

# Light, Space and Architecture

## Lucia Moholy

17.5.24 – 13.7.24

The exhibition puts four artists of different generations in a dialogue with each other: Lucia Moholy (HN/AT 1994-1989), Liz Deschenes (US 1966), Barbara Kasten (US 1936) and Jan Paul Evers (DE 1982). What unites all four artists is their approach to photography, which is guided by experimentation with the technical conditions of the medium, the construction of new perspectives on reality and a deep interest in architecture as well as its influence on our perception.

“These negatives are irreplaceable documents which could be extremely useful. Now more than ever.”

– Lucia Moholy

Lucia Moholy's works are known throughout the world. However, more often than not, without the public attributing these images to her. As a photographer and publicist of the Bauhaus in Dessau, her perspective on its architecture and the objects produced there significantly shaped the school's image. The main focus of her work is architecture and object photography. Lucia Moholy's use of the camera and photographic techniques has proven her outstanding approach to photography. As Liz Deschenes points out: “How she managed to capture the buildings, interiors, objects, and what could not be easily recorded - the atmosphere and translation of space to the photographic planes, that she accomplished through a deft rendition of tones and forms, that solidified complex formal relationships. These renditions could only have been arrived at by her understanding of photography's vast potential.” The original vintage photographs in the exhibition show both, Lucia Moholy's subjective-artistic view of “her” reality and at the same time the new conception of architecture and design in the 1930s, which was aiming to make life “better”.



Gleichgewichtsstudie von Thoma Grote aus dem Vorkurs Moholy-Nagy, 2024

Vintageprint

15,7 × 11,5 cm

### Biographical Note:

Lucia Moholy's (HUN/AT1894-1989) works are part of important institutional collections such as Museum Ludwig in Cologne, Kunstpalast Düsseldorf, and MoMA New York. In 2019/2020, the Museum Ludwig in Cologne dedicated a solo exhibition to her and, more recently, the Bröhan Museum in Berlin (2022-23). Lucia Moholy is considered the “silent co-author” of László Moholy-Nagy's officially published book *Painting Photography Film* (1925). She was instrumental in formulating the manifesto on the “New Vision” and developed techniques of cameraless photography such as the photogram. Because of her Jewish origins, she emigrated to Berlin and finally London in the 1930s. After Walter Gropius kept the negatives of her photographs and repeatedly published them without crediting Lucia Moholy, she regained the image rights after a complex legal dispute in the 1950s and thus the authorship of “her” pictures.

Kadel Willborn

Birkenstraße 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)

# Light, Space and Architecture

Liz Deschenes

17.5.24 – 13.7.24

“If the work is always changing, our understanding of the work is always changing as well.” – Liz Deschenes

Described as the “quiet giant of post-conceptual photography” in the New York Times in 2014, Liz Deschenes liberates her photographic-sculptural works from any representational task historically assigned to photography. Her minimalist works focus on the conditions of perception and the technical coordinates of “image making”: material, place, time, and architecture. The “how we see our reality” thus is always intertwined with a political component in Liz Deschenes’ work. According to Eva Respini, “At the core, Deschenes’ work embodies resistance: the resistance to one definition of photography, the resistance to time, and the resistance to representation, a deeply personal and political act. The resistance to representation in many forms also includes the representation of identity, gender, and the body. The closer we look, the more the work reveals its numerous layers. Depending on the day, the weather, the architecture, and if somebody else is in the gallery with a viewer, each encounter with Deschenes’ work is a profoundly unique experience that speaks to our fundamental desire for art to transform us.” Liz Deschenes’ freestanding photographic sculptures “Untitled (LeWitt) #2 and ”Untitled (LeWitt) #5 are part of her Blue Wool series, which delves into the complex layers of digital photographic printing and the conservational questions measuring the light-fastness of pigments. The magenta coloring refers to LeWitt’s photographic installation in the outdoor exhibition “On the Walls of the Lower East Side”, located on the outer wall of the Mondrian Soho Hotel in New York, in which only the magenta tones have not faded. Ironically, Deschenes’ UV pigment prints on translucent plexiglass achieve the highest standard of durability. Coinciding with this technoid approach, her monochrome magenta panels create an immersive spatial experience through the interplay between reflection and color depth, similar to Color Field Painting or Minimal Art. As an architectural element, the works calibrate the virtual space of a digital camera in a comparable way, and depending on where the viewer stands, they are reflected or “absorbed” by the depth of color.



