

NEWSLETTER KICKEN BERLIN

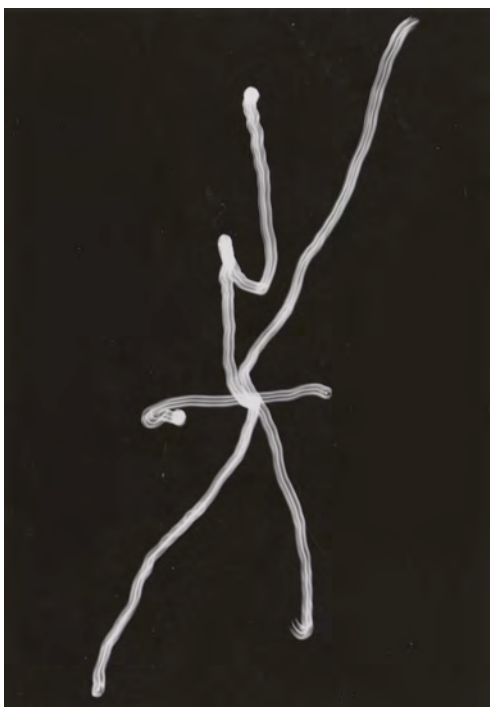
WINTER 2014

subjektive fotografie 2 More Adventures in the Visual Field

February 15 - April 24, 2014

Open: Tuesday - Friday from 2 - 6 p.m. & by appointment

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

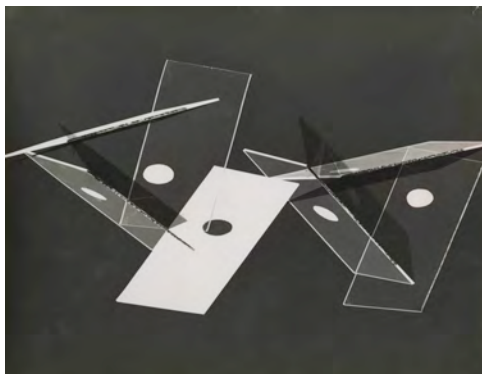


HARRY CALLAHAN (1912 - 1999), 'Camera Movement on Flashlight', 1946-47, gelatin silver print, printed ca. 1946-47 © The Estate of Harry Callahan / Courtesy Pace / MacGill Gallery, New York

subjektive fotografie 2 More Adventures in the Visual Field

The international reception of the subjective photography movement in the 1950s and the work of Otto Steinert, its most important proponent, have been an important reference point for Galerie Kicken for decades. Building on this foundation, we were able to bring together numerous diverse works related to his aesthetic in the show subjektive fotografie. Adventures in the Visual Field. The positive resonance our survey found among visitors, collectors, and institutions was the best possible confirmation of our conviction of the great significance of this second avant-garde. With this exhibition we thus invite an interested audience to experience even more "Wagnisse des Optischen" – adventures in the visual field – as Steinert himself so aptly put it. The photograms of Swiss photographer Werner

Bischof are a true discovery, as he was otherwise known for his participative, human reportage. The playfully light, glowing compositions of abstract-geometric elements were part of Hans Finsler's student's early body of work while at the Zurich School of Applied Arts.



WERNER BISCHOF (1916 - 1954), 'Untitled (Abstraction)', 1946, gelatin silver print, printed ca. 1946
2014 Werner Bischof Estate All Rights reserved / Courtesy Kicken Berlin

We have also delved deeper into the extraordinarily rich and exciting oeuvre of South American photography. São Paulo was Brazil's hub of art photograph from the 1940s through the 1960s. Thomaz Farkas, Gaspar Gasparian, and Marcel Giró were prominent exponents of the São Paulo school. Geometric abstractions, bold black-and-white contrasts, and atmospheric movement studies were hallmarks of their work.



AARON SISKIND (1903 - 1991), 'Chicago 30', 1950, gelatin silver print, printed 1979 © Aaron Siskind Foundation / Courtesy Kicken Berlin

NEWS/REVIEWS

'Bilder einer Epoche: Der Farb-fotopionier Heinrich Kühn', AD Architectural Digest Germany, March 2014, p. 82-86.

www.ad-magazin.de/ad-magazin/maerz-2014/

On Alfred Seiland's 'Imperium Romanum':

'Alle Bilder führen nach Rom', Frankfurter Allgemeine Zeitung, Reiseblatt, January 30, 2014, p. R8.

www.seiten.faz-archiv.de/faz/20140130/frz201401304166646.html

'Tempel und Touristen', Süddeutsche Zeitung, January 30, 2014, p. 43

www.sueddeutsche.de/region/bildreportage-gemeinschaftsreisen-tempel-und-touristen-1.187432

EXHIBITIONS OF GALLERY ARTISTS

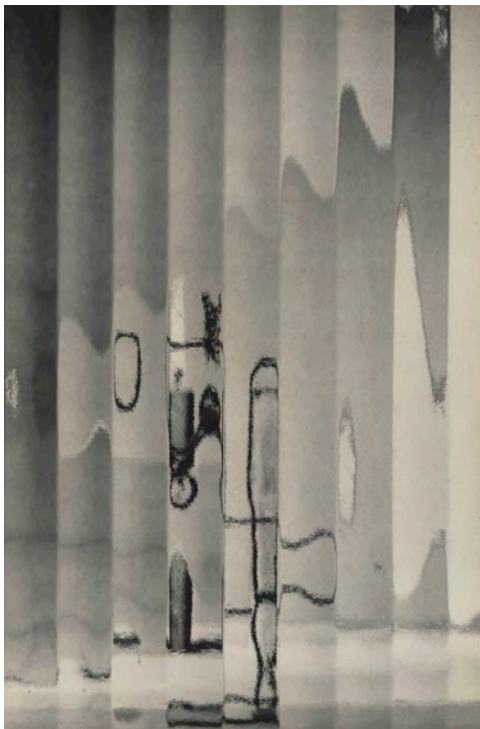
Dieter Appelt in 'lens-based sculpture. Die Veränderung der Skulptur durch die Fotografie', Akademie der Künste, Berlin, Germany, until April 21, 2014
www.adk.de

