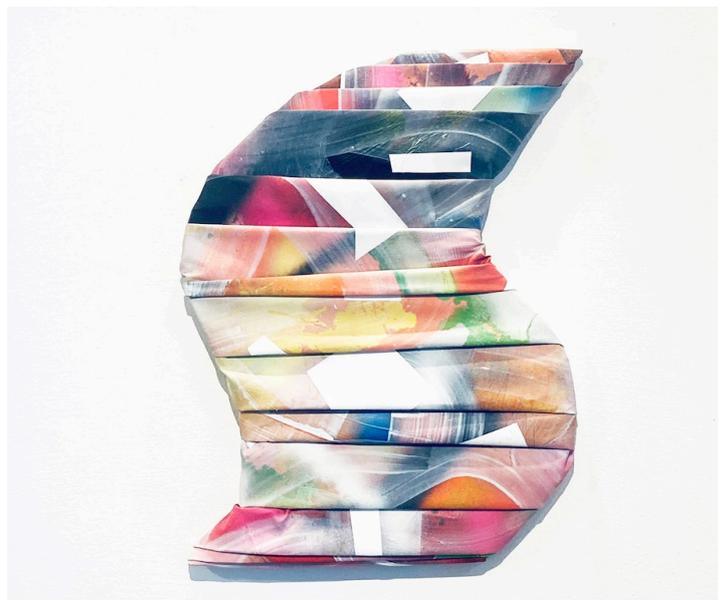


ANNE JUNGJOHANN



**Anne Jungjohann, *Special Nothing Nr. 2* (2022), acrylic & ink on canvas, 52 × 33 × 6 cm
Price: 3,800 Euros + VAT**



**Anne Jungjohann, *Special Nothing Nr. 3* (2022), acrylic & ink on canvas, 61 × 44 × 3 cm
Price: 4,200 Euros + VAT**



Anne Jungjohann, *Topless* (2022), acrylic & ink on canvas, 57 × 44 × 3 cm

Price: 3,600 Euros + VAT

Anne Jungjohann's *Special Nothing* series and *Topless* extend her ongoing investigation into what she calls "fold paintings": works that exist in the charged space between image and object, surface and structure, visibility and concealment. Beginning with pre-painted canvases that she later folds, presses, and reconfigures, Jungjohann adds an additional sculptural step to the traditional painting process - treating the canvas not as a static support for an image, but as an active material capable of movement and transformation. Moving beyond the pictorial toward the spatial, areas of colour and form are compressed, constrained, hidden, or suddenly revealed - creating tensions between control and accident, surface and depth, gesture and erasure.

Jungjohann's "fold paintings" embody a contemporary poetics of compression and concealment, proposing a material resistance to the economy of exposure that defines our visual culture. Her folded compositions bear traces of both digital and manual processes. Influenced by the glitch aesthetics of faulty scans and the emotive shorthand of digital communication - emoticons, distorted screenshots, and pixelated errors - Jungjohann translates the smooth reproducibility of the digital image into the singular tactility of paint and canvas. Each fold becomes both a formal decision and a metaphorical act of compression: the storing of image, emotion, and meaning beneath the surface. What we see is not simply what is painted, but what is concealed within. The folds obscure as much as they reveal, compressing time and intention into a single surface - a meditation on what is withheld, what is lost, and what persists in the act of concealment.

Within the context of *Art from Elsewhere: DEEP THROAT*, Jungjohann's works resonate with the exhibition's exploration of the porous boundaries between inner and outer, visible and hidden, confession and resistance. Her folded canvases evoke the gestures of containment and exposure that define contemporary visual culture - our screens, feeds, and filtered selves. The paintings suggest a kind of coded emotional language, in which folds replace words and the surface

becomes a site of sublimation. They also echo the exhibition's recurring concern with the body as an instrument of mediation: the fold becomes a space where expression is both shaped and constrained, where what is repressed may yet find a form. In their restraint, these works mirror the contradictions of our contemporary condition: a culture obsessed with revelation yet terrified of vulnerability, seduced by surfaces yet yearning for depth.

In Jungjohann's practice, painting is no longer a window onto the world but a layered, sculptural skin—an interface between the seen and the felt, the digital and the physical. Her "fold paintings" are quiet acts of resistance against the flattening of experience, reasserting painting's capacity to hold memory, gesture, and contradiction within its own material folds. They turn inward, reclaiming ambiguity and nuance as radical gestures. Through the simple act of folding, Jungjohann collapses the binaries of inside and outside, public and private, digital and material - creating spaces where the unsaid, the unseen, and the unshown still matter.

ARTIST BIO: www.anejungjohann.com

ANNE JUNGJOHANN (born 1981 in Freiburg im Breisgau, Germany. Lives and works in, Berlin, Germany.)

Anne Jungjohann studied Fine Arts at the Berlin University of the Arts, completing her Master's degree with honors in 2017. In 2016, she was awarded the Dorothea Konwiarz Foundation Scholarship, followed by the Helmut Thoma Prize in 2017. Jungjohann's practice operates at the threshold between painting and sculpture. Her "fold paintings" reimagine the painted canvas as a spatial object - folded, creased, and reconfigured to challenge the conventions of pictorial composition. Influenced by digital imagery, she translates the smooth, immaterial language of the screen into tactile, time-bound gestures. Through this interplay of surface and depth, visibility and concealment, Jungjohann explores how meaning is produced and withheld in contemporary visual culture.

Jungjohann's work has been presented in institutional exhibitions, including: the Kunstverein Jesteburg (2023); Künstlerhaus Dortmund (2022); Kunsthalle Bremen (2021); Kunstverein Leverkusen Schloss Morsbroich (2021); Kunstverein Bochum (2020); Kunsthaus Hamburg; and MOMENTUM, Berlin (2019).