

Thomas Erben Gallery

Photography Out of Germany

Sofia Hultén, Annette Kelm, Heinz Peter Knes, Alwin Lay,
Michael Schmidt, Kathrin Sonntag, Tobias Zielony

May 25 – June 24, 2017

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Annette Kelm
J'aime Paris, 2013
C-print, 3 parts, framed
30.75 x 24.5 in each
ed. 1/6 + 2 AP

€26,000 (set of 3)

A playful acknowledgment of the space of production is a feature in the work of **Annette Kelm**. In the three-part work *J'aime Paris*, a seated figure holds two branches in front of a makeshift seamless. The studio in which it was shot is not hidden in the final image, and the viewer can clearly see how the creased brown paper is taped to the wall behind it. Rather than revealing a conceptual structure, the seriality provides only minor differences – in facial expressions, in the pose of a hand. Kelm's reduced aesthetic privileges texture, surface, and color, all of which is evident in the work *Denim*, *Pineapple*, *LOL!*, *XO*, *UR MY BFF*, *HOW R U?* Here, a plant springs out of bunched denim, its natural form contrasted against a printed fabric featuring short text messages. The works are beautifully shot with a soft color palette, but are not gentle: through her scattered symbols, Kelm resists the promises and easy understanding of the conventions of photographic production.

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Annette Kelm
Denim, Pineapple, LOL!, XO, UR MY BFF, HOW R U, 2013
 C- print, framed
 31.5 x 25 in
 ed. 1/6 +2 AP

€9,200

Annette Kelm's (b. 1975) work came to the fore of international attention over the past few years and can be found in the collections of the Centre Pompidou, Paris; Tate Modern, London; Kunsthaus Zürich; Hammer Museum and Museum of Contemporary Art, both Los Angeles; Museum of Modern Art; and Guggenheim Museum, New York, to name a few.

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Sofia Hultén
Points in a Room Condensing, 2006
12 color photographs, framed
43.5 x 35 cm each
ed. 5/6

€9,500 (set of 12)

Serial structure is at the center of *Points in a Room Condensing*, **Sofia Hultén**'s collection of images in which objects are placed in one another like a Russian nesting doll. From a small ball bearing, the series progresses through objects that include pillows, clothing, and boxes until they all end in a cabinet that contains them all. The stark white bureau is pinned at the center by a small, black keyhole – the point of a lock that would reverse the entire progression. In *The Actual Calculated Size of a Black Hole*, Hultén has photographed a page from a popular science book showing the size of a black hole, as if it had the same mass as the earth. The size of the hole is drilled through the glass frame, the photograph, and the wall behind where the photograph hangs. These works play with the deterministic logic of the series, parodying Conceptual Art's obsession with structure. Ultimately, Hultén's works question and reverse seriality, derailing its progression to assert that "everything is in flux and that change is always possible."

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Sofia Hultén
Points in a Room Condensing, 2006
12 color photographs, framed
43.5 x 35 cm each
ed. 5/6

€9,500 (set of 12)

Sofia Hultén (b. 1972) has had institutional solo exhibitions at Fundació Miró, Barcelona; Kunstverein Braunschweig; Langen Foundation, Neuss; Ikon Gallery, Birmingham; and MoMA PS1 (Special Projects). Her work was also included at such venues as Nordic Biennial of Contemporary Art; Magasin 3 Stockholm Konsthall; Aargauer Kunsthhaus; National Gallery of Iceland; Moderna Museet, Stockholm; and Today Art Museum, Beijing.