Untitled (LeWitt) #2, 2016

UV-print on plexiglass

213,4 × 91,4 cm

## Biographical Note:

Liz Deschenes (1966) lives and works in New York. Her works are part of museum collections such as Le Centre Pompidou, Paris; Museum of Modern Art, New York; Walker Art Center, Minneapolis; The Art Institute of Chicago; Hirshhorn Museum and Sculpture Garden, Washington D.C; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; CCS Bard Hessel Museum, Annandale-on-Hudson; The Israel Museum, Jerusalem; Milwaukee Art Museum, Milwaukee; San Francisco Museum of Modern Art, San Francisco; Aïshti Foundation, Beirut; Institute of Contemporary Art, Miami and Pinault Collection.

Her work was recently featured in the exhibitions „Expanded Visions“ at CaixaForum, Madrid (2023); “Une seconde d’éternité”, Pinault Collection - Bourse de Commerce, Paris (2022); „Put It This Way: (Re)Visions of the Hirshhorn Collection“, Washington D.C (2022); “Shifting the Silence”, San Francisco Museum of Modern Art (2022) and in the Biennale de Genève: “Sculpture Garden” (2022). Past solo exhibitions include the ICA, Boston (2016); MASSMoCA, North Adams (2015); Walker Art Center, Minneapolis (2014) and Secession, Vienna (2012-2013).

Kadel Willborn

Birkenstraße 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)

# Light, Space and Architecture

Jan Paul Evers

17.5.24 – 13.7.24

“I am fascinated by the medium of photography, because basic questions of our relation to the world can be framed in it.” – Jan Paul Evers

In Jan Paul Evers' oeuvre, photography as “impression of reality” is subversively dissolved. His pictures neither document nor stage a “reality” that unfolds before the camera's lens. The starting point is his digital image archive of found motifs and motifs of his own, which are first processed with Photoshop, printed out and then photographed analogously. The decisive moment in Jan Paul Evers' work process takes place in the darkroom, where the final motif is “worked out” during the factual image formation with templates using analog processing methods such as dodging, masking, post-exposure, or gradation splitting. This “sculptural handling” of photography produces a unique copy instead of a “reproduction” of reality. In this sense, Jan Paul Evers' works show an “image genesis” in which documentation and abstraction, visible surface and hidden code, past and present collapse into each other. The exhibited works „Lender of Last Resort“, „Fiscal Space II“, „The Trap“ and „A Night on Santorini“ present places that become open spaces of thought through Jan Paul Evers' abstractions in the photo lab. Light and shadow construct new levels, depths and references in the analog photographic prints, each of which is unique. Concepts that define visible reality for us, but at the same time create new realities within our invisible thought processes.



The Trap, 2018

silver gelatine print on baryta paper, hand printed, unique

87 × 76 cm

## Biographical Note:

Jan Paul Evers (DE 1982) lives and works in Cologne. He was awarded the „Große Hans Purrmann Preis der Stadt Speyer“. His works are part of museum collections such as Museum Folkwang Essen, Kunstpalast Düsseldorf, Fotomuseum Winterthur or The Art Collection of the Federal Estate of Germany. Jan Paul Evers' works are currently on view at Philara Foundation, Düsseldorf and Beck&Eggeling Gallery, Düsseldorf. Jan Paul Evers works have been shown in solo exhibitions such as at Villa Stuck, Munich or Kunsthalle Lingen as well as in group exhibitions such as at „Photography to the Test of Abstraction“, Frac Normandie Rouen (FR), „Nullpunkt der Orientierung. Fotografie als Verortung im Raum“, Art Foyer DZ Bank, Frankfurt a. Main, »Germany is no Island. Art Collection of the Federal Estate of Germany“, Bundeskunsthalle Bonn or „Black & White. From Dürer to Eliasson“, Museum Kunstpalast, Düsseldorf and „so wie wir sind“, Weserburg Museum für moderne Kunst, Bremen, DE.

