

NEWSLETTER KICKEN BERLIN

EARLY SPRING 2016

In Deutschland

reloaded (I): curated by Klaus Honnef

EXHIBITED ARTISTS: Ulrich Görlich, Candida Höfer, Axel Hütte, Heinrich Riebesehl, Tata Ronkholz, Michael Schmidt, Wilhelm Schürmann, Thomas Struth

ALSO ON VIEW:

A presentation of vintage photographs by Stephen Shore

OPENING February 13, 2016, 2 - 6 p.m.
February 16 - March 11, 2016

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

Open: Tue - Fri from 2 - 6 p.m. & by appointment



Thomas Struth, 'Remscheider Strasse, Düsseldorf 1979', silver gelatin print © 2016 Thomas Struth / Courtesy Galerie Max Hetzler Berlin/Paris

In Deutschland: reloaded (I)

The end of the postwar era shook the Western half of divided Germany like an earthquake, with culture, rock music, and avant-garde art at the epicenter. By the 1960s, the waves had grown in intensity to shake politics, society, and day-to-day life as well. Photography was affected relatively late. It wasn't until June 1979 that the Rheinisches Landesmuseum Bonn's exhibition *In Deutschland* revealed the effects the revolutionary changes had had on photographic aesthetics. This new photography questioned both the specific forms of visual language and the photographer's stance toward visible reality, challenged the worn-out methods of approaching a subject and the formulas of photographic categories. And lest we forget: at stake was also photography's precarious position within the fine arts. If artistic photography's primary aesthetic interest until then had been in the "artistic" image of things – and the cult of the individual picture – a more sober, more exact and documentary gaze now came

into focus. The most poignant sign of this shift was the clear rejection of the individual image in favor of the principle of the series. A small number of ambitious young photographers from all parts of West Germany and Berlin lent momentum to the movement.

The discerning photography quickly expanded across the country from Bonn, later traversing



Ulrich Görlich, 'Landschaft', 1976 - 1978, gelatin silver print © Ulrich Görlich / VG Bild-Kunst, Bonn 2016

NEWS

EVENTS

Vortrag Dr. Christiane Stahl, '„Wagnisse des Optischen“ - die Subjektive Fotografie der 1950er-Jahre im internationalen Kontext', Feb 25, 2016, 7 p.m., Deutsche Bank KunstHalle, Berlin, Germany deutsche-bank-kunsthalle.de

EXHIBITIONS OF GALLERY ARTISTS

Charles Fréger 'Yokainoshima', Feb 16 - May 15, 2016, Fondation d'entreprise Hermès in Tokyo, Japan fondationentreprisehermes.org

Jitka Hanzlová in 'Mit Anderen Augen. Das Porträt in der zeitgenössischen Fotografie', (group exhibition), Feb 25 - May 8, 2016, Kunstmuseum Bonn, Germany kunstmuseum-bonn.de

Peter Keetman, Otto Steinert, Ludwig Windstosser a.o. in 'Jackson Pollock's Mural. Energy Made Visible' (group exhibition), until Apr 10, 2016, Deutsche Bank KunstHalle, Berlin, Germany deutsche-bank-kunsthalle.de

'Helga Paris. Fotografie', until Feb 28, 2016, Vrubel Museum, Omsk, Russia goethe.de

Helga Paris in 'Ein Foto kommt selten allein' (group exhibition), Feb 12 - Jun 5, 2016, Museum für Fotografie, Berlin smb.museum

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

Hans-Christian Schink in 'Scenerie und Naturobjekt - Antarktisfotografien von Hans-Christian Schink und der Valdivia-Expedition 1898/99', Mar 11 - Jun 26, 2016, Technische Sammlungen Dresden, Germany tsd.de

national boundaries to find allied initiatives in the US. These parallel movements abroad had a different genealogy but were headed in the same direction. In Germany, Bernd and Hilla Becher were the promoters and key figures of the development. Their typological representation of little-noticed industrial architecture – in the mode of a visual story without a plotline – paved the aesthetic way forward. Significant



