

NEWSLETTER KICKEN BERLIN

APRIL/MAY 2015

HELMUT NEWTON: „Fräulein...“

May 1 - August 28, 2015
Open: Tuesday - Friday from 2 - 6 p.m. & by appointment

OPENING May 1, 6 - 9 p.m.

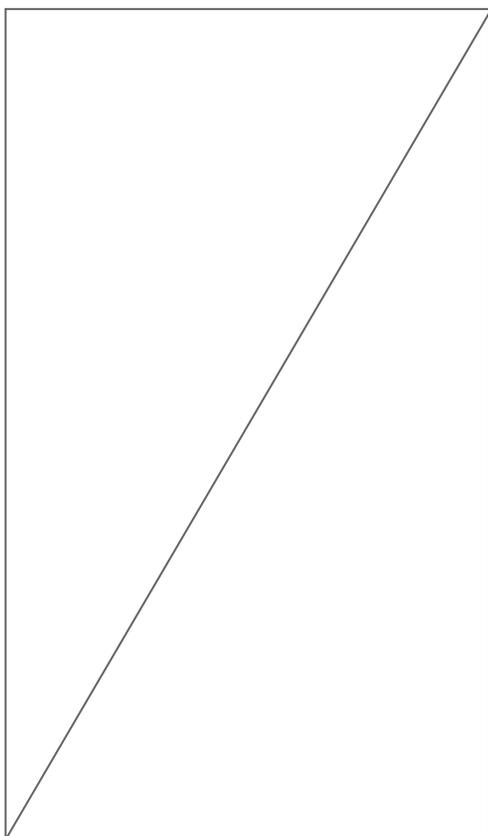
VIRTUAL TOUR >>> www.kicken-gallery.com

GALLERY WEEKEND BERLIN

May 1 - 3, 11 a.m. - 7 p.m.
Gallery open all days!

KICKEN @ CRUBA
CRUBA, Auguststrasse 28, 10117 Berlin
May 1 - 3, 11 a.m - 7 p.m.

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



HELMUT NEWTON (1920-2004), 'Big Nude III, Paris', 1980, gelatin silver print © The Helmut Newton Estate/Maconochie Photography

HELMUT NEWTON: “Fräulein...“

The work of Helmut Newton is closely linked to the history of Kicken Gallery. From 1987 until 2000, the gallery represented Newton's work worldwide and thus consolidated his debut on the international art market. On the occasion of Gallery Weekend Berlin, Kicken Berlin presents a very personal selection of the native Berliner's oeuvre.

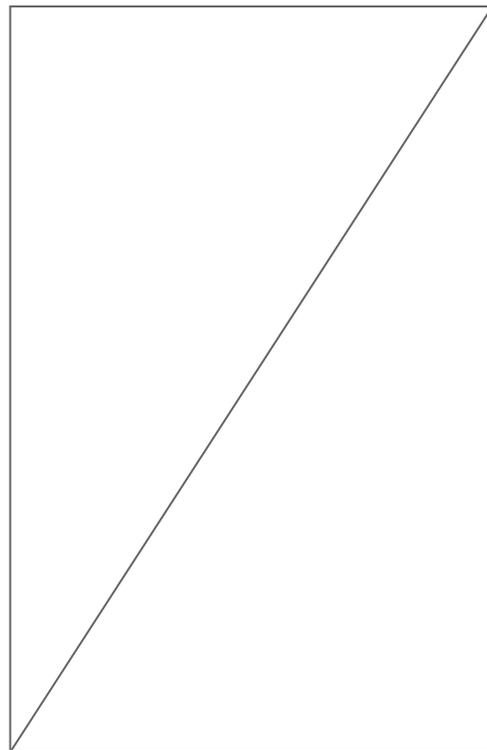
A unique and rarely seen body of work from an important American collection will be on view: a selection from the various series Newton created in the 1980s and 1990s for *Playboy* magazine. In addition, *Big Nude III (Henrietta)* (1980), a striking piece from the iconic *Big Nudes* series, and other important works like *Aria at the Negresco, Nice* (1976) or *Pension*

Dorian, Berlin (Jenny Kapitän) (1977), which today seem to genuinely embody the image of a new, strong type of women, will be on display.

