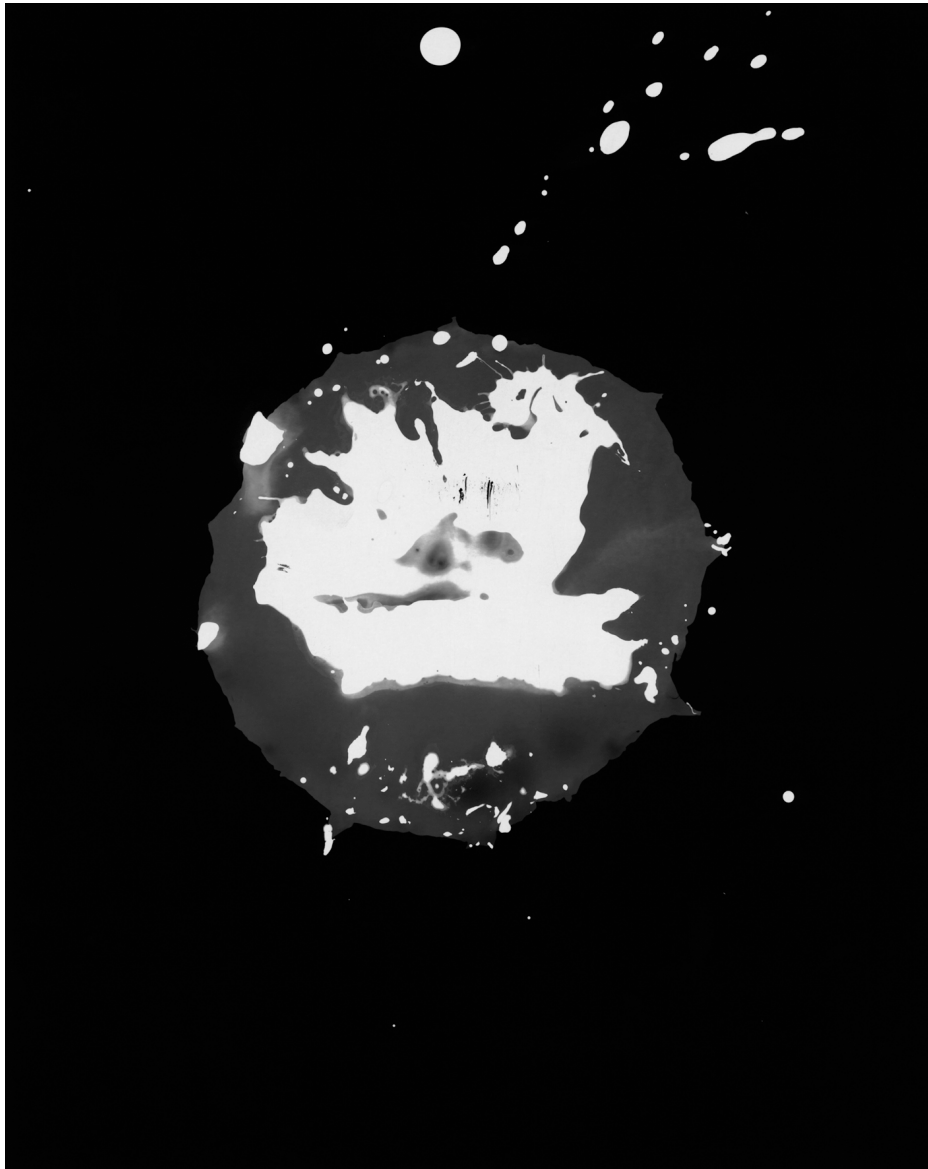


**Gerda Schütte – Photography!
A Retrospective Look Forward**

September 8 – November 4, 2017

Opening: Friday, September 8, 7 – 9.30 pm



Ébullition N° 1, 2013, 25,2 x 20,1 cm, photogram, silver gelatine print

With the rise of digital photography the artist Gerda Schütte, who has been living in Paris for 40 years, laid aside the camera as her working tool and began working solely with light and light-sensitive paper in the dark room.

