

KÖNIG GALERIE

ANNETTE KELM

APPLES

KÖNIG TOKIO

10 JULY - 6 SEPTEMBER 2020

KÖNIG GALERIE is proud to launch its fourth exhibition at KÖNIG TOKIO with works by Annette Kelm. It is also the artist's fourth exhibition in Tokyo.

Objects are not mere functional things. They are cultural signifiers and embodiments of codified meaning. When shown in museums, they even represent history and, being metonymies of the past, act as materialized traces.

Annette Kelm's photographs often focus on artificial arrangements of objects that look familiar and yet generate additional signification that makes them difficult to read. Her images quote the genres of still life, studio or architecture photography, but never fully comply with the conventions governing these genres. On the contrary, they seem to defy photography's function as a medium of either documentation or staged representation in favor of something that is both a pictorial composition and a meditation on photographic representation as such. Capturing their subjects in frontal view and in great detail, Kelm's conceptual approach to photography keeps an air of slight impersonality and yet emphasizes the visual potential of the motifs to stand for more than just themselves. In her still lifes, everyday objects lose their original meaning to gain an unexpected new one. Paper napkins with sun motif become a picture within the picture (*Good Morning*, 2018). Spirals develop an abstract life of their own (*Big Sur*, 2018). The architecture of the Research Institute for Hydraulic Engineering and Shipbuilding in Berlin, too, appears as an abstract volume that does not reveal any of its functions (*Versuchsanstalt für Wasserbau und Schiffbau, Berlin*, 2018).

Over the years, the artist has shown much interest in how things are presented in museums or as part of a collection. How does an object in a display case become a placeholder for cultural history? How do displays frame and structure an item's readability? Which supplementary information is needed to decode its meaning? The dungarees shown in *Latzhose 1, "Relaxed"* and *Latzhose 4, "Jump"* (both 2014) are icons of German feminism of the 1970s. The violet color symbolizes the merging of the male connoted blue with the "female" red, while the working clothes refers to women's emancipation. In her photographic approach, Kelm animated and 'freed' the trousers from being mere symbols that represent a movement still relevant today. The technical apparatus in *Zuse 1* (2016) is Z1, the world's first programmable data processor, which was developed by Konrad Zuse in his parent's apartment in 1938. The photo presents a detail of the computer under plexiglass as it is shown today in Berlin's Technical Museum. The technical structure resembles an abstract architecture, yet the plotted text on the vitrine's surface adds the information necessary to identify it as a

KÖNIG TOKIO
MCM GINZA HAUS I, 6TH FLOOR
JUJIYA BLDG 3-5-4 GINZA
CHUO-KU 104-0061
TOKYO, JAPAN

TOKIO@KOENIGGALERIE.COM
KOENIGGALERIE.COM
@KOENIGGALERIE

OPENING HOURS
WED - SUN 11 AM - 7 PM

KÖNIG GALERIE

milestone of information technology. Annette Kelm's photograph, however, seems primarily interested in the transposition of the object into the abstract, two-dimensional realm of photography, where meaning is negotiated in a different way: something vanishes and resurfaces anew as visual surplus. Other photographs resemble avant-garde shop window decorations, in which a product is staged in a flashy way, and yet the matching colors between background and object makes the latter almost vanish (*Makramee Shoe*, 2019). In *Straws and Stripes* and *Apples* (both 2018), textile backdrops emphasize the two-dimensional nature of the photographic reproduction as if the pictorial space converged with the depicted object - unless a fold challenges the illusion.

These works - like Annette Kelm's oeuvre as such - are meticulously visual creations that draw attention to what we see and how we see. Like a frame structuring the view, the compositions unfold references and a manifold context, but in the end they prompt us as viewers to reflect on the potential of representation as a means to analyze both present and past reality.

