

DIETER APPELT
INTRODUCTION OF WORKS



GALERIE
THOMAS
SCHULTE

Der Fleck auf dem Spiegel, den der Atemhauch schafft (The Mark on the Mirror Breathing Makes),
1977/2005, silver gelatin print, framed: 53 × 62.8 × 4.3 cm | 20 55/64 × 24 × 1 1/2 in

Dieter Appelt was born in 1935 in Niemegk, Germany. In 1954, he enrolled at university to study music and vocal studies and began studying photography a few years later. While pursuing a career as a professional singer and member of the choir of the Deutsche Oper Berlin in the 1970s, he simultaneously began to receive attention for his photography, painting, and sculpture, which became notable through his use of monumental sequences and tableaux compositions. Through the techniques of long exposure times, multiple exposures, shadow and mirror compositions, Appelt's images explore such themes as memory, time, transience, life, death and recurrence.

Dieter Appelt took part in the Venice Biennale in 1990 and again in 1999. In 1994, several museums participated in a travelling exhibition of a major retrospective (including in Québec, New York, New Orleans, and Berlin). In 1982, Dieter Appelt was appointed professor for film, video and photography at the University of the Arts in Berlin. He later went on to hold the offices of vice dean and vice president of the university. Important solo exhibitions include the Musée d'Art Moderne et Contemporain de Strasbourg (2009), the Scottish National Portrait Gallery (2007), Musée Réattu, Arles (2007), the Canadian Centre of Architecture (2005), La Maison Rouge (2004), and the Théâtre de la photographie et de l'image, Nice (2004). Recent group exhibitions include Pasquart, Biel (2017), Kunstsammlungen Chemnitz (2016), Haus am Waldsee, Berlin (2016), Museum of Art, Ein Harod, Israel (2016), Busan Museum of Art (2015), Akademie der Künste, Berlin (2014), Moscow Museum of Modern Art (2014), Kunsthalle Bremen (2013), Museum Ludwig, Cologne (2013), and the Museum of Contemporary Art, Budapest (2013). His work is included in numerous public collections, such as that of the Berlinische Galerie and Neue Nationalgalerie, Berlin, MoMA and the Metropolitan Museum of Art; Centre Georges Pompidou; Bibliothèque Nationale de France; LACMA; SFMOMA; the National Gallery of Scotland; the National Portrait Gallery, London; Hara Museum of Contemporary Art; and the Canadian Centre of Architecture. Dieter Appelt lives and works in Berlin.



Tableau Oppedette (detail), 1980
Silver gelatin print
30.9 × 29.3 cm | 12 3/16 × 11 9/16 in

EARLY WORKS

An important source of inspiration for Dieter Appelt were his journeys to Japan, Italy, France and Mexico, and specifically a trip in 1976 to Monte Isola—a small, overgrown island in a lake high in the Italian Alps. Inspired by both Japanese funeral practices and his experience as an opera performer, Appelt staged and photographed his own body within the landscape to address existential issues of embodiment and materiality, as well as themes of death, rebirth, mediation and transcendence. For one of the first photographs from his first visit to Monte Isola, Appelt hung himself upside down from a branch of a tree: an experience that he himself described as both “shattering,” and the beginning of a whole series of works.

During subsequent visits to Monte Isola, Appelt performed and photographed several actions, for which he built rudimentary but structurally sound towers and elevations, including *Der Augenturm* (Engl. Eye Tower) and *Membranobjekt* (Engl. Membrane Object). Both became part of the series *Erinnerungspur* (Engl. Memory Trace). Characteristic of this series of photographs is that Appelt used white marble powder on his body, as well as stiff linen bindings on his wrists, hands, legs and feet. The ancient feel of the photographs conjure up images of tribal rituals and mythical rites of passage and reflect Appelt’s interest in the role of the artist as shaman or spiritual medium, who draws on both personal experiences and knowledge inherited from ancestral memories.

During the subsequent years, Appelt travelled to the canyon Opedette in the Haute Provence region of France. Referring to Native-American Anasazi ruins, he constructed a cliff-dwelling, which he mounted on the rocks to become part of the landscape. For another photograph, he positioned himself in a fetal position in a natural spring.

One of the most famous works from the same period is an image of Appelt—maybe his only real self-portrait. In it, with his back to the camera, he blows on a mirror. His reflection is veiled by the condensation of his breath. There, on the looking glass, in the territory between reality and its image, is where Appelt makes his mark.



Erinnerungspur (Memory Trace) (detail),
1979
1 of 2 parts, silver gelatin prints
(2x) 60 × 50 cm | (2x) 23 5/8 × 19 11/16 in



above
Erste Hängung (First Hanging), from *Monte Isola*, 1976
Silver gelatin print
50 × 40 cm | 19 2/3 × 15 3/4 in

right
Membranobjekt (Membrane Object), from *Erinnerungspur (Memory Trace)*, 1977-79
Silver gelatin print
40 × 30 cm | 15 3/4 × 11 3/4 in





Der Fleck auf dem Spiegel, den der Atemhauch schafft (The Mark on the Mirror Breathing Makes), 1977/2005
28 gelatin silver prints
Framed: (28x) 53 × 62.8 × 4.3 cm | 20 55/64 × 24 × 1 1/2 in



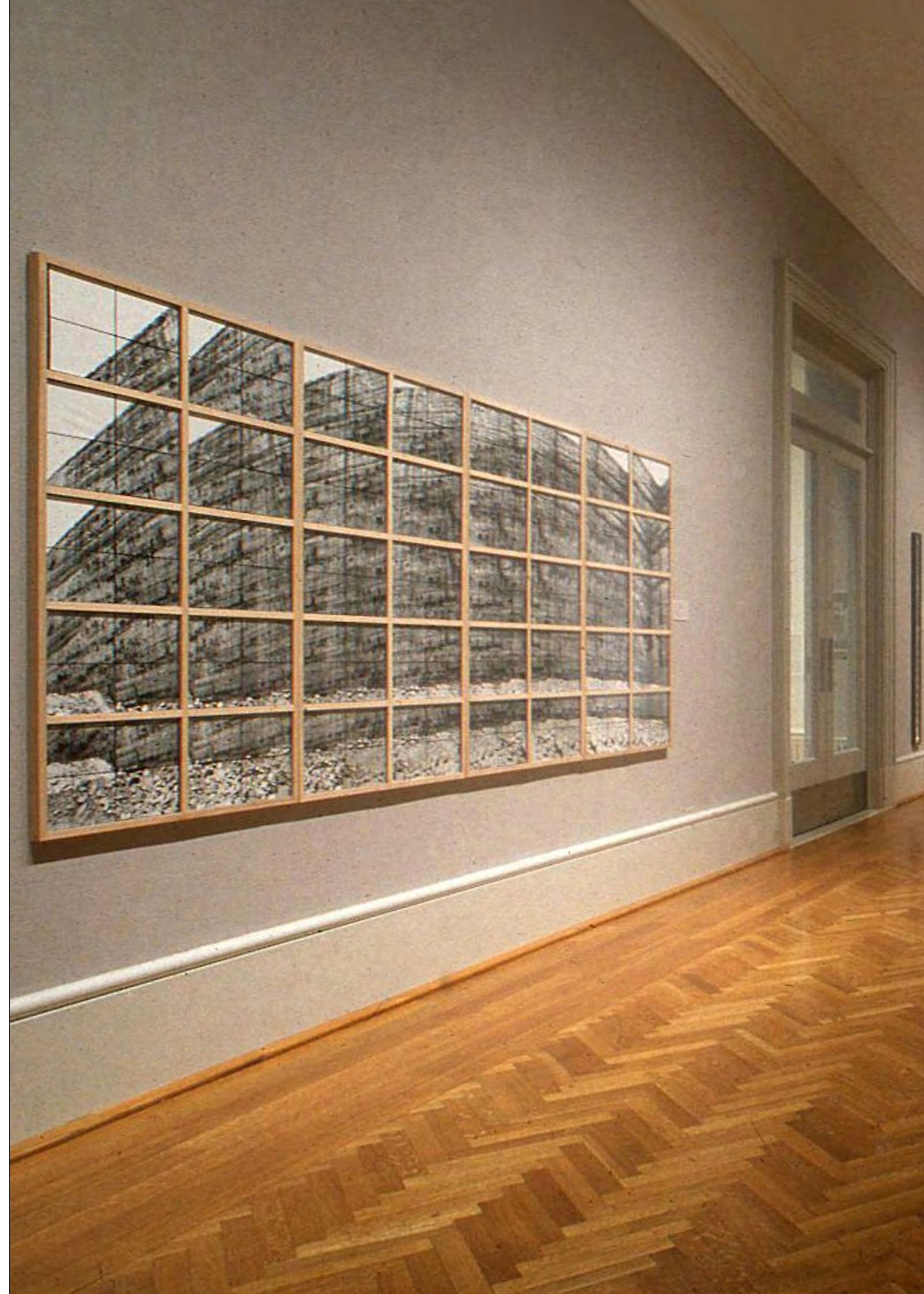
*Die Befreiung der Finger (the Liberation of the Fingers from the series:
Erinnerungsspur), 1977-1979*
6-part work, silver gelatin prints, framed
Each 39.4 × 29.3 cm | 15 3/4 × 11 1/3 in

