

NEWSLETTER KICKEN BERLIN

PARIS PHOTO 2015

PARIS PHOTO November 12 - 15, 2015

Grand Palais, Aisle B, Booth 31

GUEST OPENING: Nov 11, 11 a.m. – 2 p.m. (by invitation only)
VIP OPENING: Nov 11, 2 p.m. – 5 p.m. (by invitation only)
OPENING NIGHT: Nov 11, 5 p.m. – 9.30 p.m. (by invitation only)
PUBLIC DAYS (VIP Opening from 10.30 a.m.):
Nov 12 - 14, 12 p.m. – 8 p.m. & Nov 15, 12 p.m. - 7 p.m.

>>> www.parisphoto.com/paris

ANDRÉ GELPKE

until December 22, 2015

Open: Tuesday - Friday from 2 - 6 p.m.
& by appointment

VIRTUAL TOUR >>> www.kicken-gallery.com



KOZO HARAMOTO (1921-1994) 'Untitled (Two Gloves)', 1950s, gelatin silver print © Estate of the Artist / Courtesy Kicken Berlin

Paris Photo 2015

At Paris Photo 2015, Kicken Berlin will focus on two aspects of German photography from the late 1960s to the 1980s: both its "documentary turn" and the mysticism of the everyday, as exemplified in Sigmar Polke's photographic work. Both tendencies are related to the interwar avant-garde movements of New Objectivity and European Surrealism. Interwar modernism is also the setting of the paragons of different media in our special exhibition *Mixed Media: About Portrait*, which brings together photography and the graphic arts. Otto Steinert's subjective photography and its impact on Japanese photography round out the presentation.

Abstraction based on the experience of the visible world was predominant not only in German postwar photography. Parallels were also manifold in Japan, a country devastated by the war and, in the two decades to follow, undergoing powerful cultural and economical changes. The withdrawal from crude postwar

realism in favor of more emblematic, non-mimetic imagery became obvious in Kiyoshi Niiyama's transformations of the Morning Glory's petals, Kozo Haramoto's wood patterns, and Koro Honjo's smooth, shadowy nude.

Sigmar Polke, in his prolific photographic works from the late 1960s on, boldly defied convention, as illustrated by the recent presentation *Bare Wunder*, which was curated by Veit Loers for Sies + Höke Gallery, Düsseldorf. One of his most important photographic works, *...Höhere Wesen befehlen* (1968), is at the core of an extraction of the show, which Kicken Berlin will present at Paris Photo in dialogue with works from different periods dedicated to the themes of the spiritual, and the surreal, as exemplified by Erwin Blumenfeld and Heinz Hajek-Halke's moving light lines, Anna and Bernhard Blume's conceptual, large scale staged photo sequence *Tellertraum* (1986), or Floris Neusüss's life-size Nudogram imprint (1965).



SIGMAR POLKE (1941-2010) from *'...Höhere Wesen befehlen'*, 1966-68 © Estate of Sigmar Polke/VG Bild-Kunst, Bonn 2015 / Courtesy Sies + Höke and Kicken Berlin

NEWS

EXHIBITIONS OF GALLERY ARTISTS

'Sibylle Bergemann: ausgewählte Fotografien', until Nov 16, 2015, Gallery MMB, Goethe-Institut, Mumbai, India goethe.de

Ilse Bing, Katt Both, Marianne Brandt and Lotte Stam-Beese in 'Who's afraid of Woman Photographers? 1839-1945' (group exhibition), until Jan 24, 2016, Musée d'Orsay, Paris, France musee-orsay.fr

Erwin Blumenfeld a.o. in 'After Picasso: 80 Contemporary Artists' (group exhibition), until Dec 27, 2015, Wexner Center for the Arts, Ohio State University, Columbus, Ohio, USA wexarts.org

Charles Fréger in 'Visual Leader 2015' (nominated), until Nov 8, 2015, Deichtorhallen/Haus der Photographie, Hamburg, Germany deichtorhallen.de

André Gelpke in 'Das Dreieck der Liebe - Körperlichkeit und Abstraktion in der Zürcher Kunst' (group exhibition), until Nov 22, 2015, Helmhaus Zürich, Switzerland stadtzuerich.ch

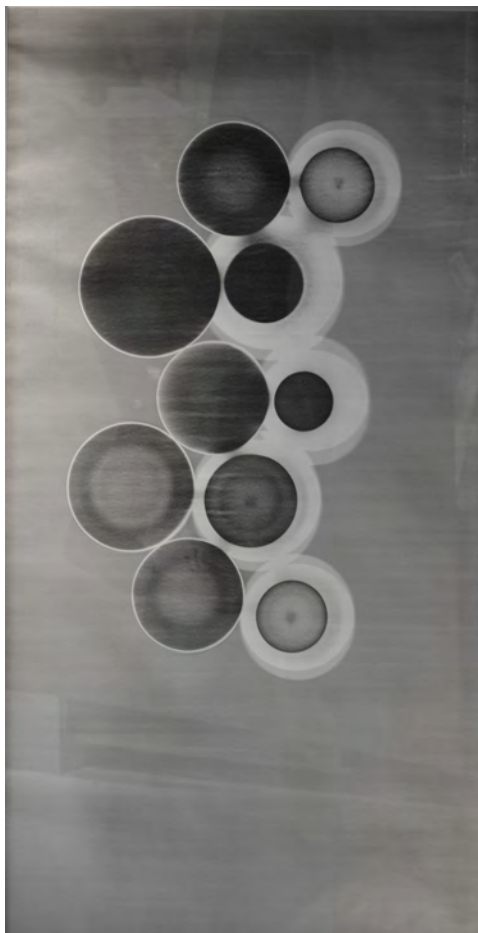
Jitka Hanzlová in 'FACES. European Portrait Photography since 1990' (group exhibition), until Feb 28, 2016, Museum of Photography, Thessaloniki, Greece thmphoto.gr

