

VINCENT FRAIKIN | DORIANO NAVARRA

IN THE FOOTSTEPS OF PENCK

FROM APRIL 27 TO MAY 21, 2021

GALERIE 75 FAUBOURG

75, RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS

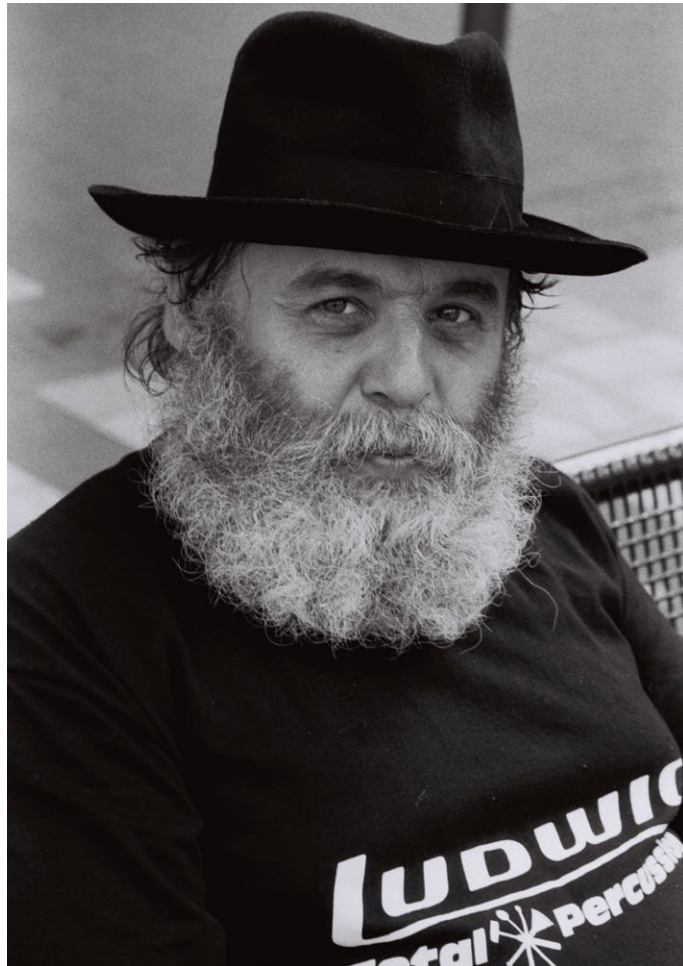


SUMMARY

p.4	INTRODUCTION	p.24	CERAMICS
		p.24	Untitled, 1989
p.5	PAINTINGS	p.25	Vase, 1991
p.5	Standart Bild, 1969		
p.6	Bildnis Dr. Koepplin, 1977	p.27	SCULPTURE
p.7	The Sentimentality of the West, 1985	p.27	Standart T (X) I, 1994
p.8	Unbekanntes in Bekanntes verwandeln, 1999		
p.9	K. im Blickfeld, 2001		
p.10	Dunkle Bedrohung, 2005	p.28	EDITIONS
		p.28	System, 1970
p.11	DRAWINGS	p.29	Untitled, 1982
p.11	Untitled, 1958-1960	p.30	Tiger und Jäger, c. 1990
p.12	Tusche, 1969	p.31	Figuren II, 1991
p.13	Weltraum System Immanenz, 1976-1980	p.32	Es kippt, 1992
p.14	A.R. Penck in Paris Gillepsie-Laage-Salomon, 1981		
p.15	Wahrschauer packt ein!, 1990	p.34	CREDITS & ACKNOWLEDGMENTS
p.16	Standart, 1990		
p.17	Fuchs, Biermann, Anderson, Penck, Stalin, 1991		
p.18	Klassischer Fall, 1993		
p.19	Arbeit – Ökologie, 1994		
p.20	Wirgel, 1995		
p.21	Der rote Löwe, 1995		
p.22	Rot-Grüne Kampfmaschine, 1996		
p.23	Löwenjagd I, 2002		



IN THE FOOTSTEPS OF PENCK



A.R. Penck by Brigitte Schenk, Cologne, 1992

Vincent Fraikin and Dorian Navarra present at the 75 Faubourg gallery an exhibition dedicated to A.R. Penck, composed of 27 works dated from 1958 to 2005 recalling the singular journey of the one who, at the same time painter, sculptor, engraver, poet, musician, is today considered one of the most important German artists of his generation.