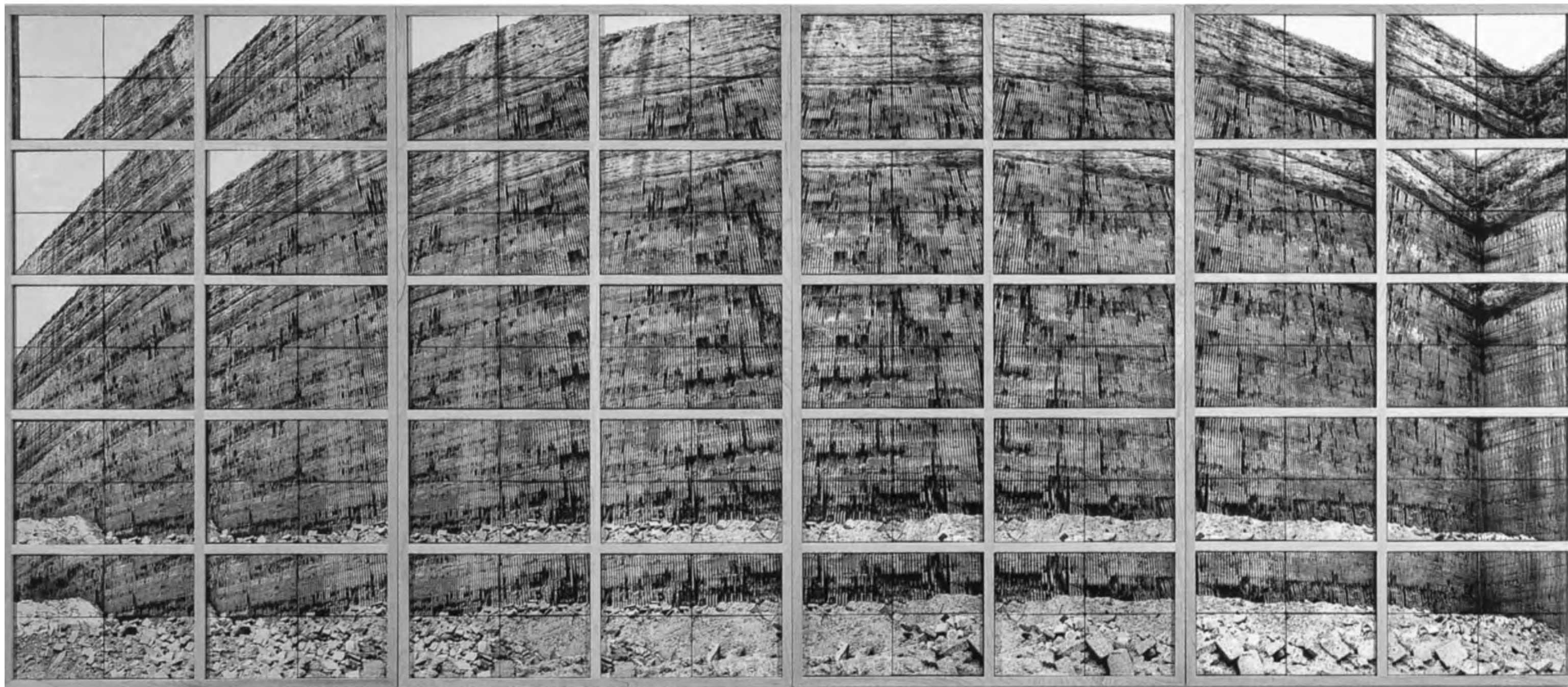
TABLEAUX

Wieland Schmied wrote in the exhibition catalogue, which accompanied Dieter Appelt's retrospective at the Art Institute of Chicago in 1994: "The trump card of photography is the snapshot, which fixes the reality of a certain instant. [...] While the snapshot works against time, the photograph with extended exposures works with time. [...] Appelt's art follows two impulses. On the one hand, it aims at sharpening our perception of time as a subjective factor, while on the other hand, it aims to illustrate its effect and to track down its manifestations as an objective factor."

As an artist who translates between different stages of being and who thinks through photography, Appelt in his large tableau *Übertragung einer Bewegung* (Engl. Transference of a Movement) from 1983, embraces the irresolvable paradox inherent in the division of a single moment. The tableau, which consists of 160 individual frames, presents static variations of movement. Thus, movement emerges from the recording, which is imbued with rhythm and makes the tableau as a whole reverberate motion and expectation.

Appelt's monumental installation *Space Tableau* consists of a set of forty photographs. For this series, which Appelt realized in the late 1980s, the artist photographed objects in rotation, and favored the accumulation of light. The resulting compositions feature an assembly of objects: nuts, construction coils, rolls of wire ... elements belonging to industrial waste magnified here under the objective. Both positive and negative, the pictures resemble cosmic vortices or Cubist abstractions. At the same time, the origin of materials, the geometrical order and the repetition of forms make reference to minimal art.





Übertragung einer Bewegung (Transference of a Movement), 1983
160 gelatin silver prints, framed
147 × 341 × 3 cm | 57 3/4 × 134 1/4 × 1 1/4 in
Edition of 3



Space Tableau, 1989/1990
40-part work, silver gelatine prints, framed
(40x) 100 × 70 cm | 39 3/8 × 27 9/16 in

ABHÖRUNG DES WALDRANDES

Translating his visual, photographic notations into sound, the trained musician Dieter Appelt conducted an experiment with one of his works, the tableau *Abhörung des Waldrandes* (Engl. Listening to the Edge of the Forest), which he had created several years before. The ascending and descending silhouettes of various forests had been photographed by Appelt from equal distances and in measured intervals. Subsequently, the photographs were scanned, treating the silhouettes of the trees as amplitudes to create the tonal image of the tableau. The result is a rhythmic drum-like music, which served as the soundtrack to the exhibition. Another element of the project is an abstract yellow and black video projection. This video was shot by Appelt filming the control monitor used in the sound studio and therefore visually represents the technical process of listening to the edge of the forest as a moving image. Stills of the filmed monitor, then again, are translated back by Appelt into another 9-part tableau using the process of listening as a means to create a visual image.



Abhörung des Waldrandes (Listening to the Edge of the Forest), 1987/2014
210 silver gelatin prints on paper (5 parts framed)
(5x) 147 × 31 cm | 57 3/4 × 12 1/4 in
Overall: 147 × 155 cm | 57 3/4 × 61 in



Filmstills aus - Die Waldrandabhörung (Listening to the Edge of the Forest), 1987-2015
9 ink prints on drawing board
Each 51 × 59.5 cm | 20 × 23 1/2 in



above and right
Ohne Titel (Wolken / Clouds), 2013
Silver gelatin prints
(3x) 153 × 52.5 × 5 cm | (3x) 60 5/8 × 20 1/2 × 2 in
Edition of 3

CINEMAMETRIC SPACE

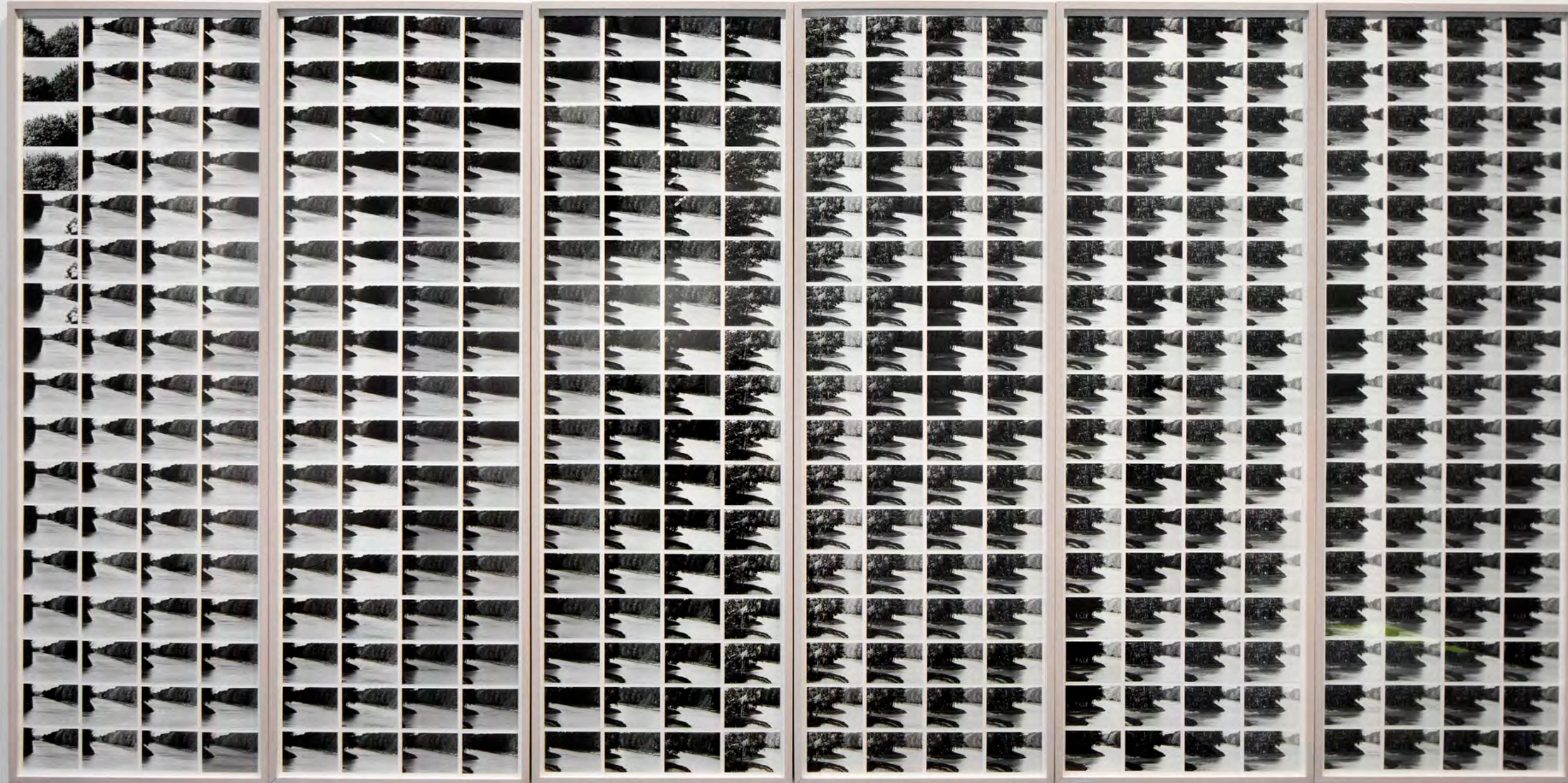
Using a 35mm film camera, Appelt began his much more abstract engagement with the world, increasingly relying on sequences of individual photographs and groups as conscious stylistic or expressive means. Here, Appelt found a systematic way to allow his photography to develop in the sense of a musical-conceptual composition and to engage his enormous interest in the multi-faceted nature of notational systems in general.

