

NEWSLETTER KICKEN BERLIN

FALL 2015

ANDRÉ GELPKE

September 22 - December 22, 2015
Open: Tue - Fri from 2 - 6 p.m. & by appointment

Opening in presence of the artist: September 19, 2 - 6 p.m.
with book-signing, 4 - 5 p.m.

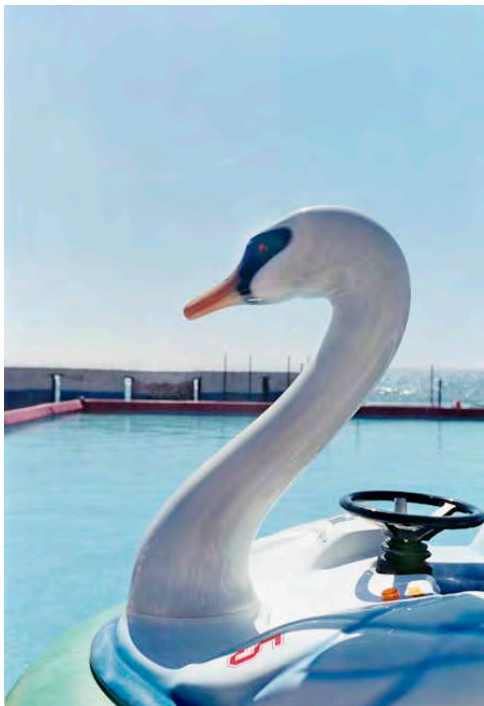
VIRTUAL TOUR >>> www.kicken-gallery.com

BERLIN ART WEEK September 15 - 20, 2015

abc – art berlin contemporary
September 17 - 20 c/o Station Berlin

Positions Berlin
September 17 - 20 c/o Arena Berlin

for more dates and events >>> www.berlinartweek



ANDRÉ GELPKE (*1947) 'Untitled (Swan Boat)', from the series 'Amok', 1999, inkjet print © André Gelpke / Courtesy Kicken Berlin

ANDRÉ GELPKE

Kicken Berlin is dedicating its presentation for Berlin Art Week to André Gelpke, an artist who already had a solo exhibition at the gallery in its founding year 1974. André Gelpke has taken an outstanding and individual stance among German photographers since the 1970s and 1980s. Together with Heinrich Riebesehl and Wilhelm Schürmann, he was among the most important ambitious independent artistic photographers, then known as "Autorenphotographie".

Influenced by mentor Otto Steinert, under whom he studied at Essen's Folkwang School of Design from 1969 to 1974, he intensely and personally explored people and milieus in an objective, documentary style. His interest in societal topics led to photo-journalistic works and to the foundation of the photo agency *Visum* in 1975, together with fellow photographers Rudi Meisel and Gerd Ludwig. In these works, his empathetic narratives are

shaped by an individual visual language that honors in a modern way Steinert's postulate of a subjective, artistic creation in photography. At the same time, Gelpke formulated his criticism of the manipulative misuse of journalistic images. His works, until the early 1980's, are black-and-white, which Gelpke found honed his concentration on the essence of things and facilitated forms of abstraction.

From 1970, his first series dealt with groups at the edges of society defined by both their homogenous look and their ritualized deportment: transvestites, monks, rockers and posers in hostess bars and bordellos. Gelpke portrayed the individuals behind the seemingly uniform appearances. His work approach is simultaneously dialogue and dialectic; focused on the person opposite him, the photographer reflects his own expectations of perception and representation as well as on society's stereotypical way of dealing with double standards and exploitation.



ANDRÉ GELPKE (*1947) 'Sylt', from the portfolio 'Fluchtgedanken', 1980, gelatin silver print © André Gelpke / Courtesy Kicken Berlin

NEWS

EXHIBITIONS OF GALLERY ARTISTS

Sibylle Bergemann 'Sibylle Bergemann: ausgewählte Fotografien', Oct 9 - Nov 21, 2015, Gallery MIMB, Goethe-Institut/Max Mueller Bhavan, Mumbai, India goethe.de

Ilse Bing, Katt Both, Marianne Brandt and Lotte Stam-Beese in 'Who's afraid of Woman Photographers? 1839-1945' (group exhibition), Oct 13, 2015 - Jan 24, 2016, Musée d'Orsay, Paris, France musee-orsay.fr

Charles Fréger 'Wilder Mann', until Nov 1, 2015, Pôle international de la préhistoire, Les Eyzies, France pole-prehistoire.com

Charles Fréger in 'Visual Leader 2015' (nominated), Sept 19 - Nov 8, 2015, Deichtorhallen/Haus der Photographie, Hamburg, Germany deichtorhallen.de

André Gelpke in 'Über Wasser. Malerei und Photographie von William Turner bis Olafur Eliasson' (group exhibition), until Sept 20, 2015, Bucerius Kunst Forum, Hamburg, Germany buceriuskunstforum.de

André Gelpke in 'Das Dreieck der Liebe - Körperlichkeit und Abstraktion in der Zürcher Kunst' (group exhibition), Sept 25 - Nov 22, 2015, Helmhaus Zürich, Switzerland stadt-zuerich.ch