Born Ralf Winkler in 1939 in Dresden, future East Germany (and died in Zurich in 2017), the artist will multiply the pseudonyms (Mike Hammer, TM, Y, Ypsilon ...) and mainly that of A.R. Penck (in reference to Albrecht Penck, a geologist specialised in the Ice Age) from 1969. These changes of identity allowed him to avoid having his works confiscated by the Stasi and to be able to exhibit in the West.

He left East Germany for good, from which he was expelled on August 3, 1980, initially stayed with his gallery owner Michael Werner, near Cologne, and then moved to Paris. A few months later, in February 1981, he already takes part in the collective exhibition, which has since become historic, "Art Germany Today", presented in the ARC rooms at the Museum of Modern Art of the City of Paris, alongside Beuys as well as Polke, Richter, Baselitz, who then represented the new artistic scene across the Rhine. The following year, he had his first gallery exhibition in Paris, at Gillespie-Laage-Salomon (subsequently four other Parisian galleries will represent him, the Beaubourg, Lelong, Jérôme de Noirmont and Suzanne Tarasieve galleries). The French public discovers the elements which will constitute his vocabulary over the years : letters, numbers, symbols, figures, like his famous stylised stick figure (appearing in 1960), painted frontally, close to cave paintings, to primitive arts, to some figures of Louis Soutter or Jean Dubuffet (of which Penck, isolated in the East, was not aware) and which twenty years in advance, even announces some figures of Jean-Michel Basquiat and Keith Haring, whom Penck knew. So many simple signs, sorts of pictograms, constituting a visual language thought by Penck as a clear communication system that is immediately understandable by all.

This man, who walks through all his work, obviously sets the pace for Vincent Fraikin's selection. First with Standart T (X) I, a bronze from 1994, magnificent and strong incarnation of this figure, but also in creations made 32 years apart such as Standart Bild, & 1969 oil on wood panel or K. im Blickfeld, a 2001 acrylic on canvas. The bringing together of the two paintings perfectly reveals how the artist's work has evolved over time, while remaining faithful to this iconic figure, with a progressively less crude gesture, more polished lines, richer colors.

Like this rare Standart Bild, all the artworks reunited by Vincent Fraikin have been little shown and all have a singular history and provenance. Thus, this Portrait of Dr. Koeplin that Penck painted and offered to the then one of the directors of the Kunstmuseum in Basel, Switzerland, to thank him for coming to see him in Dresden and for helping him to prepare in his museum the 1978 exhibition "Y. Drawings until 1975". The canvas will come out rolled in a tube and hidden under his car to cross the border. Or these original drawings directly acquired from the publisher of the postcards for which they had served as a starting point.

With varied formats and techniques, all the works here meticulously chosen recall that Penck was a major artist of the second half of the 20th century, as evidenced by his presence in numerous and prestigious private and public collections as well as the many exhibitions devoted to him in the largest institutions, such as the important retrospective presented at the Museum of Modern Art of the City of Paris in 2008.