Kadel Willborn

Birkenstraße 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)

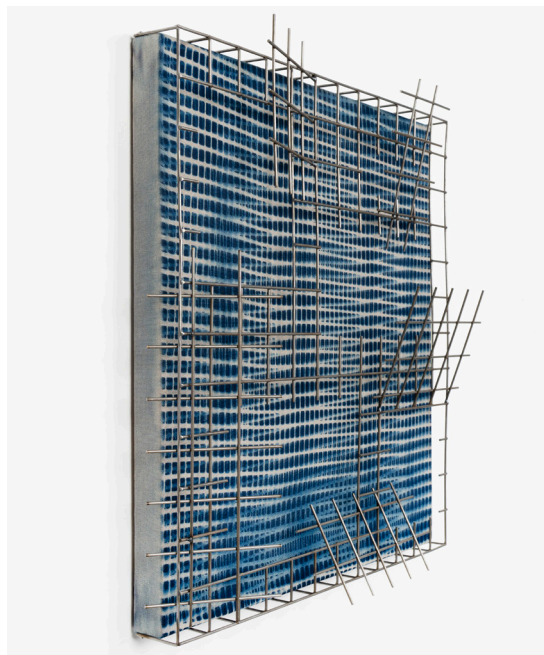
# Light, Space and Architecture

Barbara Kasten

17.5.24 – 13.7.24

„Abstraction rebels against convention and allows us to see the world in a new way, challenging entrenched beliefs.“ – Barbara Kasten

Barbara Kasten's works are produced in an "interdisciplinary performance" between photography, sculpture, architecture, and painting. Since the 1970s, Barbara Kasten has been constructing expansive installations made of architectural "props" such as glass, mirrors, or metal constructions in front of the camera for her abstract "photographs." These theatrical arrangements are restaged with colored light, an approach going back to Barbara Kasten's roots as a painter and sculptor. During her sojourn in Germany in the 1960s, she intensively engaged with the Bauhaus and modernism's notions of space, stage, and architecture. While living in Los Angeles in the early 1970s, the "Light and Space Movement" had an influence on her subsequent work. Barbara Kasten's cross-genre practice, her continued use of analog photographic materials and her "pre-digital vision" heralding the digital image vocabulary as of Photoshop or 3D rendering influenced a new generation of contemporary artists. Barbara Kasten's Series „Juxtapositions“ has been produced 1988 at the Jackson Pollock-Lee Krasner Studio in the East Hamptons. It belongs to Barbara Kasten's very rare series that works with the subtexts of public spaces. Using Mylar mirrors, brightly colored gels and special lighting, she combined elements of the paint splattered floor, the walls, the windows and a colorfully lit tree against the New York night sky.



## SHIELD XXII, 2022

Cyanotype on raw linen, steel, unique

62,5 × 66 × 12,7 cm

### Biographical Note:

Barbara Kasten was born in the United States in 1936 and lives and works in Chicago. Her works are included in institutional collections such as the Kunstsammlung Nordrheinwestfalen, MoMA New York, the Centre Pompidou Paris, the Tate Modern London, the Smithsonian Hirshhorn Museum Washington DC, or the National Gallery of Victoria, Australia. In June 2024 the De La Warr Pavilion in Bexhill, UK will present her next solo exhibition. Recent solo exhibitions have taken place at Ingvild Goetz Collection, Munich (2022), the Kunstmuseum Wolfsburg, Germany; the Aspen Art Museum (both 2020); the ICA Philadelphia (2015), and the MoCA Los Angeles (2016). Her work has been part of international group exhibitions, including "Women in Abstraction" at the Centre Pompidou, the Sharjah Biennial 14, "History of Photography" at Sprengel Museum Hannover, "Shape of Light" at Tate Modern London, and "Color Mania" at Fotomuseum Winterthur or "Re-Inventing Piet. Mondrian and the Consequences" at the Kunstmuseum Wolfsburg. In 2024 her works are on view at „Long Story Short“ Museum of Contemporary Art Los Angeles, amongst others. The publisher Skira Editore has released the large-scale monograph "Barbara Kasten: Architecture & Film (2015-2020)" by Stephanie Cristello (ed.), Hans Ulrich Obrist, Humberto Moro and Mimi Zeiger in 2023.

Kadel Willborn

Birkenstraße 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)