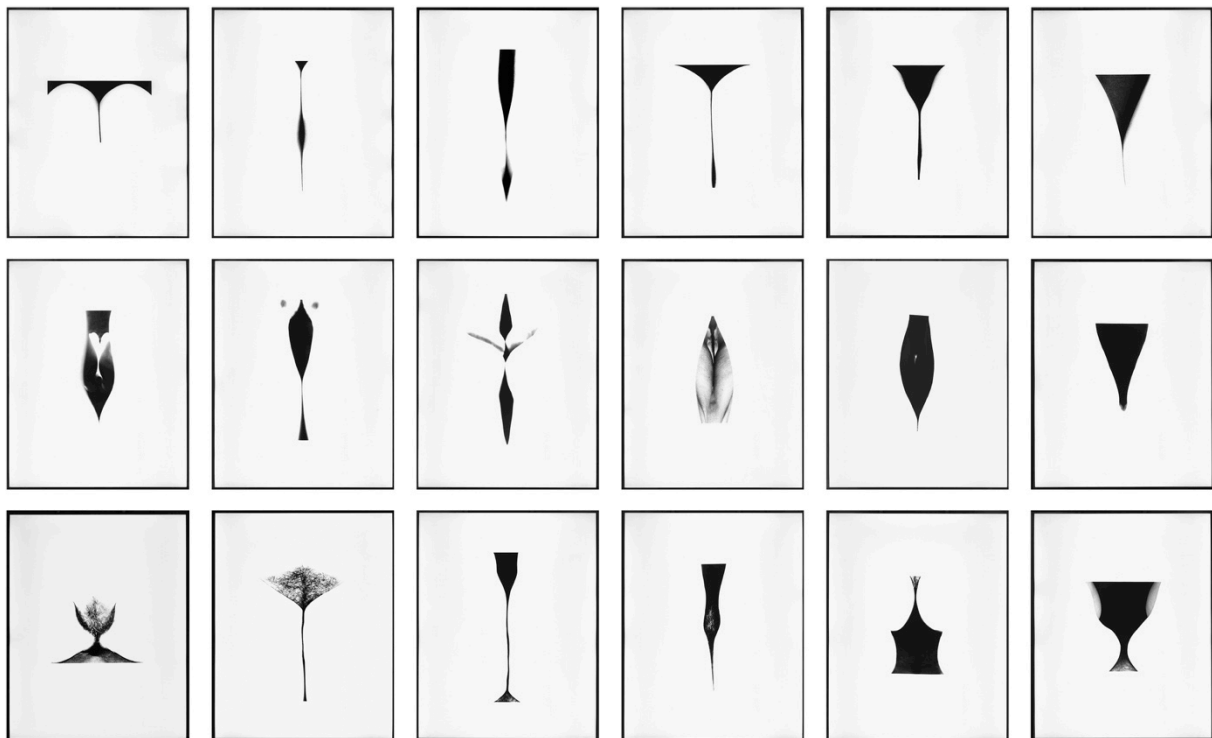
Her work is an amazing discovery!

She creates entirely new visual worlds that are not intended to reproduce objects, but become visual and abstract signs and aesthetic experiences. The artist is not interested in re-

turning to the beginnings of photography; the perfectionist prefers to focus on the dynamism of the visual quest. Her oeuvre belongs to the circle of great abstract photography. Recently her works have been featured in some important exhibitions, for example in *Al-chemie* in the Berlin Kulturforum.

Analogous Photography

The exhibition *Gerda Schütte – Photography! A Retrospective Look Forward*, presented in the entire gallery space on her 75th birthday, traces the beginning of her photographic creative activity, showing examples from her work, which illustrate how, from the start of her (then still) photographic activity in 1989, Schütte has been interested in moving beyond figurative photography to define her own process of transforming the depicted content into abstract signs, despite originally working with a nude model. The series *Les Signes de vie* from 1990 may serve to illustrate how the artist, by use of creative and interpretative means, creates new visual worlds through intentional overexposure, making it difficult to imagine that they were created in close engagement with the model.



