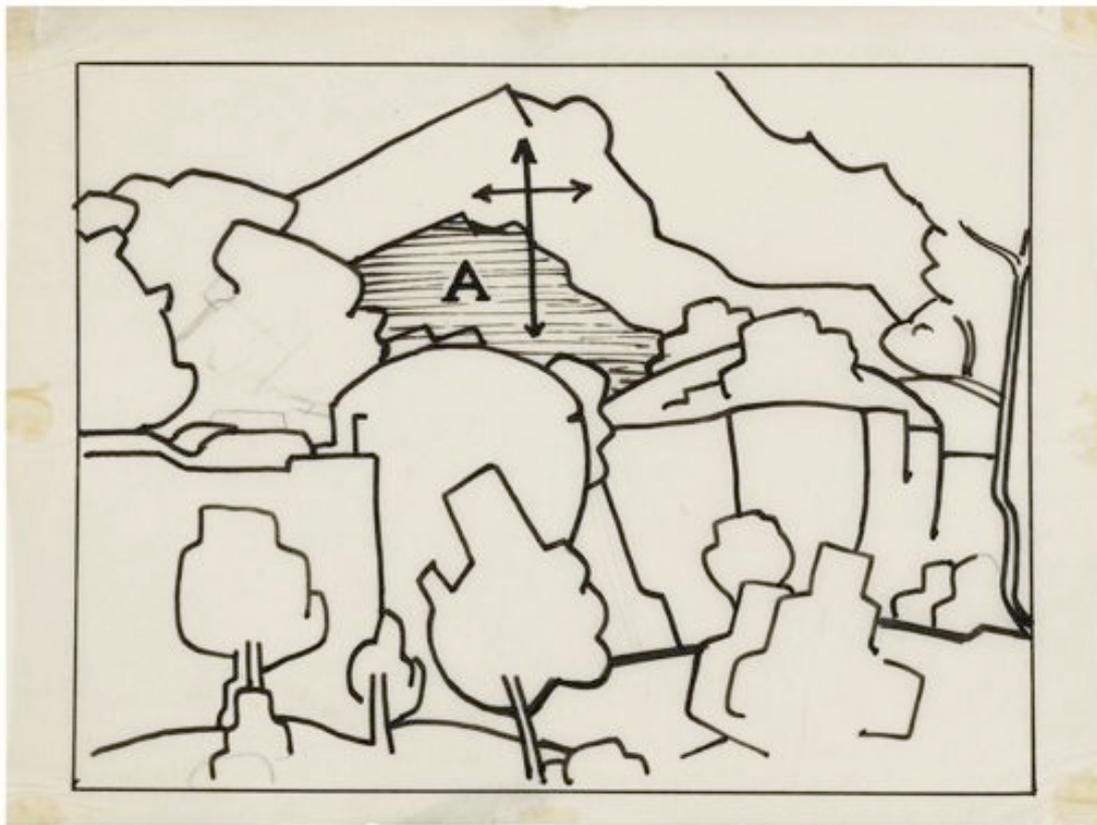


Temporary Gallery

STRAUB/HUILLET/CÉZANNE. ONE DOESN'T PAINT SOULS
Harald Bergmann, Gerald Domenig, gerlach en koop, Peter Handke,
Gerard Hemsworth, Benoît Maire, John Rewald, Ker-Xavier Roussel,
Hartwig Schwarz, Jean-Marie Straub/Danièle Huillet, Joëlle
Tuerlinckx, Rémy Zaugg
8 Sep - 16 Dec 2018
Opening: Fri 7 Sep, 7 p.m.
Press talk: Fri 7 Sep, 11 a.m.



Erle Loran: Diagram of a Cézanne painting, ca. 1942. Erle Loran papers, 1912-1999. Archives of American Art, Smithsonian Institution

Press release

Date: 25.07.2018

Press contact: Baptist Ohrtmann, bo@temporarygallery.org

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STRAUB/HUILLET/CÉZANNE. ONE DOESN'T PAINT SOULS

Curated by Regina Barunke

"One doesn't paint souls" is a line from the film "Une visite au Louvre" by Jean-Marie Straub and Danièle Huillet. The young Joachim Gasquet accompanies Cézanne on his regular visits to the Louvre in Paris, which the painter described in a letter as "the book in which we learn to read. We must not, however, be satisfied with retaining the beautiful formulas of our illustrious predecessors. Let us go forth to study beautiful nature, let us try to free our minds from them, let us strive to express ourselves according to our personal temperament". The French filmmaking couple Straub and Huillet dedicated two films in succession to the painter (1839-1906): "Cézanne" (1989, English version: Paul Cézanne. Conversation with Joachim Gasquet) and 15 years later "Une visite au Louvre" (2004).

