

Is it true?

Natalie Czech, Jan Paul Evers,
Barbara Kasten, Kathrin Sonntag

14.5. – 11.6.22



Is it true? is the fundamental question when one sees pictures in the media. While photography in its early days was still considered to be the objectively fixed proof of an event that actually took place, today, in times of numerous possibilities of image manipulation, one is no longer sure.

The artists in the exhibition, Natalie Czech, Barbara Kasten, Kathrin Sonntag, and Jan Paul Evers, work with and against the seemingly documentary technique of the photographic apparatus. Natalie Czech constructs moments with image and text between reality and illusion, while Barbara Kasten's actual installations fixed with the camera appear as an image, like an abstract painting. In turn, Jan Paul Evers and Kathrin Sonntag themselves shift the parameters between authenticity and illusion by working on the photographic image.

Natalie Czech's conceptual photography brings together existing images and texts and places them in a new dialogue with each other. By subtly adapting aspects of Pop and Conceptual Art, she engages in a tongue-in-cheek play with the "power of images" and the "meaning between the lines." Natalie Czech's series, Poet's Questions gauge the potentiality of pictorial and linguistic signs. Through markings in the text and image, a hidden, mundane poetry is "literally" and "pictorially" made visible and readable.

Natalie Czech's (DE 1976) work has become well-known through international solo shows and museum collections. Her works are included in museum collections such as those of the Pinakothek der Moderne Munich, the Fotomuseum Winterthur, the Museum of Modern Art New York or the Collection of The Federal Estate of Germany.

Natalie Czech A poet's question by Charles Olson

(What if I am more, am I? / aaa e f h iii mmm o r t w), 2017
archival pigment print, 175 × 130 cm

Solo exhibitions have taken place at among others MAMCO, Musée d'Art Moderne et Contemporain, Geneva (2021) at Kunstverein Heilbronn (2021), Kunstverein Jesteburg (2019), KINDL - Zentrum für Zeitgenössische Kunst, Berlin (2019), the CRAC d'Alsace (2016), Palais de Tokyo Paris (2014), Kunstverein Hamburg (2013) or Ludlow 38 New York (2012). Her pieces have been on view in numerous exhibitions including "Next Generation", Museum Leverkusen (2019), "Situation/Foto" at Fotomuseum Winterthur, "Art and Alphabet", Kunsthalle Hamburg (2017), "New Photography", Museum of Modern Art in New York (2015/16), "No Man's Land", Rubell Family Collection (2015), "On Everyone's Lips. From Pieter Bruegel to Cindy Sherman", Kunstmuseum Wolfsburg (20/21) and recently "In the Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohl Photography Collection" at LACMA, Los Angeles.

Kadel Willborn

Birkenstraße 3

D – 40233 Düsseldorf

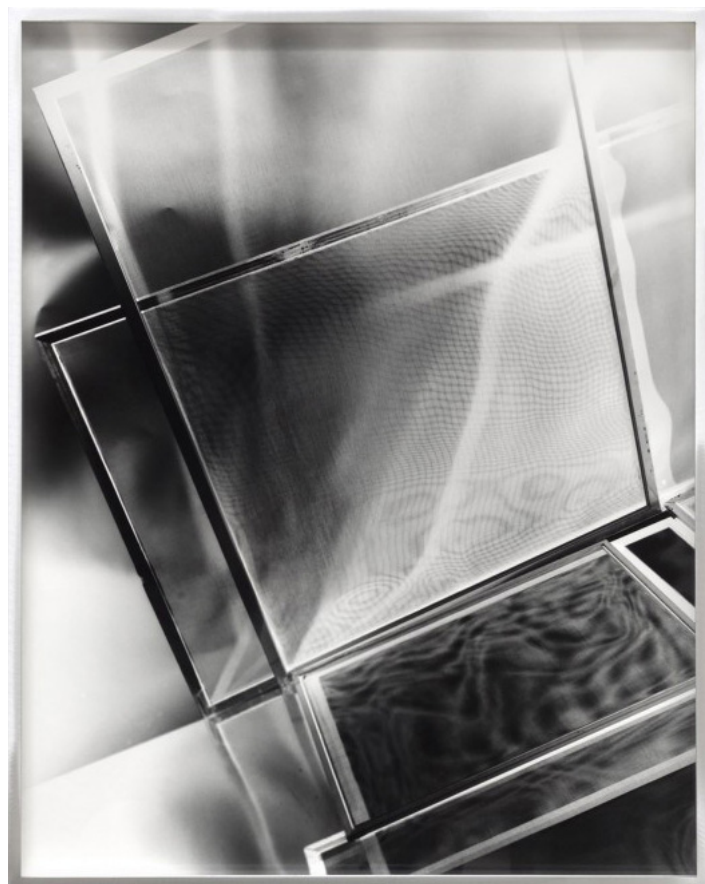
www.kadel-willborn.de

Is it true?