Forth Bridge – Cinema Metric Space (2004) comprises a tableau composed of eight individual photographic panels, each containing 39 black-and-white, single-frame, gelatin silver prints, which together propose a novel reading of the spectacular late nineteenth-century Forth Rail Bridge near Edinburgh in Scotland. Appelt's work involves the creation of resonant spaces, submitting the visual experience of objects to a prolongation of the moment—in the case of *Forth Bridge*, focusing on the particular kinetic effect of the bridge as a *momentum movens*. The basis of the work is a transposition of the logic of the built structure into a musical notation system that conforms to metric formulae, expressed in the individual photographic images, which are then mounted in a tableau that enables the bridge to be read both horizontally and vertically.

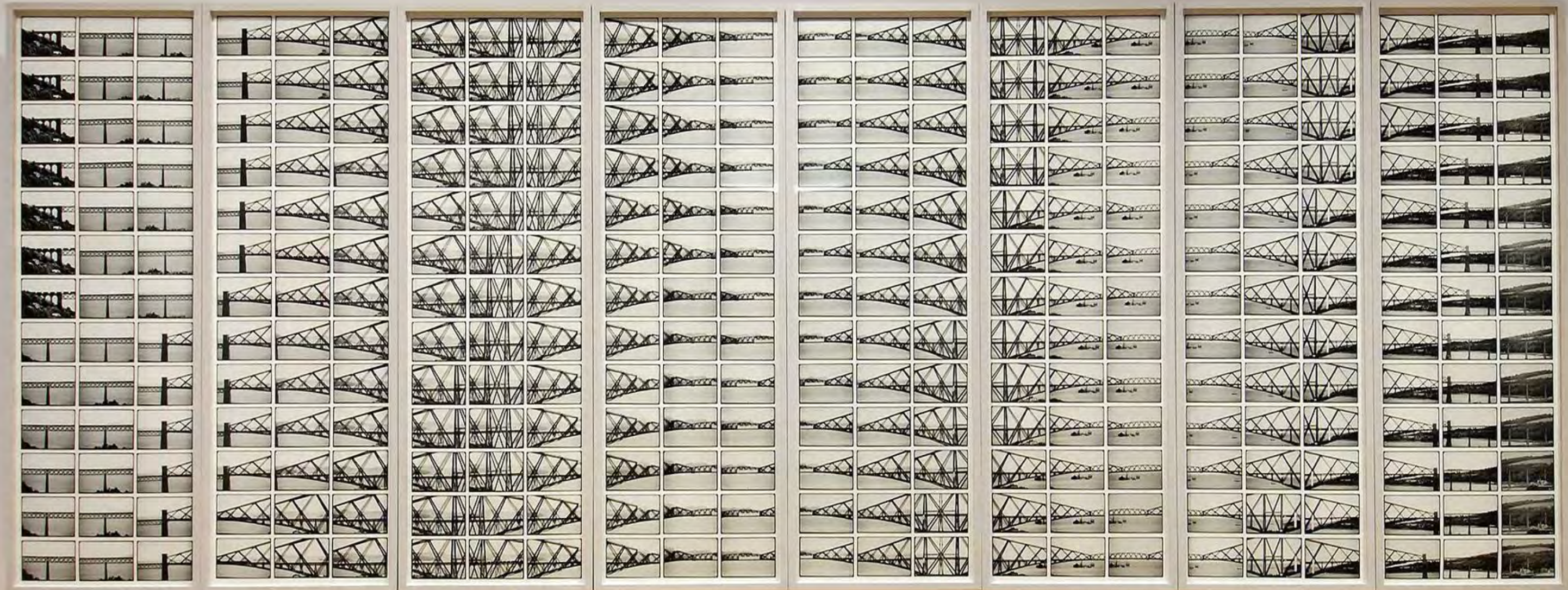
For *Finow – Cinema Metric Space* (2005) Appelt filmed an idyllic riverscape in still images, systematically changing the camera position in measured increments with every shot. The quiet scene slowly changes with each of the 408 small individual images arranged in rows of 17 by 24. Once we step back to see this tableau as a whole, the succession of individual photographs becomes increasingly abstracted and rhythmical and begins to arrange itself in the pattern of a score or notation. The duration of the long process of perception thus seems to have been recorded as a sequence in time.

Appelt's photographic tableau *Das Feld* (1991/2011) consists of 27 black-and-white prints, which appear almost crystally sharp in their visual presence. Precisely arranged in three rows of nine, they depict the surface of a moving body of water. The images are an attempt to make the stream of the water graspable. As much as this seems to be an impossible task, it reminds us of the "Sotappati" in Buddhism, the entry of the stream of enlightenment—the path to understanding and mindful comprehension. But the water, which we see here is a whirl, was carefully chosen by the artist and is a calculated reference to Ezra Pound's idea of the *Vortex*: something that is governed by stillness at its center and refers to the reciprocal dynamics of stillness and motion. Printed in heavy, leaden grays, each image has a turbulent, metallic beauty of its own.

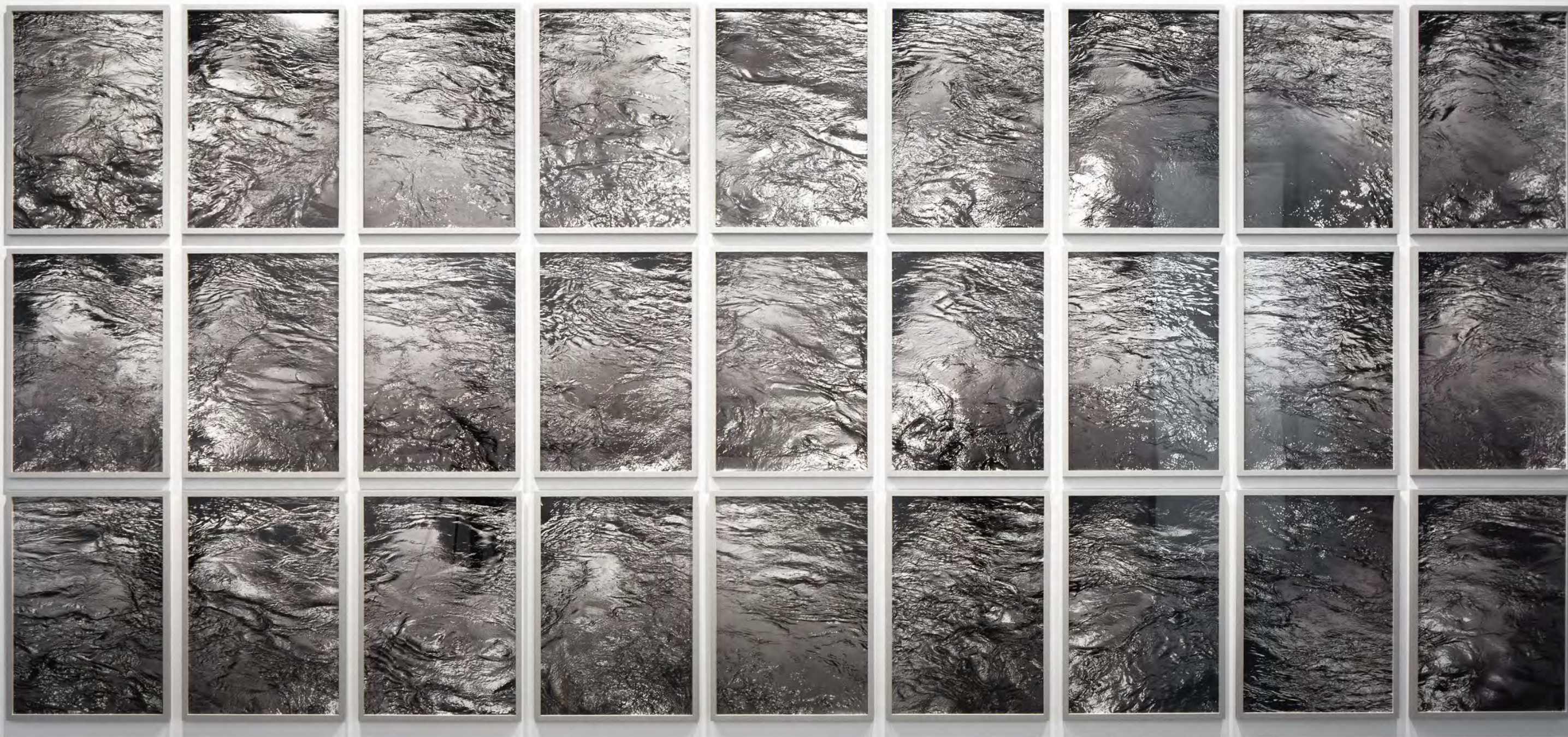




Finow-Cinema Metric Space, 2005
408 silver gelatin prints, framed
202 × 410 cm | 79 1/2 × 161 1/2 in
Edition of 2



