

NEWSLETTER KICKEN BERLIN

SPRING 2015

MIXED MEDIA (I). About Portrait

March 10 - April 24, 2015

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

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

GALLERY WEEKEND BERLIN

May 1 - 3, 2015

>>> www.gallery-weekend-berlin.de



ERWIN BLUMENFELD (1897-1969), 'Erika Mann, Amsterdam', 1934, gelatin silver print, printed ca. 1934 © Yvette Blumenfeld Georges Deeton / Courtesy Kicken Berlin

The March 7, 2015 opening of the exhibition *MIXED MEDIA (I). About Portrait* will inaugurate a new and irregular exhibition series that aims to manifest the relationships among different media.

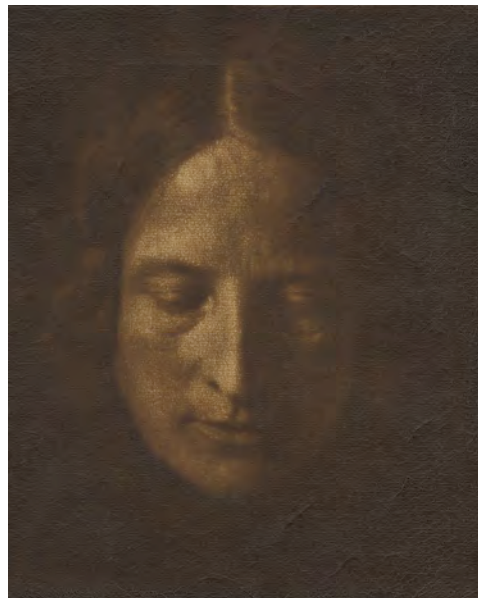
Photography, painting, drawing, graphic design, and sculpture from the modern period through to contemporary art will come together in a fascinating conversation.

The first presentation, through April 24, 2015, is dedicated to portraiture and brings together photographs, drawings, and prints of various themes, materials, and epochs. Their impressive pictorial diversity, ranging from nineteenth-century Impressionism to the surreal aesthetics of the mid 1940s, can be experienced anew in countless pairings. Ferdinand Hodler encounters Erwin Blumenfeld; Heinrich Kühn faces Erich Heckel; Helmar Lerski meets Emil Nolde.

The portrait has long been central to Western art. One of the most popular genres of fine art, it contributed greatly to the development of individualistic representation. The nineteenth century invented innovative portraiture with its representation of the private. Portraits of the early modern period, beginning with Impressionism, conveyed mindset and sensory perception in open-ended, subjective images. In expressionist art, totality and social status receded into the background, foregrounding instead the desire to visualize the internal.



KÄTHE KOLLWITZ (1867-1945), 'Self-Portrait', 1915, chalk lithograph © VG Bildkunst, Bonn, 2015 / Courtesy Kicken Berlin



RUDOLF KOPPITZ (1884-1936), 'Untitled (Frauenkopf)', ca. 1925, gum print, printed ca. 1925 © Estate of the Artist / Courtesy Kicken Berlin

NEWS

Reviews

On '1974... 40 Years. 40 Photographs':

'Laubloser Baum, entblätterte Damen: Vierzig Jahre Kicken', FAZ, 14.02.2015 fazarchiv.faz.net

'Schwarzweiße Ernte', Der Tagesspiegel, 14.02.2015 www.tagesspiegel.de

EXHIBITIONS OF GALLERY ARTISTS

Erwin Blumenfeld in 'Picasso in Contemporary Art' (group exhibition), Deichtorhallen Hamburg, Germany, April 1 - July 12, 2015 www.deichtorhallen.de

Joachim Brohm in 'Ikonen und Konzepte' (group exhibition), Schloß Neuhausen, Germany, March 22 - April 25, 2015 www.schlossneuhausen.de

Jitka Hanzlová in 'FACES (European Portraits from the 1990s)' (group exhibition), Center for Fine Arts Brussels, Belgium, until May 17, 2015 www.Bozar.be

Jitka Hanzlová and Alfred Seiland in 'Human Nature' (group exhibition) - Art Collection Deutsche Börse, NRW Forum Düsseldorf, Germany, until April 19, 2015 www.nrw-forum.de

'Rudolf Holtappel - Augenzwinkern', Ludwiggalerie, Schloss Oberhausen, Germany, until May 2015 www.ludwiggalerie.de



HELMAR LERSKI (1871-1956), 'Metamorphosis 591', from the series 'Metamorphosis through Light', 1935-36, gelatin silver print, printed ca. 1935-36 © Estate Helmar Lerski, Fotografische Sammlung Museum Folkwang Essen / Courtesy Kicken Berlin

World War I exploded all obligations. The inter-war period sought to forge new identities of both singular individuals and the true face of the classes, be the interpretations expressive in gesture, exaggerated in caricature, or soberly observant. At the same time, photography underwent a transition: from the conventional mass portraiture of the cartes de visite to the ambitious amateur scenes and the realization of Pictorialism's "subjective eye." As in other arts, the photographic portrait reflected the times: sociopolitical upheaval and radically new aesthetics.

