

NEWSLETTER KICKEN BERLIN

EARLY SPRING 2017

GERMAN BODIES

Action, Performance, Staging (1970s/80s)

January 27 - April 13, 2017

Open: Tue - Fri from 2 - 6 p.m. & by appointment

VIRTUAL TOUR >>> kicken-gallery.com



DIETER APPELT (*1935) from 'Tableau Oppedette', 1980, gelatin silver print © 2017 Dieter Appelt/Courtesy Kicken Berlin

GERMAN BODIES

Action, Performance, Staging (1970s/80s)

As the gallery's first exhibition in 2017 Kicken Berlin presents "German Bodies. Action, Performance, Staging (1970s/80s)." Works by Dieter Appelt, Anna and Bernhard Blume, Rudolf Bonvie, Jürgen Klauke, Floris M. Neusüss and Klaus Rinke from the 1970s and '80s represent an important phase of body related art in Germany.

Action, performance and staging practices are rooted in the societal upheavals of the 1960s, in protest against calcified social structures and the monetized art market. They developed from the action painting and happenings of process-oriented art, which originated in the USA. Fluxus and action art were its first European variants. Existential questions of identity and social reality are elaborated by the artist with his or her own body, or its actions.

Klaus Rinke (*1939), a painter and sculptor who studied at the Folkwang School in Essen, was the first German artist to stage his productions in time and space internationally (since the late 1960s), initially in actions revolving around water, and from 1970 with a focus on his own body. His "primary demonstrations" investigate the conditions of its own existence: Rinke presents the body as a sculpture in relation to interior or outdoor space (*Boden, Wand,*

Raum, 1970; *Museumstreppe: Metropolitan Museum, Tokyo*, 1970; *New Urban Landscapes*, 1975) or performs the simplest gestures (*Inhalation II*, 1971) as "sculptural actions." Cultural aspects of the outdoors can also be significant, like the forest in *Eigentlich sollte ich Wotan heißen* (1970). In the maquette for the piece *Durchs Bildformat gehen* (1972) collaged self-portraits call to mind the aesthetics of op art. In *Maskulin-feminin. Ich, Du, Wir, Du, Ich* (1972), the characteristic primary demonstrations series is expanded to include an examination of the discourse on gender and relationships, in collaboration with Monika Baumgartl. Jürgen Klauke (*1943) visualizes similar topics, concepts of femininity and masculinity (*Masculin-Feminin II*, 1974) and their negotiability, and splits himself into two figures interacting in an affective, but also aggressive manner in the double exposures of the sequence *Begegnung* (1975). Concrete physical experience is not at the center of attention with Klauke, but instead questioning the rigid rules of social



KLAUS RINKE (*1939) from 'New Urban Landscapes - Lower Manhattan, New York', 1975, gelatin silver print © Klaus Rinke/ Courtesy Kicken Berlin

NEWS

EVENTS

Kicken Berlin presents 'MADE IN GERMANY. German Photography from the 19th Century to Today', until Apr 2, 2017, Shanghai Center of Photography, China

'Erwin Blumenfeld - Collagist, Fotograf, Schriftsteller', Lecture & Reading, Mar 29, 2017, 7 p.m., Alfred Ehrhardt Stiftung, Berlin, Germany

EXHIBITIONS OF GALLERY ARTISTS

Sibylle Bergemann, Arno Fischer, a.o. in 'SIBYLLE - Die Ausstellung' (group exhibition), until Apr 17, 2017, Kunsthalle Rostock, Germany

Joachim Brohm, André Gelpke, Heinrich Riebesehl, Wilhelm Schürmann, Stephen Shore a.o. in 'Werkstatt für Photographie. 1976-1986' (group exhibitions*):

* 'Kreuzberg - Amerika', until Feb 12, 2017, C/O Berlin, Germany;

* 'Das rebellische Bild. Situation 1980: Die Kreuzberger „Werkstatt für Photographie“ und die junge Folkwang-Szene', until Feb 19, 2017, Museum Folkwang Essen, Germany;

* 'Und plötzlich diese Weite', until Mar 19, 2017, Sprengel Museum Hannover, Germany

František Drtikol, Man Ray, a.o., in 'Geschlechterkampf' (group exhibition), until Mar 19, 2017, Städel Museum, Frankfurt a. M., Germany

'Peter Keetman. Gestaltete Welt - Ein Fotografisches Lebenswerk', until Feb 12, 2017, Haus der Photographie, Deichtorhallen Hamburg, Germany

'Moholy-Nagy: Future Present', February 12 - June 18, 2017, Los Angeles County Museum of Art, USA

'Lucia Moholy. Die englischen Jahre', until Feb 27, 2017, Bauhaus-Archiv / Museum für Gestaltung, Berlin, Germany



ANNA UND BERNHARD BLUME (*1937 / 1937-1911), from 'Ödipale Komplikationen (Flugversuch)', 1977 © Anna und Bernhard Blume/ VG Bild-Kunst, Bonn 2017/Courtesy Kicken Berlin

life, playing with self-staging, transvestism and transformation. They reveal the flexible character of terms such as subject, identity, gender and body.

