

NEWSLETTER KICKEN BERLIN

PARIS PHOTO 2014

PARIS PHOTO November 13 - 16, 2014
Grand Palais, Aisle C, Booth 23

VIP OPENING: Nov 12, 11 a.m. – 5 p.m. (by invitation only)
OPENING NIGHT: Nov 12, 5 - 9.30 p.m. (by invitation only)
PUBLIC DAYS: Nov 13 - 15, 11 a.m. – 8.30 p.m. &
Nov 16, 11 a.m. - 7 p.m.

>>> www.parisphoto.com/paris

1974... 40 YEARS. 40 PHOTOGRAPHS

until January 16, 2015
Open: Tuesday - Friday from 2 - 6 p.m.
& by appointment

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



ED VAN DER ELSKEN (1925-1990) 'Paris, Saint Germain des Prés', 1950, gelatin silver print, printed ca. 1950 © Nederlands Fotomuseum / Courtesy Gallery Kicken Berlin

Paris Photo 2014

Since its invention 175 years ago, photography has been an important means by which to appropriate the phenomena of the visible world. From the 1920s on, artistic photography took up the task of visually categorizing and organizing the modern world. The extensive practice of comparison and declination in photographic typologies, series, and sequential work will be the main focus of Kicken Berlin's presentation of modern and contemporary photographic masterpieces.

A selection from August Sander's *People of the 20th Century* exemplifies the core principle of typological study. In his 1930s comprehensive project of striking portraits of *Arabs and Jews*, Helmar Lerski categorized the theater of the human face, sculpted only by light, into a variety of different expressions and attitudes. Almost concurrent, Erwin Blumenfeld's *Dictator* sardonically portrayed the essence of Nazi evil clad in a calf's head and classical torso. The practice of photomontage wedded the real world of André Villers and the mask-like paper cut-out heads of Pablo Picasso in their unique 1962 collaboration, *Diurnes*. And it was again Blumenfeld who

rendered female beauty in shattered patterns of mirroring and shifting forms in his portraiture and fashion work.

Ed van der Elsken eternalized 1950s Paris, its vivid youth, beautiful girls, and their existentialist attitude toward life in his series *Love on the Left Bank*. It was not much later that Christer Strömholm concentrated on portraiture of the *Amies de la Place Blanche* in his Paris period, also in the 1950s.

The contemporary study of the human face is manifold. In her multipartite 1980s self-portrait, Helga Paris presents a process of visual soul-searching in difficult times. Similarly, yet with a different attitude almost two decades later, Charles Fréger opts for a sober rendering of the intense tones of dark skin smeared with blue paint in his portraits of *Asafo* tribe members.

Architecture has been a key subject of photography throughout the medium's history and, throughout the twentieth century, a rich field for the typological approach. Werner Mantz's architectural masterpieces – here his intense and clear studies of buildings from his Dutch period in the 1930s – can irrefutably be considered icons of the medium, while Bernd and Hilla Becher's industrial typologies from the 1960s on, represented here by a typology of six gas tanks, came to be considered the aesthetic standard.

An early, recently revised series by Joachim Brohm, the allotment cabin *Typology*, continues the subject of comparison, as does Hans -



SIBYLLE BERGEMANN (1941-2010), 'Gummlin, Usedom (from the series 'Das Denkmal, 1975-1986')', 1984, gelatin silver print, printed later © OSTKREUZ / Courtesy Kicken Berlin

NEWS

Reviews

On '1974... 40 YEARS. 40 PHOTOGRAPHS':

"Alle qualitätvolle Kunst landet irgendwann im Museum", *Handelsblatt Kunstmarkt*, 10.10.2014

www.handelsblatt.com

Informationsdienst Kunst No. 559, Editorial, 29.08.2014

www.lindinger-schmid.de/index.php/informationsdienst-kunst/informationsdienst-kunst-aelttere-ausgaben/146-informationsdienst-kunst-559-editorial

EXHIBITIONS OF GALLERY ARTISTS

'Charles Fréger', Espace Malraux Chambéry, France, until December 20, 2014

www.espacemalraux-chambery.fr

László Moholy-Nagy, Man Ray and Ed van der Elsken in 'Modern Times. Photography in the 20th Century' (group exhibition), Rijksmuseum, Amsterdam, The Netherlands, until January 11, 2015

www.rijksmuseum.nl

Alfred Seiland in 'Human Nature. 15 years of Art Collection Deutsche Börse' (group exhibition), Frankfurt am Main, Germany, until January 15, 2015

www.deutsche-boerse.com/dbg/dispatch/de/kir/dbg_nav/corporate_responsibility/33_Art_Collection

'Alfred Seiland Imperium Romanum', MNHA, Luxembourg, until February 15, 2015

www.mnha.lu



HELMAR LERSKI (1870-1956) 'Jew in Palestine, 344', from the series: 'Arabs and Jews', Palestine, 1931-32, gelatin silver print, printed ca. 1931-32 © Estate Helmar Lerski, Fotografische Sammlung Museum Folkwang, Essen / Courtesy Gallery Kicken

-Christian Schink's monumental 1990s traffic series.