Heinrich Riebesehl, 'Immensen (Norheim), Oktober 1978', from the series 'Agrarlandschaften' © VG Bild-Kunst, Bonn 2016 / Courtesy Kicken Berlin

motifs of this new photography were empty urban streets, inconsequential everyday architecture, sometimes, though less frequently, people, dismal public and private interiors, rough and jumbled nature views, and many unsightly byproducts of industrial civilization. Fairly "unattractive material," in Peter Galassi's opinion, yet nevertheless a succinct commentary on the long ignored underbelly of modernity's affluence, individual freedom, consumption, and glamour. "This movement" was "documented in two distinct but related exhibitions: New Topographics, organized in 1975 by William Jenkins in Rochester, New York [...] and In Deutschland (In Germany), organized in 1979 by Klaus Honnef in Bonn, which presented works by thirteen Germans, including Heinrich Riebesehl [...], Schmidt, two of Schmidt's students, four students of the Bechers, including Struth."* The other three were Candida Höfer, Tata Ronkholz, and Axel Hütte – the first major appearance of the Becher School. Wilhelm Schürmann was responsible for lighting the first spark for *In Deutschland*, while Ulrich Görlich and Wilmar Koenig (the two Schmidt students), Johannes Bönsel, Hans-Martin Küsters, Martin Manz, and Hartmut Neubauer contributed in turn. Schmidt and the Bechers, the only Germans represented in *New Topographics*, provided the earliest connec-

tions to the advanced US scene – to Robert Adams and Stephen Shore respectively.

With *In Deutschland* – the subtitle, *Aspects of contemporary documentary photography* (Aspekte gegenwärtiger Dokumentar fotografie), made plain its intentions – German photography was able to finally free itself fully from the cultural shackles of National Socialism. Photography's complicity in the Nazi regime was long a decisive obstacle to its artistic recognition in Germany. It was no coincidence that, in the wake of the surprise success of *In Deutschland*, the speedy rise to stardom of photographers like Candida Höfer, Axel Hütte, Thomas Struth, Michael Schmidt, and others coincided with the rise of the medium. "German photography," once almost a derogatory title, became a trademark of sorts.

With its compressed reprise of the *In Deutschland* exhibition – featuring images by Görlich, Höfer, Hütte, Riebesehl, Ronkholz, Schmidt, Schürmann, and Struth – Kicken Berlin kicks off a series of photography shows on the theme. The images of *In Deutschland* retrospectively reveal a country searching for its identity. War and the Nazi era were still lodged in the buildings and in people's minds. The fragile mixture of conflicting notions is reflected in the photographers' emphatically subjective yet no less authentically rendered views. The images are thus an expression of a "documentary style" (Walker Evans) in more ways than one. A style that attests to attitude.

Klaus Honnef

* Peter Galassi, "Gursky's World", in: *Andreas Gursky*, exhibition catalogue, The Museum of Modern Art, New York, Ostfildern-Ruit 2001, p. 13.



Michael Schmidt, 'Untitled (from Berlin Wedding)', 1976 - 1978, gelatin silver print © Stiftung für Fotografie und Medienkunst mit Archiv Michael Schmidt / Courtesy: Galerie Nordenhake Berlin/Stockholm

We would like to thank all artists and estates, Markus Eisenbeis, Anne Ganteführer-Trier, Galerie Max Hetzler (Berlin/Paris), LVR-LandesMuseum Bonn, Galerie Nordenhake (Berlin/Stockholm), and Galerie Thomas Zander (Cologne) for their kind collaboration.

Hans-Christian Schink in 'Una Nuova Roma. EUR - Palazzo della Civiltà Italiana' (group exhibition), until Mar 7, 2016, Palazzo della Civiltà Italiana, Rome, Italy eurspa.it

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

PUBLICATIONS OF GALLERY ARTISTS

Jitka Hanzlová, 'HORSE', Koenig Books, London, 2016 buchhandlung-walther-koenig.de

'Bare Wunder. Sigmar Polke through the decades', exh. cat. 2016, publ. by Sies + Höke together with Kicken Berlin, 2016

'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

'Innere Bilder: André Gelpke', exhibition review by Freddy Langer, *Frankfurter Allgemeine Zeitung*, November 28, 2015, p. 15, nr. 277. faz.net

'Innenbilder', exhibition review by Christiane Meixner, *Der Tagesspiegel*, December 19, 2015, p. 28, nr. 22 616.

DO NOT MISS

'Axel Hütte. Ferne Blicke', until Feb 27, 2016, Art Foyer DZ Bank Kunstsammlung, Frankfurt am Main, Germany dzbank-kunstsammlung.de

'Traces of Disorder', until Feb 29, 2016, Art Collection Deutsche Börse, The Cube, Eschborn, Germany deutsche-boerse.com

'Cindy Sherman - Works from the Olbricht Collection', until Apr 10, 2016, me Collectors Room Berlin, Stiftung Olbricht, Germany me-berlin.com

'Ulrich Wüst. Stadtbilder/Spätsommer/Randlagen', Feb 6 – April 24, 2016, C/O Berlin, Germany co-berlin.org

'Stephen Shore. Retrospektive', Feb 6 - May 22, 2016, C/O Berlin, Germany co-berlin.org

PHOTOGRAPHY. WORKS ON PAPER KICKEN BERLIN

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