Forth Bridge - Cinema Metric Space, 2004
312 silver gelatin prints, framed in eight panels
150 × 400 cm | 59 1/16 × 157 1/2 in
Collection of the Canadian Centre for Architecture, Montréal



Das Feld (The Field), 1991/2011
27 photographic prints
Each 83.3 × 58.4 cm | 32 2/3 × 23 2/3 in
Edition of 3

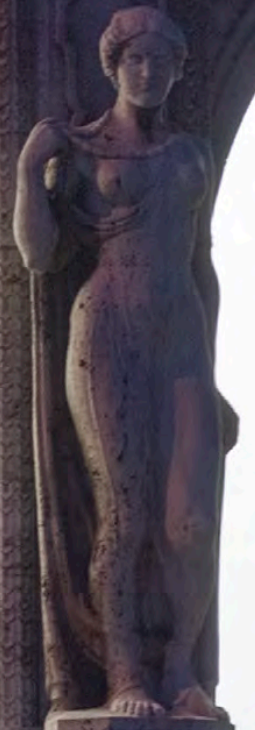
FIG. 3 ERINNERUNGSSPUR (MEMORY TRACE)

The 2014 tower-like structure by Dieter Appelt with the title *Fig. 3 Erinnerungsspur* (Memory Trace) is a sculpture more than five-metre-high, constructed of beech wood bound together with linen cloth and dipped in egg tempera. The tension contained within the tower is between fragment and whole. The tower appears to be at rest and simultaneously in motion, pointing in all kinds of directions. The sculpture thus proposes an infinite expansion. Like previous infinite sculptures (one easily thinks of Brancusi), it grows beyond our gaze and is precisely captured yet unattainable.

Fig. 3 Erinnerungsspur is one of several tower-like sculptures by Dieter Appelt. The first tower, *Augenturm*, was built by the artist on Monte Isola in the late 1970s and served as a prop for the staging of the artist's own body. Another symmetrical, simpler and structurally sounder tower, was commissioned and built by Appelt in Maine, the so-called *Mainetower* (1992/93). While the *Augenturm* reflects Appelt's reflection of the past, working intuitively and impulsively, the *Mainetower* was built at a time when Appelt had started to approach his subjects in a more measured way, with calculus and precision.



right and following pages
Fig. 3 Erinnerungsspur (Memory Trace),
2014
Wood, linen, egg tempera, wall paint
Dimensions variable

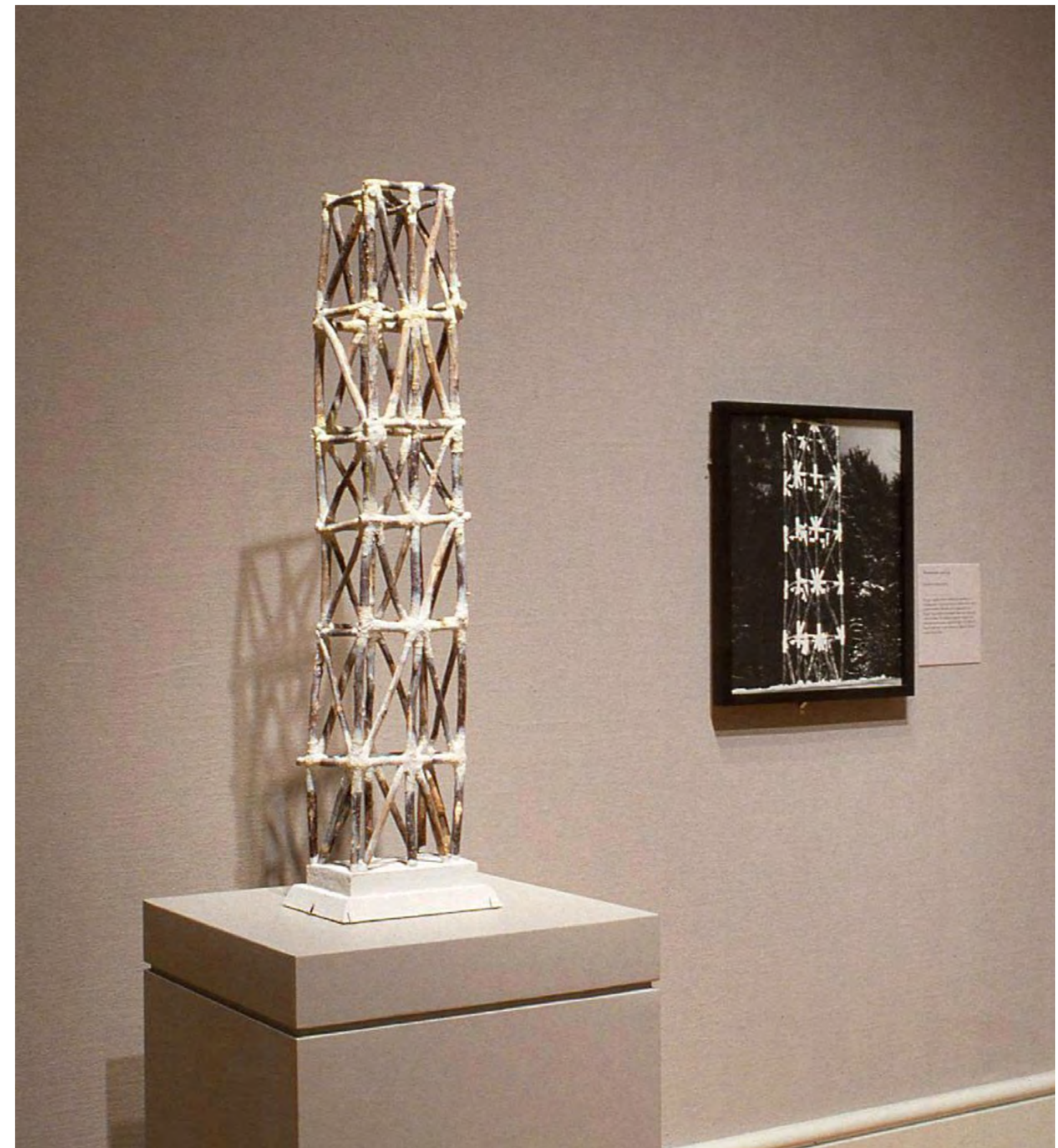
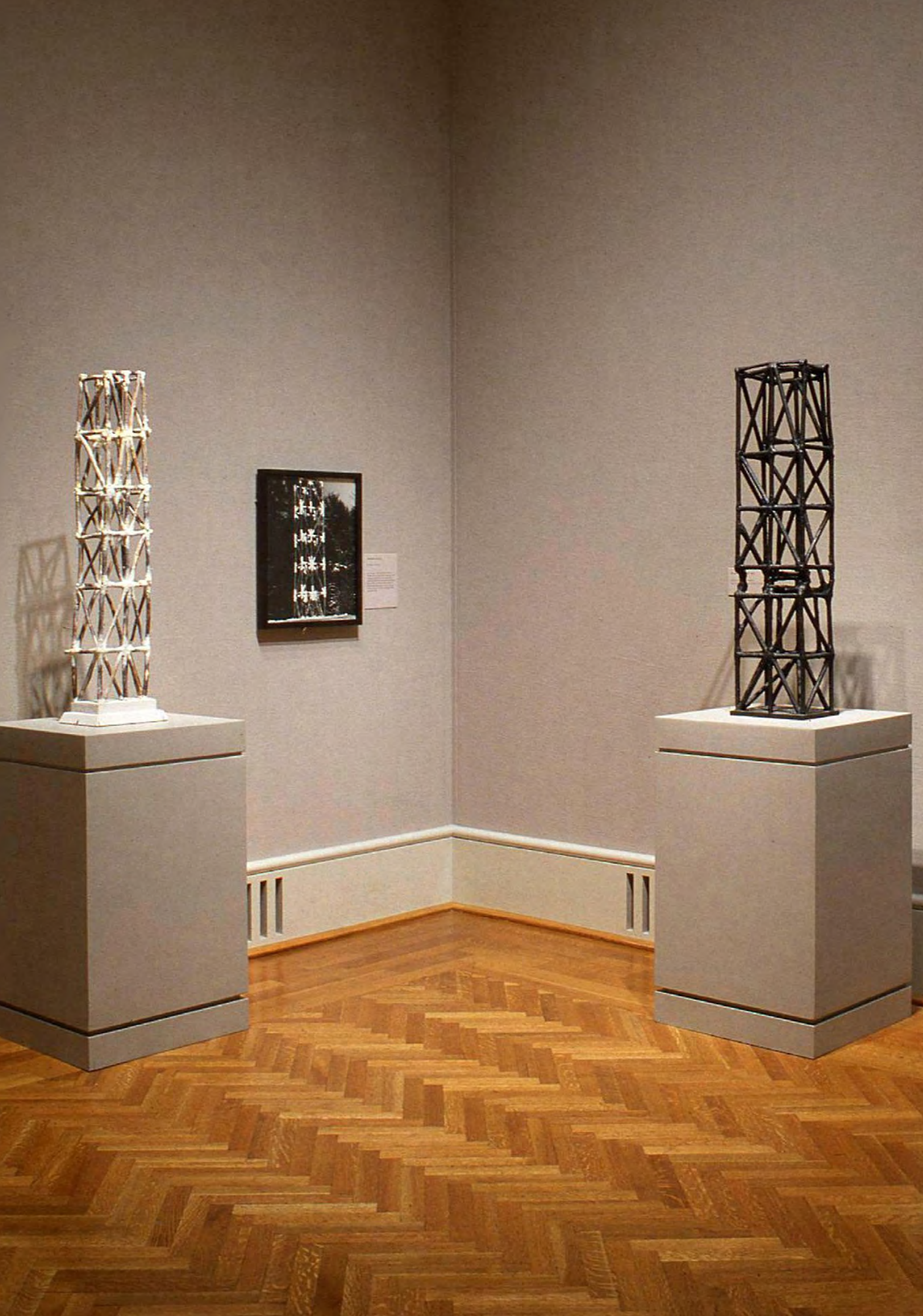