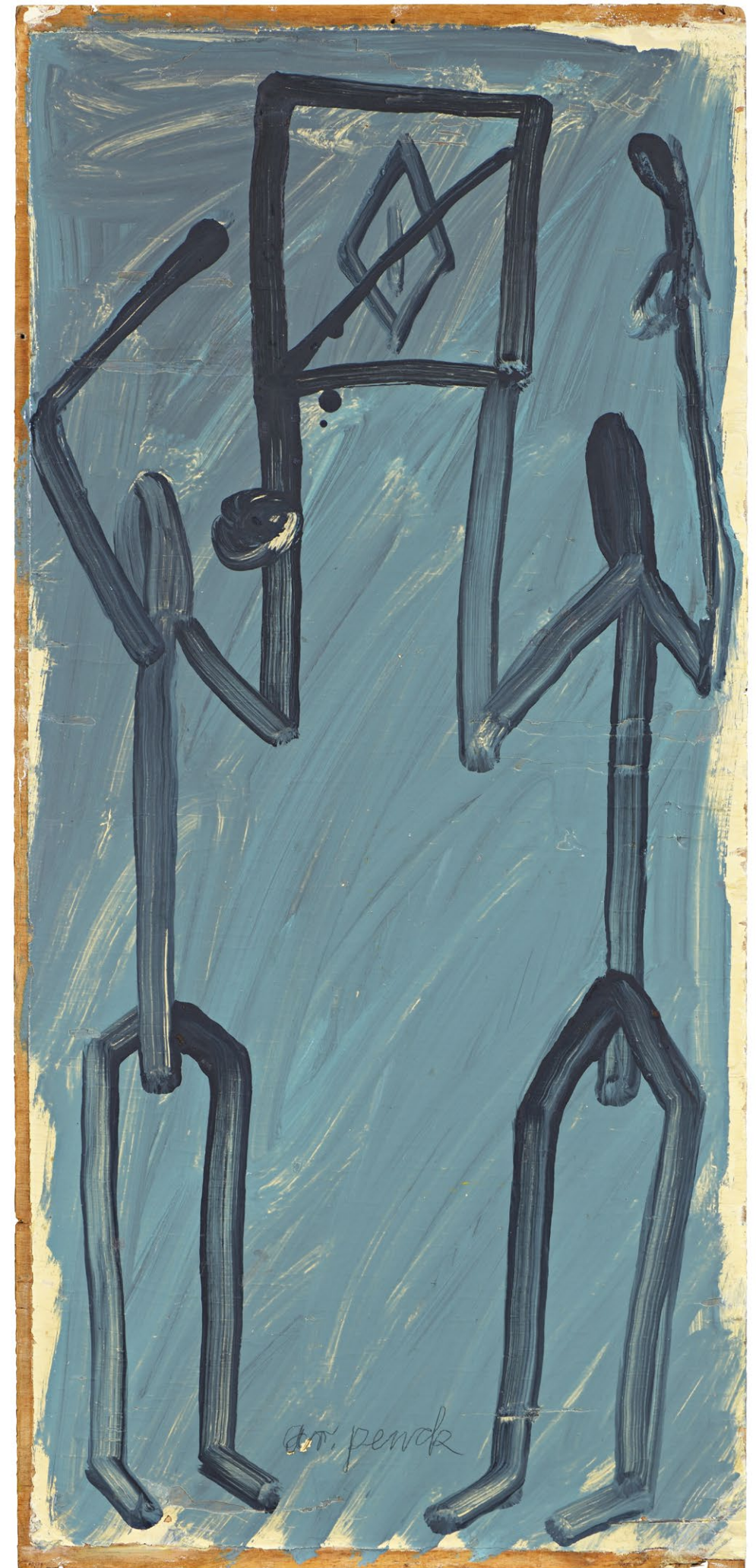
Henri-Francois Debailleux

PAINTINGS

Standart Bild, 1969

Oil on wood panel

59 x 27,5 cm / 23 x 10 1/2 in





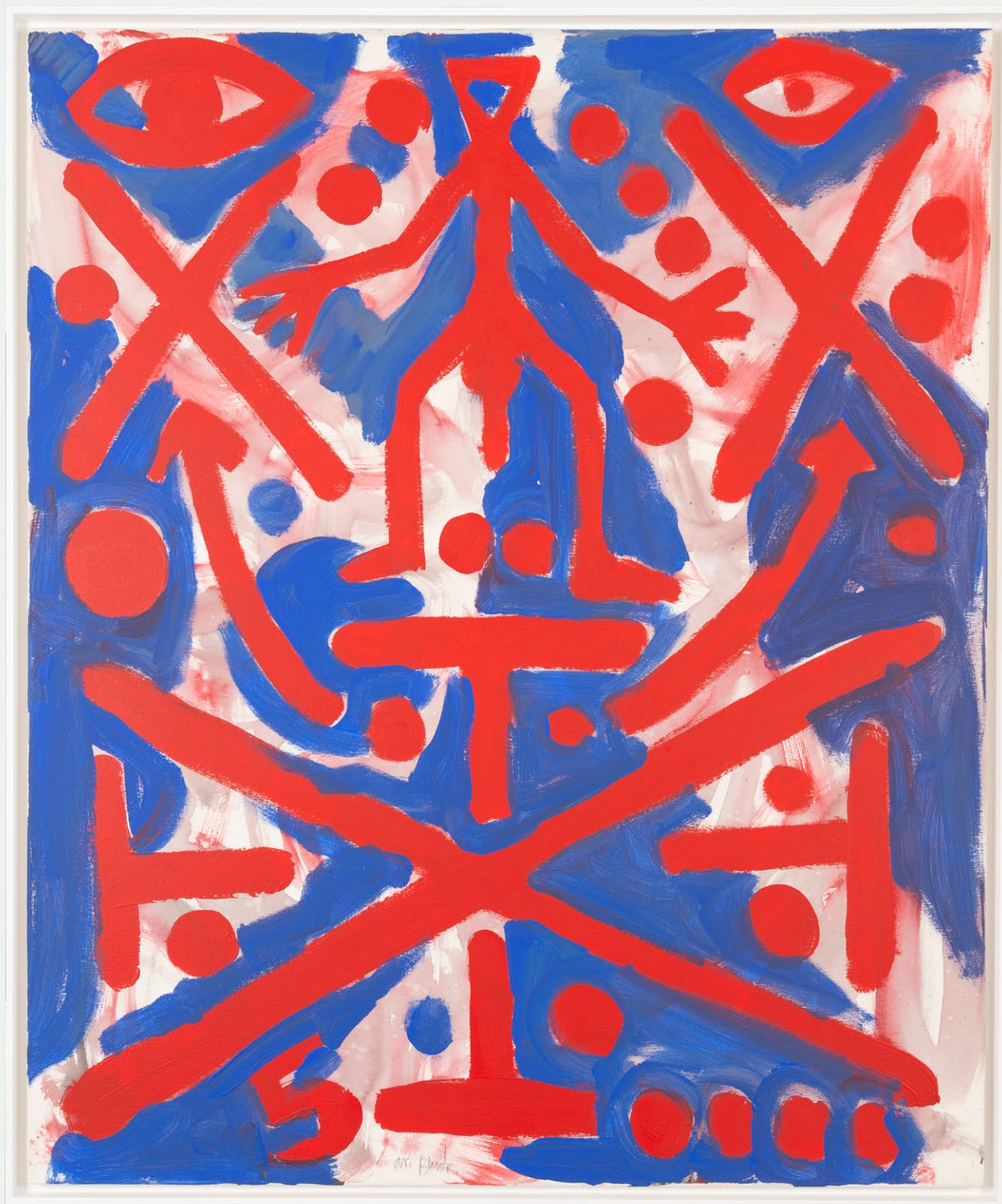
Bildnis Dr. Koepplin, 1977

Acrylic on canvas

128,3 x 96,8 cm / 50 1/2 x 38 in



The Sentimentality of the West,
1985
Oil on canvas
74 x 140 cm / 29 x 55 1/8 in



***Unbekanntes in Bekanntes verwandeln*, 1999**

Acrylic on canvas

120 x 100 cm / 47 1/4 x 39 3/8 in



K. im Blickfeld, 2001

Acrylic on canvas

89,5 x 69,5 cm / 35 1/4 x 27 3/8 in



