

# NEWSLETTER KICKEN BERLIN

FALL 2011

## JOACHIM BROHM. CULATRA

September 10 – December 17, 2011

OPENING: Sept 9, 6 – 9 PM, the artist will be present

INTRODUCTION: Gabriele Conrath-Scholl, Director, Die Photographische Sammlung / SK Stiftung Kultur, Cologne

## KICKEN II: ERWIN BLUMENFELD

VIRTUAL TOUR >>> [www.kicken-gallery.com](http://www.kicken-gallery.com)

## abc. art berlin contemporary

Kicken Berlin @ art berlin contemporary (Sept 7 – 11)

PREVIEW: Sept 7, 2011, 2 – 6 PM, Opening 6 – 9 PM

Thursday to Saturday: 12 – 9 PM

Sunday: 12 – 7 PM

Hall H1, Booth 9b – 10b

>>> [www.artberlincontemporary.com](http://www.artberlincontemporary.com)



JOACHIM BROHM (\*1955), 'Boat #1, from the Portfolio 'Culatra', 2008, c-print © Joachim Brohm/VG Bild-Kunst, Bonn/Courtesy Kicken Berlin

## JOACHIM BROHM. CULATRA

Joachim Brohm's series 'Culatra', created in Portugal from 2008 to 2010, will be the focus of Kicken Berlin's fall exhibition. This will be the first time the series has been shown in its entirety in Berlin. Kicken Berlin will also present the similarly named portfolio of 24 images as well as further pictures of Ilha da Culatra off the southern coast of the Algarve.

Brohm first explored Culatra at the encouragement of painter Heribert C. Ottersbach and visited repeatedly over a span of almost three years. The small, sparsely inhabited island manifested transitional spaces in which signs of modest use and infrastructure shape nature: sand pathways, makeshift buildings, vehicles, boats, and seemingly unusable discarded things. On these he affixes his inquisitive and astonished gaze.

Brohm approaches the cabins, rubbish heaps, pathways, facades, and the diverse vehicles on foot in order to portray the subjects from various perspectives: from his typical middle distance, from a wider diagonal angle, and in frontal close-ups. An extensive expanse alternates with detailed abundance in the peopleless images shot consistently around noontime. His usual

restrained coloration, also a hallmark of Brohm's work, radiates here under the southern sun with more contrast, lending the red, yellow, and blue tractors and boats a weighty sculptural presence. In this sense, 'Culatra' opens a new chapter in Brohm's work: colors and light cause the objects to glow, a celebration of the joy of making photographs. 'Culatra' clearly takes up the documentary language of a visual inventory.

Brohm was one of the first European photographers to combine the aesthetics of the 1970s New American Color and New Topographics movements into his own artistic vision. Forerunners such as Robert Adams, Allan Sekula, and Stephen Shore casually yet bluntly stated changes happening in the realm of the everyday and the environment. Brohm adapted this formal concept of subjective documentary and thus articulates "societal processes in metaphorical images" (Thomas Weski).

## ERWIN BLUMENFELD @ KICKEN II

Kicken Berlin will present selected works by Erwin Blumenfeld (1897-1969) at Kicken II on the occasion of the special issue of Stern Magazin dedicated to the artist, which will be released on September 13, 2011.



JOACHIM BROHM (\*1955), 'Backyard, from the Portfolio 'Culatra', 2008, c-print © Joachim Brohm/VG Bild-Kunst, Bonn/Courtesy Kicken Berlin

## NEWS

Joachim Brohm: Selected works online now!

[www.kicken-gallery.com/brohm.html](http://www.kicken-gallery.com/brohm.html)

## EXHIBITIONS

'Joachim Brohm – COLOR', Landesgalerie Linz, Austria, Nov 10, 2011 – Feb 19, 2012, opening on Nov 9, 2011  
[www.landesmuseum.at](http://www.landesmuseum.at)

Ferenc Háar in 'Eyewitness – Hungarian Photography in the 20th Century', Royal Academy of Art, London, Great Britain, until Oct 2, 2011  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

Jitka Hanzlová in 'Photography Calling!', Sprengel Museum, Hannover, Germany, Oct 9, 2011 – Jan 15, 2012  
[www.sprengel-museum.de](http://www.sprengel-museum.de)

'Hans-Christian Schink, Fotografien 1980 bis 2010', Museum Küppersmühle, Duisburg, Germany, until Oct 3, 2011  
[www.museum-kueppersmuehle.de](http://www.museum-kueppersmuehle.de)

## REVIEWS

Hannah Höch, Lebensbild, in 'Cara Schweitzer: schrankenlose Freiheit für Hannah Höch', biography review by Julia Voss, FAZ, June 29, 2011  
[www.faz.net](http://www.faz.net)

André Kertész, 'Schmuck des Tisches', exhibition review by Freddy Langer, FAZ, July 30, 2011  
[www.faz.net](http://www.faz.net)

abc. art berlin contemporary

Kicken Berlin will contribute works from Jitka Hanzlová's new portrait series to this year's third-annual art berlin contemporary.