GALERIE THOMAS SCHULTE

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Dieter Appelt

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left and above
Installation *Mainetower* at the Art Institute of Chicago, 1994

following pages
Installation at Musée Rodin, 2016





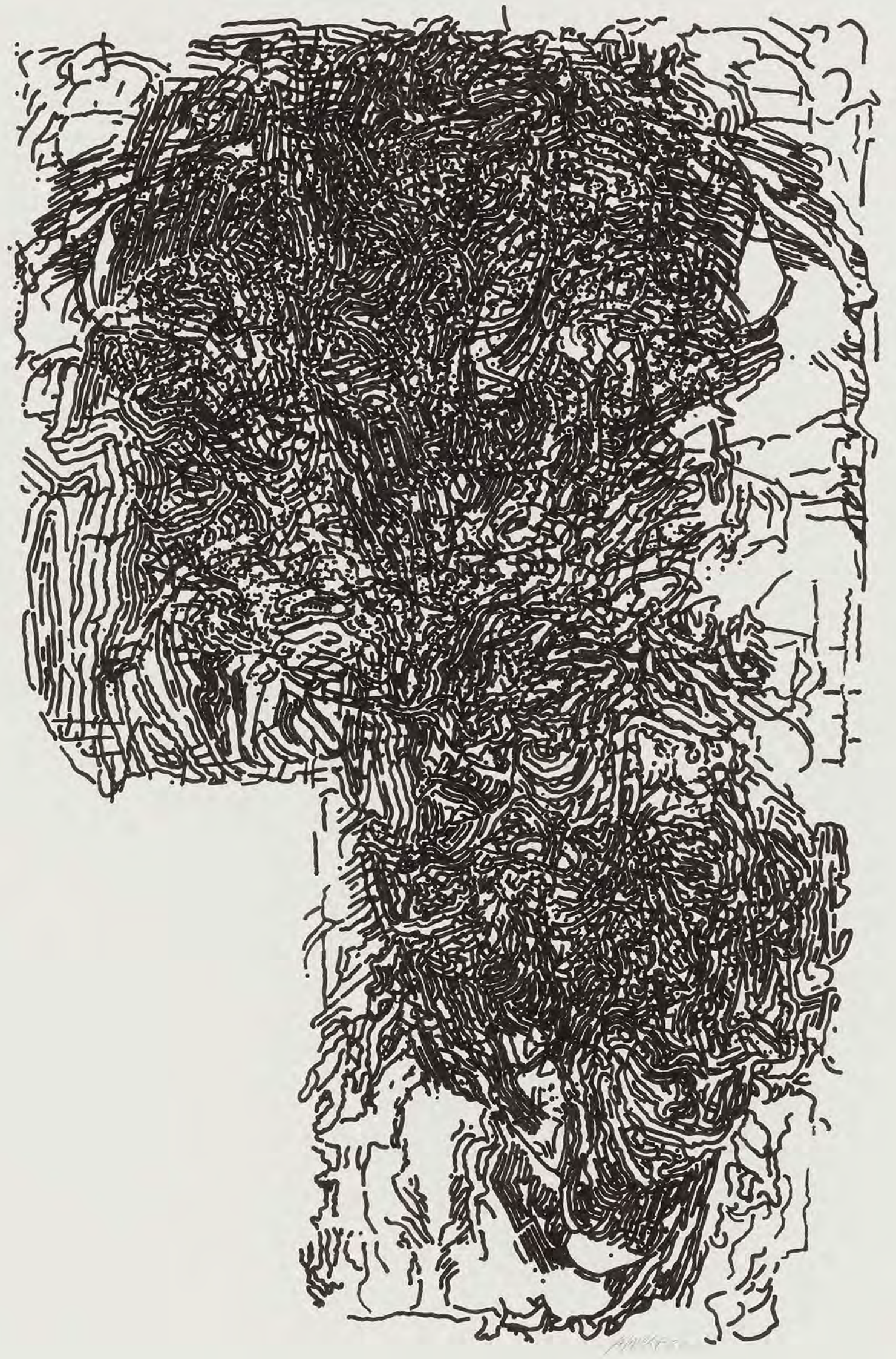
above
Model for the bronze cast of the sculpture "Section", 2009/10
Wood, linen, resins, colors, marble dust, with pedestal
40 × 35 × 60 cm | 15 3/4 × 13 25/32 × 23 5/8 in

right
Cine-Prisma, 1997
Wood, canvas, mirror, glass
120 × 80 × 80 cm | 47 1/4 × 31 1/2 × 31 1/2 in

