

PRESS RELEASE

- ***Rozbeh Asmani. All Our Colours***
- ***Made of Paper***

15 October 2023 to 7 April 2024

A new solo show at Museum Ritter presents the work of Rozbeh Asmani. The young artist works with brand colours registered with the German Patent and Trademark Office. Apart from several large billboards with colour posters, the exhibition also features photographic works. Parallel to this, a presentation based on the collection, augmented by selected loans, addresses the versatility of paper as a material in art. Collages, silhouettes, and folded works are on view, as are designed paper objects with textured surfaces and exhibits made from found paper goods, such as handkerchiefs or postage stamps.

Rozbeh Asmani. All Our Colours

Towards the end of his studies at the Academy of Fine Arts Leipzig, Rozbeh Asmani began working on intercultural relations and mass media. When he wanted to produce his own small mass medium, a veiled Muslim woman in the form of a chocolate figurine, the printing company refused to print the tin foil packaging in lilac. This was a key moment for him, an artist who was used to working freely, and the beginning of what has now been more than ten years of research into legally registered colours.

These are often combinations of colours that are the brand's livery: red and green, for instance, which is registered to the Melitta company. Blue/red/yellow stands for the food discounter Lidl. Orange/white symbolises Schwan-STABILO, maker of writing utensils. Blue/green is used by Aquatherm, which manufactures pipe systems. Red/yellow/green stands for Rico's Futterkiste, makers of animal fodder. Yellow-green/light grey is the colour combination of the former Schmack Biogas GmbH, a German company in the renewable energy sector. In *Colourmarks* Rozbeh Asmani casts a refreshing light on the complexity of the colours and in combinations by means of art he brings them back to us.

With his researches into trademark and patent protection applied to colours, Asmani made a number of astonishing discoveries: Since 1930, plant varieties have also been eligible for protection under U.S. patent laws. Tens of thousands of ornamental plants are patented, including more than 2,000 varieties of chrysanthemum. As with his *Colourmarks*, any romantic sentiments about flowers blanches at first in light of this knowledge. Asmani created the exhibited photogravures of chrysanthemum varieties on the basis of images from the United States Patent and Trademark Office. Through his reworking of the documentary images Asmani produces vividly sensual artworks.

Prof. Dr. Andreas Bee, Curator

Made of Paper

Paper is a very versatile art material whose properties vary with the particular way it is made: while often fine and flimsy, as card or cardboard it maintains however a stiff, stable form. At times it comes in its natural colour, but mostly the fibres have been bleached, or even dyed. Paper can be cut, torn, crumpled or blind stamped; it can be folded, curled, collaged or layered, allowing fine reliefs and sculptural works to be created.

The exhibition *Made of Paper* features some 60 works from the collection, together with two installations on loan, that cast new light on the creative approaches 40 artists take to this multi-faceted material. The exhibition is chiefly about works made *of* paper, and not those made *on* paper. The historical starting point for the show is formed by collages by representatives of the avant-garde, such as Alexander Rodtschenko and Kurt Schwitters. Their pictures from around a century ago are exemplary of an art in which paper serves not merely as substrate but as a medium in its own right.

Over the course of the 20th century artists have discovered further means of creatively working with paper, such as the frottage, the fold, and the embossed print, which Günther Uecker brought like no other to perfection. The great aesthetic potential that lies in constructive paper foldings is brought home by the works of Hermann Glöckner and Peter Weber. The filigree grid pieces by Katharina Hinsberg, Fiene Scharp and Violetta Elisa Seliger are all impressive contemporary interpretations of the centuries' old cultural technique of the cut silhouette. Yet other exhibits are made from paper products in everyday use, which are employed like Readymades. Thus Thomas Rentmeister for instance piles up any number of packets of paper hankies to form a monumental block.

Thomas Bayrle, Lore Bert and Doris Erbacher also achieve three-dimensional sculptural effects using paper. Their works are marked by structured surfaces and are fashioned as reliefs or physical bodies. Finally, Esther Stocker has filled an entire space with black and white objects made of crumpled paper.

With works by Thomas Bayrle, Lore Bert, Leo Erb, Doris Erbacher, Adolf Fleischmann, Fabian Gattermann, Hermann Glöckner, István Haász, Jiří Hilmar, Katharina Hinsberg, Tatsushi Kawanabe, Judith Nem's, Haleh Redjaian, Christiane Reiter, Thomas Rentmeister, Hans Peter Reuter, Alexander Rodtschenko, Peter Roehr, Fiene Scharp, Kurt Schwitters, Violetta Elisa Seliger, Esther Stocker, Katja Strunz, Günther Uecker, Ulrich Wagner and Peter Weber

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