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

Rudolf Koppitz in 'Tanz der Hände. Tilly Losch und Hedy Pfundmayr in Fotografien 1920-1935' (group exhibition), until Jan 31, 2016, Das Verborgene Museum, Berlin, Germany dasverborgene-museum.de



ANDRÉ GELPKE (*1947) 'Children's Carnival, Düsseldorf, 1982, gelatin silver print © André Gelpke / Courtesy Kicken Berlin

The series *Sex-Theater*, finally published as a book in 1981, has recently been re-published. It documents the now former epoch of “burlesque productions”, the protagonists of which were given voices in interviews. Other themes continuously pursued between 1980 and 2010 have been social occasions, fests, and rituals such as balls, parties, vernissages, carnival, or guards’ guilds’ shooting fests. These are now compiled under the title *In Germany*.

Gelpke also took a decidedly subjective approach toward interior images and visions, an approach he considered a “monologue.” These images take fragmentary glimpses of exterior conditions as the starting point for new and ambiguous interpretations of landscape, still life, and portrait as condensed reality. The book *Fluchtgedanken* (Getaway Thoughts, 1983) exemplifies this practice. Gelpke finds a mode of expression that goes far beyond the mere representation of reality; he reflects his subjective and specifically fashioned view of things. Gelpke’s stance is not far removed from surrealism’s mindset or the kind of magical realism practiced by his contemporaries, Riebesehl (in the series *Situationen und Objekte*) or American photographer Ralph Gibson. Photographer and theoretician Andreas Müller-Pohle coined the term “Visualism” in the late 1970s to describe this reformulation of such reality-

bound, autonomous images that encompass seeing and perception.

The travel photography and texts collected in *Der schiefe Turm von Pisa* (The Leaning Tower of Pisa, 1985), too, convey the desire to transmit a personal vision of remoteness and foreignness beyond any aesthetic conventions and mass images. Here, too, the artist formulates his discomfort with visual stereotypes. Be it on the American continent, in Europe, North Africa, or Asia, Gelpke draws the irritations of everyday life into the pre-made, idyllic aesthetic of advertising and postcards: a pile of rubble in front of a parking lot and a typical American skyline in Houston, Texas, or the ceaselessly reproduced tourist picture of the leaning tower of Pisa in front of the actual historical monument.

After moving to Zurich in 1990 and taking up a teaching position there at the University of Arts (until 2012), he began creating visual notes of his personal experiences of everyday life, travel, and his career. Segments and fragments are now determined by a close-up view of things and people. The book *Amok*, published in fall 2014, visually compresses the discrepancy of human experience and the seeming absurdity of life. The images made between 2000 and 2012 are all in color, an inclination evident already in the 1990s in Gelpke’s fragmentary observations of everyday family life.



ANDRÉ GELPKE (*1947) 'Carnival, Düsseldorf, 1983, gelatin silver print © André Gelpke / Courtesy Kicken Berlin

Hans-Christian Schink in ‘Counterpoint. Fotografische Positionen’ (group exhibition), Sept 25, 2015 - Jan 3, 2016, Kunsthalle der Sparkasse Leipzig, Germany kunsthalle-sparkasse.de

Hans-Christian Schink in ‘Fotografia Festival Internazionale di Roma’, Oct 9, 2015 - Jan 17, 2016, Museo d’Arte Contemporanea di Roma, Italy fotografifestival.it

‘Hugo Schmölz und Werner Mantz - Kölner Wohnbauten der 1920er/1930er-Jahre’, until Jan 24, 2016, SK Stiftung Kultur der Sparkasse KölnBonn, Köln, Germany skkultur.de

‘Otto Steinert. Absolute Gestaltung’, Oct 16, 2015 - Jan 24, 2016, Museum Folkwang, Essen, Germany museum-folkwang.de

Christer Strömholm and many others in ‘Augen auf! 100 Jahre Leica Fotografie’ (group exhibition), until Nov 1, 2015, C/O Berlin, Germany co-berlin.org

PUBLICATIONS OF GALLERY ARTISTS

André Gelpke ‘Sex-Theater’, Spector Books, June 2015 spectorbooks.com

Hans-Christian Schink ‘Fotografien aus Rom. Aqua Claudia - EUR’, Kehrer Verlag, Sept 2015 artbooksheidelberg.com

DO NOT MISS

‘Anna et Bernhard Blume. La photographie transcendante’, until Sept 21, 2015, Centre Georges-Pompidou, Paris, France centrepompidou.fr

‘Rudi Meisel. Landschaften 1977 - 1987’, until Nov 1, 2015, C/O Berlin, Germany co-berlin.org

‘Les Rencontres de la Photographie’, until Sept 20, 2015, Arles, France rencontres-arles.com

‘Conflict, Time, Photography’, until Oct 25, 2015, Staatliche Kunstsammlungen Dresden, Germany skd.museum

‘Structure and Clarity’, Tate Modern Collection Display, Room 3: ‘Otto Steinert’, Tate Modern London, Great Britain tate.org.uk

‘Zartrosa und Lichtblau. Japanische Fotografie der Meiji-Zeit (1868-1912)’, until Jan 10, 2016, Museum für Fotografie, Berlin, Germany smb.museum