Berlin's interwar elegance, which Newton experienced in his early years, laid the foundation for his signature style.

A notion of old-school, yet tongue-in-cheek coquettise resonates in the artist's addressing women in German as “Fräulein” (Miss), which has become the title of the new show. The title aims to describe how Newton gave distinction to the sophisticated nude, be it in his 1970s and 1980s fashion icons, the towering, life-size nudes or the mildly mocking 1980s to 1990s *Domestic Nudes*.

These images of nudes grew consistently out of fashion and advertising photographs. They were often taken alongside commercial photo shoots at certain locations – for example, luxury hotels or nighttime city streets – when he found time for his own independent work.



HELMUT NEWTON (1920-2004), 'Aria at the Negresco, Nice', 1976, gelatin silver print © The Helmut Newton Estate/Maconochie Photography

NEWS

EXHIBITIONS OF GALLERY ARTISTS

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

Joachim Brohm in 'Not A House / But A Face' (group exhibition with Valentina Seidel), FOTOHOF, Salzburg, Austria, May 2 - June 13, 2015
www.fotohof.at

Joachim Brohm in 'GREEN CITY. Geformte Landschaft - Vernetzte Natur. Das Ruhrgebiet in der Kunst' (group exhibition), Ludwig Galerie Schloss Oberhausen, Germany, May 10 - Sept 13, 2015
www.ludwiggalerie.de

Charles Fréger 'Bretonnes', Musée de Bretagne, Rennes, France, June 6 - Aug 30, 2015
www.musee-bretagne.fr/expositions-temporaires/bretonnes/

Jitka Hanzlová in 'FACES NOW. European Portrait Photography since 1990' (group exhibition), Center for Fine Arts, Brussels, Belgium, until May 17, 2015
www.Bozar.be / Nederlands Fotomuseum, Rotterdam, The Netherlands, May 30 - Aug 23, 2015
www.nederlandsfotomuseum.nl

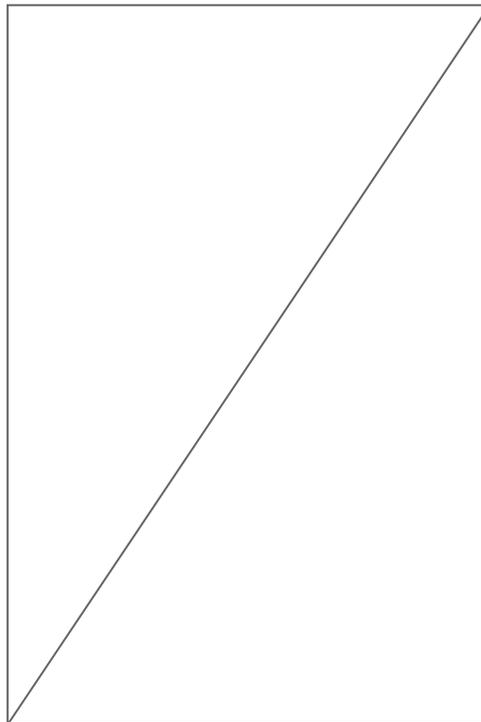
Jitka Hanzlová in 'Naturzeichenzeichen' (group exhibition) curated by Janos Frecot, Alfred Ehrhardt Stiftung, Berlin, Germany, July 4 - Sept 13, 2015
www.alfred-ehrhhardt-stiftung.de

Jitka Hanzlová in 'Beastly/Tierisch' (group exhibition), Fotomuseum Winterthur, Switzerland, May 30 - Oct 4, 2015
www.fotomuseum.ch

Newton worked with professional models as well as with amateurs and preferred the “real” people of Los Angeles or Berlin.