Dunkle Bedrohung, 2005

Acrylic on canvas

100,3 x 130,2 cm

39 1/2 x 51 1/4 in

DRAWINGS

Untitled, 1958 – 1960

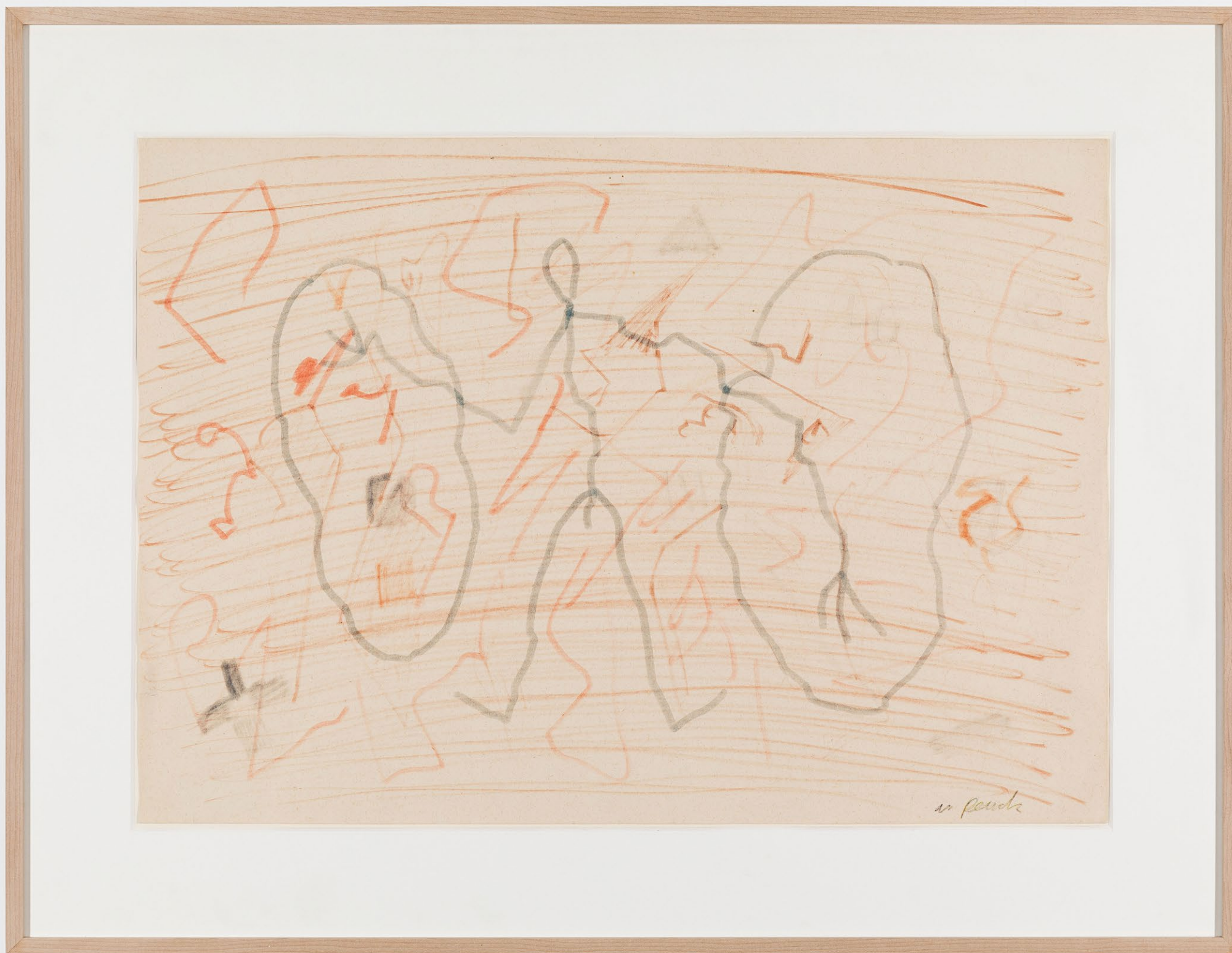
Ink on paper

16,2 x 16,5 cm / 6 3/8 x 6 1/2 in





Tusche, 1969
Indian ink on paper
35,8 x 47,8 cm
14 1/8 x 18 7/8 in



Weltraum System Immanenz, 1976 - 1980

Felt-tip pen on paper

41,9 x 59,3 cm / 16 1/2 x 23 3/8 in



« Je suis venu à Paris parce que j'étais curieux de voir et de connaître ce qui concerne la notion de "CLARTÉ" et la lumière d'ici qui résulte du lieu et du temps ; cela m'a fait plaisir de venir parce que j'avais beaucoup entendu parler de Paris et parce que Paris et la peinture vont ensemble, et cela depuis mon enfance quand on me parlait pour la première fois de tous ces grands peintres célèbres qui ont travaillé ici et qui ont fait progresser ce qui est la peinture. Peindre des tableaux "clairs" a toujours été mon but et donc Paris aussi était important pour moi, mais je trouvais cette ville effrayante et monstrueuse par sa nudité et sa soif de vivre, ce qui m'a impressionné. »