In Heinrich Kühn's and Rudolf Koppitz's Pictorialist portraits of children and women as well as in Paula Modersohn-Beckers paintings of the same subjects, the themes of the private and the intimate intersect with a connection to nature and physicality. The physical signs transport the sense of an individual being and leave palpable impressions in Kühn's and Modersohn-Becker's images, while Koppitz's children's portraits also convey their realistic essence. Such realism is also present in Käthe Kollwitz's self-portrait from 1915. Koppitz similarly made objectively precise typological images for his series *Land und Leute*, which, despite their different visual language, correspond with the strong lines of Wilhelm Morgner's and Christian Rohlf's forceful, expressionistic black-and-white images of men. Helmar Lerski's physiognomic images in light prove particularly malleable in conversation with any number of different works of his contemporaries.

The female portrait from the Berlin series *Köpfe des Alltags* and Jeanne Mammen's drawing of a woman show two versions of the new woman, sketched in but a few fine lines and details. The strong aspect of the young man in *Metamorphosis 591* from Lerski's masterwork *Metamorphosis through Light* (1935-36) matches the severe, linear notion of Max Beckmann's 1922 woodcut self-portrait.

The effects of light on textures such as hair and skin tone, which seems to glow from within, can be seen in both Erwin Blumenfeld's and Jeanne Mammen's work. Blumenfeld used montage and other darkroom techniques to create surreal images of haunting beauty, as in his portrait of Erika Mann. Details and framing emphasize a glance, a flood of curly hair, or a silhouette. Such reduction serves to capture characteristics such as self-confidence or introspection. Lovis Corinth's sketched self-portrait, Hodler's painted portrait of a woman, and Erwin Blumenfeld's photographic portrait of artist Leonor Fini also make use of the same focus.

From the end of the nineteenth century onward, related imagery appears in various materials independently from one another. Our exploration of modern painters' and photographers' parallel views brings to light both surprising and convincing correlations and visual echoes in themes, compositions, and styles. The *zeitgeist* is evident in all.

We would like to thank Kunsthandel Jörg Maaß (Berlin), Galerie Michael Haas (Berlin/Zürich), and Kunsthaus Bühler (Stuttgart) for their kind collaboration.



MAX BECKMANN (1884-1950), 'Self-Portrait', 1922, woodcut on laid paper © VG Bildkunst, Bonn, 2015 / Courtesy Kicken Berlin

'Scenerie und Naturobjekt: Antarktisfotografien von Hans-Christian Schink und der Valdivia-Expedition 1898/99', Guardini Stiftung, Berlin, Germany, until April 18, 2015
www.guardini.de

Hans-Christian Schink in 'Mapping the Museum' (group exhibition), Stiftung Saarländischer Kulturbesitz Saarlandmuseum, Germany, until May 10, 2015
www.kulturbesitz.de

'Alfred Seiland: Imperium Romanum', MNHA Luxembourg, until March 22, 2015
www.mnha.lu

'Alfred Seiland - Dahinter steckt immer ein kluger Kopf, 1995-2001', Villa Grisebach Düsseldorf, Germany, until March 13, 2015
www.villa-grisebach.de/de/ausstellungen/duesseldorf-alfred-seiland/

LOANS FROM KICKEN BERLIN

Eugène Cuvelier and Charles Famin in 'Monet und die Geburt des Impressionismus', Städel Museum, Frankfurt am Main, Germany, March 11-Juni 21, 2015
www.staedelmuseum.de

Umbo in 'Mannequin d'artiste, Mannequins fétiches', Musée Bourdelle, Paris, France, March 31 to 12 July, 2015
www.bourdelle.paris.fr

DO NOT MISS

'RealSurreal - Meisterwerke der Avantgarde-Fotografie, Das neue Sehen 1920-1950', Sammlung Siebert, Kunstmuseum Wolfsburg, Germany, until April 6, 2015
www.kunstmuseum-wolfsburg.de

'Modern Photographs from the Thomas Walther Collection', 1909 - 1949, MoMA, New York, USA, until April 19, 2015
www.moma.org/visit/calendar/exhibitions/1496

OBITUARY

We mourn the loss of a great artist: Will McBride (American, January 10, 1931 in St. Louis - January 29, 2015 in Berlin).

PHOTOGRAPHY. WORKS ON PAPER KICKEN BERLIN

Liniensstrasse 161A D - 10115 Berlin T + 49 30 2 88 77 88 2 F + 49 30 2 88 77 88 3
Tue - Fri 14.00 - 18.00 Visit our exhibitions online at www.kicken-gallery.com
For further information please contact Anna Kröger akroeger@kicken-gallery.com