

# NEWSLETTER KICKEN BERLIN

SUMMER 2016

## In Deutschland

reloaded (II): curated by Wilhelm Schürmann

SIBYLLE BERGEMANN, ARNO FISCHER, JOCHEM HENDRICKS, KARL-LUDWIG LANGE, THOMAS LEUNER, RUDI MEISEL, SIMONE NIEWEG, GABRIELE & HELMUT NOTHHELFER, HELGA PARIS, PETER PILLER, ARNE SCHMITT, HARALD SCHMITT, PETRA WUNDERLICH, ULRICH WÜST

April 30 - December 16, 2016

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

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



GABRIELE UND HELMUT NOTHHELFER, 'Junger Polizist mit Spiegelbrille, Berlin', 1975, gelatin silver print © Gabriele und Helmut Nothhelfer / VG Bild-Kunst, Bonn 2016 / Courtesy Kicken Berlin

### In Deutschland: reloaded (II)

Following the successful show *In Deutschland: reloaded (I)* earlier this year, conceived by Klaus Honnef, the second exhibition in the series, *In Deutschland: reloaded (II)*, curated by Wilhelm Schürmann, will open for Gallery Weekend Berlin 2016.

While Honnef presented a condensed selection of images oriented closely on the original 1979 Bonn exhibition at the Rheinisches Landesmuseum, his former co-curator Wilhelm Schürmann expands the show's spectrum in hindsight. His point of departure is a reconsideration of the situation then, more than 35 years ago, from today's perspective: how can a historical project be brought up to date? Together, the readings – Honnef's retrospective and Schürmann's revision – create a comprehensive picture of this pathbreaking artistic tradition in Germany.

Schürmann's view focuses on documentary perspectives in West and East Germany since the late 1970s into the present and includes the artists Sibylle Bergemann, Arno Fischer,

Jochem Hendricks, Karl-Ludwig Lange, Thomas Leuner, Rudi Meisel, Simone Nieweg, Gabriele and Helmut Nothhelfer, Helga Paris, Peter Piller, Arne Schmitt, Harald Schmitt, Petra Wunderlich and Ulrich Wüst.

The basis of Schürmann's revision is the archeology of the everyday in its various facets: the representation of agricultural or manmade landscapes (Nieweg, Wunderlich), GDR photographers still unknown in 1979 (Paris, Wüst), different



SIBYLLE BERGEMANN, 'Untitled', from the series 'Das Denkmal', 1975-1986, gelatin silver print © Nachlass Sibylle Bergemann; Ostkeuz, courtesy Looock Galerie und Kicken Berlin

## NEWS

### EXHIBITIONS OF GALLERY ARTISTS

Joachim Brohm, 'State of M.', until Jun 12, 2016, Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg, Germany [kunstmuseum-magdeburg.de](http://kunstmuseum-magdeburg.de)

Götz Diergarten in 'Der typologische Blick - Ausstellung für Hilla Becher' (group exhibition), Jun 13 - Jul 3, 2016, Photographische Sammlung/SK Stiftung Kultur, Köln, Germany [sk-kultur.de](http://sk-kultur.de)

Charles Fréger in 'Mit anderen Augen. Das Porträt in der zeitgenössischen Fotografie' (group exhibition), until May 29, 2016, Die Photographische Sammlung/SK Stiftung Kultur, Köln, Germany [mit-anderen-auge.info](http://mit-anderen-auge.info)

André Gelpke in 'GESCHENKT. GEKAUFT. GEFUNDEN. Ankäufe und Schenkungen der letzten zehn Jahre' (group exhibition), May 13 - Jul 31, 2016, Münchner Stadtmuseum, Germany [muenchner-stadtmuseum.de](http://muenchner-stadtmuseum.de)

Jitka Hanzlová in 'Mit anderen Augen. Das Porträt in der zeitgenössischen Fotografie', (group exhibition), until May 8, 2016, Kunstmuseum Bonn, Germany [kunstmuseum-bonn.de](http://kunstmuseum-bonn.de)

Jitka Hanzlová, 'HORSE', Apr 30 - Jun 25, 2016, Jiri Svestka Gallery in cooperation with Kicken Berlin, Berlin, Germany [jirivestka.com](http://jirivestka.com)

Peter Keetman in 'Wolfsburg Unlimited' (group exhibition), until Sep 11, 2016, Kunstmuseum Wolfsburg, Germany [kunstmuseum-wolfsburg.de](http://kunstmuseum-wolfsburg.de)

Peter Keetman, László Moholy-Nagy, Otto Steinert, Ludwig Windstösser a.o. in 'Mural. Jackson Pollock. La energía hecha visible' (group exhibition), until Sep 11, 2016, Museo Picasso Málaga, Spain [museopicassomalaga.org](http://museopicassomalaga.org)

images of transition (Lange, Leuner, Fischer, Bergemann, Meisel) that portray the political turn and Berlin's emergence as the new center. With consideration for the new media landscape and a sense of history, artists such as Hendricks and Piller take up images from the 1970s or precisely and soberly dissect today's status quo (Schmitt).



RUDI MEISEL, 'Landwirtschaftliche Produktionsgenossenschaft Böselben, DDR', 1980, gelatin silver print © Rudi Meisel / Courtesy Kicken Berlin

Simone Nieweg and Petra Wunderlich pursue the archeology of the everyday in the boundaries between nature and culture. They find their images in cultivated land (Nieweg) and marble quarries (Wunderlich), which Schürmann exhibits here as man-manipulated landscapes.

