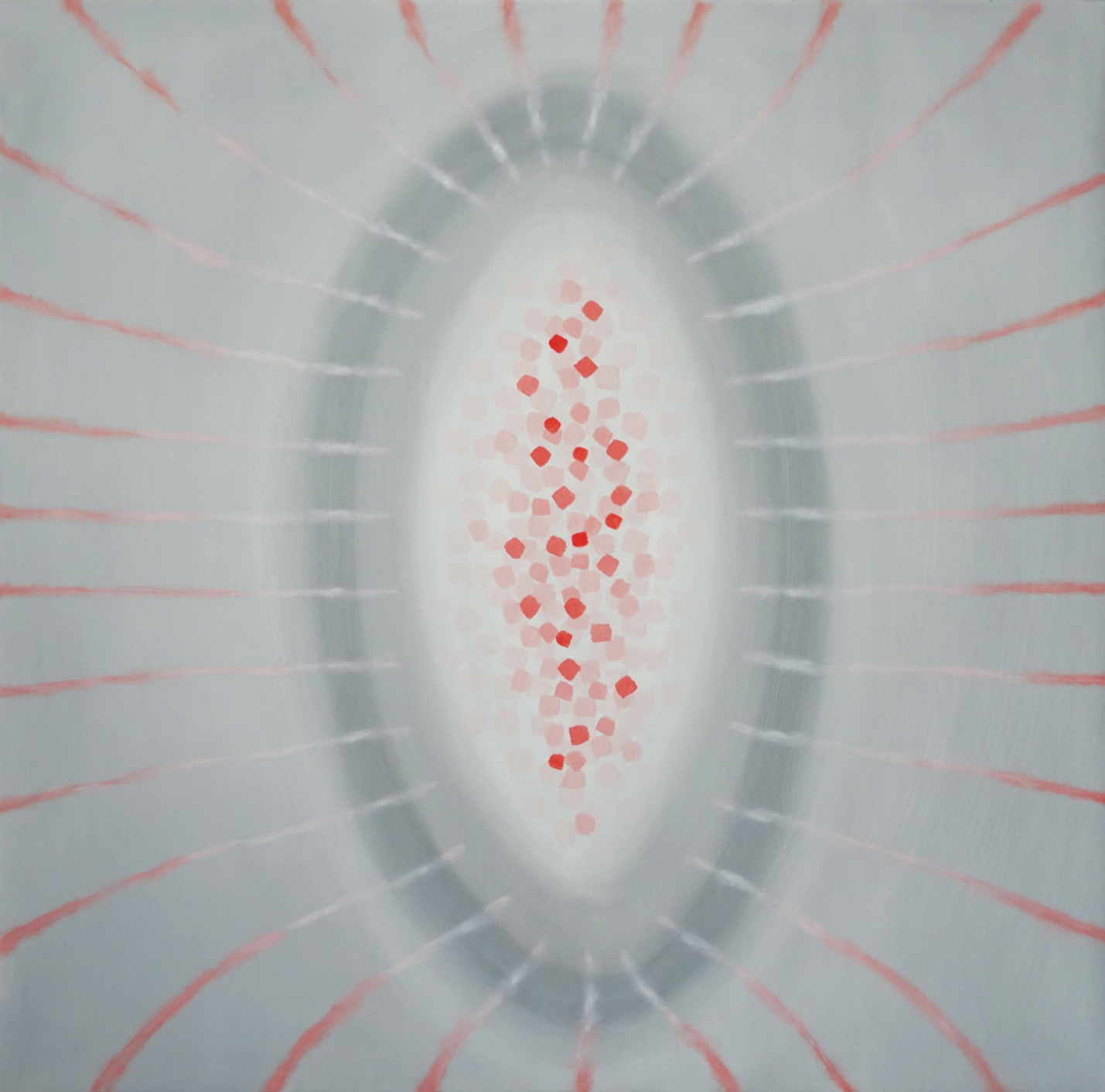




## Johann Kralewski

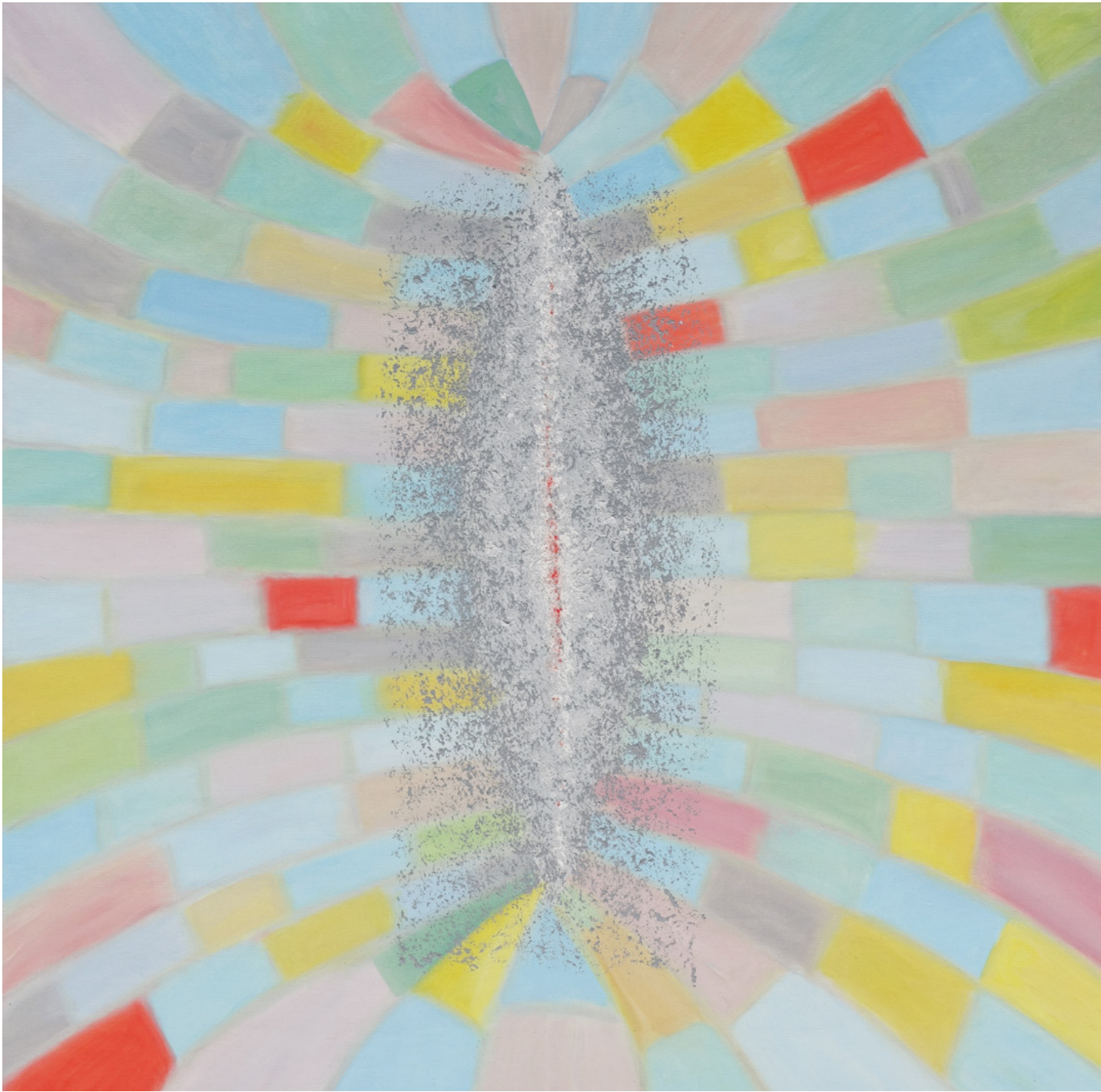
I'm not looking for a style, I'm not looking for a form or technique, I'm not looking for a material or a subject, I'm not looking for a direction I'm **looking for you.**



Space Four 100 x 100 cm, 2026

**Spaces** 2025-2026 Oil on canvas

I understand the "Spaces" series as a return to colour, which I had avoided for a long period of time. This shift was initiated by "Hagia Triada." It is likely not only about colour, but also about a certain three-dimensionality that I derived from the Triada. This is also where the titles "Spaces" come from. It is beautiful to breathe the colour. JK