Rudolf Bonvie (*1947) reduces the human body to its allegorical function. On the one hand, in the serial details of bodies in *Zu 'Femmes damnées'* (1974), the sculptural character of arm and hand gestures appear as a typological study or experimental setup. But the spontaneous nature of the process is reflected in the use of Polaroid film. On another level the reference to Charles Baudelaire's poem "Femmes damnées" from the volume *Les Fleurs du Mal* (1857) finds expression. *Dialog I* (1973) between two persons, female and male, is likewise reduced to the highly simplified form of two hands. They search for and find each other as symbols—pars pro toto—of an encounter, the character of which remains undecided. The absurdity of social conventions and the unleashing of secret forces hidden behind them are revealed in the enactments of *Ödipale Komplikationen* (1977-78) by Anna and Bernhard Blume (*1937; 1937-2011) in a five-part sequence of intimate small-scale pictures. The Blumes' staged scenes are motivated by philosophical and psychoanalytical considera-

tions, literally making the only seemingly ordered circumstances of the everyday world dance—with irony, lightness and dynamism.

A piece by Floris M. Neusüss (*1937) also addresses the notion of lightness and flying: His *Flugdrachen* (1977), featuring a photogram of his own body is both an artefact of a performative action as well as an experimental picture (itself the result of an active creative process). The latter unites the immediacy of the body's trace in the photogram with the lightness and transparency of the photograph. As an artist and university professor, Floris M. Neusüss, who turns 80 this March, made an outstanding contribution to rethinking the aesthetics of experimental photography.

Dieter Appelt (*1935) in turn exposes himself to precisely defined situations, which serve both to expand consciousness and as a precisely calculated visualization. The seven-part sequence from *Tableau Oppedette* (1980) shows the figure of the artist in different constellations at a location with objects and devices that can be interpreted mythologically as well as in the context of a ritual of self-exploration. Photography makes it possible to objectify the body and display it within an environment.

Beyond the mere documentation of an action, photography thus achieves a consciously designed visualization: the action becomes a multipartite image.



JÜRGEN KLAUKE (*1943) from 'Masculin / Feminin II', 1974, c-print © Jürgen Klauke/VG Bild-Kunst, Bonn 2017/Courtesy Kicken Berlin

'Albert Renger-Patzsch. Ruhrgebietslandschaften', until Apr 23, 2017, Pina Kothek der Moderne, Munich, Germany

Heinrich Riebesehl, Umbo a.o. in '130% Sprengel' (group exhibition), until Jan 29, 2017, Sprengel Museum Hannover, Germany

Hans-Christian Schink in 'Creating Space' (group exhibition), Jan 26, 2017 - Jan 2018, BMW Stiftung Herbert Quandt, Berlin, Germany

'Ed van der Elsken - Camera in Love', Feb 4 - May 21, 2017, Stedelijk Museum, Amsterdam, The Netherlands

REVIEWS

'The 20 Best Booths at Art Basel Miami Beach' review of Art Basel Miami Beach 2016 by Marina Cashdan, ARTSY, Dec 1, 2016.

'Die Kunstwacht am Atlantik' review of Art Basel Miami Beach 2016 by Rose-Maria Gropp, FAZ, Dec 3, 2016, nr. 283, p. 15.

'Das schöne Grau' review of the exhibition 'Werkstatt für Photographie 1976-1986' by Tobias Timm, Dec 8, 2016, nr. 51, p. 53.

'Als die Bilder den Aufstand probten', review of the exhibition 'Werkstatt für Photographie 1976-1986' by Kolja Reichert, Dec 12, 2016, nr. 290, p. 11.

'Madonna mit Farbeimern. Joachim Brohm, Valentina Seidel 'Trinity' review of the publication by Maren Lübcke-Tidow, Camera Austria, Dec 2016, nr. 136, p. 81-82.

DO NOT MISS

'Farbiges Leuchten: Transparente Filmstandfotos der 1920er- und 30er-Jahre', until Feb 24, 2017, Photoinstitut Bonartes, Vienna, Austria

'One and One is Four: The Bauhaus Photocollages of Josef Albers', until Apr 2, 2017, MoMA New York, USA

'Surreale Sachlichkeit. Werke der 1920er- und 1930er-Jahre aus der Nationalgalerie', until Apr 23, 2017, Sammlung Scharf-Gerstenberg, Berlin

'The Radical Eye: Modernist Photography from the Sir Elton John Collection', until May 21, 2017, Tate Modern, London, United Kingdom

'Punto de Partida. Colección Isabel y Agustín Coppel', Feb 21 - Jun 11, 2017, Fundación Banco Santander, Madrid, Spain

'Life World. Colección Isabel y Agustín Coppel', from Mar 1, 2017, Fondazione Sandretto Re Rebaudengo, Turin, Italy

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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