

**Biennale**

# *The Lives and Loves of Images*

**29/02–26/04/2020**

**Port25 – Raum für Gegenwartskunst, Mannheim**

## *Between Art and Commerce*

While photography is an art form, it does not belong exclusively to the world of art. It plays significant roles in all aspects of life and culture, and it is inevitable that these will overlap.

In many ways it was an acceptance of this complex relation between art and non-art that led to photography becoming fully modern in the 1920s and 30s. Photographers made images with ambiguity, understanding that they could mean different things in different contexts. Their work appeared in commercial settings and on the pages of avant-garde journals. Some photographers worked simultaneously in the

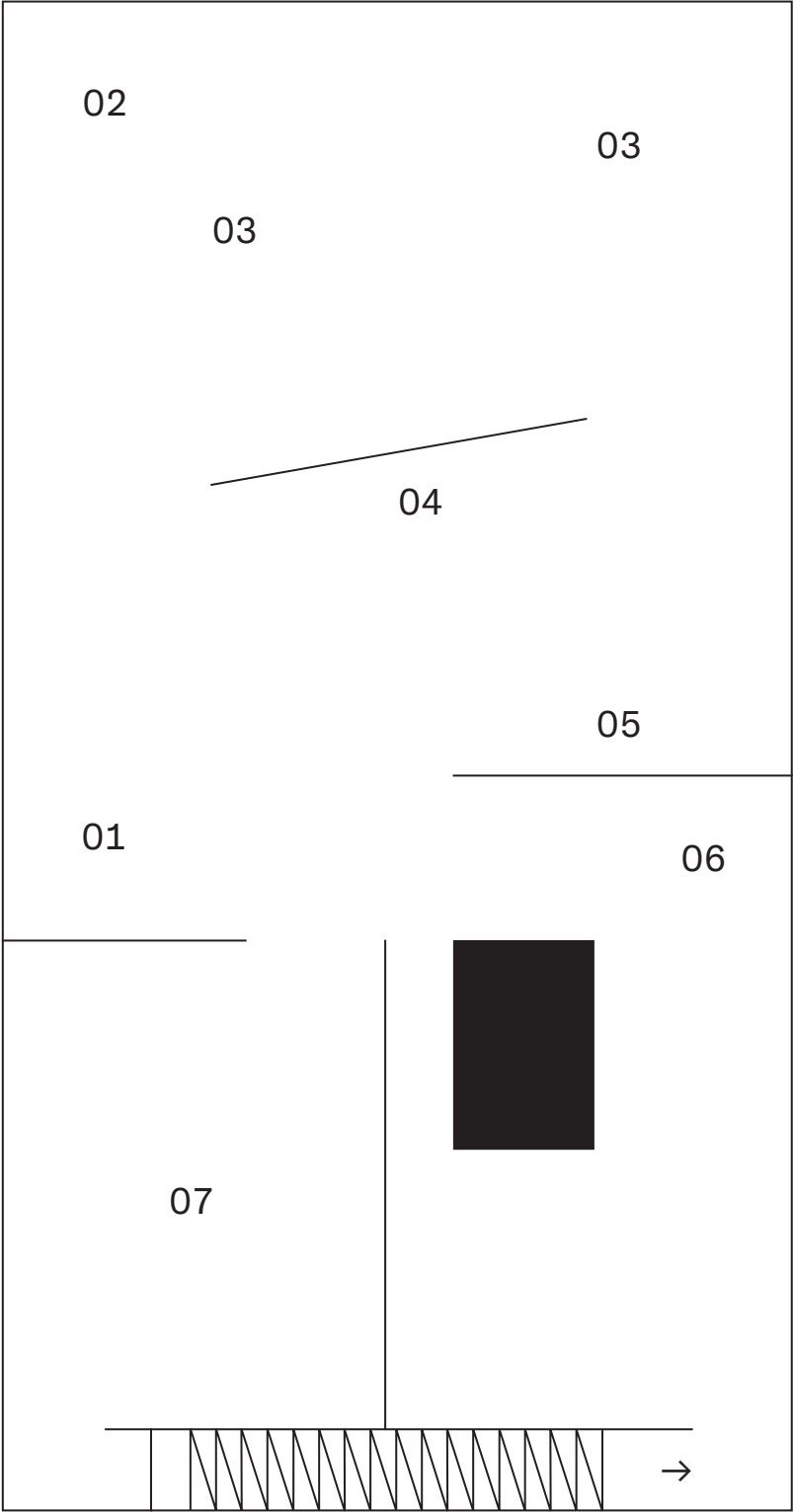
fields of documentary, advertising, portraiture, fashion, scientific imaging, art, and more.