A.R. PENCK Paris, December 1981

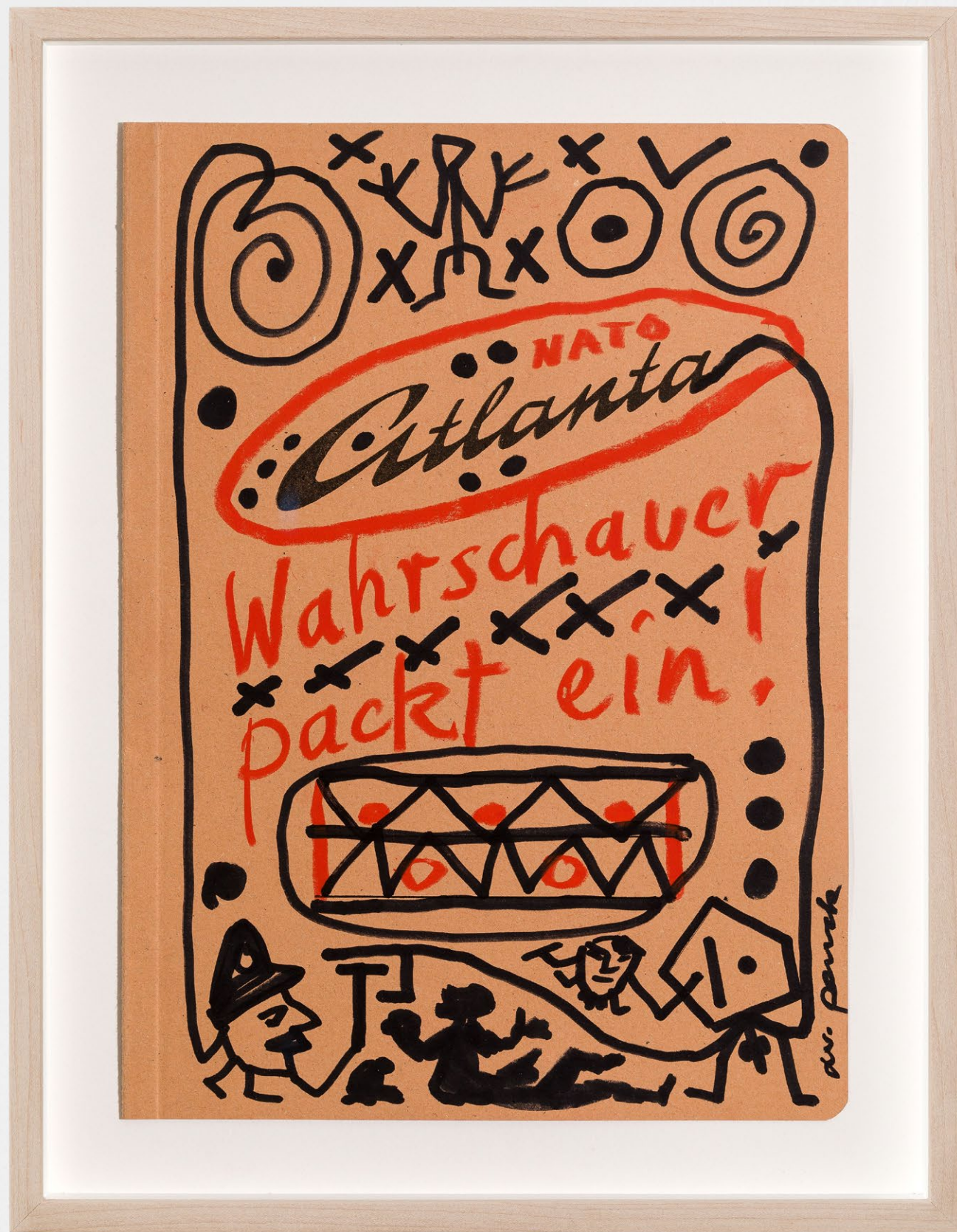
a.Y. A.R. Penck à Paris Cat. Exp.,
Galerie Gillespie-Laage-Salomon, Paris, 1982
Translated from German to French by Heinz Peter Schwerfel

« I came to Paris because I was curious to see and learn about the notion of "CLARITY" and the light from here that results from the place and time; it made me happy to come because I had heard a lot about Paris and because Paris and painting go together, and this since my childhood when I was first told about all these great famous painters who worked here and who have advanced what is painting. Making "clear" paintings has always been my goal and therefore Paris was also important to me, but I found this city frightening and monstrous by its nudity and its thirst for life, which impressed me. »

Model of the catalogue of the exhibition at Galerie Gillespie – Laage – Salomon, 1981