Space One 100 x 100 cm, 2025



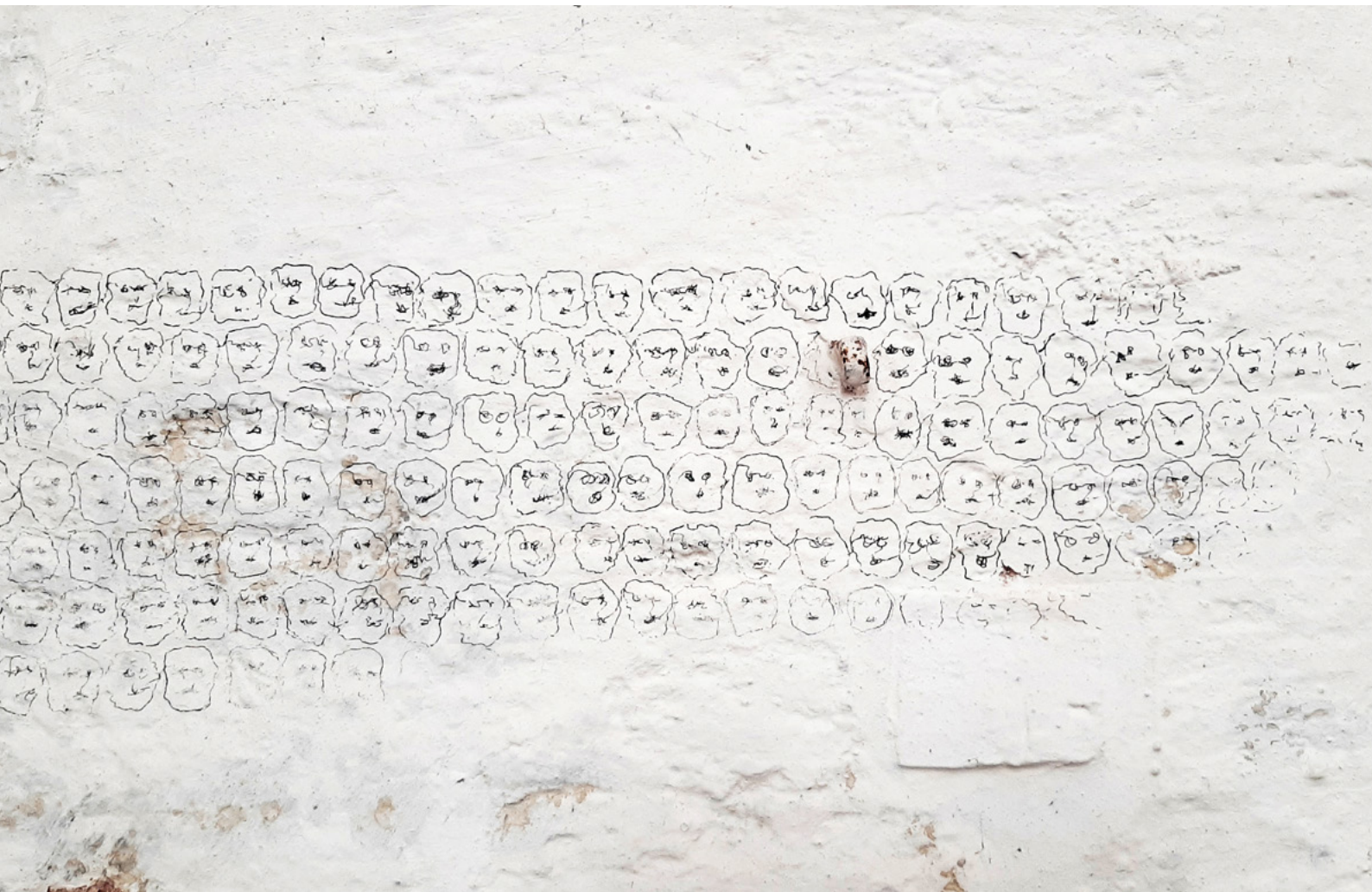
Hagia Triada 30 x 60 x 60 cm

**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

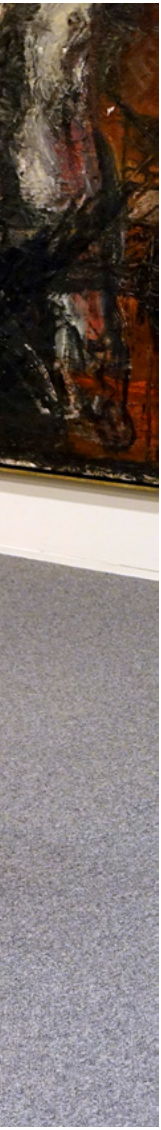


The Pilgrims Fondazione Matasci per l'Arte, 2021