'Erwin Blumenfeld', Moscow House of Photography, Russia, February 19 - March 11, 2014
www.mamm-mdf.ru/en

'Brançusi, Rosso, Man Ray - Framing Sculpture', Museum Boijmans Van Beuningen, Rotterdam, Netherlands, until May 11, 2014
www.boijmans.nl

Götz Diergarten, 'Passagen', Museum Alte Post Pirmasens, Germany, until April 27, 2014
www.pirmasens.de

Götz Diergarten 'Nowa Huta', Heussenstamm Stiftung, Frankfurt am Main, Germany, April 15 - May 30, 2014
www.heussenstamm.de



GASPAR GASPARIAN (1899 - 1966), 'Abstrata', 1953, gelatin silver print, printed ca. 1953 © Estate Gaspar Gasparian / Courtesy Eric Franck Fine Art

Argentina was also involved in the modern movement at mid century, primarily represented by Sameer Makarius and the Grupo Forum, which he founded in 1956. The artist group was unified by an aesthetic that favored a subjective photographic composition that went beyond the mere illustration of reality. Following these aims, they put on exhibitions through 1960 at the Galeria Galea in Buenos Aires and published portfolios. The members included José Costa, Rodolfo Ostermann, and Ricardo Sansó. This partially unknown material has only seldom been shown in Europe.

In addition to Otto Steinert's work, we are also showing pieces by others from the photoform cohort, including Siegfried Lauterwasser, Ludwig Windstosser, Toni Schneiders, and Peter Keetman, as well as European proponents of the style such as Swede Christer Strömholm and Japanese artists Kiyoshi Niyama and Takashi Kijima. Harry Callahan and Aaron Siskind represent the American tradition of László Moholy-Nagy's New Bauhaus. Moholy-Nagy integrated his principles of "light design" into the New Bauhaus's classes and in those of the successor institution, the Chicago Institute of Design, where both Callahan and Siskind later taught.

On the occasion of the exhibition, the gallery is publishing a catalogue with an introduction by Carolin Förster, and an original essay by Otto Steinert from 1955. In his text, "On the Creative Possibilities of Photography", his only written statement on the subject, Steinert summarizes both his methodic principles and his understanding of photographic refinement in several degrees from simple "reproductive photographic image" to the "absolute photographic creation".

HEINRICH KÜHN

Alongside the works of the second avant-garde at mid century, we are also presenting a small exhibition of the works of Pictorialist Heinrich Kühn. One of the most significant proponents of art photography at the turn of the twentieth century, Kühn was an authority on the gum bichromate printing technique. From the mid 1890s, he developed a visual language centered around landscape motifs, in which he tested the interplay of shapes and surfaces, light and shadow, and thus created a foundation of modern artistic vision. Indeed, Kühn's and the Pictorialists' focus on free artistic creativity in photography remained influential to Otto Steinert who used to mention their exemplary attitude with high esteem. We have taken the opportunity here to show some of Kühn's rare large format landscapes.



HEINRICH KÜHN (1866 - 1944), 'Untitled (Landscape)', ca. 1898, brown gum-bichromate print, printed ca. 1898 © Estate of the Artist / Courtesy Kicken Berlin

Charles Fréger 'Portrait Photographiques et uniformes', Festival Oblick Strasbourg, France, April 3 - June, 1, 2014
www.jds.fr

Jitka Hanzlova in 'Orte' (group exhibition), Fotohof Salzburg, Austria, March 28 - May 17, 2014
www.fotohof.at

Hans-Christian Schink 'Tohoku', Forum für Fotografie, Cologne, Germany, until April 6, 2014
www.forum-fotografie.info

Hans-Christian Schink in 'Stadt Einrichten' (group exhibition), Kunsthau Interlaken, Switzerland, March 29 - May 18, 2014
www.kunsthauinterlaken.ch

'Alfred Seiland - Imperium Romanum', Römisch-Germanisches Museum, Cologne, Germany, until March 30, 2014
www.museenkoeln.de/roemisch-germanisches-museum/

Alfred Seiland in 'Archäologie?! - Spurensuche in der Gegenwart', Kunsthalle Salzburg Museum, Austria, until June 9, 2014
www.salzburgmuseum.at

PUBLICATIONS OF GALLERY ARTISTS

'subjektive fotografie 2', Cahier 7, Kicken Berlin 2014
www.kicken-gallery.com

LOANS FROM KICKEN BERLIN

'Erwin Blumenfeld', Moscow House of Photography, Russia, February 19 - March, 11 2014
www.mamm-mdf.ru/en

André Kertész in 'Hans Richter: Begegnungen', Martin Gropius Bau Berlin, Germany, March 27 - June 30, 2014
www.berlinerfestspiele.de

Heinrich Kühn in 'Von Liebermann bis Nolde', Internationale Tage Ingelheim, Germany, April 5-June 15, 2014
www.internationale-tage.de

DO NOT MISS

Barbara Klemm 'Fotografien 1968 - 2013', Martin Gropius Bau, Berlin, Germany, until March 9, 2014
www.berlinerfestspiele.de

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
For further information please contact Meike Harder mharder@kicken-gallery.com