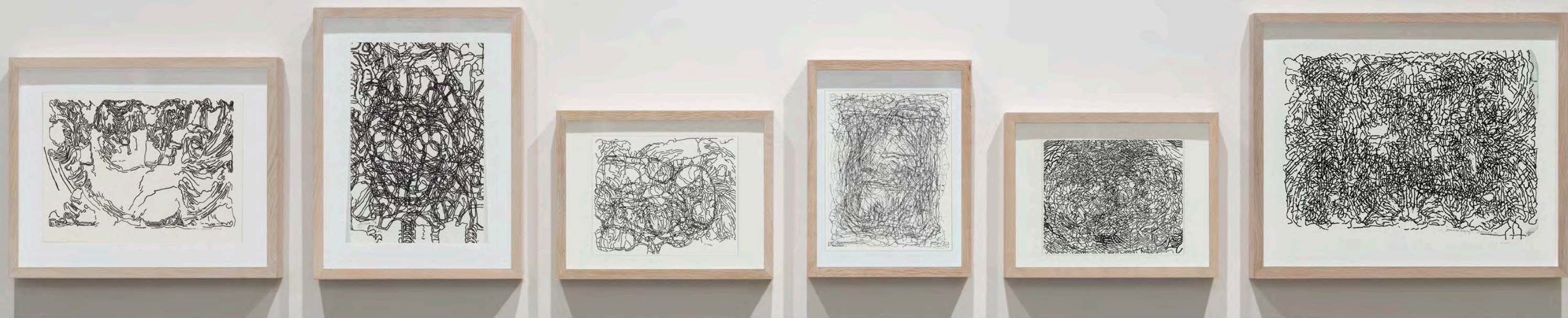


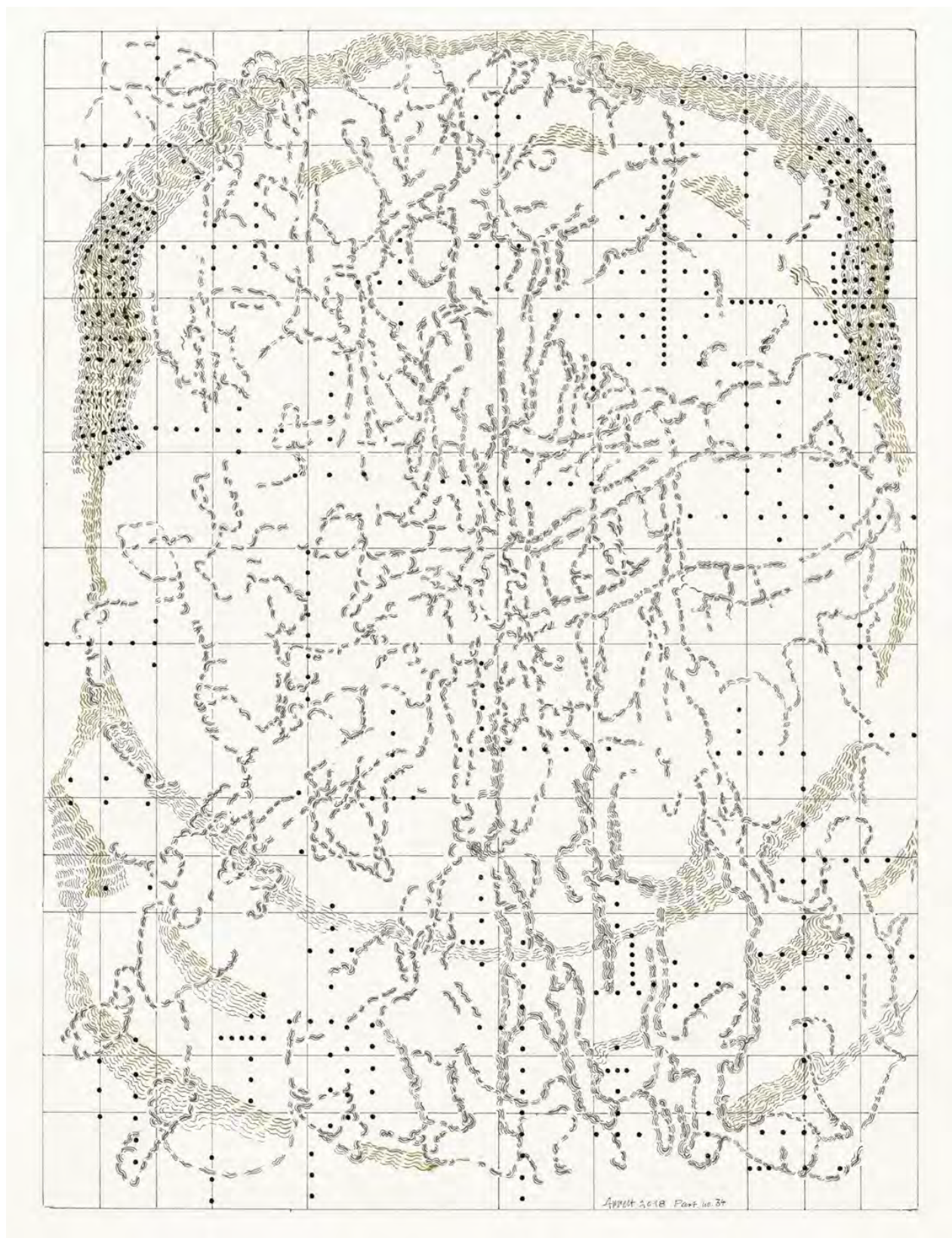
DRAWINGS

Perhaps best known for his photographs, Dieter Appelt has, in fact, at no point in his career stopped working with moving images and never stopped making sculptures and drawings. He himself once stated: "I'm doing photography with cinema and cinema with photography." In addition, music played a similarly important role throughout his life and thus, analogous to photography and cinema, it can perhaps be claimed that it is through his drawings that Appelt today makes music. In his metrically structured ink drawings, fine, floating lines condense rhythmically into vortices and clouds, which are superimposed and arranged by highlights in color that take the shape of dots or cuboids. Many of Appelt's drawings of recent years were created and intended as individual notations, in which open arrangements of lines and dots invite musical interpretation: The underlying grid of horizontal and vertical lines dictate the reading of the score. The open and simultaneously regular arrangements of colored accents and blanks set the rhythm. Stratifications and condensations can be read as dynamics—as crescendos and decrescendos.

