

Darren Almond / Carl Blechen

Landscapes

Bleibtreustraße 45, Berlin-Charlottenburg

January 17 – February 28,
2015 Opening: January 17, 6-8
pm



We are pleased to present the exhibition *Landscapes* with works by **Darren Almond** and **Carl Blechen** at Bleibtreustraße 45. This exhibition includes a new group of *Fullmoon* photographs by Almond and drawings and oil studies by Carl Blechen, loaned from the Akademie der Künste, Berlin.

Carl Blechen is considered one of the major exponents of German Romanticism and a pioneer of later artistic movements, such as Impressionism. During his short, fifteen-year career, he created an impressive oeuvre of paintings, watercolours and drawings that are noted for their intense use of light and modern methods of representation. Blechen's extraordinary use of light and shadow creates an immediate, visible tension, dramatising the shifting between the two – especially visible in the sepia drawings – to form a unique dynamic. In this way, Blechen plays with the use and effects of complementary contrasts, generating virtually entirely abstract pictorial spaces. For his new body of photographs, part of his *Fullmoon* series of works, Almond decided to visit the sites and landscapes that Blechen portrayed at the beginning of the 19th century. Almond was inspired, in particular, by Blechen's so-called Amalfi Sketchbook, which was created on a trip Blechen took between 1828 and 1829, when he travelled across the Alps to Italy visiting various cities such as Verona, Florence, Rome, Naples and Amalfi. Almond in turn visited Amalfi and the Alps as well as Dresden, Potsdam and Cottbus, the town where Blechen was born. He photographed these places at night, under a full moon, using only natural light and a long exposure time, allowing details usually undetectable to the human eye to be revealed. In both Almond and Blechen's works, the theme of time and our experience of it, is foregrounded. Almond's *Fullmoon* photographs encapsulate the relationship between light, space and time, visualizing these components. His use of a long exposure time creates a lyrical atmosphere that suggests key aspects of Romanticism such as the sublimity of nature, transience and solitude while translating them into a contemporary representation.

The drawings and oil studies by Blechen presented in this exhibition, on loan from the Kunstsammlung der Akademie der Künste, Berlin, offer an insight into the artist's extensive body of work and enable a dialogue with Almond's large-scaled photographs. These depict several images of a glacier tongue in the Alps, mountain chains, forests and valleys.

Also included in this exhibition is Almond's second series of black and white photographs, taken at the ruins of a paper mill near Amalfi. These works focus solely on light and the task of capturing it, creating a direct parallel with Blechen's Amalfi sketches.

Both artists' deep concern for the compositional device of the void in romantic landscapes becomes clearly apparent. Blechen's works often avoid the use of figures; some even appearing like stage settings which seem to lack the presence of actors. Almond's *Fullmoon* photographs are equally unpopulated, emphasising instead the tranquillity and emptiness of the landscape made tangible through duration of exposure and composition of the image.

Alongside this exhibition, a solo exhibition of works on paper by **Darren Almond** is at Goethestraße 2/3.

Darren Almond, born 1971 in Wigan, England, lives and works in London. Almond's works have been presented in numerous solo exhibitions e.g. at Art Tower, Mito, Japan; Sala Alcalá 31, Madrid (2013); Château Gallery, Domaine Régional de Chaumont-sur-Loire (2012); Villa Merkel, Esslingen; FRAC Haute-Normandie, Rouen and FRAC Auvergne, Clermont-Ferrand (2011); Parasol Unit, London (2008); SITE Santa Fe (2007); Museum Folkwang, Essen (2006); K21, Düsseldorf (2005); Fondazione Nicola Trussardi, Milan (2003); Tate Britain, London; Kunsthalle Zürich, Zurich; De Appel Foundation, Amsterdam (2001) and The Renaissance Society, Chicago (1999) among others. He participated in group exhibitions at important institutions, such as Lenbachhaus, Munich (2014); Louisiana Museum of Modern Art, Humlebæk; The National Art Center, Tokyo (2013); Israel Museum, Jerusalem (2012); Hangar a Bananes, Nantes; Miami Art Museum (2011); MAC / VAL, Vitry-sûr-Seine (2010); Tate Britain, London; FRAC Lorraine, Metz (2009); Albertina, Vienna (2008); ICA, Philadelphia (2007); MCA, Chicago (2005); La Colección Jumex, Mexico City and Fondation Beyeler, Basel (2003). His works are part of well-known collections, such as Fondation Beyeler, Basel; Museum Folkwang, Essen; Metropolitan Museum of Art, New York; MoMA, New York; Tate Gallery, London and Thyssen-Bornemisza Art Contemporary, Vienna.

Carl Blechen (*1798 in Cottbus; † 1840 in Berlin) studied at the Königl. Akademie der Künste (Royal Academy of Arts) and held a position as a decorator at the Königsstädtische Theater (Royal Theater) in Berlin. In 1831 he was appointed Professor of Landscape Painting at the Akademie der Künste (Academy of Arts), Berlin. Several trips influenced Blechen's work, among these his journey to Italy but also trips to Dresden, to the Baltic Sea, to Rügen, to the region of Harz and to Paris. His work unites romantic as well as realistic approaches. Furthermore, he is considered a *en plein air* pioneer. A comprehensive exhibition of the 66 Amalfi sketches was presented in 2010 at the Alte Nationalgalerie Berlin.