The first of the two goes back to an invitation from the Musée d'Orsay in Paris to Straub/Huillet to make a filmic portrait of the young Cézanne. The couple decided to concentrate instead on the final phase of the artist's life, from the spring of 1896, when the 57-year-old Cézanne met Joachim Gasquet, to the time when he was occupied with his Montagne Sainte-Victoire 'motif', and finally 1906, the year of the painter's death. It was the time about which Gasquet remarked he heard people on the street saying "painters like him should be shot" behind Cézanne's back. The filmic oeuvre of the 'Straubs' likewise met with similarly harsh criticism and incomprehension.

The writer and art critic Joachim Gasquet (1873–1921) was the son of a classmate of Cézanne's from Aix-en-Provence. His visits to the Louvre with the painter developed into a friendship that found expression in letters, conversations and Gasquet's two-volume opus "Cézanne" from 1921. Gasquet's book also forms the basis for the sequel "A Visit to the Louvre" in which Cézanne speaks less about his training than the artists and traditions that influenced his work. The two wander together through the museum, from Tintoretto's idealized vibrating depictions of the sky to Courbet, the painter of the Commune, the painter of earth. Cézanne's comments not only reflect his own personal tastes but also an age-old debate in the history of painting. Straub/Huillet demonstrate their complicity with Cézanne's observations for example by inserting black screens to cover the works by artist colleagues vehemently disliked by the painter. In the case of works that Cézanne admired, however, the filmmakers infinitely expanded their own admiration by means of unwavering camera close-ups that capture every single detail of the painting. Both films open up a perspective that shows what painting could be today—a perspective of the type that only very few in recent decades have been able to demonstrate within their painting.

The exhibition "One doesn't paint souls" opens with the question concerning the definition of painting and channels it through the medium of film into a broader discourse exploring the relationship between painting, photography and film (still and moving image). Artworks and archive material by twelve artists are presented that formulate possible answers, continuations and questionings while focusing attention on the theme of pictorial observation, description and critique. In a draft for the film project, Danièle Huillet wrote: "We must see again, see better, really see, canvases that we do not know, and Cézanne will help us with his penetrating gaze." In a world where images are produced as weapons to wound souls, Straub/Huillet's concentrated move in the direction of painting is a decidedly political act and thus more relevant today than ever.

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About the participating artists

Harald Bergmann

born in 1963 in Celle, Germany, is a film maker and German philologist and lives in Berlin. After studying Literature and Philosophy in Munich, he studied Film at the University of Fine Arts Hamburg and at CalArts in Los Angeles. He repeatedly collaborated with Jean-Marie Straub, for example in "Lyrische Suite/Das untergehende Vaterland" (1992). In March 1987 he filmed at Hamburger Filmbüro in the context of an editing seminar of the French filmmakers. In his work, Bergmann is frequently concerned with Friedrich Hölderlin having done four films on the German poet. He has won several awards, including the Hölderlin Prize of the City of Tübingen, Germany, as well as the Adolf Grimme Prize for "Brinkmann's Wrath" (2006).

Gerald Domenig

born in 1952 in Villach, Austria, has studied at the Arts Academy of Dusseldorf and at the Städelschule in Frankfurt where he made Photography a respectable teaching subject in the 1970s. The Frankfurt on the Main based artist mainly works with photography, drawing and writing (in text form). In 1994 he was featured in the legendary group exhibition "Von hier aus" in Dusseldorf, 1988 with a solo show at the Portikus, Frankfurt, in 2008 at Museum Ludwig, Cologne, and in 2016 at the Secession in Vienna.