*Between Art and Commerce* looks at this complex situation through the work of several photographers. Each takes a different position. Here you will find an artist who makes images that are then used commercially; commercial photographers who also make art exhibitions; a photographer whose personal and commercial work is indistinguishable; an artist who makes photographic art about commercial photography; and a forerunner of all this who worked in the 1920s and 30s.

Curated by David Company

**für aktuelle  
Fotografie**

# Biennale



Port25 - Raum für Gegenwartskunst, Mannheim

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Fotografie**

## Hein Gorny

- 01 Untitled (Open book), 1930s  
Silver gelatine print, 18 × 24 cm
- Untitled (Woman with scarf), ca. 1930  
Silver gelatine print, 24 × 18 cm
- Untitled (Rogo-stockings), 1935  
Silver gelatine print, 24 × 18 cm
- Untitled (Collars), 1928  
Silver gelatine print, 24 × 18 cm
- Untitled (Leibniz Cookies), 1934–38  
Silver gelatine print, 24 × 18 cm
- Untitled (Two men and fuse with AEG advertisement), 1930s  
Silver gelatine print, 18 × 24 cm
- Untitled (Carbon paper running over cylinders), 1931–38  
Silver gelatine print, 24 × 18 cm
- Untitled (Norta, machine and production), ca. 1931  
Silver gelatine print, 24 × 18 cm
- Untitled (Packaging of crayons), 1931–38  
Silver gelatine print, 24 × 18 cm
- Untitled (Cigarette and match), 1930  
Silver gelatine print, 24 × 18 cm
- Untitled (Cellophane), 1931  
Silver gelatine print, 18 × 24 cm
- Untitled (Scissors), ca. 1935  
Silver gelatine print, 18 × 24 cm
- Untitled (Can production), 1931–38  
Silver gelatine print, 18 × 24 cm
- Untitled (Pelikan copy paper), 1931–38  
Silver gelatine print, 24 × 18 cm
- Untitled (Colour tubes), 1931–38  
Silver gelatine print, 24 × 18 cm
- Untitled (Diagonal array of different types of rubbers), 1931–38  
Silver gelatine print, 24 × 18 cm
- Untitled (Typewriter), ca. 1930  
Silver gelatine print, 24 × 18 cm
- Die Chronik der Feldmühle* (Feldmühle, Papier- und Zellstoffwerke AG Stettin), 1935  
Book, 30 × 23,5 cm

## Collection Regard, Berlin

Hein Gorny was one of the most successful product and advertising photographers in Germany in the 1930s. He lived in Hanover since the early 1920s and was in close contact with the artistic avant-garde. In 1929 he opened his own photo studio and had numerous commissions for companies such as Bahlsen, Pelikan and AEG. Gorny was also a sought-after fashion, portrait and animal photographer. His pictorial aesthetics, including those of his experimental works, were strongly influenced by the New Objectivity and New Vision. Unusual perspectives and image details, as well as a distinctive play of light and shadow, characterise these works.