We would like to thank the Akademie der Künste, Berlin for the generous support.



Further and upcoming exhibitions: November 27, 2014 – January 24, 2015

Toby Ziegler *Unused Potential* 57, rue du Temple 75004 Paris

January 17 – February 28, 2015 **Darren Almond** *Works on Paper* Opening: January

17, 6-8 pm Goethestraße 2/3, Berlin-Charlottenburg January 31 – March 7, 2015

Günther Förg *Stations of the Cross*

Opening: January 31, 5-9 pm 57, rue du Temple 75004 Paris Press contact:

presse@maxhetzler.com or (+49) 30 346 497 85-0

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Landscapes
17.01. - 28.02.2015

DARREN ALMOND



Fullmoon@Autumnal Alps, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP



Fullmoon@Three Glaciers, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP



Fullmoon Towards Monte Rosa, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP



Amalfi Sketchbook III, 2014
bromide print
150 x 120 cm
151 x 121 cm, framed
edition 1 of 5, plus 2 AP



Amalfi Sketchbook I, 2014
bromide print
150 x 120 cm
151 x 121 cm, framed
edition 1 of 5, plus 2 AP



Amalfi Sketchbook IV, 2014
bromide print
150 x 120 cm
151 x 121 cm, framed
edition 1 of 5, plus 2 AP



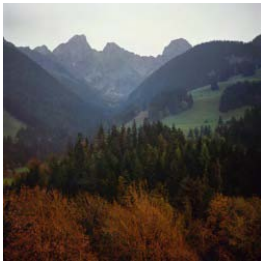
Amalfi Sketchbook V, 2014
bromide print
150 x 120 cm
151 x 121 cm, framed
edition 1 of 5, plus 2 AP



Amalfi Sketchbook VI, 2014
bromide print
150 x 120 cm
151 x 121 cm, framed
edition 1 of 5, plus 2 AP



Amalfi Sketchbook II, 2014
bromide print
150 x 120 cm
151 x 121 cm, framed
edition 1 of 5, plus 2 AP



Fullmoon@Les Granges, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP



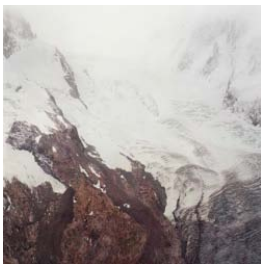
Fullmoon@Flendruz, 2014
c print
120 x 120 cm
122 x 122 cm, framed
edition 1 of 5, plus 2 AP



Fullmoon@Theodul Pass, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP



Fullmoon@Spreewald, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP



Fullmoon@Glacial Ascent, 2014
c print
180 x 180 cm
183 x 183 cm, framed
edition 1 of 3, plus 2 AP

CARL BLECHEN



Golf von La Spezia, 1798-1840
oil on paper on cardboard
22 x 32,5 cm
50 x 60,5 cm, framed



Zwei grüne Blätter, 1798-1840
oil on green/yellow paper
16,4 x 20,2 cm
57,6 x 43,5 x 2,5 cm, framed



Römische Gasse zwischen Gartenmauern,
1829
quill, indian ink, graphite
16,5 x 9,3 cm
57,6 x 43,5 x 2,5 cm, framed



Im Park von Potsdam, 1798-1840
graphite
20,1 x 35,5 cm
43,5 x 57,6 x 2,5 cm, framed



Sonnenaufgang über blauen Bergen, 1829
oil on rose paper
10,2 x 16,7 cm
43,5 x 57,6 x 2,5 cm, framed



Landschaft mit zwei verkrüppelten Bäumen, 1829
brush, washed, sepia, graphite
9,3 x 16,6 cm
43,5 x 57,6 x 2,5 cm, framed



Laubwald, 1798-1840
brush. sepia, graphite
9,7 x 13,4 cm
43,5 x 57,6 x 2,5 cm, framed



Wald und See, 1829
oil on canvas on cardboard
19,6 x 21,8 cm
51 x 41 cm, framed



Waldiges Tal (Bodetal? Harzreise Herbst 1833), 1833
oil on canvas on cardboard
21,5 x 23,1 cm
51,8 x 62,7 x 2,5 cm, framed



Abhang mit Baumgruppe, 1829
brush, washed, sepia, graphite
16,6 x 9,5 cm
57,6 x 43,5 x 2,5 cm, framed



Das Kloster Santa Scholastica bei Subiaco, 1798-1840
oil on paper on cardboard
27 x 18,5 cm
52,5 x 42,7 x 2,5 cm, framed



Landschaft mit Burg, 1798-1840

oil on paper

23,1 x 35 cm

43,5 x 57,6 x 2,5 cm, framed