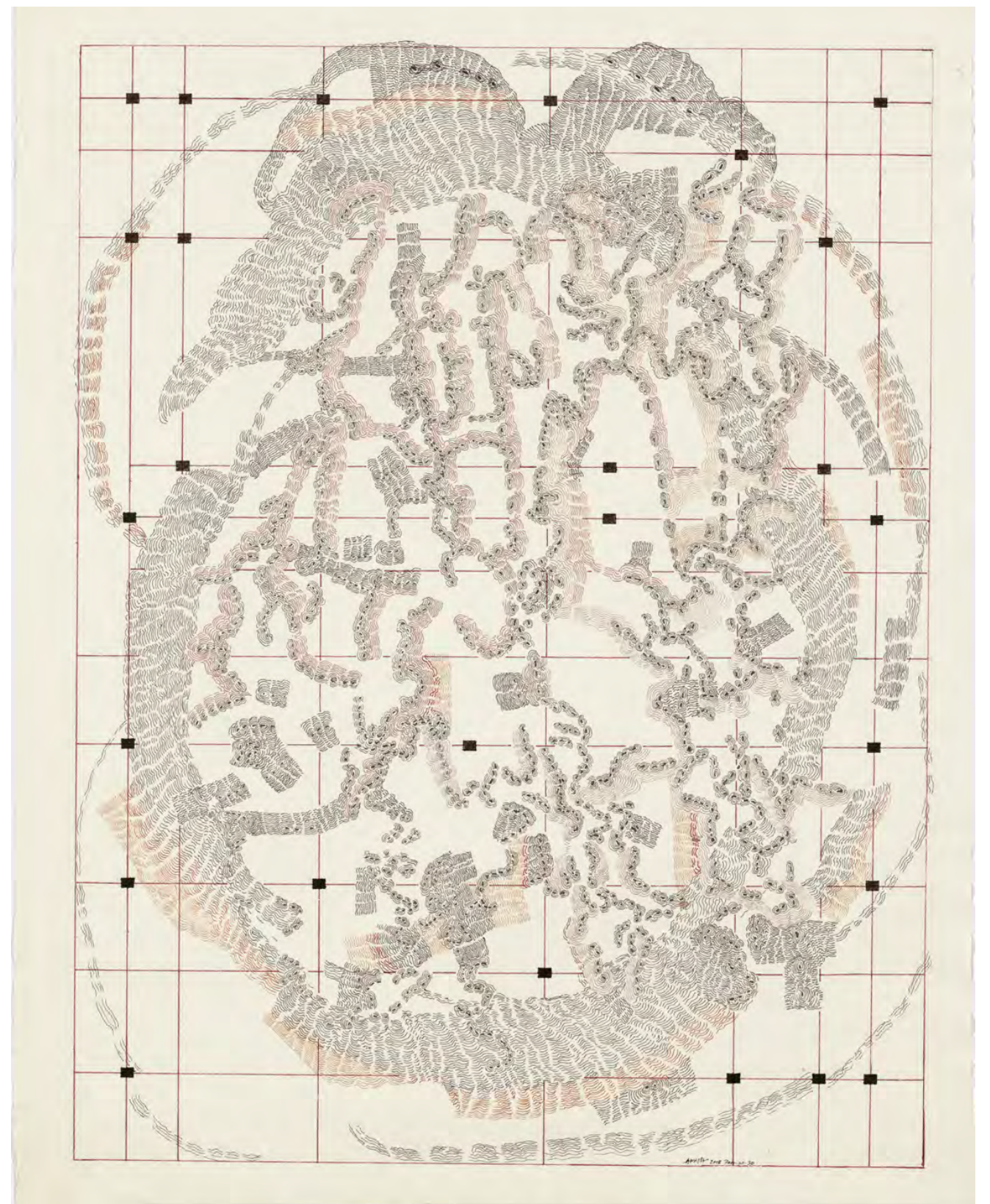


right
Partitur 13, 2011
China ink
56.5 × 39 cm | 22 1/4 × 15 1/3 in

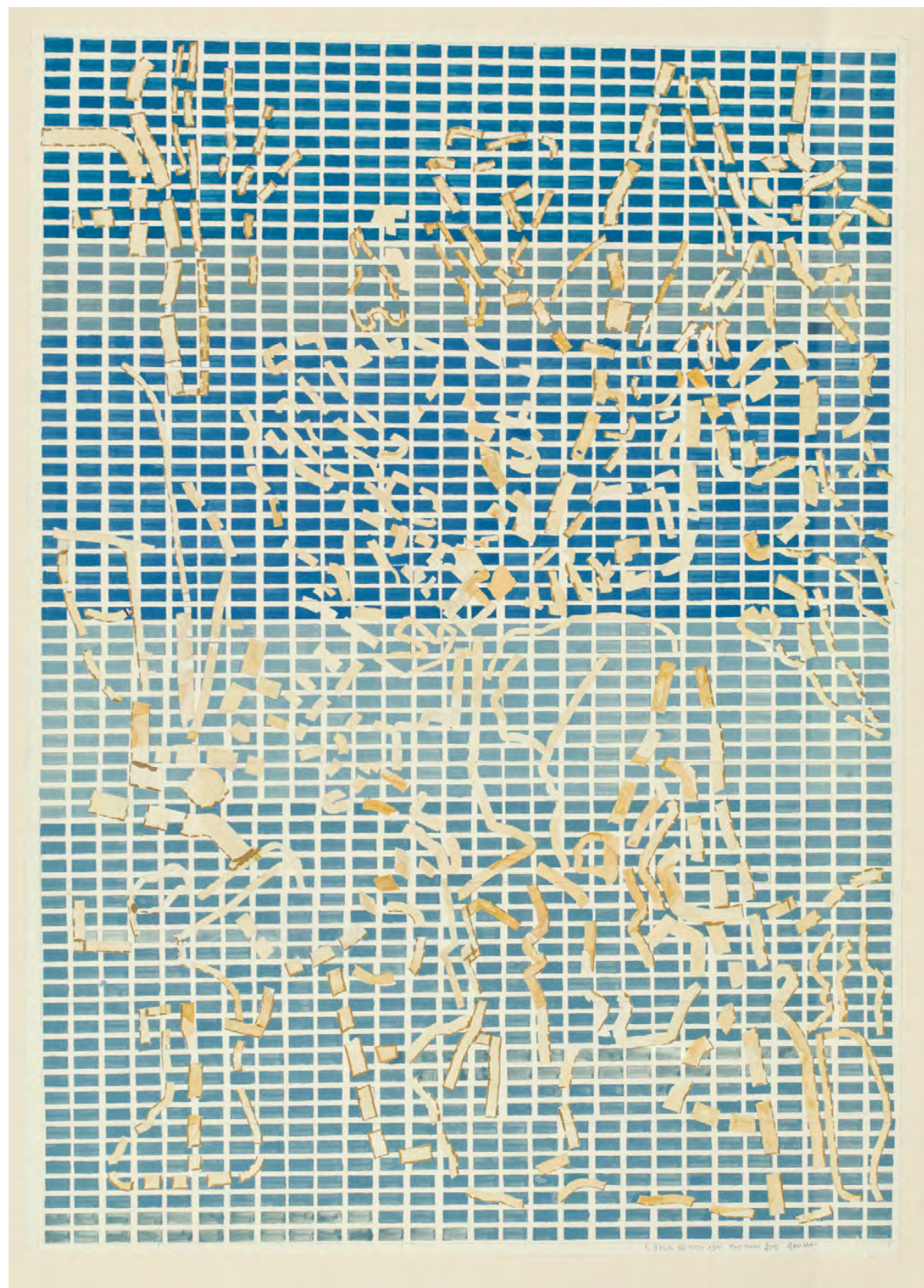




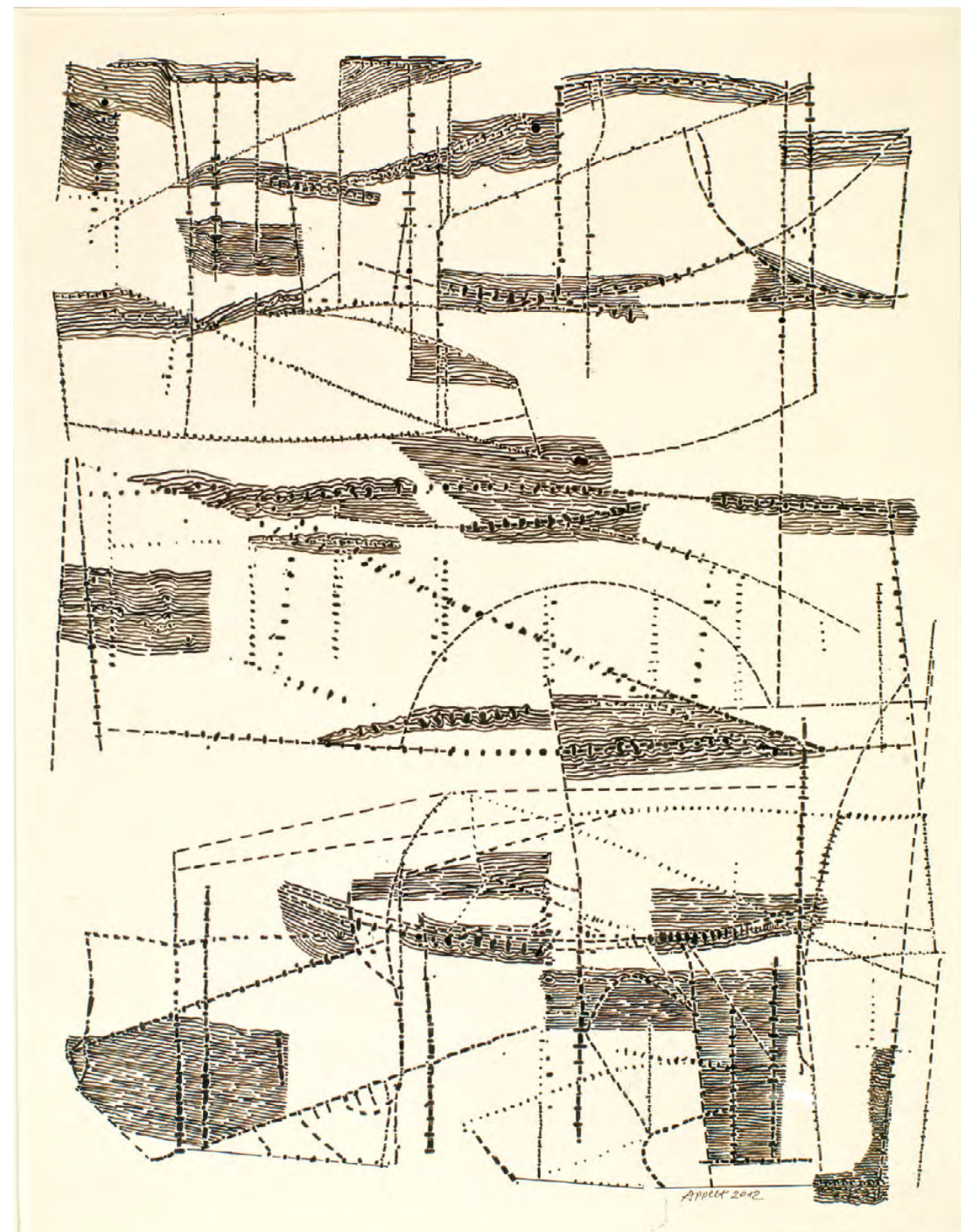
Partitur No. 34, 2018
Ink drawing
65 × 55 cm | 25 2/3 × 21 2/3 in



Partitur No. 30, 2018
Ink drawing
70 × 55 cm | 27 1/2 × 21 2/3 in



Partitur, 2003
Ink on paper
80 × 60 cm | 31 1/2 × 23 2/3 in



Partitur, 2012
Ink on paper
70 × 50 cm | 27 1/2 × 19 2/3 in

MEMORIAL

The idea of creating the *Memorial to the Murdered Members of the Reichstag* started in the 1980s, and the memorial was erected in front of the Berlin Reichstag in September 1992. Dieter Appelt worked on the design together with Klaus W. Eisenlohr, Justus Müller and Christian Zwirner. The memorial is located in front of Reichstag building, and commemorates the 96 members of the parliament who died, unnaturally, between 1933 and 1945. The monument is made of 96 cast-iron plates, with the names, birth and death dates and places engraved on the edges. It has been designed so that it can be extended if new names are discovered in the future.



right and following pages
Memorial to the Murdered Members of the Reichstag, 1992
96 cast-iron plates with the names of the murdered parliamentarians on the edges
Permanent installation in front of the Berlin Reichstag



DEM DEUTSCHEN VOLKE

BIOGRAPHY

Born

1935 in Niemegk, Germany, lives and works in Berlin

Education

1954–58 Mendelssohn Bartholdy Akademie, Leipzig, Germany

1959–64 Hochschule der Musik, Berlin, Germany

Hochschule für bildende Künste (experimental photography and art) Berlin, Germany

Teaching Memberships

1982 Appointed Head of Department for film, video, and photography at the Hochschule für bildende Künste Berlin, Germany

1997 Member of the Akademie der Künste, Berlin (visual arts)

1999–2000 Dean of the Faculty of Visual Arts, Vice President

Grants and Awards

2005 Knight Purchase Prize for Photographic Media from the Akron Art Museum Ohio, USA

2004 Winner of the sculpture competition of the city, Brussels, Belgium

1999 Art prize of the city, Leinfelden-Echterdingen, Germany

WORKS IN PRIVATE AND PUBLIC COLLECTIONS

ALTANA Kulturstiftung im Sinclair-Haus, Bad Homburg, Germany

Bayerische Versicherungsbank AG Allianz, Germany

Berlinische Galerie, Berlin, Germany

Busch Reisinger Museum, Cambridge, England

CCA Canadian Centre for Architecture, Montréal, Canada

Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France

Eastman Museum, Rochester, USA

Fondation pour l'art contemporain Claudine et Jean-Marc Salomon, Alex, France

FRAC, Basse-Normandie, France

FRAC, Lorraine, Metz, France

FRAC, Provence-Alpes-Côte d'Azur, Marseille, France

Grafische Sammlung, Staatsgalerie Stuttgart, Germany

Hara Museum, Tokyo, Japan

Harvard Art Museum, USA

Houston Fine Art Museum, USA

Institut für Auslandsbeziehungen, ifa-Galerie Stuttgart, Germany

Joan Miró Foundation, Barcelona, Spain

Kunsthalle Bremen, Germany

Kunsthallen Brandts, Odense, Denmark

La Criée Centre d'Art Contemporain, Rennes, France

La Maison Rouge - Fondation Antoine de Galbert, Paris, France

LACMA Los Angeles County Museum of Art, Los Angeles, USA

Les Collection Bibliothèque nationale de France, Paris, France

Maison Européenne de la Photographie, Paris, France

Metropolitan Museum of Art, New York, USA

Musée d'Art Moderne et Contemporain Strasbourg, France

Musée de Beaux-Arts Marseille, France

Musée des Beaux-Arts de Liège, France

Musée national des beaux-arts du Québec, Québec City, Canada

Musée Rath - Musées de la Ville de Genève, Geneva, Switzerland

Musée Reattu, Arles, France

Museum of Fine Art, Boston, USA

Museum of Fine Art, Houston, USA

Museum of Modern Art, New York, USA

Museum of Old and New Art in Hobart, Tasmania, Australia

National Gallery of Scotland, England

National Portrait Gallery, London, England

Neue Galerie der Stadt Linz, Austria

Saarland Museum Saarbrücken, Germany

Sammlung der Bundesrepublik Deutschland, Bonn, Germany

Sammlung Deutsche Bank, Berlin, Germany

San Francisco Museum of Modern Art, San Francisco, USA

SMAK Stedelijk Museum voor Actuele Kunst, Ghent, Belgium

Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Hamburger Bahnhof, Berlin, Germany

Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Kunstbibliothek, Berlin, Germany

Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Neue Nationalgalerie, Berlin, Germany

Städtische Galerie im Lenbachhaus, Munich, Germany

The Art Institute of Chicago, USA

The Saint Louis Art Museum, St. Louis, USA

The Victoria & Albert Museum, London, England

SELECTED SOLO EXHIBITIONS

2018

Vortex – Für Marguerite Duras, Kurt Tucholsky Literaturmuseum at Rheinsberg Palace, Germany

2016

Zeitbezeichnungen, Galerie Thomas Schulte, Berlin, Germany

2014

Fig. 3 Memory Trace, Galerie Thomas Schulte, Berlin, Germany

2010

Section, Kicken Berlin, Germany

2009

Musée d'Art Moderne et Contemporain, Strasbourg, France

2007

Forth Bridge: Cinema, Metric Space, Scottish National Portrait Gallery, Edinburgh, Scotland

Verzweigung, Guardini Galerie, Berlin

Musée Réattu, Arles, France

2005

La Maison Rouge, Paris, France

Galerie Rudolf Kicken, Berlin, Germany

Galerie Thomas Schulte, Berlin, Germany

Forth Bridge – Cinema. Metric Space, Canadian Centre for Architecture (CCA), Montréal, Canada