A focal point of the exhibition is the dialogue between material studies from different eras that share the same spirit of modernity: László Moholy-Nagy's glass photograms, with their delicate, diaphanous appearance, respond to the glass still lifes by Josef Sudek. The large, silent Italian landscape by Alfred Seiland from the series *Imperium Romanum*, a primary matter reminiscent of the ancient grandeur of Roman marbles, provides a material study of a different scale and time.

Stark black-and-white compositions of architectural structures and objects, dominated by lines and grids, visualize the decidedly personal approach of subjective photography and its many devotees, from leading proponent and artist Otto Steinert to German photographers Peter Keetman and Ludwig Windstosser, Swedish artist Christer Strömholm, Frenchman Lucien Clergue, Swiss photographer Werner Bischof, and Japanese artists Takeshi Kijima, Kiyoshi Niiyama, and Kaoru Ohto. Czech Jaroslav Rössler and his abstract studies of light and shadow provide a link to the 1920s avant-garde.

Nature studies are another field of serial work, clearly inspired by scientific imagery. Karl Blossfeldt's macro photographs are central works of the New Objectivity movement; his contemporary Ernst Fuhrmann focused

on the autonomous plant as simultaneous being and structure. Jitka Hanzlová enhances images of single flowers before dark backgrounds.

1974... 40 YEARS. 40 PICTURES

Currently on view in Berlin is Gallery Kicken's fortieth anniversary show. In the aesthetic of photography as we understand it today, art and everyday culture meet and give rise to ever new visual experiments. Understanding photography as art and, above all, as an adventure in seeing and communicating this to a wider public was the aim and inspiration behind the forty years of Rudolf Kicken's (July 14, 1947 - June 17, 2014) gallery work. The selection of forty seminal photographs from all periods of the gallery's collection not only reflects the gallery's ongoing engagement but also the broad spectrum of photography's 175-year history.

Among its focal subjects are Pictorialism the Bauhaus and New Objectivity; New Vision with László Moholy-Nagy, Albert Renger-Patzsch, and Umbo; the Czech avant-garde with Jaromír Funke, Frantisek Drtikol, and Josef Sudek; fotoform with Otto Steinert and Peter Keetman; documentary styles and scientific photography such as macro photography and astronomical photography; reportage and candid photography; and important photographic estates, including those of Heinrich Kühn, Rudolf Koppitz, Helmar Lerski, Umbo, and Ed van der Elsken.



LASZLO MOHOLY-NAGY (1895-1946) 'Untitled (Photogram)', 1939-41, gelatin silver print, printed ca. 1939-41 © Hattula Moholy-Nagy, VG Bildkunst Bonn, 2014 / Courtesy Gallery Kicken Berlin

Christer Strömholm in '100 Jahre LEICA Fotografie' (group exhibition), Deichtorhallen, Hamburg, Germany, until January 11, 2015 www.deichtorhallen.de

'Ed van der Elsken', Museum Boerhaave, Leiden, The Netherlands, until January 4, 2015 www.museumboerhaave.nl

LOANS FROM KICKEN BERLIN

André Kertész in 'Hans Richter: il ritmo dell'avanguardia', Museo d'Arte di Lugano, Switzerland, until November 23, 2014 www.mdam.ch

Umbo in 'Silent Partners', The Fitzwilliam Museum, Cambridge, UK, until January 25, 2015 www.fitzmuseum.cam.ac.uk

DO NOT MISS

William Eggleston, 'From Black and White to Color', Fondation Henri Cartier Bresson, Paris, France, until December 21, 2014 www.henricartierbresson.org

Lucien Hervé, 'Les Vacances de Monsieur Le Corbusier', Fondation Le Corbusier, Paris, France, until January 31, 2015 www.fondationlecorbusier.fr

Will McBride, 'Ich war verliebt in diese Stadt' & 'Magnum Contact Sheets. The Photographer's Choice', C/O Berlin (new location: Amerikahaus, in the district of Charlottenburg / Berlin), Germany, until January 16, 2015 www.co-berlin.org

'Fotografie im Ersten Weltkrieg', Kunstbibliothek im Museum für Fotografie, Berlin, Germany, until Feb 22, 2015

www.smb.museum/museen-und-einrichtungen/museum-fuer-fotografie/ausstellungen/ausstellung-detail/fotografie-im-ersten-weltkrieg.html

OBITUARIES

We mourn the loss of two great artists: René Burri (Swiss, April 9, 1933 - October 20, 2014) and Ray K. Metzker (American, September 10, 1931 - October 9, 2014).

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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