Ballpoint pen on paper, 6 sheets

Each: 30 x 21 cm / 11 7/8 x 8 1/4 in



Wahrschauer packt ein!, 1990

Felt-tip pen and marker on cardstock
33,5 x 24 cm / 13 1/6 x 9 1/2 in



Standart, 1990
Colored pencil on paper
41 x 33 cm / 16 1/6 x 13 in



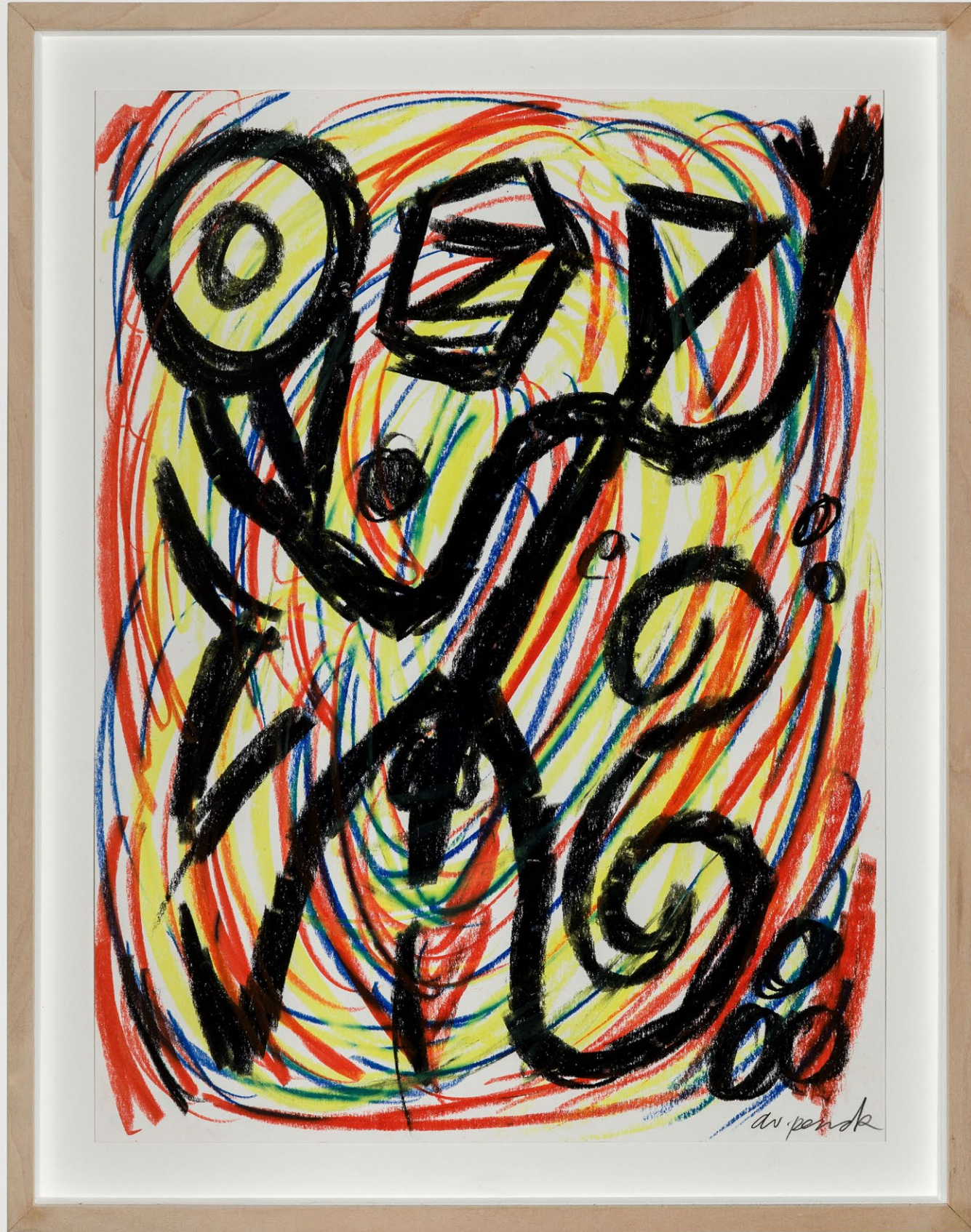
**Fuchs, Biermann, Anderson,
Penck, Stalin, 1991**
Felt-tip pen on paper
30 x 40 cm
11 7/8 x 15 3/4 in



