

(Press text)

"20 Years After – Erste Ausstellung der Edition Anita Beckers"

Opening: Thursday April 7th, 2011, at 7 pm

Duration: April 7th – May 7th, 2011

PETER ANGERMANN | GUILLAUME BIJL

WIM DELVOYE | FELIX DROESE | JOCHEN FLINZER

HELGI TH. FRIDJONSSON | BLALLA W. HALLMANN

TEUN HOCKS | OTTMAR HÖRL | THOMAS HUBER

INGOLD AIRLINES | JÜRGEN KLAUKE | JAN KNAP

CLAUDIA VAN KOOLWIJK | MILAN KUNC

SEYMOUR LIKELY | URS LÜTHI | PETER REICHENBERGER

TJARDA SIXMA | HENK TAS

20 years ago Anita Beckers founded a publishing house for contemporary editions by renowned artists. The focus was in the use of unusual printing techniques. For the first time in the gallery, we proudly present a selection of some of the best works.

In the end of the 80s, editions reached high popularity and prices on the art market. Departing from her own collecting activity, Anita Beckers took on the challenge of developing small editions in close relation with some of the artists.

Many great art collectors have started by collecting editions. Limited editions, which are also offered by the Kunstvereinen and museums allowing for the purchase of something special for a little amount of money and often laying the foundations for a passion for collecting. So it is not surprising that among the exhibition pieces are editions by Felix Droese or Ottmar Hörl.

Editions or multiples reflect the secularization and democratization efforts in the visual arts through objects. An idea that comes from Marcel Duchamp (Ready-made "Bottle Rack" 1914), influenced by Fluxus' artists, popularized by pop art, artists and Joseph Beuys for his "vehicle for the dissemination of ideas" and education " used in social sculpture.

After Beuys, editions and multiples are appreciated and used as "means of enhancement for artists", as testified by Beuys' student Felix Droese in his catalog "Art for everyone from 5 marks". Without an elitist aura and made known by the media outside of the Feuilletons, they find its way into everyday culture, from which the artists have appropriated, often through the re-interpretation of consumer goods industry products.

Ottmar Hörl leads the dissemination of his ideas almost ad absurdum. Hardly anyone comes to his ever-present, kitsch plastic gnomes, which are presented in mass. The exhibition shows previous works by Hörl which maybe no one knows.

New works by Jürgen Klauke were shown in 2010 in a major solo exhibition at the gallery. His early editions, always produced in series, often reminds us of the work of his Swiss colleague Urs Lüthi, who is also represented. For both, the artist himself is often the central point, showing the relationship between body and environment, individual and society. Both artists were named righteously in the 70s as "Transformers". They are among the proponents of a kind of performance direction, which illuminates their own undergoing body changes as well as the idea of social and sexual stereotyping. Klauke is among the most important performance, photo and media artists in Germany. In close cooperation between Urs Lüthi and Peter Kneubühler, the legendary, now deceased Swiss printer, for example, originates wonderful photogravure works.

In collaboration with a printer, Thomas Huber has created an exceptionally crafted silkscreen portfolio. The multiples of the Dutch group Seymour Likely (a baseball bat in a metal box on which each is engraved with the beginning of a song from Homer's Odyssey) as metaphors for a "home run" in baseball game.

With these works Anita Beckers established the edition in 1990 showing it in the same year at Art Basel. The diminishing interest in multiplied art at the time led to the foundation of the gallery in the following years, whose main focus in the last 10 years has been in the development of technical media (moving image) in contemporary art.

After so many years, to join these editions in a show and to put them up for discussion again, is a delightful pretext, especially since all the artists now enjoy international reputation.

Opening hours:

Tu - Fr: 11 am – 6 pm

Sa: 11 am – 2 pm

And by appointment

Event: April 9, 2011 from 11 am – 6 pm

With this event, we give you the opportunity to acquire at low prices pieces from private collections. Namely drawings, photography, multiples and graphic works.

10% of the revenue goes to "Discover Art!" at the Frankfurt Museum of Modern Art in favour of the program for children, youth, family and schools.