Erle Loran (Johnson)

born in 1905 in Minneapolis, died in 1999, is an artist and author of the formal analysis of Cézanne paintings. Fascinated by the artist Paul Cézanne, Johnson travelled the French landscape around Aix-en-Provence, France, and captured the scenes and motifs used by Cézanne in his paintings. He intensified his studies of Cézanne even living in the painter's studio temporarily. In 1930, he published "Cézanne's Country" and in 1943 "Cézanne's Composition" in which he almost exclusively approached the artist's work in terms of form and space.

gerlach en koop

is a Dutch artist collective, living in The Hague and Brussels. Their conceptual work encompasses objects, readymades, installation and graphic design. Their approach manifests in very subtle, sometimes invisible gestures, interventions, rearrangements and shifts. Selected exhibitions: 2016 Bonnefantenmuseum (curated by the artists and nominated for the AICA-Award), Maastricht; 2015 solo exhibition at Temporary Gallery, Cologne; 2014 in cooperation with de Appel, Amsterdam

Peter Handke

born in 1942 in Griffen, Austria, is one of the most famous contemporary German-language authors and a renowned and awarded Austrian writer and translator. Starting in 1979, Handke travelled to the Provence numerous times, resulting in, among others, his novella "The Lesson of Mont Sainte-Victoire". In this, he deals with Cézanne's paintings, his motif of the Mont Sainte-Victoire deriving his own poetics from hiking the area.

Gerard Hemsworth

born in 1945 in London, is an artist and lives in East Sussex. He studied at Martin's School of Art and exhibits internationally since the 1970s. After engaging with conceptual art practices at the start of his career, he turned to painting in the 1980s. Hemsworth was a professor for fine arts at Goldsmiths College, London. He was awarded the Royal Academy Summer Exhibition Charles Wollaston Prize in 2000. Selected exhibitions: 2015 Thomas Rehbein Galerie, Cologne; 2013 Mendes Wood, Sao Paulo; 2009 The Aldrich Contemporary Art Museum, Ridgefield; 1995 BANK, London; 1986 ICA Institute for Contemporary Art, London

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Benoît Maire

born in 1978 in Pessac, France, is an artist and lives in Bordeaux. Maire's conceptual practice deals with history, philosophy, psychoanalysis, mathematics and mythology. Not so much interested in merely illustrating theories, Maire is concerned with questions on how we construct and deconstruct meaning based on forms. In 2010, he was awarded the Prix Fondation d'entreprise Ricard. Selected exhibitions: 2018 CAPC musée d'art contemporain, Bordeaux; 2016 Bielefelder Kunstverein, Germany; 2013 David Roberts Art Foundation, London; 2011 De Vleeshal, Middelburg, The Netherlands; 2008 Palais de Tokyo, Paris

John Rewald

(Berlin 1912 – 1994 New York), born Gustav Rewald, was a German art historian and writer and immigrated to the USA in the course of World War II. In his studies he was primarily concerned with Impressionism and Postimpressionism. In the 1930s, he met the German painter Léo Marchutz. Rewald joined Marchutz on his trips to landscapes that Cézanne painted and photographed the scenery. In his dissertation "Cézanne et Zola", Rewald examines the friendship between the two artists. In 1952, Rewald founded the "Cézanne Memorial Committee" in order to save Cézanne's studio from being torn down. The studio was preserved with the help of donations from the USA and was given to the University of Aix-Marseille. The John Rewald Archive is located at the Department of Image Collections of the National Gallery of Art, Washington, DC.

Ker-Xavier Roussel

(Lorry-lès-Metz, Frankreich 1867 – 1944 L'Étang-la-Ville) was a French painter who belonged to the artist collective "Nabis". In 1906, Roussel travelled the Mediterranean coast together with the painter Maurice Denis. The friends visited Paul Cézanne in Aix-en-Provence, where Roussel photographed the painter at his work (the image serve as a model for Denis' painting „La Visite à Cézanne“, 1906). The original photograph is also located at the National Gallery of Art, Washington DC.

Hartwig Schwarz

born in 1953 in Hamburg, studied photography at FH Bielefeld and lives in Cologne. His work comprises photography as well as site specific installations. Selected exhibitions at: Kunsthalle Bielefeld, at Schnitt project space, Cologne, Kölnischer Kunstverein, Cologne, Kunsthalle Düsseldorf, Dusseldorf.