**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

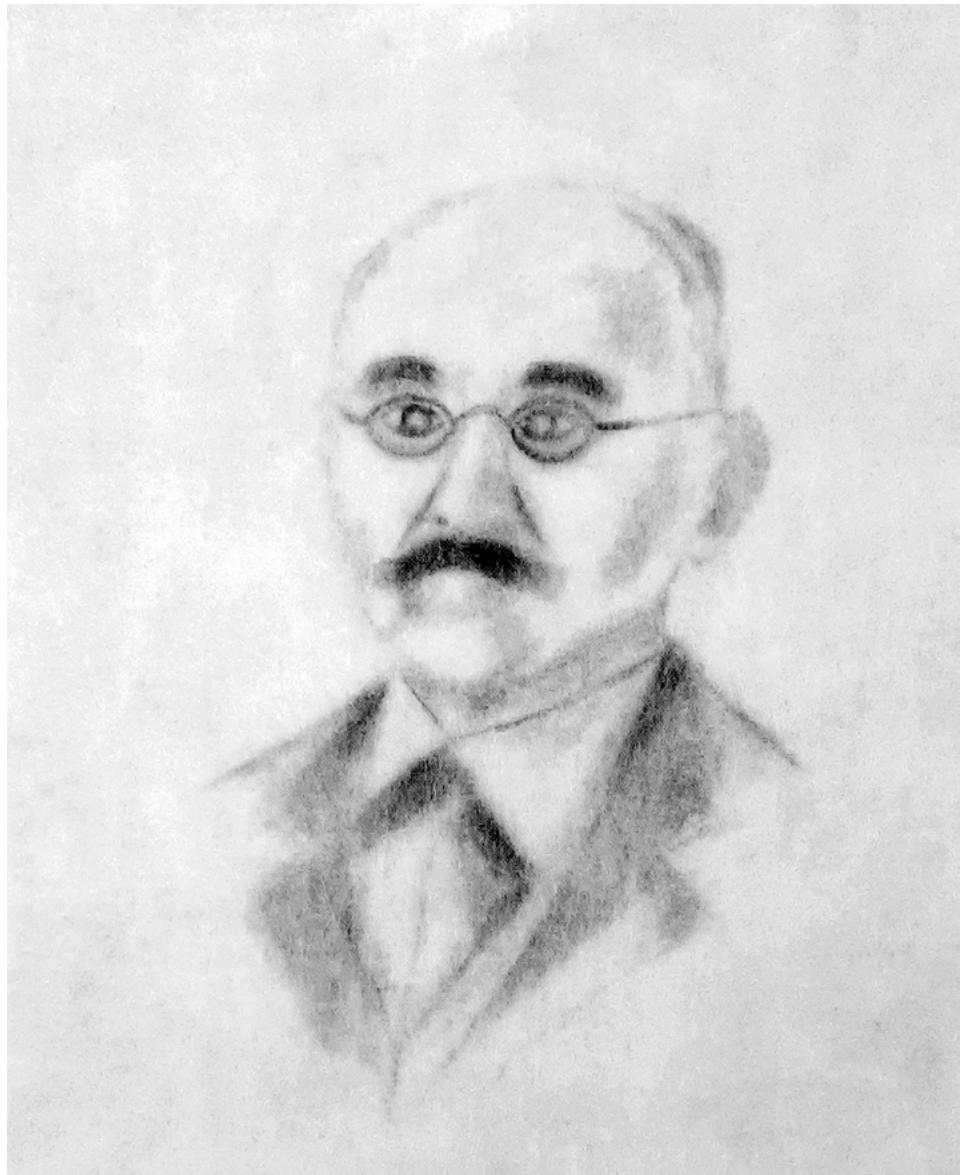


Installation 3D Portraits Paulus Akademie Zürich

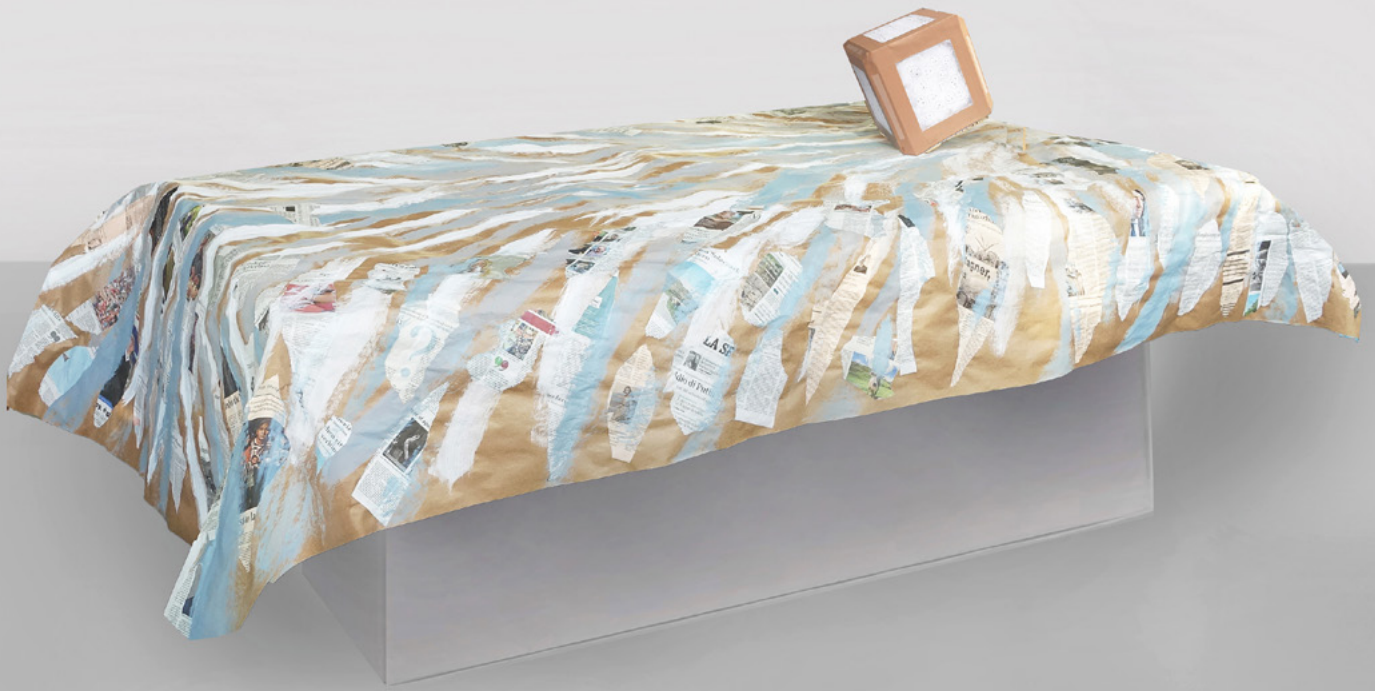
**3D Portraits 2023** Installation with five pictures size 70 x 55 cm  
Mixed media in several layers on jute and fleece; first layer acrylic on jute, second layer heavy fleece with charcoal drawing, three layers semi-transparent fleece with charcoal drawing.