JITKA HANZLOVÁ (\*1958), 'Untitled', 2011, archival pigment print © Jitka Hanzlová/Courtesy Kicken Berlin

"(...) Jitka Hanzlová goes to museums to look at portrait paintings. She gazes at the sunken faces, the lost meanings, and she no longer finds it astonishing to encounter living people in the outside world who resemble those figures. The story of her new work begins in Italy. The photographer meets a young man, and her head is suddenly filled with the image of the Mona Lisa. (...)

In light of the dialogue between her new work and Renaissance portrait painting, the photographer could have chosen no better godfather than Leonardo da Vinci. As a painter, he created such marvels as the 'Woman with an Ermine', 'La Belle Ferronnière', and the 'Mona Lisa'. As an engineer, architect, and natural scientist, he explored the nature of color, among other things. (...) He made important contributions to the development of perspective and the study of proportion, (...) and he granted freedom beyond their religious significance to colors, to attributes, and to their backgrounds, allowing them to become phenomena of the visible world. We are not far here from the notion of photography as a technique of

"copying nature"; the camera's eye is not called "objective" for nothing. But photographs only become pictures through the imaginations of those who use the camera to give structure to that which is accidentally visible. Hanzlová's task here lies less in searching for the right people to play along than in finding them. Their beauty is less important than their ability to take the time for self-discovery. The sitting may take place in the open — as with the young woman in pink, gray slag heaps nestling around her like wings. However, the world of remembered pictures intensifies in the face of the increasingly apt mirroring in the present; the way leads inward. (...)

This special light is what makes Jitka Hanzlová's paraphrasings of a five-hundred-year-old past in the present so fascinating. Equally fascinating is her deep and fine delineation of the backgrounds against which her subjects show themselves with such wonderful poise. Jitka Hanzlová's art proves itself not in imitation but in allowing things to reveal themselves as they are."

JANOS FRECOT

On the occasion of the presentation of Jitka Hanzlová's new series Kicken Berlin is publishing [Jitka Hanzlová, 'Cahier 2', Kicken Berlin, 2011.](#)



JITKA HANZLOVÁ (\*1958), 'Untitled', 2007, archival pigment print © Jitka Hanzlová/Courtesy Kicken Berlin

PUBLICATIONS

[Erwin Blumenfeld Special issue by Stern Magazin, published Sept 13, 2011](#)

[Jitka Hanzlová, 'Cahier 2', Kicken Berlin, 2011 \[www.kicken-gallery.com\]\(http://www.kicken-gallery.com\)](#)

[Jitka Hanzlová, 'Cotton Rose', Steidl Verlag, 2011 coming soon \[www.steidl.de\]\(http://www.steidl.de\)](#)

[Gundula Schulze Eldowy, 'Berlin on a Dog's Night. Fotografien 1977-1990'; Gundula Schulze Eldowy, 'Am fortgeweheten Ort. Berliner Geschichten', both Lehmann Verlag, 2011 \[www.lehmann.de\]\(http://www.lehmann.de\)](#)

LOANS FROM KICKEN BERLIN

[Ed van der Elsken, Fritz Henle, Otto Steinert, Christer Strömholm in 'Eyes on Paris, Paris im Fotobuch 1890 bis heute', Haus der Photographie, Deichtorhallen Hamburg, Germany, Sept 16, 2011 – Jan 8, 2012 \[www.deichtorhallen.de\]\(http://www.deichtorhallen.de\)](#)

['László Moholy-Nagy, The Art of Light', Ludwig Museum, Museum of Contemporary Art, Budapest, Hungary, until Sept 25 \[www.lumu.hu/\]\(http://www.lumu.hu/\)](#)

[Helmut Newton in 'Unheimlich vertraut – Bilder zum Terror', C/O Berlin, Germany, Sept 10 – Dec 4, 2011 \[www.co-berlin.info\]\(http://www.co-berlin.info\)](#)

[Umbo in '25 Jahre! Sammlung Henri Nannen und Überraschungsgäste', Kunsthalle Emden, Germany, Oct 8, 2011 – Jan 29, 2012 \[www.kunsthalle-emden.de\]\(http://www.kunsthalle-emden.de\)](#)

OBITUARY

We mourn the deaths of Lisette Blumenfeld Georges (1922 – 2011), daughter of Erwin Blumenfeld, and of Liselotte Tavs-Koppitz (1925 – 2011), daughter of Rudolf Koppitz.

PHOTOGRAPHY. WORKS ON PAPER KICKEN BERLIN

Linienstrasse 161A D - 10115 Berlin T + 49 30 2 88 77 88 2 F + 49 30 2 88 77 88 3 Wed – Sat 14.00 – 18.00 Visit our exhibitions online at [www.kicken-gallery.com](http://www.kicken-gallery.com) For further information please contact Meike Harder [mharder@kicken-gallery.com](mailto:mharder@kicken-gallery.com)