(Press release)

Special Feature

"Sheet #1 / The Campo del Cielo Meteorites - Vol. 1: El Taco."

Guillermo Faivovich & Nicolás Goldberg

Opening: Thursday April 7th, 2011, 7 pm

Duration: April 7th – May 7th, 2011



Four thousand years ago northern Argentina was hit by a large meteorite shower, which originated from the Asteroid Belt between Mars and Jupiter. Stemming from a distant world, 4.5 billion years old – much older than the surface where they landed – these meteorites embody a stunning time-space paradox. Well-known to the indigenous communities of Argentina for thousands of years, the Campo del Cielo meteorites were first discovered by Europeans during colonization in the 16th century. Renewed scientific interest arose in the crater field in the 1960s, followed by consecutive excavations throughout the subsequent decades, which made the Gran Chaco region into a local landmark of great, if discreet importance. One of these meteorites, El Taco, a 1,998-kilogram specimen, was discovered in 1962 by a farmer plowing his fields, and was later retrieved by a joint scientific expedition between the U.S.A. and Argentina.

In 2006, the artists Guillermo Faivovich (born 1977 in Buenos Aires) and Nicolás Goldberg (born 1978 in Paris) started to work on A Guide to Campo del Cielo, a project

that revolves around researching the cultural impact of the Campo del Cielo meteorites by studying, reconstructing, and reinterpreting their visual, oral, and written history. During their research for A Guide to Campo del Cielo, Faivovich and Goldberg found one half of the El Taco resting in the garden of the planetarium in Buenos Aires. Investigating the whereabouts of the other half, they discovered it long forgotten in the storage facilities of the Smithsonian Institution near Washington D.C. The story behind it turns out to involve three countries – Argentina, the U.S.A., and Germany – each with their different cultures and politics, approaches, technological standards and institutional dynamics.

Over the span of 4 years they have been granted by the Ministry of Science and Technology of Argentina, participated in artist programs by the Centro de Investigaciones Artísticas and the Fundación Telefónica in Buenos Aires and underwent an artist residency at Frankfurter Kunstverein. Faivovich and Goldberg live and work in Buenos Aires, Argentina.

In 2010 "The Campo Cielo Meteorites, Vol. 1: El Taco" was released as the first artist book of dOCUMENTA (13) published Hatje Cantz, Ostfildern, Germany during the exhibition at Portikus (Frankfurt) 25.09. – 14.11.2010.

On September 6th 2010, Faivovich & Goldberg attended the printing of their book and removed 10 copies of the first sheet from the Cantz printshop.

Guillermo Faivovich was born in Buenos Aires in 1977. Since 2000, his work has been featured in solo- and group shows at institutions and galleries of Argentina, including Alliance Française de Buenos Aires, Museo de Arte Moderno de Buenos Aires (MAMBA), Museo de Arte Latinoamericano de Buenos Aires (MALBA), and Galería Ruth Benzacar, Buenos Aires. In 2003/2005, he was granted the Kuitca Fellowship held by the Universidad de Buenos Aires. In 2008/2009, he attended to HSBK Städelschule, Frankfurt/Main. He has also developed video-art exhibitions since 2002, and co-curated "Di Tella Battlefield" and "Fantasmas," two group shows of site-specific works at the Universidad Di Tella, Buenos Aires.

Nicolás Goldberg was born in Paris in 1978, and reared between New York and Buenos Aires. In 2000, he underwent a two-year full-time program at the International Center of Photography in New York. In 2004, his monograph El Candidato, which explored the experience of politics as spectacle by spending three months with ex-president Carlos Menem, was featured at Madrid's PhotoEspaña. Since then, his work has been part of solo- and group exhibitions in Argentina, U.S.A, Spain, Italy, and Japan. He was awarded a International Center of Photography/J&J Fellowship and his photographs are both in private and public collections, including the Museo Nacional de Bellas Artes (MNBA), Buenos Aires and the Kiyosato Museum of Photographic Arts.

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