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

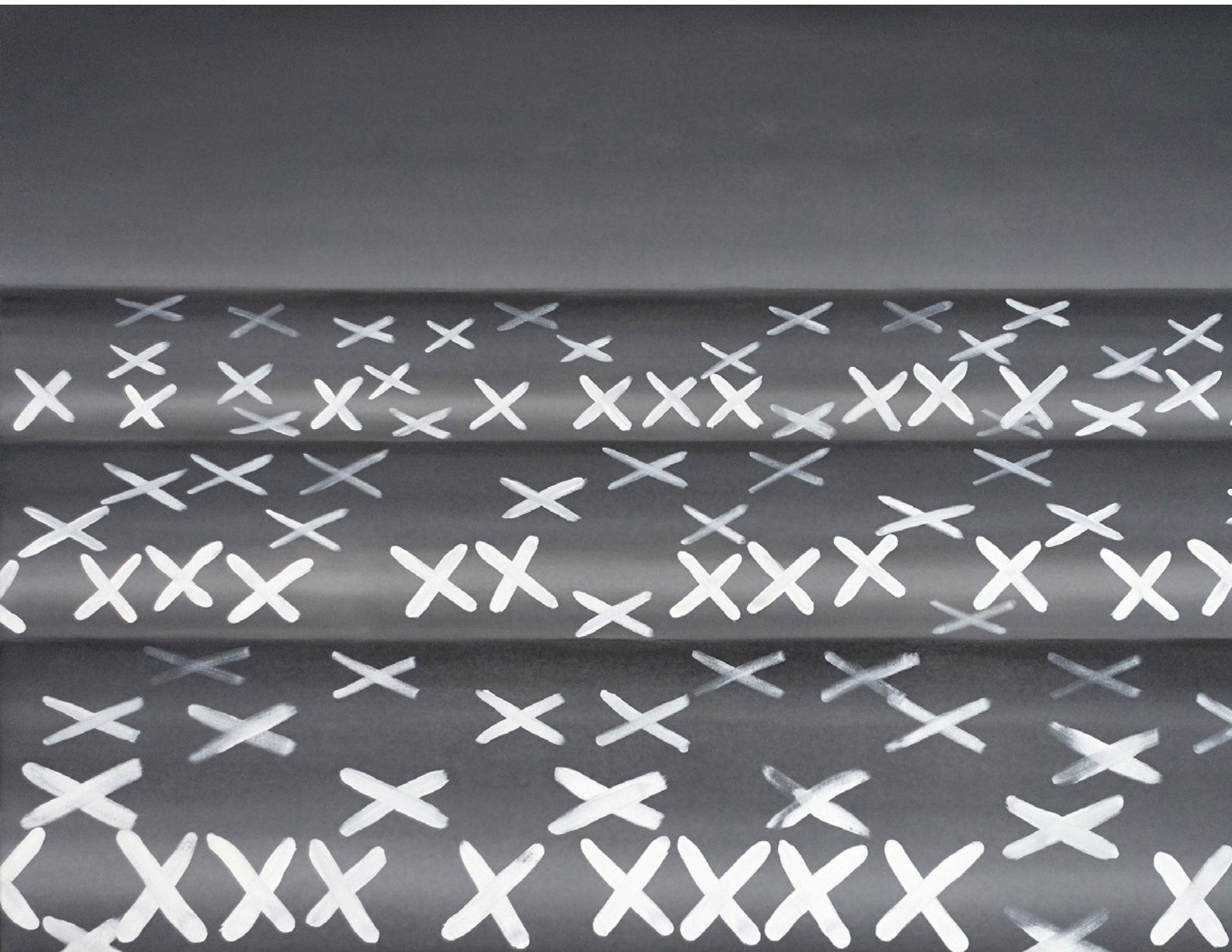
Mixed media honeycomb cardboard, cardboard, newsprint, Tengucho Japanese paper, viscose threads, wood glue.