Jean-Marie Straub/Danièle Huillet

Jean-Marie Straub (born in 1933 in Metz) and Danièle Huillet (Paris 1936 – 2006 Cholet) is a French filmmaker couple. Their films are discussed in the context of the New German Cinema and are regarded as highly influential for the history of European film. All of their works are based on literary, musical or artistic references that are reworked with strict formal concerns for the respective medium. Recent retrospectives of their work were shown at MoMA in New York 2016 and at Academy of Arts in Berlin. Temporary Gallery presented their works for the first time in a thematic exhibition around Straub/Huillet's and Peter Weiss' coinciding work in the Rhineland area, Germany, in the 1960s and 1970s.

Joëlle Tuerlinckx

born in 1958 in Brussels, is an artist and lives in Brussels. Her work is based on a concern for found objects and everyday objects, which she consistently collects and archived for the past three decades. The artist refers to them as 'elements of the real'. Among others, Joëlle Tuerlinckx took part in the 2017 Sculpture Projects Münster, the 2014 Manifesta 10 in St. Petersburg and Documenta 11 in Kassel in 2002. She was concerned with the work of Cézanne in her extensive work around the colour grey (Kodak neutral grey), a colour that Cézanne used to paint the walls of his studio in Aix-en-Provence with.

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(Courgenay, Schweiz 1943 – 2005 Arlesheim) was a Swiss painter who is also known as a conceptual artist. In his work, Zaugg is concerned with basic questions on perception. He made paintings, works on paper, sculptures in public space as well as architectural designs. His theoretic writing today is an important reference for art historians and artists. Selected exhibitions: 2016 Museo Nacional Centro de Arte Reina Sofia, Madrid; 2015 Museum für Gegenwartskunst, Siegen, Germany; 2000 Kunsthalle Bern; 1995 Centre George Pompidou, Paris; 1990 Museum Folkwang, Essen

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Publication

The exhibition will be accompanied by a booklet with numerous illustrations, an essay and detailed works, written by Regina Barunke and Baptist Ohrtmann (de / en).

Funding and Support

Arts Foundation of North Rhine-Westphalia

Cultural Office of the City of Cologne

Deltax contemporary

Hotel Chelsea, Cologne

Argos Brussels

and Farbanalyse, Cologne



Die Oberbürgermeisterin
Kulturamt



Wirtschafts- und
Steuerberatungsgesellschaft mbH

Hotel *Chelsea*



Temporary Gallery

Programme to the exhibition

Thu 10 October, 7 p.m.

Gerald Domenig: Melodrom

Diashow (DE)

Making a picture of an apple is easy and difficult at the same time. The fact that it is round suggests that it is easy. A picture is indeed all the more a picture the more one is captured, must go in a circle, repeat in the observation without repeating oneself. As an apple, the apple is already a picture; amazingly, it is in fact often more of a picture as an apple than in the form of a picture of an apple. When I observe an apple, I inspect it. I ignore its surroundings for the most part. I have learned how to hold an apple, how to examine it for rotten spots, for worminess, freshness and beauty spots, to let it lay where it is or to take it where it is better and more beautiful. Let us assume I am holding an apple in my hand and am examining it. I always examine it, regardless of whether I want to eat it or take a photograph of it. I make a mental picture of it that is almost exclusively the picture of its exterior appearance. I do not see my hand at all; I only see the spherical form abstracted by the surroundings. In the picture, the concrete picture, the surroundings, the photographic treatment of the surroundings, is all the more important. Where does the sharpness end or where does it lay at all, does the light emphasise the body or does it counteract it, is the red background capable of pushing its way into the foreground? (trans. from G.D., Nivea und Nivea, 2008)

Thu 8 November, 7 p.m.

Farocki/Straub/Huillet: The Death of Empedocles

Film programme (DE)

Harun Farocki:

Filmtip: Death of Empedocles, 1987

7 min, German, 16mm, transferred to HD

Courtesy Harun Farocki Filmproduktion

Jean-Marie Straub/Danièle Huillet:

The Death of Empedocles or When the Green of the Earth Will Glisten for You Anew, 1986

132 min, German, 35mm, transferred to HD

Courtesy Straub Huillet Films, BELVA Film

In 1987, Harun Farocki wrote and directed a short television feature on Straub/Huillet's 'The Death of Empedocles' for the WDR 'Filmtip' series. Farocki talks to Andreas von Rauch, the actor who played Empedokles in the film, and poses questions about the transformation of Hölderlin's written text into spoken language: 'How do you learn 1000 verses of Hölderlin? (Reading aloud and integrating the text into your everyday life.) Do you have to understand the meaning of the words for this work? (Difficult to say. Yes, up to a certain extent, but like a piece of music, you have to rely on the sound.) Is there such a thing as a connection between understanding and being able to memorise something? What is the relationship between the specifications about how a text is to be spoken and "personal expression"?' (Volker Pantenburg)

