



View of RADAR: Philipp Krabbe, *SOFAS (R/L + Stier + Nikita)*, Westfälischer Kunstverein, Münster, Germany, 2022. Commissioned by Westfälischer Kunstverein and LWL-Museum für Kunst und Kultur
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PRESS RELEASE

RADAR: Philipp Krabbe **„SOFAS (R/L + Stier + Nikita)“**

March 26-June 6, 2022
Opening: March 26, 6pm

Venue: Westfälischer Kunstverein, Rothenburg 30, 48143 Münster, Germany

Hours: Wed-Sun, 11am-7pm

Admission: free

Press contact: Jana Peplau, peplau@westfaelischer-kunstverein.de

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RADAR: Philipp Krabbe „SOFAS (R/L + Stier + Nikita) “

For the 18th edition of the RADAR series, Philipp Krabbe has created an exhibition situation oriented towards the space outside the building: the large glass window of the project space provides a view of three sofa sculptures and three large-format works on the wall that are aligned with the piece of furniture in terms of motif. Krabbe's sofas look like fictional designer items from the 2020s, which, in combination with the painted textiles hanging on the wall, visually coalesce to form collections.

Krabbe finds the motifs in hypnagogic phases shortly before the onset of sleep, for which he consciously switches off any external influences, such as sounds or visual stimuli. They are graphically translated images from the unconscious. He processes this inspiration using an abstract formal language and a host of sketches. Ongoing work on the symbols is thus largely inchoate and can be reengaged with at any time to create a new work. In keeping with this, Krabbe makes use of established motifs already present in his work for this exhibition. Variants of his *STIER* and *nikita* motifs, for example, have appeared in other works. Via this practice, Krabbe effectively creates logos in the sense of a brand identity. Thematic meaning is integral to the surface appearance - an aspect through which Krabbe's overall aesthetic is easily recognisable. The motifs are condensed in terms of content through individual observation and their placement in space. However, how we interpret them from one viewing to the next is by no means fixed.

For the artist, the point of reference for his sofa sculptures is the role that this furniture plays in society: a place to rest, recharge one's batteries and spend free time. If, in Theodor W. Adorno's philosophical and sociological observations, leisure time is merely an extension of work in late-capitalist society and therefore only serves the purpose of restoring our energies for labour, Krabbe updates this concept and makes the very site where we do nothing the object of work. He presents three variations of furniture in which general ease and seating comfort vary. If *nikita KÜCHENBANK #1* seems more like a throne, *STIER SOFA #1* is constructed in such a way that visitors could theoretically easily collapse into it, but find extricating themselves from it once more something of a challenge. Krabbe thus uses them to depict different modes of sitting and spending time. Especially at a time when everyday life has once again shifted to the living room at home, what emerges is an artistically modified and abstracted visualisation of recognising one's own habits in a museum-based art context.

Krabbe establishes the connection between the painting on the textile wall hangings and the furniture via motif and overall design. The striking colours and bold contrasts are transferred from the suspended, two-dimensional textiles to the three-dimensional objects and thereby dictate their appearance. Thus, in the case of *STIER*, it is not just the *SOFA*'s yellow and blue colouration, but also the painted horn and the bull's nose ring attached to the front of the seat that also function as design features. In terms of

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the *R/L* group, Krabbe explores the motif of shooting stars against a blue background for the first time.

All three ensembles are redolent of pop culture, thereby creating associative links to the world around us: the choice of motif and colour, for example, recalls both a ubiquitous Swedish furniture chain and national flags. Both are always interpreted in the context of current events and can thus become a surface onto which conflicts and events that shape our society can be projected: an observation of the world that, in most cases, unfolds 'from the *sofa*' and thus at a comfortable distance. Krabbe's works reflect this very moment in terms of a seminal piece of living-room furniture.

SOFAS (R/L + Stier + Nikita) is curated by Jana Bernhardt (LWL-Museum für Kunst und Kultur) and Jana Peplau (Westfälischer Kunstverein).

RADAR is an exhibition format hosted by the LWL-Museum für Kunst und Kultur and the Westfälischer Kunstverein. It features emerging, as yet little-known younger artists who stand out and are hence on the 'radar'. The exhibited works provide insights into the featured artists' current fields of interest.

The project space can also be viewed out of hours from outside.

Concert

Friday, May 13, 6 pm a concert by "The Puffins" (Marlon Bösherz) will take place as part of the RADAR exhibition "["SOFAS \(R/L + Stier + Nikita \)"](#)" by Philipp Krabbe.

Westfälischer Kunstverein

About Philipp Krabbe

Philipp Krabbe (b.1994 in Herten) lives and works in Wuppertal and Düsseldorf. He has been studying under Sabrina Fritsch at the Düsseldorf Art Academy since 2018. His works have already been shown in group exhibitions at Kunsthalle Düsseldorf or Kunsthau Mettmann, among others.

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IMAGE GALLERY



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An exhibition at the Westfälischer Kunstverein, Münster, Germany in cooperation with
the LWL-Museum für Kunst und Kultur, Münster, Germany

March 26-June 6, 2022

Opening: March 26, 6pm

Curated by Jana Bernhardt and Jana Peplau.

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Founded in 1831, the Westfälischer Kunstverein is one of the oldest art associations in Germany and enjoys international standing. The Kunstverein still promotes and establishes young contemporary art to this day and, from the post-war period by the latest, has assumed significant responsibility for the sponsorship of young, up-and-coming artists on an international level in the field of visual art in the City of Münster. The work of several young artists, who would later achieve international recognition in their own right, were presented here to a broader audience for the first time.

Hours

Wed-Sun, 11am-7pm

Closed on Mondays and Tuesdays

Admission

free to RADAR

Accessibility

The RADAR exhibition can be reached via the main entrance of the Westfälischer Kunstverein. A WC for people with disabilities can be found in the neighbouring LWL-Museum für Kunst und Kultur.