

**FOR IMMEDIATE RELEASE**

**Friedrich Kunath**

*I Don't Know The Place, But I Know How To Get There*

**Blum & Poe, Los Angeles**

**January 14–February 25, 2023**

**Opening reception: Saturday, January 14, 5–7pm**

“Abendlied” by Hanns Dieter Hüsch

Butterfly is coming home  
Little bear is coming home  
Kangaroo is coming home  
The lights aglow, the day is done.  
Codfish is swimming home  
Elephant is walking home  
Ant is racing home  
The lights aglow, the day is done.  
Fox and goose are coming home  
Cat and mouse are coming home  
Man and woman are coming home  
The lights aglow, the day is done.  
All is asleep and all is awake,  
All is in tears and all is laughter,  
All is silence and all is chatter,  
And sadly, we'll never know it all.  
All is screaming and all is listening,  
All is dreaming and then in life,  
All will be replaced again one day.  
Already the evening sits atop our home,  
Butterfly is flying home  
Wild horse is bolting home  
Older child is coming home  
The lights aglow, the day is done.

Friedrich Kunath (b. 1974, Chemnitz, Germany) studied at the Braunschweig University of Arts, Braunschweig, Germany and now lives and works in Los Angeles, CA. Kunath utilizes a personal style of romantic conceptualism, layering poetic phrases with poignant, often melancholy imagery. The work embraces comedy and pathos, evoking universal feelings of love, hope, longing, and despair. The artist's personal journey from Germany to Los Angeles plays a key role in his work, incorporating German Romanticism and western popular culture, with still life, cartoon imagery, commercial illustration, nature photography, and lyrical references.

The first major monograph devoted to Kunath's life and work was published in 2018 by Rizzoli Electa, featuring contributions by James Elkins, James Frey, Ariana Reines, and John McEnroe.

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Kunath has been the subject of numerous solo exhibitions including *I'll Try to Be More Romantic*, Kunstsammlung Jena, Germany (2021); *Juckreiz*, Sammlung Philara, Düsseldorf, Germany (2016); *A Plan to Follow Summer Around the World*, Centre d'art Contemporain d'Ivry - le Crédac, Ivry-sur-Seine, France (2014); *Raymond Moody's Blues*, Modern Art Oxford, UK (2013); *Your Life is Not for You*, Sprengel Museum, Hannover, Germany (2012); *Lonely Are the Free*, Schinkel Pavillon, Berlin, Germany (2011); Hammer Museum, Los Angeles, CA (2010); Kunstsaale, Berlin, Germany (2010); *7 x 14*, Staatliche Kunsthalle Baden-Baden, Germany (2009); and *Home Wasn't Built in a Day*, Kunstverein Hannover, Germany (2009). His work is also featured in prominent public and private collections such as the Carnegie Museum of Art, Pittsburgh, PA; Centre Pompidou, Paris, France; DESTE Foundation for Contemporary Art, Athens, Greece; Hammer Museum, Los Angeles, CA; Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY; Los Angeles County Museum of Art, Los Angeles, CA; Museum of Contemporary Art, Los Angeles, CA; Museum of Contemporary Art, San Diego, CA; Museum of Modern Art, New York, NY; Pinault Collection, Paris, France; and the Walker Art Center, Minneapolis, MN, among many more.

## About Blum & Poe

Blum & Poe was founded by Tim Blum and Jeff Poe in Santa Monica in September of 1994 as a space to show local and international contemporary art in all media. Blum's extensive experience in the Japanese art world combined with Poe's keen knowledge of emerging artists in Los Angeles resulted in an international program of influential artists. Throughout a twenty-seven-year history, Blum & Poe has shaped the trajectory of contemporary art by championing artists at all stages of their careers—cultivating the lineages that run between emerging and established practices and working with artist estates to generate new discourse surrounding historical work. Currently, Blum & Poe represents fifty-one artists and nine estates from sixteen countries worldwide.

In 2003 the gallery moved to a larger space in Culver City, and in 2009 Blum & Poe purchased and renovated its current 22,000-square-foot complex on La Cienega Boulevard. In this location the gallery has since staged museum-caliber surveys, examining the historical work of such movements as the Japanese Mono-ha school (2012); the Korean Dansaekhwa monochrome painters (2014); the European postwar movement CoBrA (2015); Japanese art of 1980s and '90s (2019); a rereading of Brazilian Modernism (2019); and a revisionist take on the 1959 MoMA exhibition, *New Images of Man* (2020). To produce these exhibitions, Blum & Poe has worked with celebrated curators such as Alison M. Gingeras, Sofia Gotti, Joan Kee, and Mika Yoshitake.

In 2014, Blum & Poe opened galleries in New York and Tokyo to focus on intimately scaled projects in new contexts. These expansions tie into the gallery's wide-reaching program that includes exhibitions, lectures, performance series, screenings, and an annual art book fair at its base in Los Angeles. Blum & Poe's publishing division democratically circulates its program through original scholarship and accessible media ranging from academic monographs, audio series, magazines, to artists' books. In 2020, the gallery launched Blum & Poe Broadcasts, an online platform showcasing artists' projects in conjunction with physical installations or as standalone digital endeavors.

Across the three global locations, Blum & Poe prioritizes environmental and community stewardship in all operations. In 2015, Blum & Poe was certified as an Arts:Earth Partnership (AEP) green art gallery in Los Angeles and consequently became one of the first green certified galleries in the United States. The gallery is also a member of the Gallery Climate Coalition, which works to facilitate a more sustainable commercial art world and reduce the industry's collective carbon footprint. Blum & Poe is committed to fostering

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inclusive and equitable communities both in their physical and online spaces and believes that everybody should have equal access to creating and engaging with contemporary art.


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