## Scheltens & Abbenes

- 02 *COS Collections, Light Bulbs*, 2012  
C-Print, 100 × 120 cm
- COS Collections, Soap Bars*, 2012  
C-Print, 100 × 120 cm
- Pin-Up Magazine, Doilies #1*, 2018  
C-Print, 120 × 100 cm
- Detail in Reverse, Baluster #5*, 2010  
Baryta print, 119,5 × 94,5 cm
- Muller van Severen, The Book #5*, 2014  
Pigment print, 120 × 100 cm
- Mac Guffin Magazine, The Sink*, 2016  
C-Print, 150 × 120 cm
- The Plant Journal, Trailer #3, Red Anemone*, 2016  
C-Print, 121 × 158 cm
- Beehives, Green, Wood & Brown, Wood, Ocre, White & Pink, Green & Blue*, 2017  
Pigment print, 300 × 84 cm
- Kvadrat*, 2018  
Pigment print, 120 × 100 cm
- Modern Design Review, Muller van Severen #4*, 2013  
Pigment print, 150 × 120 cm
- Mutina #1*, 2015  
Pigment print, 150 × 120 cm
- COS, Shapes, Modernized trenchcoat with asymmetric detail*, 2010  
Baryta print, 120 × 90 cm
- COS, Examination, Fig. 3*, 2011  
Baryta print, 123 × 95 cm
- 03 Objects:
- Object I The Most Beautiful Swiss Books*, 2012  
Wood, roll of carpet, 140 × 100 × 60 cm
- Object Balenciaga Drawers*, 2012  
140 × 100 × 80 cm each  
contain:
- Pin-Up, Detail in Reverse, Baluster series*, 2010  
*Pin-Up, Doilies*, 2018  
*MacGuffin, The Ball*, 2018  
*COS, Shapes*, 2011  
*Fantastic Man, Tracksuits*, 2016  
*Fantastic Man, White Shirts*, 2007
- 146,5 × 35 cm each
- Kvadrat folding screen*, 2018  
textile on woodpanels, 215 × 90 × 24 cm
- on
- Object Chrome Pallet Paco Rabanne*, 2017  
120 × 80 × 22 cm

In the photographs of the Dutch artist duo Scheltens & Abbenes, free and applied art intertwine. Their precisely staged still lifes always combine both forms; in the end, it is the convincing image alone that counts. This can be a photograph, just as it can be an installation, which in turn creates an image and corresponds with the photographic works. With Scheltens & Abbenes there are no longer any

boundaries—neither between free and applied art nor between the individual artistic genres.

### Bryan Schutmaat

From the series *American Documents*, 2018:

- 04 *Document #106, Galveston, Texas*  
*Document #107, Monument Valley, Arizona*  
*Document #140, Deming, New Mexico*
- 05 *Document #122, Lampasas, Texas*  
*Document #102, Redford, Texas*  
*Document #184, Troy, Montana*

127 × 101 cm each

Bryan Schutmaat travelled through the USA on behalf of the watch manufacturer Timex, to document the people and landscapes for a campaign. Timex had only recently moved its production back to the USA and the new *American Documents* watch collection was intended to show the companies attachment to the country. The series was commissioned because of the specific aesthetics of Schutmaat's free artistic work, which is also represented in the exhibition *Walker Evans Revisited* (Kunsthalle Mannheim) during the Biennale.

### Daniel Stier

- 06 *More suggestions for you*, 2020  
site-specific installation, wallpaper, 20 C-prints,  
dimensions variable

Fascinated by the usual distinction made between artistic and commercial photography, Daniel Stier removes this separation in presentations of his work. Like Christopher Williams, he assumes that such a separation has less to do with the image than with the context and our expectations. During preparations of the Biennale exhibition, Stier sent images to the curator David Company, without naming the context in which they were created. Company selected a number of works, without knowing whether they were of artistic or commercial origin. Daniel Stier then set up a site-specific installation, in which the viewer can make assignments or simply look at the photographs themselves.

### Christopher Williams

- 07 *Adapted For Use:*  
*Untitled (Model: Regiebuch for Detail[First Draft])*  
*Studio Rhein Verlag, Düsseldorf*  
*November 7, 2017, 2019*  
Silver gelatine print, 40,6 × 50,6 cm (print),  
72,7 × 80,3 × 3,2 cm (framed work)

#### *Adapted For Use:*

*Hand Carved Songye Kifwebe Mask 22" – DR Congo*  
*African Art*

*Overall Condition: Wear and tear – shown in photos.*  
*This mask could easily be partially restored. It has been left alone to give buyer that option.*

