

NEWSLETTER KICKEN BERLIN

FIAC 2012

FIAC. Foire internationale d'art contemporain
Kicken Berlin @ FIAC Paris (Oct 18 – 21)
PREVIEW: Oct 17, 2 – 5 p.m., OPENING: 5 – 10 p.m.
Thursday to Sunday: noon – 8 p.m.
Friday: noon – 10 p.m.
Grand Palais, Booth 0.A29

>>> www.fiac.com

JANOS FRECOT • PÉTER NÁDAS

KICKEN II: PÉTER NÁDAS

September 12 – December 15, 2012
Open: Wednesday – Saturday from 2 – 6 p.m.

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



ANDY WARHOL (1928-87), 'Untitled, from the series 'Torsos' & 'Sex Parts'', 1976-77, polaroid print ©Andy Warhol Foundation for the Visual Arts/ARS New York/Courtesy Kicken Berlin

FIAC. Foire Internationale d'Art Contemporain

On the occasion of the FIAC art fair in Paris, Kicken Berlin will be showing an exclusive collection of incredibly rare Polaroid photographs by Andy Warhol. They have never been publically displayed in this compact overview. The images originate from the series Sex Parts and Torsos from 1976-80 and served, in line with Warhol's typical procedure, as prototypes for the eponymous silkscreens. After 35 years, these images will return to the location where some of the Torso paintings were shown by American ACE Gallery in October 1977, Paris's Grand Palais.

Their sometimes drastic representation of homosexuality reflects Warhol's openness to viewing every object and every moment as equally worthy of an image. The sex parts and torsos include male and a few female torsos divided into upper and lower

bodies, including genitals and buttocks. Warhol used some of the motifs in his Sex Parts portfolio from 1978 and in the Torso series in 1977. He continued to make nude pictures throughout 1977 and, in his laconic manner, called them "landscapes." The use of photography in this case also signals immediate consumption and the distance of the voyeur, no matter how close Warhol got with his Big Shot camera. Despite how drastic the images are, Warhol also created abstract, sometimes plastic, sometimes linear effects with the body fragments, which recall both antique and modern representations.

Robert Mapplethorpe directly subscribed to the same aggressive approach to nudes and the theme of bodies as structures in space. His classic portraits and nudes contrast Warhol's immediate images. Erwin Blumenfeld's experimental portraits of the 1940s are testament to now classic camera art. Helmar Lerski understands the art of portraiture as designing with light.



ANDY WARHOL (1928-87), 'Untitled, from the series 'Torsos' & 'Sex Parts'', 1976-77, polaroid print ©Andy Warhol Foundation for the Visual Arts/ARS New York/Courtesy Kicken Berlin

NEWS

Charles Fréger: Selected works online now!
www.kicken-gallery.com/freger.html

KICKEN BERLIN @ Art Basel Miami Beach, USA, Dec 6 – 9
www.artbaselmiami.com

KICKEN BERLIN @ European Month of Photography, Berlin, Germany, Oct 19 – Nov 25
www.mdf-berlin.de

EVENTS

European Month of Photography, Artist's talk: Janos Frecot talking with Christiane Stahl and Enno Kaufhold, Oct 25th, 6 p.m., KICKEN BERLIN, Linienstr. 161A, Berlin, Germany

Artist's talk with Joachim Brohm: 'Image et archive, photographies couleur depuis 1980', Le Bal, Paris, France, November 18, 11 a.m.
www.le-bal.fr

EXHIBITIONS OF GALLERY ARTISTS

Ursula Arnold, Sibylle Bergemann, Arno Fischer, Helga Paris in 'Geschlossene Gesellschaft. Künstlerische Fotografie in der DDR 1949-1989', Berlinische Galerie, Berlin, Germany, until Jan 28, 2013
www.berlinischegalerie.de

'Jitka Hanzlová', Scottish National Portrait Gallery, Edinburgh, Great Britain, until Feb 3, 2013
www.nationalgalleries.org

And images made by the body through cameraless photography – the photogram – are central in Floris M. Neusüss' work. A comprehensive series of Bernd and Hilla Becher's winding towers with immaculate provenance is yet another high point of the exhibition. These twenty-two photographs (one of which in large format) from the collection of American photographer and folk musician John Cohen, which he received directly from Hilla Becher, afford insight into the Bechers' early creative phase.



