

NEWSLETTER KICKEN BERLIN

SPRING 2012

TEFAF Maastricht

Kicken Berlin @ Tefaf (March 16 – 25)
PREVIEW: March 15, 10.30 AM – 9 PM
Daily: 11 AM – 7 PM; Sunday, March 25, 11 AM – 6 PM
Booth 506

ARNOLD NEWMAN RICHARD PARE

March 2 - April 21, 2012

VIRTUAL TOUR >>> www.tefaf.com

>>> www.kicken-gallery.com

TEFAF MAASTRICHT 2012

On the occasion of Tefaf Maastricht, the most important international fair for arts and antiquities, Kicken will for the fourth time assemble a collection of masterpieces of photography, spanning the nineteenth to the twenty-first century. Masks and bodies in photography, collage, and sculpture are one of this year's key themes, while photographic abstractions – light studies, geometric forms, photograms – open up new visual avenues of thought.



CONSTANTIN BRANCUSI (1876-1957), 'Le Nouveau-Né II', 1920, gelatin silver print © Estate of the Artist/Courtesy Kicken Berlin

One unusual discovery is a rare motif by László Moholy-Nagy, the late 1920s view from atop Berlin's radio tower. The vintage print had been hidden among other valuable works in the collection of Japanese photo critic Senichi Kimura for some eighty years. Kimura received this work, among others, directly from the artist during a European trip. At Tefaf, Kicken will offer the complete lot of 22 prints, which includes works by Man Ray and Margaret Bourke-White.

Sculptors Constantin Brancusi and Hans Arp represent pathbreaking, abstract trends in twentieth-century sculpture. Their work, captured in the photography of Brancusi's atelier and in Arp's picture of a conical form, Helm-Kopf/Helmet-Head, offers a framework to consider the visual meaning of faces and masks, bodies and figures, up

into the contemporary era. Dieter Appelt's Schädemaschine/Skull Machine encounters Helmut Newton's plastic, curvy high heel Shoe, which echoes the very diverse kinds of historic armor pictured in photographs of the nineteenth century and the archetype of an ancient helmet. In his silk screen prints of Polaroid pictures, Andy Warhol plays with photography's contrast of positive and negative and the stark reduction of form. A series of Polaroid portraits of illustrious figures from the worlds of cinema, art and society displays how Warhol also subjected the portrait to the serial ideas of his later Pop Art.

European avant-garde photography has parsed the modes of experimenting with abstraction. The light-shadow compositions of American Francis Bruguière, as well as of Czech Jaromír Funke, show photography beyond mimesis. The dynamic interplay between the arts is particularly notable in the harmony between Funke's work and the



LÁSZLÓ MOHOLY-NAGY (1895-1947), 'Untitled (Photogram), Dessau', 1925, gelatin silver print © Estate of the Artist/Courtesy Kicken Berlin

NEWS

EXHIBITIONS OF GALLERY ARTISTS

'František Drtikol – Helmut Newton', Kunsthalle HGN, Duderstadt, Germany, until March 24

'František Drtikol – Naked Geometry', GATE Gallery, Prague, Czech Republic, March 28 – May 15
www.gask.cz

Gundula Schulze Eldowy in 'GOLD', Belvedere, Vienna, Austria, March 15 – June 17, 2012
www.belvedere.at

Wilhelm Schürmann, 'Wegweiser zum Glück. Bilder einer Straße, 1979-1981', SK Stiftung Kultur Cologne, Germany, March 30 – Aug 12
www.sk-kultur.de/photographie

REVIEWS

Freddy Langer, 'Als es noch Göttinnen gab', FAZ, Nr. 35, 10.2.2012
www.faz.net

Carolin Förster, 'Gefühl & Härte. Gundula Schulze Eldowy, Die frühen Jahre', Photonews 2/2012
www.photonews.de

PUBLICATIONS OF GALLERY ARTISTS

'František Drtikol, Photographie' Hatje Cantz Verlag 2011
www.hatjecantz.de

TEFAF MAASTRICHT 2012

painting of his fellow countryman František Kupka, specifically the geometric abstraction study *Usine/Factory* from 1929–30. The photograms by László Moholy-Nagy and Willy Zielke alienate physical objects, transforming them into glowing, autonomous images – completely in line with Moholy's understanding of photography as designing with light.