ANNETTE KELM (*1975, Stuttgart) lives and works in Berlin. She belongs to the most important representatives of contemporary photography from Germany. Beside important group exhibitions like the 54th Venice Biennale (2011) and the survey show on portrait in contemporary photography at the Kunstmuseum Bonn and the Kunsthalle Nürnberg (2016), her works have been presented within solo exhibitions at international institutions such as Kunsthalle Wien, Vienna (upcoming in 2018), kestnergesellschaft Hanover, Germany (2017) the Museum of Contemporary Art Detroit (2016), VOX. Center of Contemporary Image, Montréal (2016), Kölnischer Kunstverein (2014), Städel Museum, Frankfurt am Main (2012), KW - Institute for Contemporary Art, Berlin (2009), Kunsthalle Zürich (2009) and Witte de With, Rotterdam (2008). In 2016 Annette Kelm has recently received the Camera Austria-Prize and is represented in collections of the Tate Modern, London; Museum of Modern Art, New York, Centre Pompidou, Paris; Kunsthaus Zürich, Switzerland and the Guggenheim Museum, New York amongst others.

Text by Dr. Vanessa Joan Müller

KÖNIG GALERIE

リナス・ファンデ・ヴェルデ 「エンジンをかけたまま」

2020年1月21日～2020年4月12日
ケーニッヒ東京
オープニング:1月21日(火)18時 - 20時

ケーニッヒ・ギャラリーは東京での展覧会第二弾として、小型の色鉛筆作品によるリナス・ファンデ・ヴェルデの日本初個展を開催致します。

多くのアーティストにとって、ペインティングは自己探求の手法であるといえます。自身のなんらかの側面を表現することを通じ、彼らは描かれた場面の中で役割や虚構のアイデンティティを用いて異なる人格を呈します。それは、さまざまな役割や文脈をもって自身の要素を提示するファンデ・ヴェルデの作品においても同様です。ファンデ・ヴェルデはよく知られた壮大なモチーフを参照し、それらを簡潔なタイトルと小型フォーマットによって収縮させ、否定します。彼は巨匠画家を彷彿とさせるアイディアや作品を自身のイメージに融合させ、またさまざまな場면을静止することで、映画のスチル写真のようなイメージを創り出します。

この自己探求は、超現実的なキャラクターたちが作家自身の存在の様相を表現するファンデ・ヴェルデの過去作品においても、構成要素の一つになってきました。これらの現実と平行する存在は、メタ・ストーリーやオルタナティブ・ナラティブが発生する舞台となるループや虚構の構築を可能にします。現実と架空を行き来する作家の曲折は、作品の解釈を示唆しながら究極的には作家自身の隠された現世的・精神的世界についてのコメントとして機能している、各イメージのキャプションに集約されています。作家の自己における不可視な要因から成る世界は、自己反省と自己表現の作品を通じて明かされますが、これは必ずしも作家のアーティストとしてのステータスを記録するものではなく、作家自身の性格や芸術的インスピレーションを一つひとつ発露させるもので、ファンデ・ヴェルデ自身やインスピレーションとなった画家の「パラ・ポートレイト」を生み出すのです。彼の遊び心に溢れた無意識的な精神世界、想像力、そして記憶は、自らを「白昼でも」現実と虚構に大きな違いがなく「2つの状態に存在している」と形容する作家の活動の中枢を担います。

リナス・ファンデ・ヴェルデ(1983年、ベルギー、ルーヴェン生まれ)は、現在ベルリンとアントワープを拠点に活動を行う。主な個展に、「The Colony KWM Art Centre」(北京、2019)、「Now I am the night of nights」(エアランゲン芸術宮殿、2018)、「Rinus Van de Velds」(デン・ハーグ市美術館、2016)、「Donogoo Tonka」(アントワープ現代美術館、2016)、クストハレ・サンパウロ(2015)、マラガ現代美術センター(2013)などが挙げられる。現在、ルツェルン美術館、FRAC Pays de la Loire(ナント)、BOZAR - Centre for Fine Arts(ベルギー、ブリュッセル)で個展を開催予定。またハイワード・ギャラリー(2018-2019)、ルツェルン美術館(2018)、ゲルゼンキルヒェン美術館(2018)、CAFA Art Museum(北京、2014)、NANZUKA(東京、2011)といった国際的な機関でのグループ展にも参加。

KÖNIG TOKIO
MCM GINZA HAUS I, 6TH FLOOR
JUJIYA BLDG 3-5-4 GINZA
CHUO-KU 104-0061
TOKYO, JAPAN

TOKIO@KOENIGGALERIE.COM
KOENIGGALERIE.COM
@KOENIGGALERIE

OPENING HOURS
WED - SUN 11 AM - 7 PM