One of the curator's particular interests is the then-unknown photography of the GDR. Helga Paris and Ulrich Wüst especially embody that aesthetic's objective and yet immersive view of people, buildings, rooms, streets, and events. Paris conveys this perspective in her series *Halle. Häuser und Gesichter* (Buildings and Faces) (1983–85), while Wüst simply calls his sketches from East Berlin and other places *Notizen* (Notes) (1984–85).

Images of transition appear frequently in Schürmann's present-day take. The German turn (*Wende*) and reunification, the situation preceding and following it, come through in stark individual images by Thomas Leuner (SO 36, 1985), Arno Fischer (*Ostberlin, Silvester*, 1989–90), and Karl-Ludwig Lange (*Leipziger Platz*, 2000). Sibylle Bergemann's documentation of a Marx-Engels memorial stored in a greenhouse looks today as if transported in time directly from the moment.

Jochem Hendricks and Peter Piller are interested in the second glance, in new perspectives on things seemingly known. Both rework anonymous images of various provenances from the 1970s. Hendricks retrospectively reopens the subject of the "German Autumn" with pictures from a found police archive, which he draws upon as a port to the other side, to the allegedly dangerous Other. Piller bought a

company archive of aerial photos of single-family homes, which he calls "von oben schöner" (more beautiful from above); with the help of the "distance of photography," he reveals the structures of a standardized life.

Arne Schmitt uses sober gestures to portray the urban architecture of the postwar period his series *Stadthaus* (2011) in Bonn. His visual essay takes up politicians' often failed attempts at architectural representation (in the case of Bonn, its hope for an architectural "crown jewel"), the moment "when ethos takes form" (from the 2012 exhibition of the same title in Hannover's Sprengel Museum).

In the oeuvre of Gabriele and Helmut Nothhelfer, their image of man in relation to the individual and the crowd, both timeless and contemporaneous, intensified over decades. Rudi Meisel, a traveling independent journalist in both West and East Germany in the 1970s and 1980s, visualized characteristic everyday scenes and thus managed to capture German society as a whole before the fall of the Wall. In this collection of images spanning the last forty years, Schürmann brings together pictures both created and found in contrary political systems. All have eluded any official perspective.



HELGA PARIS, 'Untitled', from the series 'Halle. Häuser und Gesichter', 1983–1985, gelatin silver print © Helga Paris / Courtesy Kicken Berlin

We would like to thank all artists and estates, Galerie m Bochum, Bernhard Knaus Fine Art (Frankfurt a. M.), Loock Galerie (Berlin), Capitain Petzel (Berlin) Thomas Rehbein Galerie (Köln) and Jacky Strenz (Frankfurt a. M.) for their kind collaboration.

'André Kertész: Budapest - Paris - New York', until Jun 12, 2016, Museum Pfalzgalerie Kaiserslautern, Germany [mpk.de](http://mpk.de)

'Im Dienst der Rassenfrage': Anna Koppitz' Fotografien für Reichsminister R. Walther Darré', until Jul 8, 2016, Photoinstitut Bonartes, Vienna, Austria [bonartes.org](http://bonartes.org)

László Moholy-Nagy in 'Moholy-Nagy: Future Present', May 27 - Sep 27, 2016, Solomon R. Guggenheim Museum, New York, USA [guggenheim.org](http://guggenheim.org)

Hans-Christian Schink in 'Scenerie und Naturobjekt - Antarktisfotografien von Hans-Christian Schink und der Valdivia-Expedition 1898/99', until Jun 26, 2016, Technische Sammlungen Dresden, Germany [tsd.de](http://tsd.de)

Hans-Christian Schink in 'LICHT I. Lichtexperimente', May 10 - Jun 11, 2016, Fotogalerie Wien, Austria [fotogalerie-wien.at](http://fotogalerie-wien.at)

#### PUBLICATIONS OF GALLERY ARTISTS

'Bare Wunder. 100 Years of Mediumistic and Phantasmagorical Photography', exh. cat. 2016, publ. by Sies + Höke together with Kicken Berlin

'Aspects of Subjective Photography in Japan' and 'Kiyoshi Niiyama. Moming Glory', Cahiers 8 + 9, Kicken Berlin 2015 [kicken-gallery.com](http://kicken-gallery.com)

Jitka Hanzlová, 'HORSE', Koenig Books, London, 2016 [buchhandlung-walther-koenig.de](http://buchhandlung-walther-koenig.de)

#### DO NOT MISS

'Stephen Shore. Retrospektive', until May 22, 2016, C/O Berlin, Germany [co-berlin.org](http://co-berlin.org)

'Aufbrüche - Bilder aus Deutschland', until May 22, 2016, Willy-Brandt-Haus, Berlin, Germany [willy-brandt-haus.de](http://willy-brandt-haus.de)

'Lee Miller - Fotografien', until Jun 12, 2016, Martin-Gropius-Bau, Berlin, Germany [berlinerfestspiele.de](http://berlinerfestspiele.de)

'Pandora's Box: Jan Dibbets on Another Photography' (group exhibition), until Jul 17, 2016, Musée d'art Moderne de la Ville de Paris, France [mam.paris.fr](http://mam.paris.fr)

'Allure [frz. Stil, Eleganz]. Fotografien aus der Collection Susanne von Meiss' (group exhibition), May 28 - Sep 4, 2016, C/O Berlin, Germany [co-berlin.org](http://co-berlin.org)

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