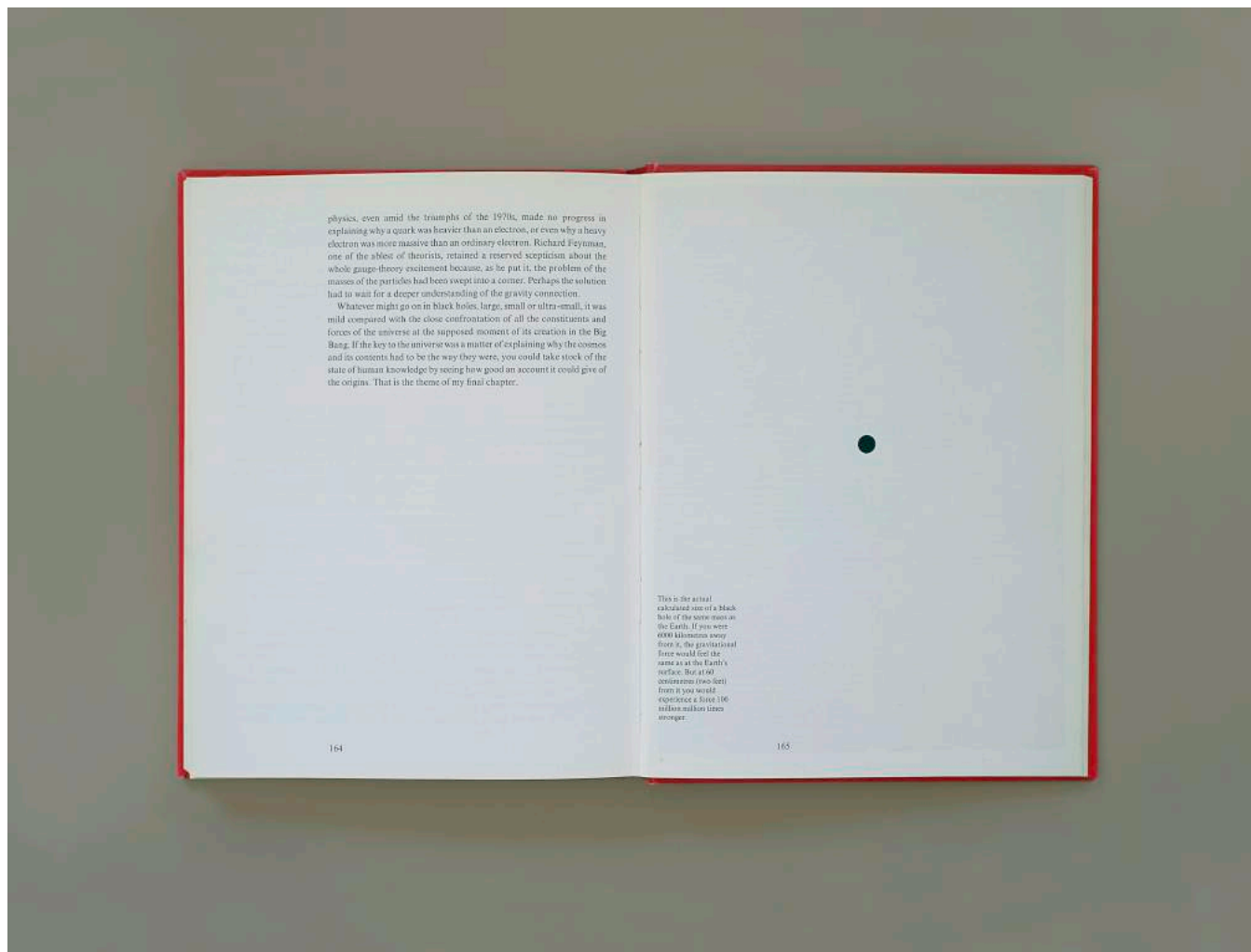
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Sofia Hultén
Nonsequences I, 2013
Single channel video
5.41 min
ed. 2/6

€5,000

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Sofia Hultén
The Actual Calculated Size of a Black Hole, 2010
color photograph, framed
55 x 41 cm
ed. 5/6

€3,000

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Michael Schmidt
Untitled (from Frauen), 1997-1999 Gelatin Silver Print, framed
Diptych, 60.5 x 73 cm each
ed. 2/5 +1 AP

€21,000 (diptych)

In 1976, **Michael Schmidt** established the Werkstatt für Photographie at VHS Berlin-Kreuzberg as an international center for photography in West Berlin. Schmidt is known for his meticulously composed series of black and white photographs, such as *Stadtbilder* and *Frauen*. In two images of *Stadtbilder* from the 1970s, he depicts vacant sights from Berlin's streets. Taking up the divided city as his subject, the artist avoids over-determined symbolism in favor of deserted sites that he richly imbues with a social focus. In *Frauen*, he pairs portraits of women with secondary, indirect images in which his camera lingers on clothing, texture, and tone. In both the *Stadtbilder* and *Frauen*, Schmidt depicts these contemporary social subjects in a way that does not assert a final reading, leaving them open for different viewers' interpretations.

