ROSALIE WERTHEFRONGEL
INS BLAU

KÖNIG GALERIE | CHAPEL
13 NOVEMBER 2026 – 21 JANUARY 2027

KÖNIG GALERIE is pleased to present INS BLAU by Rosalie Werthefrongel in the Chapel of St. Agnes, marking the artist's second exhibition with the gallery.

The exhibition title seems to play on the invitation to take visitors ins Blau ("into the blue"), into a color rush. At the same time, it evokes the saying „into the blue», turning the journey into one whose destination and endpoint remain open. The color blue refers to the sky and its infinite expanse, which serves as the unifying motif throughout the works in the exhibition.

In some of the works, the sky is crossed by gray or white contrails or by colored plumes of smoke left behind by an aircraft. Viewed in abstract terms, these traces resemble brushstrokes painted across the sky, transforming it into a canvas.

This ambivalence between depicted reality and visible construction is characteristic of Werthefrongel's visual language. What initially appears to be illusionistic painting reveals itself, upon closer inspection, as a complex interplay of different media layers. Backgrounds turn out to be printed surfaces, while seemingly tangible objects reveal themselves as photographic or printed images. In Werthefrongel's technically accomplished paintings, the illusion of spatial depth is carefully constructed only to be exposed again in the very same moment. The image does not merely depict something; it also reflects on the conditions that make its visibility possible in the first place.

These perceptual shifts, which viewers experience time and again, evoke Surrealism and its juxtaposition of impossible perspectives, objects, and scenes.

Yet Werthefrongel's paintings are firmly rooted in the present and reveal imaginary worlds of her own making. They emerge through an elaborate, multilayered process. First, the artist arranges objects—such as toys and collectible figurines—as well as printed materials, including postcards and calendars, into small scenes in her studio. She selects these elements for their visual appeal or because they evoke personal memories. She then photographs the arrangements from multiple perspectives before digitally rearranging and recombining them. In this process, she is also drawn to chance and to what might initially appear to be mistakes. In addition, she actively incorporates digital tools as elements within the image itself. As a result, increasingly large areas of these new compositions are erased or bear traces of erasure, reminiscent of techniques familiar from programs such as Photoshop.

The result of this multistage process of construction and deconstruction is a series of painterly collages that continually challenge viewers to reconsider how they see and understand what is before them. And so, one is happy to accept the invitation to venture into the unknown and into the blue, with many moments of surprise to look forward to.

KÖNIG GALERIE

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OPENING TIMES
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