In the twenty-first century, Jitka Hanzlová adapts classic Renaissance portraits in glowing, saturated colors. Charles Fréger takes up the elementary essence of apparitions in his series *Wilder Mann/Wild Man*, which documents the archaic folk art figure throughout Europe.

The subtle still lives of Heinrich Kühn, the landscapes of Hans Watzek, and the portraits by Rudolf Koppitz are masterpieces representative of the incredibly different printing techniques employed in the international Pictorialism movement of the first two decades of the twentieth century. Alfred Stieglitz, with his landscape on the beach of Katwyk, was their counterpart in the US.

A selection of nude studies by František Drtikol, Rudolf Koppitz, and Willy Zielke concentrate on literal physicality; their positioning of female bodies in ornamental gestures creates realistic and yet simultaneously stylistic images.

ARNOLD NEWMAN RICHARD PARE

Parallel to the shows of Richard Pare at Martin-Gropius-Bau and Arnold Newman at C/O Berlin Kicken Berlin presents two modern masters.



ARNOLD NEWMAN (1918-2006), 'Igor Stravinsky, New York City', 1946, gelatin silver print © Estate of the Artisty/Courtesy Kicken Berlin



RICHARD PARE (*1948), 'Shabolovka, Radio Tower, Moscow (Schukov)', 1922, digital ink jet print © Richard Pare/Courtesy Kicken Berlin

On the occasion of the major show on Soviet art and architecture 1915–1935 at Berlin's Martin-Gropius-Bau, Baumeister der Revolution (Architects of the Revolution), which includes photographs from Richard Pare's series *Lost Vanguard*, Kicken Berlin is dedicating its second exhibition of 2012 to a selection of his interpretations of the major structures of architectural modernism in the Soviet Union and of his visual research on Neues Bauen buildings in Germany. Pare began hunting for the remnants of the "lost avant-garde" in the early 1990s, documenting what remained of the trendsetting architecture as well as the vacillating stance post-Soviet society has taken toward the cultural heritage.

Pare's works will be shown in the gallery and in Kicken II alongside pieces by Arnold Newman, one of the old masters of classic portrait photography. In his likenesses, Arnold Newman delved completely into the environment and work of his sitters – often artists – and thus helped shape the "environmental portrait" method. Newman's early works from 1938 to 1941 of unusual everyday findings – façade details, street scenes, homely still lives – also manifest well-balanced compositions. His focus was the play of light and shadow, texture and shape. These earlier works foreshadow the mastery of his later art.

PUBLICATIONS OF GALLERY ARTISTS

Charles Fréger, 'Wilder Mann', Kehrer Verlag 2012
www.kehrer-verlag.de

'Jitka Hanzlová', Kehrer Verlag 2012
www.kehrer-verlag.de

'The Senichi Kimura Collection, Cahier 3', Kicken Berlin and Galerie Françoise Paviot, 2012
www.kicken-gallery.com

Péter Nádas, 'Parallelgeschichten', Rowohlt Verlag 2012
www.rowohlt.de

LOANS FROM KICKEN BERLIN

Various artists in 'Bauhaus: Art as Life', Barbican Art Gallery, London, Great Britain, May 3 - Aug 12
www.barbican.org.uk

František Drtikol, Jaromír Funke in 'The Birth of Photography. From Pictorialism to Modern Photography 1889-1929', Museum of Fine Arts, Budapest, Hungary, March 30 - July 1
www.szepmuveszeti.hu

Heinrich Kühn in 'Heinrich Kühn and his American Circle.: Alfred Stieglitz and Edward Steichen', Neue Galerie, New York, USA, April 26 - Aug 27
www.neuegalerie.org

August Sander in 'Ich ist ein anderer'. Gesichter einer Epoche, Franz Marc Museum, Koche am See, Germany, Jan 29 - May 27
www.franz-marc-museum.de

Umbo in 'Circus Wols', Museum Weserburg, Bremen, Germany, Feb 25 - May 28
www.weserburg.de

DO NOT MISS

'Saul Leiter Retrospektive', Haus der Photographie, Deichtorhallen, Hamburg, Germany, until Apr 15
www.deichtorhallen.de

PHOTOGRAPHY. WORKS ON PAPER KICKEN BERLIN

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Wed – Sat 14.00 – 18.00 Visit our exhibitions online at www.kicken-gallery.com
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