Different motifs of the series *Signes de vie*, 1992, ea. 30 x 23,8 cm, ea. an edition of 10, silver gelantine print

Photograms

At the latest since 2002 Gerda Schütte has been working with the photograms and developing successive series, either abstract ones as the series *La face cachée des choses*, *Les précieuses de lumière* or *Luminosité*, distinguished by the reduction of form, or showing vegetal floral motifs (as in the series *Spring* or the triptych *Coquelicot*, thus stretching the genre

of photography and the technique of the photogram to its limits, making the observers ask themselves whether it may be a watercolour or a drawing they are confronted with.

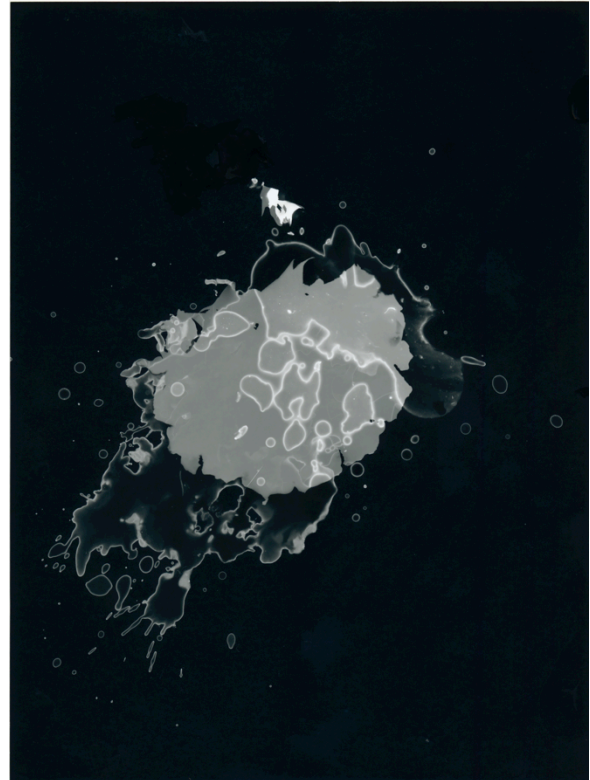
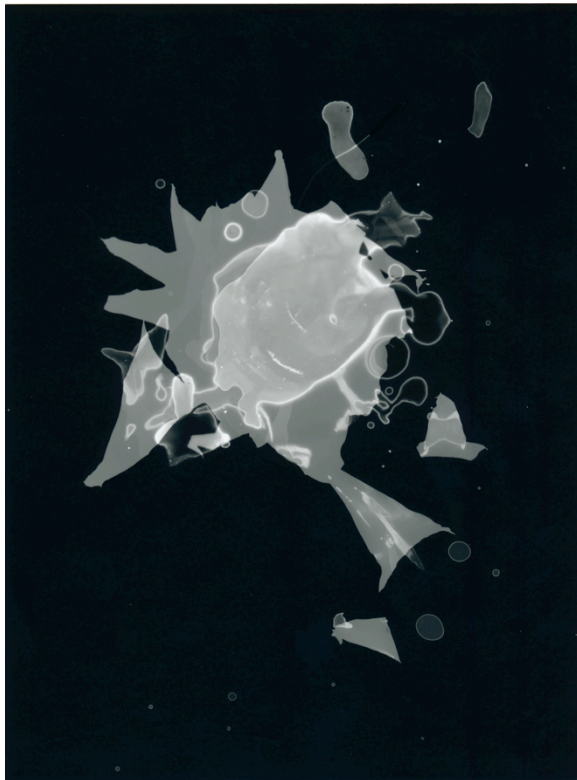


View in her exhibition *Photogrammes* with *Vols arrêtes* (diptyc) and *Objets de lumière N° 1-8* in 2013



Spring N° 2 und *N° 4*, 2007-08, 60 x 50 cm, contact print of photogram, silver gelatine print

The series of the *Ébullitions* or the *Abysses* are a result of her alchemist experiments in the darkroom and leave the observer wondering again how these could be photographs. 6 works from the series of *Ébullitions* from the collection Staatliche Museen zu Berlin, Kunstbibliothek, were on view in the great exhibition *Alchemie. Die große Kunst* at Berliner Kulturforum (starting image of this press release).



