



KÖNIG GALERIE

Founded in 2002 by Johann König in Berlin-Mitte, KÖNIG GALERIE has been housed by the former Catholic church ST AGNES in Berlin-Kreuzberg since 2015. The building was sensitively converted by the renowned architect Arno Brandhuber, for which he and ST AGNES were awarded the Berlin Architecture Prize in 2016. Since October 2017 KÖNIG GALERIE operates KÖNIG LONDON, a space for individual and site-specific presentations.

In 2018, the gallery represents a total of 38 international artists working in a wide range of different mediums and formats. Their works are part of many museum collections as well as private ones and feature regularly in international exhibitions as well as large-scale exhibitions like the Venice Biennale and Manifesta.

Because the gallery and its artists constantly seek new cooperations with fashion designers, architects, musicians, actors, entrepreneurs and the like, the gallery network has expanded beyond the art world and now consists of an exclusive circle of people who buy art and have their finger on the pulse.

KÖNIGGALERIE.COM



d. Installation view, Katharina Grosse, *Wunderland*, 2018, National Gallery in Prague, Czech Republic

e. Installation view, Katharina Grosse, *The House (Titled Another Couple of Adults, Then It Stopped)*, 2008, Carrageworks, Sydney, Australia

fifty-five meters long, hung parallel to each other from the ceiling. Their surfaces, articulated using stencils and masking tape to overlay parts of the surface, create a complex illusionism of overlapping frames and frames within frames that disrupts spatial coherence. Then, in 2018 at Carrageworks in Sydney (another cast-iron industrial hall, this one from the nineteenth century, now a venue for performance), Grosse created an even more immersive experience with a tent-like structure made by hoisting up swathes of fabric. Though its exterior was almost entirely white and untouched, a riot of color greeted the visitor within its elaborately draped, cavernous interior: a stage-like space that posed the spectator as performer or explorer.

In both of these site-related projects, Grosse's activation of space through her agile painterly process involves a kind of choreography, which goes on to become a substratum of the work. When we met in August in her Berlin studio, she recalled the impression that German choreographer Pina Bausch's Wuppertal dance studio made on her during her student days in nearby Hüsseldorf. The performers would use expressionist gestures to animate the entire theatrical space, pointing diagonally across to the highest corner of the house or swinging their long hair in circles. "I realized that could be a way to make the body bigger," she says. "They would walk across the stage and throw something up into the air, like a piece of clothing, activating this space. This became a mandatory goal for me to be outside the reach of my own body."

In Grosse's excessive and generous works, the transgressive, boundary-crossing act of their making is transferred to the spectator, who is invited to navigate the exhibition space they occupy. In Boston, both her own and Pollock's works can only be seen through an act of spatial negotiation. "The work makes you move," says Grosse. "It becomes the script." Merz's words about Pollock's drip paintings are even more apt when applied to Grosse's.

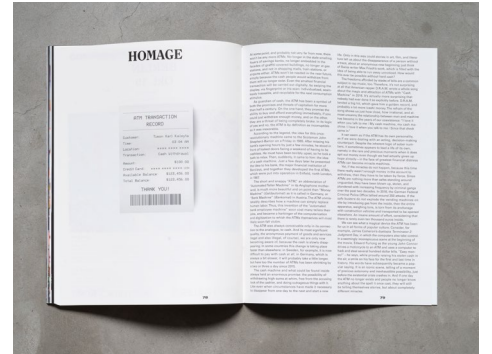
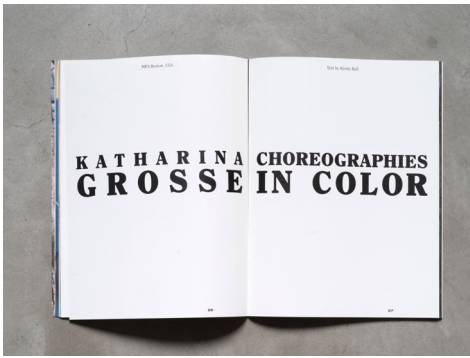
The dance is the work of art, the painting its residue.

a. Photo: George Karger; Courtesy: Solomon R. Guggenheim Archives, New York; Museum of Fine Arts, Boston
 b. Miral, 1943; University of Iowa Stanley Museum of Art, Gift of Peggy Guggenheim, 1956; Reproduced with permission from The University of Iowa; Courtesy: Museum of Fine Arts, Boston
 c. Photo: Studio Katharina Grosse; ©Katharina Grosse and VU Bild-Kunst, Bonn, 2019
 d. Wunderland, 2018, acrylic on fabric, 1400 x 5000 x 670 cm and 1450 x 6400 x 650 cm; Photo: Nico Tenwiggenboers; Courtesy: National Gallery in Prague, Galerie naČech 5; Stephan Rosenwirth/Schwarzstein; Guggenheim and KÖNIG GALERIE; ©Katharina Grosse, Nico Tenwiggenboers, VU Bild-Kunst, Bonn
 e. The House (Titled Another Couple of Adults, Then It Stopped), 2008, acrylic on fabric, 1000 x 4800 x 1500 cm; Photo: Zan Wimberley; Courtesy: Carrageworks, Sydney, and Guggenheim; ©Katharina Grosse and VU Bild-Kunst, Bonn; ©Zan Wimberley

The biannual and bilingual (German and English) KÖNIG MAGAZINE portrays the diverse cosmos of KÖNIG GALERIE: the topics draw on what is probably today's most exciting and varied contemporary art programme.