FLORIS NEUSÜSS (*1937), 'o.T.', from the work group 'Körperbilder', 1973, photogram ©Floris Neusüss/Courtesy Kicken Berlin

These pieces are complemented by contemporary images by Hans-Christian Schink that visualize the effects of the devastating 2011 tsunami on architecture. Contempor-

ary works by Charles Fréger take up the Wilder Mann figure of European carnival folklore and Jitka Hanzlová reveals a new perspective on horses.

JANOS FRECOT • PÉTER NÁDAS

Kicken Berlin is currently exhibiting works by Janos Frecot and Péter Nádas. Frecot documented the impressive architectural testaments of Berlin's history in the mid 1960s. Preceding and accompanying his literary endeavors since the early 1960s, writer Péter Nádas has captured in photographs moments of everyday life in Hungary. As founder and long-time director of the photography collection of the state museum Berlinische Galerie, Janos Frecot made important works of art accessible to the general public. His photographic beginnings, however, are rooted in the practice of the medium itself. Frecot turned his attention in the early 1960s to his immediate surroundings. The city of Berlin and all of its historical layers inspired the passionate flaneur. The series Mauern/Walls (1965-66) goes beyond the archeological or documentary impulse, creating a rich and aesthetic realm of the imagination. The work Bahnbogen 22-79/Rail Arch 22-79 (1966), taken at Berlin's Gleisdreieck, was originally a 25-meter panorama constructed of individual images. The motivation behind a seamless and sober survey of the railway's contemporary state is one Frecot shares with his contemporary, Ed Ruscha, and that artist's Every building on Sunset Strip (1966).

Hungarian writer Péter Nádas has, since the late 1950s, created a today little-known body of photographic work. Beginning as a photo reporter, he accompanied life in cities and in the countryside as a silent observer, finding in his images increasingly immaterial, moving allegories in light and shadow. He focuses on the usually little-noticed, unspectacular objects of nature and everyday life. Both Nádas's journalistic works and his everyday observations have the effect of surreal miniatures, contextually removed from their immediate surroundings, but retain the pictorial language of humanistic and empathetic reportage.

Péter Nádas, 'In der Dunkelkammer des Schreibens. Übergänge zwischen Text, Bild und Denken', Kunsthaus Zug, Switzerland, until Nov 25 www.kunsthausezug.ch

Helga Paris in 'Wir sind die anderen. Das Gruppenbild in der zeitgenössischen Fotokunst', DZ Bank, Frankfurt/Main, Germany, until Oct 27 www.dzbank-kunstsammlung.de

Christer Strömholm, 'CHR.', Fotografiska Museet, Stockholm, Sweden, until Nov 25 www.fotografiska.eu

PUBLICATIONS OF GALLERY ARTISTS

Péter Nádas, 'Schattengeschichte – Lichtgeschichte' and 'In der Dunkelkammer des Schreibens', Nimbus Verlag 2012 www.nimbusbooks.ch

LOANS FROM KICKEN BERLIN

Brassaï, in 'Schwarze Romantik. Von Goya bis Max Ernst', Städel Museum, Frankfurt/Main, Germany, until Jan 20, 2013 www.staedelmuseum.de

Duane Michals in 'Traumwelten – In the Court of the King of Dreams', Kunsthalle HGN, Duderstadt, Germany, until Nov 25

László Moholy-Nagy in 'Gustave Caillebotte. Ein Impressionist und die Fotografie', Schirn Kunsthalle Frankfurt/Main, Germany, Oct 18 – Jan 20, 2013 www.schirn.de

Jaroslav Rössler in 'Encounters with the 1930s', Museo Reina Sofia, Madrid, Spain, until Jan 7, 2013 www.museoreinasofia.es

DO NOT MISS

'Howard Greenberg, Collection', Musée de l'Elysée, Lausanne, Switzerland, until Jan 6, 2013 www.elysee.ch

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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