*Was: US \$375.00*

*You save: \$187.50 (50 % off)*

*Price: US \$187.50*

*Shipping: \$30.00 Standard Shipping*

*Item location: Clackamas, Oregon, United States*

*Ships to: Worldwide*

*Returns: Seller does not accept returns*

*Seller: tribaltruth16 (79)*

*Seller Notes: This item is in good condition with*

*imperfections and possible cracking or previous repairs. See photos or inquire for specific details.*

*Type of Object: Kifwebe Mask on Custom Stand*

*Country of Origin: DRC*

*Ethnicity: Songye*

*Materials: Wood, Pigment*

*Approximate Age: Unknown*

*Height (Inches): 22"*

*Width (Inches): 7.5"*

*Depth (Inches): 13"*

*Weight (Pounds): 2.5 lbs*

*Keywords: Songye, Shaba, Lualaba, DRC, Democratic Republic of Congo, Zaire, Mask, Kifwebe*

*ID# 1000496*

*©1995–2019 eBay Inc., 2145 Hamilton Avenue, San Jose, CA 95125*

*Studio Thomas Bohro, Düsseldorf*

*February 20, 2019, 2019*

*Silver gelatine print, 50,2 × 40 cm (print),*

*79,2 × 72,9 × 3,2 cm (framed work)*

*Title to be confirmed, 2020*

*Aluminium, glass, felt, enamel paint,*

*57,1 × 153,3 × 1,4 cm*

#### *Adapted For Use:*

*Untitled*

*Focal length: 180 mm*

*Aperture: f/5.6*

*Image ratio: 2:1*

*Distance lens to focal plane: 27 cm*

*Distance film layer to focal plane: 81 cm*

*Bellows extension: 36 cm*

*Depth of field: 1.932 mm*

*Studio Rhein Verlag, Düsseldorf*

*August 13, 2016, 2019*

*Silver gelatine print, 50,5 × 40,3 cm (print),*

*85,6 × 72,9 × 3,2 cm (framed work)*

#### *Adapted For Use:*

*Untitled*

*Focal length: 210 mm*

*Aperture: f/11*

*Image ratio: 2.41:1*

*Distance lens to focal plane: 29.7 cm*

*Distance film layer to focal plane: 101 cm*

*Bellows extension: 50.6 cm*

*Depth of field: 1.289 mm*

*Studio Rhein Verlag, Düsseldorf*

*November 20, 2016, 2019*

*Silver gelatine print, 40,6 × 50,5 cm (print),*

*73,3 × 73,3 × 3,2 cm (framed work)*

#### *Adapted For Use:*

*Teppich: Kinast Teppiche, Wiesenstrase 11, D-24539*

*Neumunster, Qualität: KODIAK, Flor ca. 3,5 cm, Farbe:*

*482 010 – 100 %, Größe cm: 200/200*

*Kochgeschirre: Contacto Bander GmbH, Gruitener*

*Strasse 1, D-40699 Erkrath, Art-Nr.: 2101/600,*

*Volumen: 155 l ø Innen: 60 cm, Höhe außen: 55 cm,*

*ø Boden: 53 cm*

*Studio Thomas Bohro, Düsseldorf*

*March 24, 2019, 2019*

*Silver gelatine print, 40,6 × 50,2 cm (print),*

*71,4 × 76,2 × 3,2 cm (framed work)*

Courtesy David Zwirner and Galerie Gisela Capitain, Cologne

Christopher Williams uses minimal shifts to show how conventional forms of representation shape our idea of

reality. In the presentation, it is noticeable, for example, that the works are hung comparatively low, or that the colour tones of the white textile passe-partouts vary minimally. Williams plays with the flaw in the system and thereby irritates traditional expectations. As a conceptual artist, the staging of the individual photographs is what counts most for him—a reference to the fact that the context influences our perception and thus also the image.

Thomas Wunsch

08 Untitled, n. a.

8 digital prints on canvas, 100 × 100 cm each

Thomas Wunsch has been creating abstract photographs since 2000. The question of what or where he has photographed remains open, as the picture stands on its own without further added information. Nevertheless, in some works there is a diffuse sense of objectivity. The music label ECM has been using Wunsch's photographs as covers for LPs and CDs for many years. The square format—chosen by Thomas Wunsch to avoid an emphasis in the composition—accommodates this use without having been chosen for it.