2004

Wiesent-Cinema, Galerie Guy Bärtschi, Geneva, Switzerland

Theatre de la Photographie et de l'Image, Nice, France

2003

Tim Van Laere Gallery, Antwerp, Belgium

2002

Zone (Hommage à Andrej Tarkowskij), Pace Mc Gill Gallery, New York, USA

Wundermaschine, Museum für Photographie Braunschweig, Germany

2001

Fremd ins Gesicht, Van Laere Contemporary Art, Antwerp, Belgium

Noch einmal Tage liebes Augenlicht, Galerie der Stadt, Stuttgart, Germany

2000

>non finito<, SMAK Stedelijk Museum voor Actuele Kunst, Ghent, Belgium

Zeit und Selbst, Saarlandmuseum - Moderne Galerie & Studiogalerie, Saarbrücken, Germany

Galerie Paviot, Paris, France

Höllenturm Works on Paper, Kicken Gallery, Berlin, Germany

Nox, Van Laere Contemporary Art, Antwerp, Belgium

1999

where no memory reaches, Pace-Wildenstein-Mc Gill Gallery, New York, USA

Sehen und Denken, Akademie der Künste, Berlin, Germany

Photography and Sculpture, Galerie Springer, Berlin, Germany

Neue Arbeiten, Galerie Springer, Berlin, Germany

Städtische Galerie Filderhalle, Leinfelden-Echterdingen, Germany

1998

Ramification, Van Laere Contemporary Art, Antwerp, Belgium

Bethanien, Galerie Limmer, Cologne, Germany

1997

Galerie Limmer, Cologne, Germany

1996

The Catastrophe of Things, Canadian Centre for Architecture (CCA), Montréal, Canada

Sasso 1995, Galerie Springer, Berlin, Germany

Kunsthilfethek Berlin, Preußischer Kulturbesitz, Berlin, Germany

Rencontres Internationales de la Photographie, Arles, France

Felder, Springer und Winkler Galerie, Frankfurt a. M., Germany

Tableaux, Galerie Art Affaires, Amsterdam, The Netherlands

1995

Grey Art Gallery, NYU, New York City, USA

Guggenheim Museum Soho, New York, USA

Musée national des beaux-arts du Québec, Canada

Contemporary Arts Centre, New Orleans, USA

Pace Wildenstein MacGill, New York, USA

1994

The Art Institute of Chicago, USA

Ehlers Chaudill Gallery LTD, Chicago, USA

Sander Gallery, New York, USA

Galerie Thomas Schulte, Berlin, Germany

1993

Tableaux, Galerie Bouqueret + Lebon, Paris, Germany

1992

Tableaux, Galerie Limmer, Freiburg, Germany

Fotoarbeiten 1988-91, Galerie Chobot, Vienna, Austria

Canto, PPOW, New York, USA

Galerie Rudolf Kicken, Cologne, Germany

1991

Galerie Springer, Berlin, Germany

1990

Space, Galerie Fotohof, Salzburg, Austria

Image Primordial, Centre d'art Santa Monica, Barcelone, Spain

Galerie Kicken/Pauseback, Cologne, Germany (with Eva Hesse)

SELECTED GROUP EXHIBITIONS

2020

Sky & Heaven. The sky over Berlin., Guardini Galerie Berlin, Germany

2018

L'envoi, La maison rouge, Paris, France

2017

Extended Compositions, Pasquart, Biel, Switzerland

2016

Die Akademie der Künste, Berlin. Zu Gast in den Kunstsammlungen Chemnitz, Chemnitz, Germany

Chinese Whispers - Ingo Mittelstaedt mit der Sammlung Peter Raue, Haus am Waldsee, Berlin, Germany

Zurück in die Zukunft der Fotografie, DZ BANK Kunstsammlung, Frankfurt, Germany

Ein Foto kommt selten allein, Museum für Fotografie - Helmut Newton Stiftung, Berlin, Germany

2015/16

Blue Moon – The Feeling of Light, Kunsthalle HGN, Duderstadt, Germany

Contemporary Art from Germany, Museum of Art Ein Harod, Ein Harod, Israel

After Eden - Photography from The Walther Collection, La Maison Rouge, Paris

2015

The Order of Things, The Walther Collection, Neu-Ulm, USA

Travelling the World - Art from Germany, Busan Museum of Art, Busan, South Korea

2014

lens-based sculpture, Akademie der Künste, Berlin, Germany

Avers et revers sensible, Topographie de l'art, Paris, France

Weltreise, Krasnoyarsk Museum Center, Krasnoyarsk, Russia

1974... 40 Years. 40 Photographs, Kicken Berlin, Berlin, Germany

Al desnudo, TEA Tenerife Espacio de las Artes, Santa Cruz de Tenerife, Spain

Collective III, Galerie Guy Bärtschi, Geneva, Switzerland

Le Mur, La collection Antoine de Galbert, La Maison Rouge, Paris, France

The Paths of German Art from 1949 to the present, MMOMA, Moskau, Russia

2013

Sein oder nicht sein – Das zeitgenössische Porträt, munichmodern, Munich, Germany

Théâtre du monde, La Maison Rouge, Paris, France

Im Fokus! Zeitgenössische Fotografie und Videokunst aus der Sammlung, Kunsthalle Bremen, Germany

Désir de collection, Galerie Le Réverbère, Lyon, France

Poesi: Werke Sammlung Rik Reinking, Städtische Galerie Delmenhorst, Germany

Conceptual Photography, Art Affairs Gallery, Amsterdam, The Netherlands

The Naked Man, Ludwig Museum, Cologne, Germany; Museum of Contemporary Art Budapest, Hungary

Minne mich gewaltig – Bild, Körper & Religion, Lutz Teutloff Galerie, Bielefeld, Germany

2012

Der Nackte Mann, Lentos Kunstmuseum Linz, Austria

Gaze – The Changing Face of Portrait Photography, Istanbul Modern, Turkey

C'est la vie, Das ganze Leben, Deutsches Hygiene Museum, Dresden, Germany

La ferme des animaux, Galerie Françoise Paviot, Paris, France

Performing for the Camera, Arizona State University Art Museum, Tempe, USA

Theatre of the World, Museum of Old and New Art, Hobart, Australia

2011

Neue Werke 2011, Kommunale Galerie Berlin, Berlin, Germany

Ich bin ein Berliner, Dezer Schauhalle, Miami, USA

pssst..., Galerie Clairefontaine, Luxembourg

Ainsi Soit-il, Collection Antoine de Galbert – Extraits, Musée des Beaux-Arts de Lyon, France

Nude Visions – 150 Jahre Körperbilder in der Fotografie, Kunsthalle Erfurt, Germany

Not For Sale, Passage de Retz, Paris, France

Mortel !, FRAC, Basse-Normandie, Caen, France

Monanism, Museum of Old and New Art, Hobart, Australia

2010

Nude Visions – 150 Jahre Körperbilder in der Fotografie – WestLicht, Schauplatz für Fotografie, Vienna, Austria

Case Study from the Bureau of Contemporary Art, New Mexico Museum of Arts, Santa Fe, USA

Strike a pose, Florian Sundheimer Galerie, Munich, Germany

Aliboron & Cie. Quelques Figures Animales, DIX291, Paris, France

Nude Visions – 150 Jahre Körperbildung in der Fotografie, Von der Heydt Museum, Wuppertal, Germany

20 Years Already!, Galerie Guy Bärtschi, Geneva, Switzerland

Landschaft ohne Horizont – Landscape without horizon, Museum Schloss Moyland, Bedburg-Hau, Germany

Nude Visions – 150 Jahre Körperbilder in der Fotografie, Museum für Kunst und Gewerbe Hamburg, Germany

2009

Highlights, Galerie Clairefontaine, Luxembourg

MESSIAHS, MODEM Centre for Modern and Contemporary Arts, Debrecen, Hungary

The Lens and the Mirror: Self-Portraits from the Collection, 1957–2007, The Metropolitan Museum of Art, New York, USA

Portraits, Daniel Varenne, Geneva, Switzerland

Nude Visions – 150 Jahre Körperbilder in der Fotografie, Münchner Stadtmuseum, Germany

Degrees of Stillness, Kicken Berlin, Germany

Silences, Musée d'Art Moderne et Contemporain, Strasbourg, France

A mancha humana / the human stain, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain

Notation. Form und Kalkül in den Künsten, ZKM, Karlsruhe, Germany

As Time Goes By – Kunstwerke über Zeit, Berlinische Galerie, Germany

2008

BesArt – O presente: uma dimensão infinita, Berardo Museum, Lisbon, Portugal

Photographic Figures, Museum of Fine Arts, Boston, USA

Notation. Kalkül und Form in den Künsten, Akademie der Künste, Berlin, Germany

Portraits >< Self-portraits, Galerie Clairefontaine, Luxembourg

2007

Die aufregende Kunst des 20. Jahrhunderts, Neue Nationalgalerie, Berlin, Germany

Hot + Bothered: Looking at the Landscape, Pace / Macgill Gallery, New York, USA

reverence, Hudson Valley Center for Contemporary Art, Peekskill, USA

FotoKunst – Fotografía alemana, Museo de Arte Contemporáneo, Universidad de Chile, Santiago, Chile

Photography, BENOOT GALLERY, Oostende, Belgium

Raum – Orte der Kunst, Akademie der Künste, Berlin, Germany

L'Homme-paysage - Villa Oppenheim, Galerie für Gegenwartskunst, Berlin, Germany

Collective One, Galerie Guy Bärtschi, Geneva, Switzerland

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