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Michael Schmidt
Untitled (from Frauen), 1997-1999 Gelatin Silver Print, framed
Diptych, 60.5 x 73 cm each
ed. 2/5 +1 AP

€21,000 (diptych)

Over a long career, Michael Schmidt (b. 1945, d. 2014) had solo exhibitions at the Museum of Modern Art (1988 and 1996), as well as Sprengel Museum, Hannover; Museum Folkwang, Essen; Kunsthalle Düsseldorf; Haus der Kunst, Munich; Martin-Gropius-Bau, Berlin; and was included in the 2013 Venice Biennale. His work has been published in more than a dozen books, and a retrospective is scheduled at one of the Berlin Nationalgalerie Museums in 2020.

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Michael Schmidt
Untitled (from Berlin Stadtbilder)
1976-77/2002
Gelatin Silver Print, framed
60.5 x 72.7 cm
ed. 3/6 + 1 AP

€12,000

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Tobias Zielony
Ride, 2009 - 2011
C-Print, framed
46 x 69 cm
ed. 3/6 + 2 AP

€6,000 (each)

Unlike the other exhibited artists, Tobias Zielony produces images that narrate from a specific social perspective. For the series *Manitoba*, German-born Zielony traveled to Manitoba, Canada to document the cultural geography of a landscape that is neither an urban center, nor a desirable periphery. The moody, vibrantly colored photographs are tinged with desperation, but they resist the opportunism of social documentary. The disconnected landscape is in contrast to the self-determined subjects: the resulting images are lively depictions of the people who live in between the global arteries of trade, finance, and celebrity.



Tobias Zielony
Ride, 2009 - 2011
C-Print, framed
46 x 69 cm
ed. 3/6 +2 AP

€6,000

Tobias Zielony (b. 1973) lives and works in Berlin. He has been one of the most discussed photographers in Germany over the past few years. Solo shows include C/O Berlin; Kunstverein Hamburg; Folkwang Museum, Essen; Museum für Moderne Kunst - Zollamt, Frankfurt; and Camera Austria, Graz. His work was selected for the German Pavilion at the 2015 Venice Biennale.

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Tobias Zielony
Air, 2009 - 2011
C-Print, framed
69 x 46 cm
ed. 3/6 + 2 AP

€6,000

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Tobias Zielony
Horseman, 2009 - 2011
C-Print, framed
69 x 46 cm
ed. 2/6 + 2 AP

€6,000

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Tobias Zielony
Be First, 2009 - 2011
C-Print, framed
46 x 69 cm
ed. 2/6 +2 AP

€6,000

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Tobias Zielony
Ride, 2009 - 2011
C-Print, framed
46 x 69 cm
ed. 3/6 +2 AP

€6,000

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Tobias Zielony
Greenwich, 2009 - 2011
C-Print, framed
69 x 46 cm
ed. 2/6 +2 AP

€6,000

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Heinz Peter Knes
Untitled, 2015
C-print, framed
100 x 73 cm
ed. 3/5 + 2 AP

€5,000

In three large photographs, Heinz Peter Knes depicts scenes whose subject matter cannot be easily localized. *Marseille* shows a washed-out field of white, its borders encircled with a string of advertising posters. Another work depicts a car's headrests, captured through the automobile's rear window. In these subjects, Knes addresses the exportation and circulation of culture. The photographs challenge the content and aesthetic normalization of a "German" photography show, with Knes questioning the logic by which nationality and artistic production become linked.