The photography *Playboy* magazine commissioned for over thirty years from the grandmaster of eroticism, an outstanding body of work, has been published and exhibited only rarely. *Playboy's* success is inseparable from its photography, and Newton was an important part of that. With an eye for enigmatic tableaux vivants and secretive, disturbing atmospheres, he lent the usual centerfold new dimensions. Whether in the Hollywood Hills (one of the best-known sites on the American West Coast) or cultivated Parisian interiors, Newton tirelessly staged his sensual narratives. He was quite particular in his preparations, especially in choosing models, and had his own ideas of creating series. In doing so, he realized his own, singular visions, often stretching the bounds of others' imaginations. The *Playboy* works allow insights, too, into the making of the nude stories, which are of decidedly sequential, almost cinematic character. This becomes apparent in images like the 1987 sequence on foot of the signature Hollywood sign or the diverse 1998 “street” scenes in front of small-town backdrops, in which the *Newton Girls* pose stretched out in the street, standing tall or swinging on and descending from the bars of a forklift. There is even Newton's own wry take on *Nude Descending a Staircase*. A number of photographs attest to the fact that Newton shot both in color and black and white, the latter being his preferred style. From the first memo (Newton used to conceive every scene in short notes) to the printed page, the unpublished *Playboy* work manifests the continual work in progress of meticulous staging and manifold variations. Publisher Hugh Hefner recalls Newton as being an attentive and arduous observer who found an ideal playground at the parties and movie nights at the *Playboy* Mansion.

Of traditional European upbringing himself, Newton was fascinated with the new worlds that unfolded in the American West, from the staging and props of the film industry's dream worlds to poolside or club locations. In a sense, he enjoyed *Playboy* commissions as a carte blanche for visualizing erotic fantasies he was unable to incorporate in restricted fashion commercials. Gary Cole, *Playboy's* longtime director of photography, quotes Newton often as accepting commissions with the comment, “Let's try something a little kinky this time.”



HELMUT NEWTON (1920-2004), 'Pension Dorian, Berlin (Jenny Kapitän)', 1977, gelatin silver print © The Helmut Newton Estate/Maconochie Photography

KICKEN @ CRUBA

As in recent years, Kicken Berlin will open a temporary showroom in fashion label Cruba's space on Auguststraße concurrently with this year's Gallery Weekend, May 1-3. A selection of Charles Fréger's 2014 series *Mardi Gras Indians* of New Orleans' carnival costumes of African-American revelers adds a typological approach to the subject of the human figure so boldly executed by Helmut Newton. The series continues Fréger's on-going exploration of folk traditions. The suits' bright colors and exaggerated shapes draw on the style of Native American ceremonial apparel. Their grotesque appearance is mirrored in the surreal and playful habits of Pablo Picasso's *Diurnes* (1962), one of the few works in which the artist used photography as a means of expression. Through superimposing and applying découpages – paper cuts – of figures, the artist recreates his mythical imaginary over evocative photographic landscapes.

Back to typological ideas goes Heinrich Riebel's portrait series *Menschen im Fahrstuhl* (1969), captured by his candid camera. He depicts anonymous lift passengers in a Hanover publishing house who share accidental encounters, isolation, and closeness simultaneously.

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

Hans-Christian Schink in 'Esposizione Universale Roma. A new city from fascism to the 1960s' (group exhibition), Museo dell'Ara Pacis, Rome, Italy, until June 14, 2015
www.arapacis.it

Hans-Christian Schink in 'Waterbound - Vom Leben mit dem Wasser', Neue Galerie Dachau, Germany, May 22 - July 26, 2015
www.dachauer-galerien-museen.de/
Kallmann-Museum Ismaning, Germany, May 23 - Aug 30, 2015
www.kallmann-museum.de

Alfred Seiland in 'Kluge Köpfe - 20 Jahre F.A.Z. Imagekampagne' (group exhibition), until June 21, 2015, Deutsches Zeitungsmuseum, Wadgassen, Germany
www.kulturbesitz.de

PUBLICATIONS OF GALLERY ARTISTS

Charles Fréger, 'Portraits in Lace: Breton Women', Thames & Hudson / Actes Sud, May 2015
www.thamesandhudson.com
www.actes-sud.fr

LOANS FROM KICKEN BERLIN

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

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

DO NOT MISS

'ZERO', Martin-Gropius-Bau, Berlin, Germany, until June 8, 2015
www.berlinerfestspiele.de

'Distanz und Begehren: Begegnungen mit dem afrikanischen Archiv. Afrikanische Fotografie aus der Walther Collection', C/O Berlin, Germany, until June 14, 2015
www.co-berlin.com

PHOTOGRAPHY. WORKS ON PAPER KICKEN BERLIN

Linienstrasse 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