Rudolf Koppitz in 'Tanz der Hände. Tilly Losch und Hedy Pfundmayr in Fotografien 1920-1935' (group exhibition), until Jan 31, 2016, Das Verborgene Museum, Berlin, Germany dasverborgene-museum.de

Hans-Christian Schink in 'Counterpoint. Fotografische Positionen' (group exhibition), until Jan 10, 2016, Kunsthalle der Sparkasse Leipzig, Germany kunsthalle-sparkasse.de

From the mid-1970s, there was a strong tendency in both West and East German photography to record the everyday in sober and objective documentary styles but from personal perspectives. These personal views allowed Sibylle Bergemann's statuesque fashion images to stand alongside with Helga Paris's portraits. Works by Heinrich Riebesehl, Wilhelm Schürmann, André Gelpke, Rudi Meisel, Bernd and Hilla Becher, Roger Melis, and Arno Fischer reveal their strong bonds with New Objectivity masters Albert Renger-Patzsch, Karl Blossfeldt, Werner Mantz, and Paul Wolff, or workshop studies from the important Russian design school Vkhutemas.

Charles Fréger's contemporary silhouettes are counterparts of Pablo Picasso's photogram figures. In assembling photographic images different in age but similar in spirit, we hope to illuminate new ways of understanding these works. To cross boundaries in this sense means also to integrate artworks of different media.



ANDRÉ GELPKÉ (*1947) 'Christine mit Spiegel', 1977, from the portfolio 'Fluchtgedanken', 1981, gelatin silver print © André Gelpke / Courtesy Kicken Berlin

The presentation *Mixed Media*, dedicated to modern painters' and photographers' parallel views, brings to light both surprising and convincing correlations. Helmar Lerski's physiognomic images in light prove particularly malleable in conversation with any number of different works by his painter contemporaries, be it Emil Nolde, Max Beckmann, Jeanne Mammen, or Lovis Corinth. Such reduction serves to capture characteristic features, as in Erwin Blumenfeld's and Max Kaus's portraits, while Rudolf Koppitz's rendering of the realistic essence corresponds with Käthe Kollwitz's self-portrait. The zeitgeist is evident in all.

ANDRÉ GELPKÉ

Kicken Berlin is dedicating its current Berlin show to André Gelpke. From 1970, his first series dealt with groups at the edges of society: among others, rockers and posers in hostess bars and bordellos in St. Pauli, Hamburg, as in the series *Sex-Theater*. Other themes continuously pursued between 1980 and 2010 included social occasions, fests, and rituals such as balls, parties, vernisages, carnival, and the human behavior they inspire. These are now compiled under the title *In Germany*.

FLORIS M. NEUSÜSS (*1937) 'Untitled', from the series 'Tellerbilder', 1968, gelatin silver print © Floris M. Neusüss / Courtesy Kicken Berlin

'Hugo Schmölz und Werner Mantz - Kölner Wohnbauten der 1920er/1930er-Jahre', until Jan 24, 2016, SK Stiftung Kultur der Sparkasse KölnBonn, Köln, Germany skkultur.de

'Otto Steinert. Absolute Creation', until Febr 28, 2016, Museum Folkwang, Essen, Germany museum-folkwang.de

PUBLICATIONS OF GALLERY ARTISTS

'Aspects of Subjective Photography in Japan', Cahier 8, Kicken Berlin 2015 kicken-gallery.com

'Kiyoshi Niiyama. Morning Glory', Cahier 9, Kicken Berlin 2015, kicken-gallery.com

REVIEWS

Sameer Makarius, 'Makarius back in the picture with Egypt show', exhibition review by Marjan Groothuis, Buenos Aires Herald, October 27, 2015, S. 14 buenosairesherald.com

Alfred Seiland 'Portfolio Imperiumania', in: Le Monde Hors-Séries 'Empires', October 2015, S. 48-52 boutique.lemonde.fr

Carolin Förster, "'Reste des Authentischen'", Stichworte zu fotografischen Sichtweisen der 1980er Jahre in Deutschland', in: Fotogeschichte, Nr. 137, Vol. 35, S. 41-52 fotogeschichte.info

DO NOT MISS

'Structure and Clarity', Tate Modern Collection Display, Room 3: 'Otto Steinert', Tate Modern London, Great Britain tate.org.uk

'25 Jahre Ostkreuz - Agentur der Fotografen' Nov 13 - 29, 2015: Galerie Passage du Désir; Nov 13 - Dec 18, 2015: Goethe-Institut Paris, France passagedudesir.com goethe.de

'Jeff Wall. Smaller Pictures', until Dec 20, 2015, Fondation Henri Cartier-Bresson, Paris, France henricartierbresson.org

'Après Eden. La collection Walther', until Jan 17, 2016, La maison rouge, Paris, France lamaisonrouge.org

Sigmar Polke a.o. in: 'Cosa mentale. Bildwelten der Telepathie in der Kunst des 20. Jahrhunderts', until Mar 28, 2016, Centre Pompidou-Metz, France centrepompidou-metz.fr

OBITUARY

We mourn the loss of a great artist: Hilla Becher (German, September 2, 1934 in Potsdam - October 10, 2015 in Düsseldorf)

PHOTOGRAPHY. WORKS ON PAPER KICKEN BERLIN

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Tue - Fri 14.00 - 18.00 Visit our exhibitions online at www.kicken-gallery.com
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