A year earlier, in 1986, Straub/Huillet produced their first adaptation of Friedrich Hölderlin's unfinished tragedy 'The Death of Empedocles' (after his first version from 1798). The play is about the pre-Socratic Greek philosopher Empedocles, who tried in vain to convince his fellow citizens to live in harmony with nature and model their lives after it. Instead of following him, however, Empedocles was sentenced to exile. He consequently committed suicide by throwing himself into the crater of Mount Etna. Straub/Huillet mounted two passages from this film into their Cézanne film, pointing in this way to spiritual affinity between the painter and the philosopher as interme-

Temporary Gallery

mediaries between art and nature. As we discover from Straub himself in Harald Bergmann's filmic contribution, both works are devoted to mountains on fire: Mount Etna and the Montagne Sainte-Victoire, about which Cézanne is supposed to have said: 'Look at this mountain. These rocks were made of fire. There is still fire in them'.

Thu 29 November, 7 p.m.

Eva Schmidt: Rémy Zauggs Wahrnehmungsskizzen eines Bildes von Cézanne und seine Folgen
Lecture (DE)

Every young person who wants to become to an artist must ask him or herself about the possibility of a beginning that already implies a withdrawal. Rémy Zaugg (1943–2005), who wanted to become a painter, began occupying himself with a work by Cézanne. Taking ever-new approaches from ever-new slightly shifted perspectives, he repeatedly tackled the Sisyphean task of a diagrammatic and cartographic perception and linguistic rendering of the painting. Because he was an artist and not an art historian, he had above all his own artistic positioning in mind when working on this project that occupied him for many years and after which he was free for his start as an artist (and painter) within the topicality of the latter half of the 1960s. These perceptive sketches essentially shaped his future artistic path. (E.S.)

Eva Schmidt, born 1957 in Hannover, has headed the Museum für Gegenwartskunst in Siegen since 2004. Her Cologne lecture is not the first time that she will be speaking about the Swiss artist. Schmidt is the editor of his 'Collected Writings' and conceived exhibitions together with Zaugg for Siegen, Bremen and Münster. Like Straub/Huillet, Zaugg has occupied himself for many years with Paul Cézanne. Cézanne's 1873 painting 'The House of the Hanged Man' inspired him to make sketches that describe how he perceived this painting.

Further events

Thu 20 September, 8 p.m.

Raumklänge: Lázara Rosell Albear: Unsurrounded
Concert

An event as part of the series "Raumklänge: Same, Same But Different" 2018, in cooperation with the City of Pulheim and the Museum Morsbroich, Leverkusen.

Mon 3 December. 7 p.m.

In Conversation
with Carla Donauer, Cologne

Preview

Spring-Summer 2019

A second part of the exhibition "Straub / Huillet / Cézanne. One Doesn't Paint Souls" will be presented with an extended list of artists and event program in 2019 at the GAK Gesellschaft für Aktuelle Kunst in Bremen.

For further information about the events, please check our website:
www.temporarygallery.org.

Temporary Gallery

About the Temporary Gallery

The Temporary Gallery was founded in 2008 as a non-profit art association (Kunstverein). Since 2014, it receives institutional funding by the City of Cologne as a "Centre for contemporary art". Its programme includes solo and thematic group exhibitions of contemporary artists and historical positions questioning the relationship between art and its present. Parallel, it offers art and film theoretical events, cooperation with universities, academies and guest curators as well as individual project consultation for Cologne based artists and curators. Since 2012, the Temporary Gallery's concept is under the artistic direction of Regina Barunke.

Information

Temporary Gallery
Centre for contemporary art e.V.
Mauritiuswall 35, D 50676 Cologne
T +49 221 302 344 66
E info@temporarygallery.org
www.temporarygallery.org

Opening hours

Thu & Fri 11 a.m. - 6 p.m., Sat & Sun 1-5 p.m.

Special opening hours during the Cologne photo festival "Photoszene Köln"

Fri 28 September 11 a.m. – 6 p.m.