Studio visits, essays, photographic series and more give friends of the gallery and all art-enthusiasts more understanding of the art world and its participants. Renowned guest authors and photographers like Hans-Ulrich Obrist, Jakob Augstein, Guillermo del Toro, Chus Martínez, Simon Strauß, Peter Zumthor, Juergen Teller, Maxime Ballasteros and more work closely together with the editorial department of the magazine.

The gallery's innovative spirit and Johann König's unconventional approach are reflected in the magazine: everything is done differently and is always presented in new and unexpected ways.



Publication frequency:

Special Issue of KÖNIG

Number of copies:

10.000

Pages:

100 pages

Dimensions:

222 x 292 mm

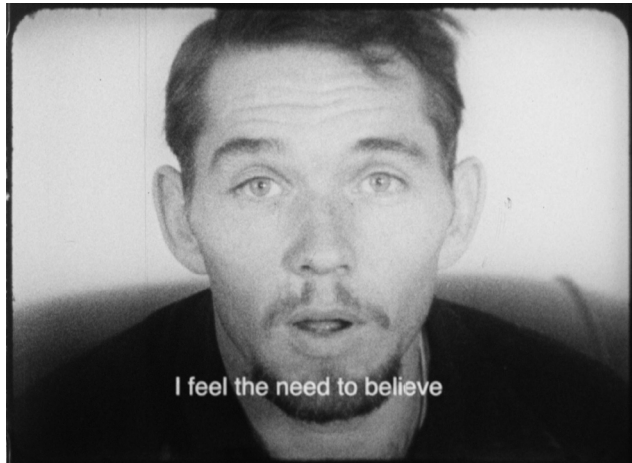
Language:

English

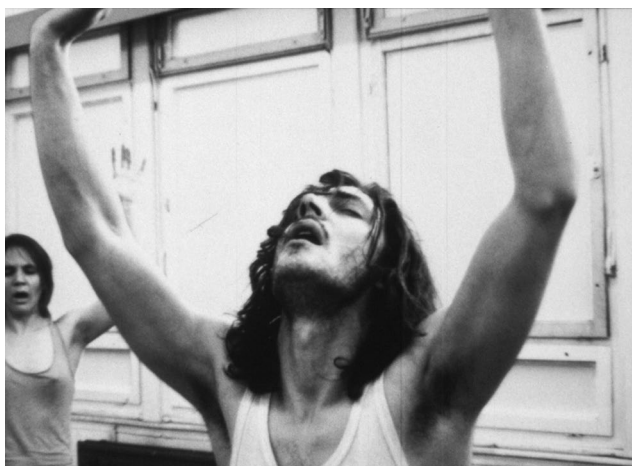
Distribution:

**KÖNIG GALERIE, book store
Walther König, worldwide through
Central Books London, exclusively at
art fairs such as Art Basel, Art Basel
Miami Beach, Art Basel Hong Kong,
Fiac Paris, FRIEZE London**

Special Issue by Alicja Kwade & Gregor Hildebrandt



**JEREMY SHAW
QUANTIFICATION TRILOGIE**



FRIEDRICH KUNATH IN LOS ANGELES



ANSELM REYLE

MORE TO COME ...

OUR NETWORK



KÖNIG GALERIE's extensive network consists of more than 25.000 clients and friends worldwide including international opinion leaders and influencers from the worlds of art, design, architecture, politics, travel, food and music. Our dinners and events regularly host the who is who of the national and international art, fashion and cultural scene. This includes actors, photographers, filmmakers, journalists, politicians, entrepreneurs, fashion designer, models, musicians, collectors and internationally well-established and renowned artists.

Through our wide-reach social media accounts we follow the development of the upcoming issues of KÖNIG from the first preparations to print production and the official launch event.

Clients:	25.000
Instagram:	148.000 followers
Facebook:	23.000 followers
Target group:	unisex, age 25 – 54, focus on Germany

COOPERATION OPPORTUNITIES

Advertorials:

Single page	€ 8,000.00
Double page	€ 16,000.00

Premium placement:

Opening Spread (IFC plus page 3)	€ 24,000.00
Back cover	€ 21,000.00

Additional launch event:

KÖNIG Magazin #6

**Gallery Weekend Berlin
1. - 3. Mai 2020**

Price by individual agreement

DATES



Issue 2/2019

Release:

September, 2019

Advertising deadline:

August 11th, 2019

Submission deadline:

August 13th, 2019

Issue 1/2020

Release:

May, 2020

Advertising deadline:

April 1st, 2020

Submission deadline:

April 5th, 2020



Contact:
Oliver Horn | hoflieferant
oliver.horn@hof-lieferant.com
T: +49 (0)171 223 9119