*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



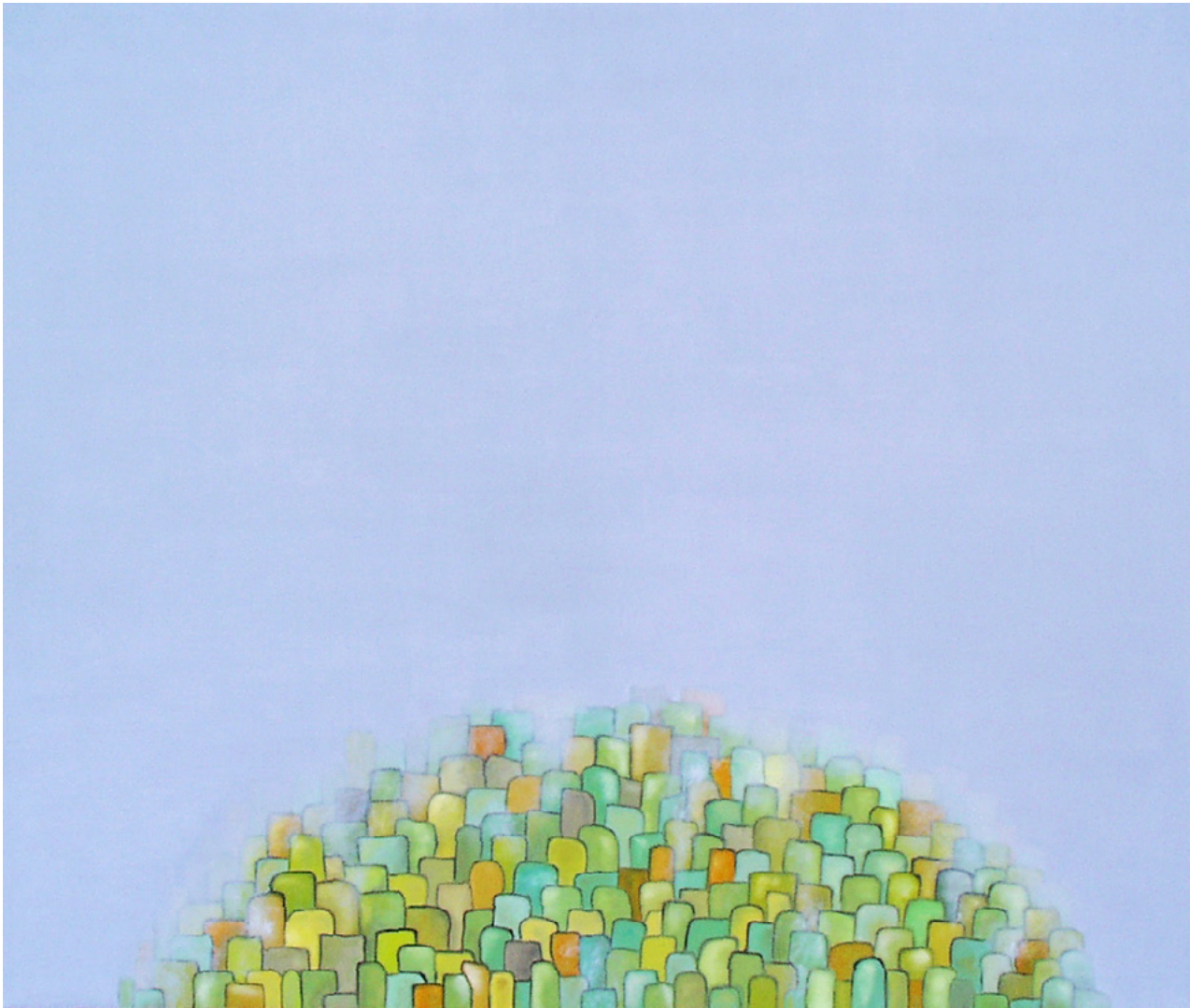
The Game Dice 30 x 30 x 30 cm



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

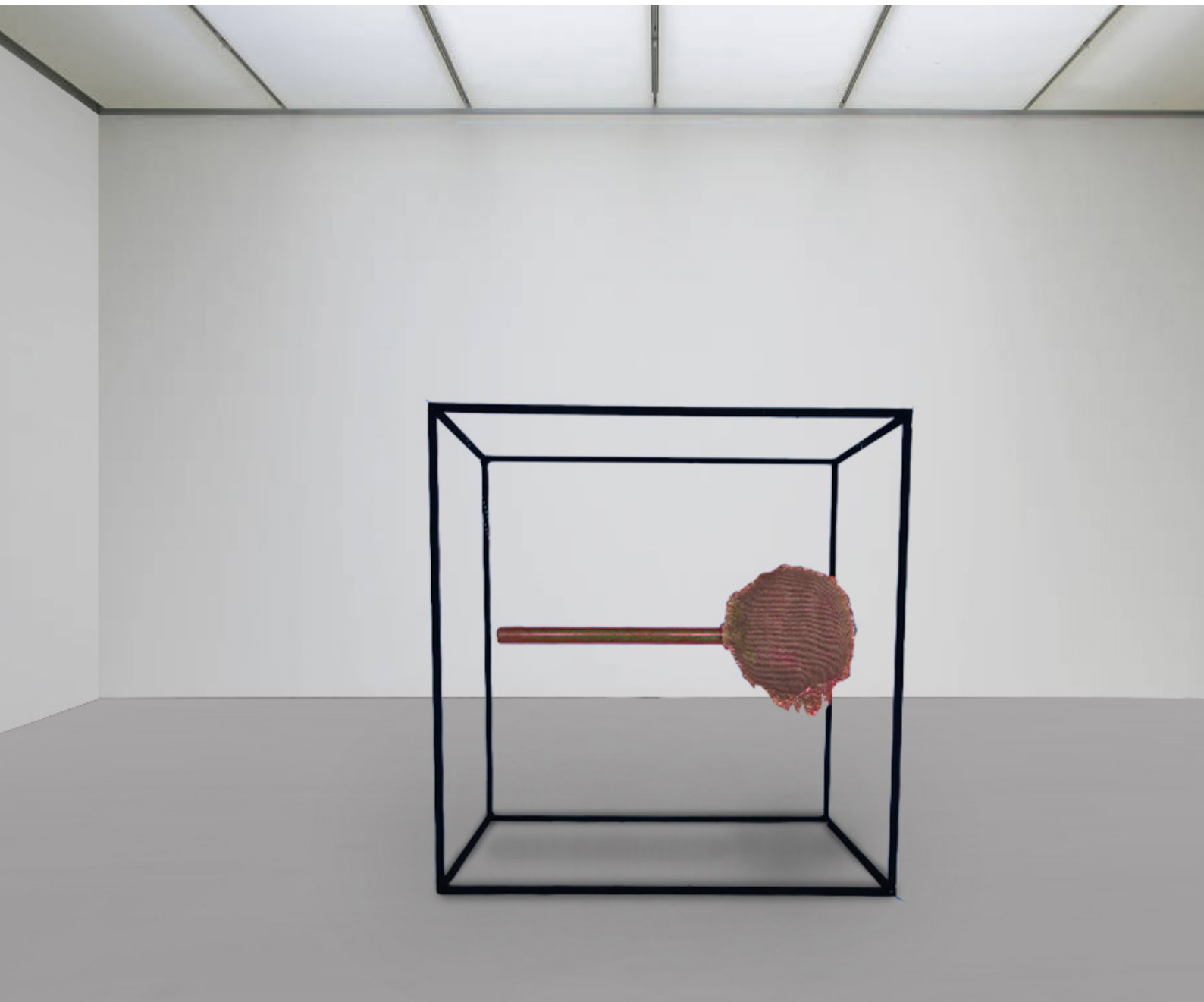
Two works that could hardly stand in greater contrast to each other.

*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



**Out of Time** Mixed Media, 200 x 200 x 100 cm

## **Out of Time** 2017

The upcoming exhibition at the Künstlerforum Bonn prompted me to include this sculpture in my portfolio in the version shown in 2017. I see a connection in this work to the performance "Der Dialog," and specifically to the essay by F. Hölderlin, "Becoming in Passing Away" ("Das Werden im Vergehen"). At the moment, I am working on creating an updated version and am also engaged in re-sorting the concepts of time and the word "Out." JK



## EXHIBITIONS

from 2016

2026	Regionale 26 · Weil am Rhein (D) Künstlerforum Bonn · Bonn (D)
2025	Art Zürich International · Zürich (CH) Swiss Alpine Club · Affoltern a. Albis (CH)
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 Krlewski

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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