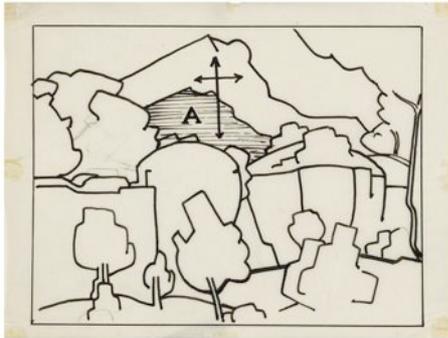
Sat 29 & Sun 30 September 11 a.m. – 7 p.m.

Free admission, Events: 2,50 Euro / Members free

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Press images

For receiving printable images, please contact:
Baptist Ohrtmann, bo@temporarygallery.org



Loran_Karte.jpg (4,3 MB)

Erle Loran (Johnson)
Diagram of a Cézanne painting
c. 1942
Drawing, ink on paper
14 x 18 cm

Courtesy:
Erle Loran papers, 1912-1999. Archives of American
Art, Smithsonian Institution



Loran_Rewald site 702.tif (43,8 MB)

Erle Loran (Johnson)
Bibémus quarry with Mont Sainte-Victoire
1935
B/w photography
12 x 17.5 cm

Courtesy:
John Rewald Archive, Department of Image
Collections, National Gallery of Art, Washington, DC



Rewald_250_sw.tif (8,4 MB)

Ker-Xavier Roussel
Paul Cézanne on the Hill of Les Lauves
2 January 1906
Photography
7.60 x 8.90 cm

Courtesy:
John Rewald Papers, National Gallery of Art,
Washington, D.C., Gallery Archives

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StraubHuillet-1.jpg

Jean-Marie Straub / Danièle Huillet
Cézanne. Conversation with Joachim Gasquet
1989
35mm, transferred to H264
51:00 min

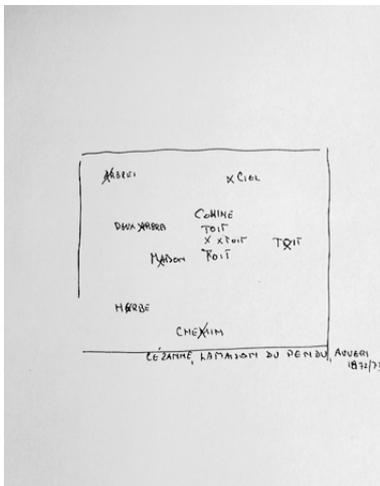
Courtesy:
Straub Huillet Films, BELVA Film



StraubHuillet-2.jpg

Jean-Marie Straub / Danièle Huillet
A Visit to the Louvre
2004
35mm, transferred to H264
49:00 min

Courtesy:
Straub Huillet Films, BELVA Film



Zaugg_PS-1.jpg

Rémy Zaugg
Constitution d'un tableau, 27 esquisses perceptives, Gravures, 1963-1968
1990
Etchings on handmade paper
97 x 75.5 x 9 cm (box)
Mai 36 edition, Lucerne

On loan by:
Neues Museum - State Museum of Art and Design
Nuremberg



Tuerlinckx_clichesfondgris2-
INTEGRALE_003.jpg (222 KB)

Joëlle Tuerlinckx
CLICHÉS, série 'fond gris' (II)
ensemble 'BXL ABSTRAIT 03: rose, blanc, soleil'
2003
16mm transferred to DV (PAL)
01:02:32 min

Courtesy:
the artist and Argos, centre for art and media,
Brussels

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Domenig_shine3_rechts.tif (153,2 MB)

Gerald Domenig
Untitled
undated
B/w photography, two-part series
55 x 70 cm, framed

Courtesy:
the artist, Frankfurt / Main



Schwarz_press.jpg (2,9 MB)

Hartwig Schwarz
Untitled
2010/2018
Colour photography, C-Print
Series of 8 (Nr. 5/8), each 18 x 14 cm, framed

Courtesy:
the artist, Cologne



genk_metro louvre rivoli-1877b.tif (59,9 MB)

gerlach en koop
Louvre-Rivoli, Paris
2011
Photography

Courtesy:
the artists, The Hague and Brussels

Installation shots
Temporary Gallery

Photo: Simon Vogel, Cologne
On request by 10 September 2018