

BRD

June 9, – September 21, 2018
Opening hours: Fri, 11 am – 6 pm
and by prior arrangement

Preview:
Fri, June 8 2018, 6 – 9 pm

Special opening hours (Zurich Art Weekend)
Sat, June 9, 2018, 12 – 5 pm
Sun, June 10, 2018, 2 – 6 pm

Special opening hours (Art Basel)
Tue, Wed, Thu, June 12/13/14, 11 am - 6 pm
Sat, June, 16, 12 am -5 pm

Grieder Contemporary is delighted to present the group show: BRD presenting works by three generations of German painters. Characterised by “historical flair”, the exhibition will focus on the works of Georg Baselitz, Katharina Grosse, Karl Horst Hödicke, Martin Kippenberger, Imi Knoebel, Michael Krebber, Stefan Müller, Albert Oehlen, Thomas Schütte and Sigmar Polke.

German art of the 1990s and early 2000s was shaped by the political and social effects of the fall of the Berlin Wall, which resulted in the reunification of the two German states into a "BRD" (The Federal Republic of Germany), as well as the generational change of the visual artists. Painting in particular occupied a pioneering position in the history of German 20th century art. After the Second World War, both East and West German artists set important attitudes for international art history. On the west side of the wall the focus was on the US and its application of abstract painting, whilst the east side emulated the socialist ideologies of Moscow in a more figurative strain.

The West German Post-war style, influenced by artists who had escaped from the DDR in the BRD, such as Gerhard Richter, Sigmar Polke and Georg Baselitz, was founded in the late 1980s and developed into the new millennium. It was advanced by a new generation, some of whom were direct students who like their teachers, sought abstraction for new possibilities of expression. Artists such as Albert Oehlen, Martin Kippenberger, Michael Krebber, or also Thomas Schütte, whose sculptural works tie in with the tradition and themes of the 1960s and 1970s, but who distance themselves through the development of their own formal language.

"BRD" creates a direct comparison of three generations of German painters. The third generation began in the 2000s and represented here by Stefan Müller and Katharina Grosse, characterises the continuous development of abstract painting in Germany and emphasizes the relevance and importance of German painting and art today.

Georg Baselitz (*1938 Kamenz, DE). Lives and works between Ammersee, DE, Basel, CH; Imperia, IT; and Salzburg, AT. Georg Baselitz emerged in the 1960's as pioneer of German Neo-Expressionist painting. His work confronts the visceral reality of history and what it means to be German in the post-WWII era. In the late 1970s, his seminal "upside-down" paintings ignore the realities of the physical world and mark the artifice of painting.

Katharina Grosse (*1961 Freiburg, DE). Lives and works in Berlin. Widely known for her spectacular in situ paintings, in which explosive color is rendered directly onto architecture, interiors, and landscapes, Grosse embraces the events and incidents that arise as she works, opening up surfaces and spaces to perceptual possibilities of the medium. Approaching painting as an experience in immersive subjectivity, she uses a spray gun, distancing the artistic act from the hand, and stylising gesture as a propulsive mark.

Karl Horst Hödicke (*1938 Nuremberg, DE). Lives and works in Berlin. Hödicke is considered to be one of the pioneers of German Neo-Expressionism and Neue Figuration. In the mid-1960s he helped spread the notions of the "Neuen Wilden", alongside George Baselitz, Markus Lüpertz and A.R. Penck. In 1974 he was appointed as a professor at the Berlin University of the Arts, where he taught until 2005.

Martin Kippenberger (*1953, Dortmund, DE, 1997, Vienna AT †). Martin Kippenberger's work often featured caustic commentary on the art world and reactionary takes on iconic art-historical tropes. After graduating from the Academy of Fine Arts of Cologne, he became a member of the burgeoning Cologne art scene and developed a reputation for his politically charged and provocative work.

Imi Knoebel (*1940 Dessau, DE). Imi Knoebel is an important figure in the post-war period. His oeuvre ranges across painting, sculpture, photography, projections, and installation. His use of minimalist geometric forms combined with controlled use of colors allows his art to remain faithfully abstract. Knoebel's work depicts a dichotomy between the material and immaterial, apparent in his earlier "White on White" projections as well as his later use of aluminum as a painting background.

Michael Krebber (*1954 in Cologne, DE). Lives and works in New York. His use of sparse canvas and sculpture allow him to create a humorous dialogue with abstract painting in order to dismantle the tradition of art history. He often engages with contemporary culture to provide a critical observation on present-day life and the capitalistic culture of the art market.

Stefan Müller (*1971 in Frankfurt, DE). Lives and works in Cologne, Germany. He graduated from the Städelschule, Frankfurt. Müller uses a minimalist approach to explore the depths of his paintings and further social and political implications. He paints on untreated canvas, cotton fabric, or used fabrics such as bed sheets, which he exposes to accidental modification during the act of painting.

Albert Oehlen (*1954 Krefeld, DE). Lives and works in Bühler and Segovia. By questioning the methods of painting, Oehlen calls awareness to the medium of painting itself. He therefore makes use of a combinatorial style of techniques, from abstraction to realism. His most notorious works include his "Bad Paintings" series and his "Computer Paintings", which explore the use of abstract imagery.

Thomas Schütte (*1954 Oldenburg, DE). Lives and works in Düsseldorf. Schütte challenges the traditional art historical narratives through his use of sculpture, painting, installations, drawings, watercolours, and photographs. He makes use of traditional forms, however he quickly overthrows the conventional by morphing into the abstract. Schütte explores the human condition by critically analysing contemporary perspectives on cultural and political issues.

Sigmar Polke (*1941 Oels, PL, 2010, Cologne, DE †). Lived and worked in Cologne, Germany. Polke was a German multimedia artist who focused on the critique of art itself. Polke, along with a group of artists that included Gerhard Richter, coined the term Capitalist Realism, which refers to commodity-based art and is a reaction to American and British Pop art. The deliberately unskilled qualities of his earlier works criticised both Socialist Realism and Pop art.