Natalie Czech, Jan Paul Evers,
Barbara Kasten, Kathrin Sonntag
14.5. – 11.6.22

In photographs and installations, Kathrin Sonntag constructs situations that alter and expand our way of seeing things. Sonntags Atlas is a collection of image pairs that illuminate phenomena of transfer, contagion and mixing during the process of visual perception. The work is composed of a growing number of double pages combining found and self-produced visual material. Similarities and kinships between the depicted objects lead to mental errors and provoke a stumbling while perceiving the juxtapositions.

Kathrin Sonntag (DE 1981) belongs to the emerging international positions of young photography, treating the medium in a new way. Works by Kathrin Sonntag have been on view in internationally acclaimed exhibitions including "Photo Poetics: An Anthology", Guggenheim Museum New York, and "RAY" Fotografie Projekte, Fotografie Forum Frankfurt am Main.



Barbara Kasten, Double Negative 1, 2012-2016

silver gelatine print
63 × 50 cm

She has shown photo projects at the Aspen Art Museum, Kunstverein Hamburg, the Swiss Institute New York, and Schaustelle der Pinakothek der Moderne Munich. Her works are included in the collections of the Solomon R. Guggenheim Museum, New York, and the Pinakothek der Moderne Munich, among others. In 2021 a comprehensive solo exhibition „ICHDUERSIEESWIRIHRSE“ took place at the Kunstmuseum Solothurn, Switzerland.

Barbara Kasten's oeuvre opens up several perspectives on the conceptual horizons of various worldviews. Since the early 1970s, abstraction has been at the heart of Barbara Kasten's work, evolving in an interdisciplinary "performance" that includes painting, architecture, sculpture, and photography.

Her series Double Negative series truly show her play with light and shadow: metal grids and metal frames are staged with light and shadow by her. Then photographed with her analogue camera, in a next step she has inverted the negatives before getting them developed as silver gelatine prints. So what's black in reality gets white on the image. This series is such a subtle play with different perspectives on reality.

Barbara Kasten (US 1936) lives and works in Chicago. Her works are included in institutional collections such as those of the Museum of Modern Art New York, the Centre Pompidou Paris, Tate Modern London, the Smithsonian Hirshhorn Museum Washington DC, the National Gallery of Victoria, Australia, and the Los Angeles County Museum of Art, California. Recent solo exhibitions were held at the Kunstmuseum Wolfsburg, the Aspen Art Museum (both 2020), the Philara Collection in Düsseldorf (2018), the ICA Philadelphia (2015) and the MoCA Los Angeles (2016). She recently presented her works in international group exhibitions including "Women in Abstraction" at Centre Pompidou, the Sharjah Biennale 14, "Bauhaus and America", LWL - Landesmuseum Münster, "History of Photography" at the Sprengel Museum Hannover, "Shape of Light" at Tate Modern London, and "Color Mania" at the Fotomuseum Winterthur. The Ingvild Goetz Collection is dedicating a solo exhibition to her in autumn 2022.

Kadel Willborn

Birkenstraße 3
D – 40233 Düsseldorf

www.kadel-willborn.de

Is it true?

Natalie Czech, Jan Paul Evers,
Barbara Kasten, Kathrin Sonntag

14.5. – 11.6.22

Photography as an „imprint of reality“ is subversively dissolved in Jan Paul Evers' work. His pictures are neither documentation nor staging of a „reality“ that takes place in front of the lens of the photo camera. The starting point is his digital image archive of found or self-taken motifs, which are first processed with Photoshop, printed out and photographed in analog. The decisive moment in Jan Paul Evers' work process takes place in the darkroom. There, the final motif is „worked out“ through stencils with analog forms of processing such as dodging, masking, post-exposure or gradation splitting. This „sculptural approach“ to photography in effect produces a unique work, rather than being a „reproduction“ of a reality.

Jan Paul Evers has released two earlier works from his archive especially for the exhibition. Protest is part of our brand and the Life and Death (Jacques Tati), both of which work differently and very strikingly with the fine line between staging and documentation. „Protest is part of our brand“ seems to show a documentary and yet the image is not to be „trusted“ due to Jan Paul Evers's manipulative interventions. In fact, a wide variety of images from demonstrations such as the Arab Spring, the Gezi protests, May Day demonstrations, or the „Occupy Wall Street“ movement have been combined into this one image by Jan Paul Evers. The motif of „Life and Death (Jacques Tati)“ alludes to the model-like nature of architecture and reality, for one remains uncertain in which context the „space“ shown is located.

Jan Paul Evers (DE 1982) lives and works in Cologne. He just has been awarded with 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 have been shown in solo exhibitions such as at Villa Stuck, Munich or Kunsthal- le 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 Eli- asson“, Museum Kunstpalast, Düsseldorf.



Jan Paul Evers, Protest is part of our brand, 2017

silver gelatine print on baryta paper, hand print, unique
175 × 130 cm

Kadel Willborn

Birkenstraße 3

D – 40233 Düsseldorf

www.kadel-willborn.de