Abysses N° 8 und N° 6, 2014, je 24 x 18 cm, Gelatine-Silber-Print

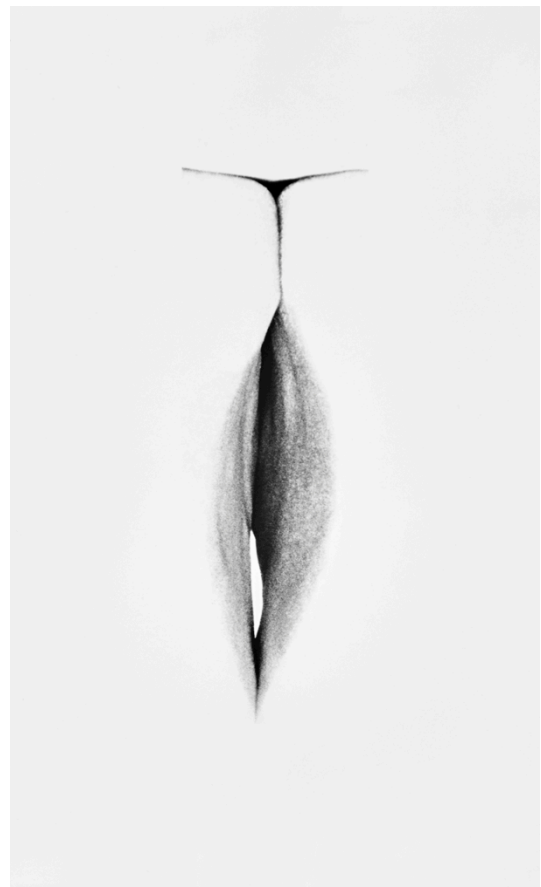
Teaching Activity and Withdrawal from the Art Market

During her years in Paris, from 1988 to 2011, Gerda Schütte has been teaching photography at Parsons School of Design with little interest in the art market. In fact, she was openly skeptical about the art market and may have consciously withdrawn from Vanity Fair and the pressure of expectation. Nevertheless, she has created an incredible and unique oeuvre, which I, as a friend and colleague, have had the pleasure of accompanying since the 1980ies, and since 2011 as her gallerist!

A Further Exhibition

The exhibition in the gallery Semjon Contemporary is complemented by the exhibition *Souvenirs d'Afrique – Photographs and Photograms by Gerda Schütte* in the gallery of the Tempelhof Museum.

Both exhibitions are accompanied by additional events (see below).



Souvenirs d'Afrique, 1993, je 100 x 60 cm, Silbergelatin-Print

Photography Volume Published by Kehrer Verlag

Alongside the exhibition the extensive volume *Gerda Schütte – Photography* will be published by Kehrer Verlag already in mid-August in German, French and English, comprising 192 pages, numerous duotones and some colour illustrations. The volume is complemented by an essay on her photograms by Ludger Derenthal, head of the photographic collection of the Berlin Art Library. The interview with the artist, conducted via e-mail in April and May 2017 by Matthias Harder, curator at the Helmut Newton Foundation, provides insights into her artistic practice and her self-image as an artist.

Semjon Contemporary

Gerda Schütte: Fotografie - Eine Rückschau nach vorn

September 8th – November 4th, 2017

Opening and photo book release: September 8th, 19 - 21.30 p.m.

November 4th, 19 p.m.: finissage

For further events please refer to the homepage of the gallery

Tue-Sa 13 - 19 p.m. and on appointment

www.semjoncontemporary.com

office@semjoncontemporary.com, 030-784 12 91, 0175-208 23 39

Galerie im Tempelhof Museum

Souvenirs d'Afrique – Fotografien und Fotogramme von Gerda Schütte

September 8th – December 8th, 2017

Sunday, September 10th, 15 p.m.: *Meet the Artist*

Donnerstag 2. November, 19 Uhr: *Gerda Schütte – Photograms*

Lecture by Ludger Derenthal

Alt-Mariendorf 43, 12107 Berlin

Mo-Thu 10-18, Fr 10-14, So 11-15

030-90277-6964

www.hausamkleistpark.de

Kontakt: Semjon H. N. Semjon

office@semjoncontemporary.com, 030-784 12 91, 0175-208 23 39