Heinz Peter Knes
Untitled, 2015
C-print, framed
53 x 70 cm
ed. 1/5 + 2 AP

€4,000

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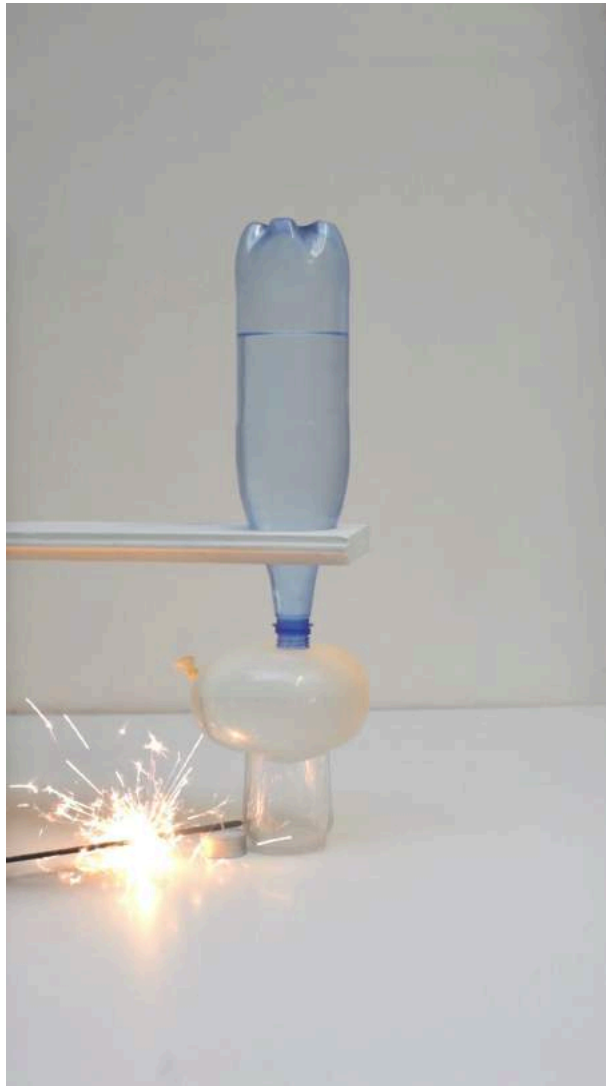


Alwin Lay
The Black Pine, 2010
C-Print, framed
90 x 70 cm
ed. of 5 +2 AP

€2,800

Alwin Lay's work uses elaborately staged events as the basis for hard-to-believe images. In one photograph, water pours seemingly-backwards out of a straw, accumulating on a brown table. The playful process is nonsensical, but Lay's attention to texture, and to the visual effect, is captivating. In the video, *Balloon*, Lay devises a Rube Goldberg machine in which it appears that a burning sparkler will pop a balloon, causing water to pour from the suspended bottle. However, the series terminates with no such event. The logic is neutered from his work, leaving only delicate colors, shading, and formal clarity. Lay's attention to precision and beauty reinforces the work's absurdity, and the whimsical humor of these set-ups is readily understood in *A Drop of Yellow*, in which a yellow sponge seems impossibly supported by a zip-tie that binds its center.

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Alwin Lay
Ballon/Balloon, 2012
HD-Video looped
2:25 min

Alwin Lay (b. 1984) received his MFA from the Academy of the Media Arts, Cologne, and was a student at the Kunstakademie Düsseldorf, under Christopher Williams. Solo shows include Kunstverein Leipzig; Neuer Aachener Kunstverein; Raum für Junge Kunst, Cologne; and work has appeared in the Third Moscow Biennale for Young Art; Bundeskunsthalle, Bonn; and Badischer Kunstverein, Karlsruhe.

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Kathrin Sonntag
END OF QUOTE, 2017. Photographic wallpaper
105 x 24 in
ed. of 3

€6,500

Kathrin Sonntag's works similarly respond to the site of their production, but within the literal space. In the work, *END OF QUOTE*, Sonntag plays with the viewer's perception, toying with the distinctions between actual, perceived,

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and photographic space. Sonntag positions a framed photograph of a wallpaper, taken during the deinstallation of a previous show, over the same wallpaper fragment. Objects, such as a playing card, appear within the images as well as within the gallery, linking the different levels of representation that run through the artwork. Rather than serving to efficiently document, photography becomes a force of friction – an ironic medium that generates humor as readily as meaning.

Kathrin Sonntag (b. 1981) lives and works in Berlin. Solo shows include Kunstverein Hamburg; Kunstraum Walcheturm, Zürich; Swiss Institute, New York; and Gesellschaft für Aktuelle Kunst, Bremen. Most recently her work was included in *Photo Poetics*, Guggenheim Museum, New York, and shown in a solo presentation at Art Basel Hong Kong.