Klassischer Fall, 1993
Felt-tip pen on paper
30 x 40 cm / 11 7/8 x 15 3/4 in

Arbeit – Ökologie, 1994
Felt-tip pen on paper
40 x 30 cm / 15 3/4 x 11 7/8 in





Wirgel, 1995

Oilstick on paper

40 x 30 cm / 15 3/4 x 11 7/8 in



***Der rote Löwe*, 1995**

Gouache and oilstick on paper

36 x 47,8 cm / 14 1/6 x 18 5/6 in



Rot-Grüne Kampfmaschine, 1996

Oilstick on paper

40 x 30 cm / 15 3/4 x 11 5/6 in



Löwenjagd I, 2002
Mixed media on paper
70 x 100 cm
27 3/5 X 39 3/8 in

CERAMICS

Untitled, 1989
Painted earthenware
Ø 26,5 cm / 10 2/5 in
Unique



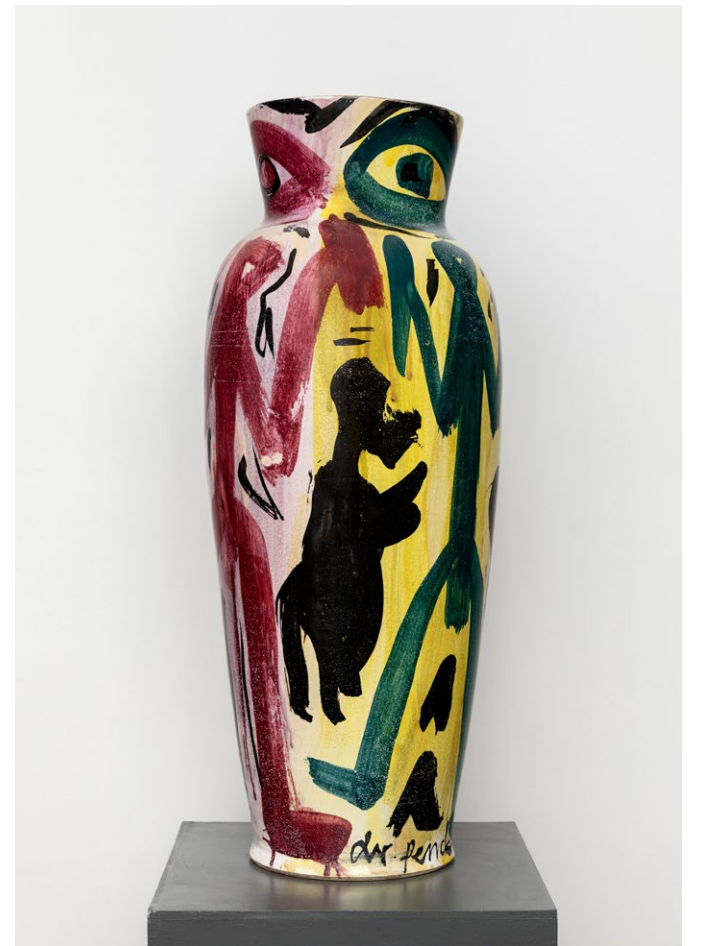
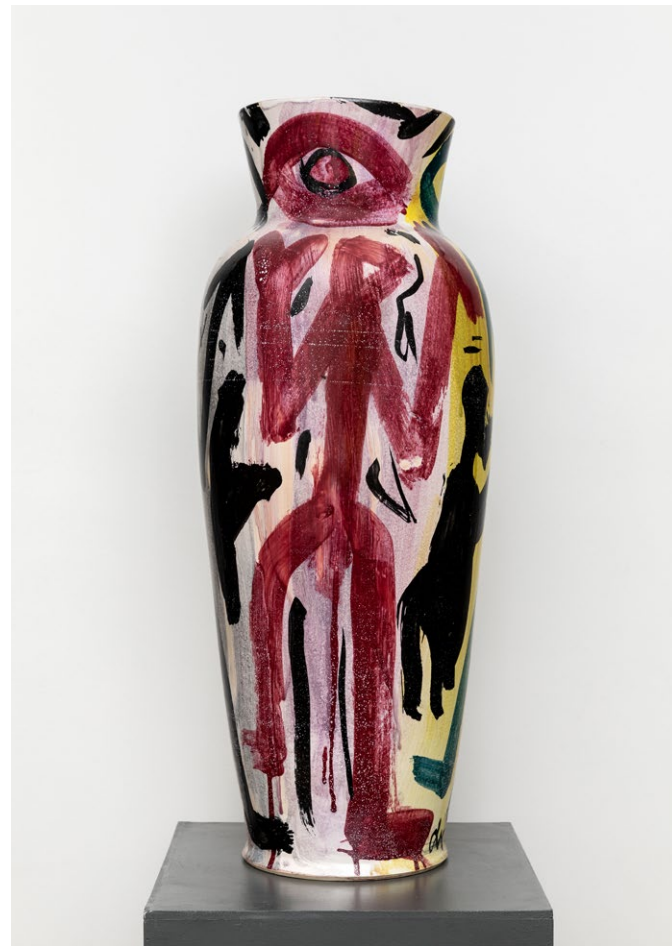
Vase, 1991

Painted earthenware

62 x 22 x 22 cm / 24 2/5 x 8 5/8 x 8 5/8 in

Unique





SCULPTURE

Standart T (X) I, 1994

Bronze

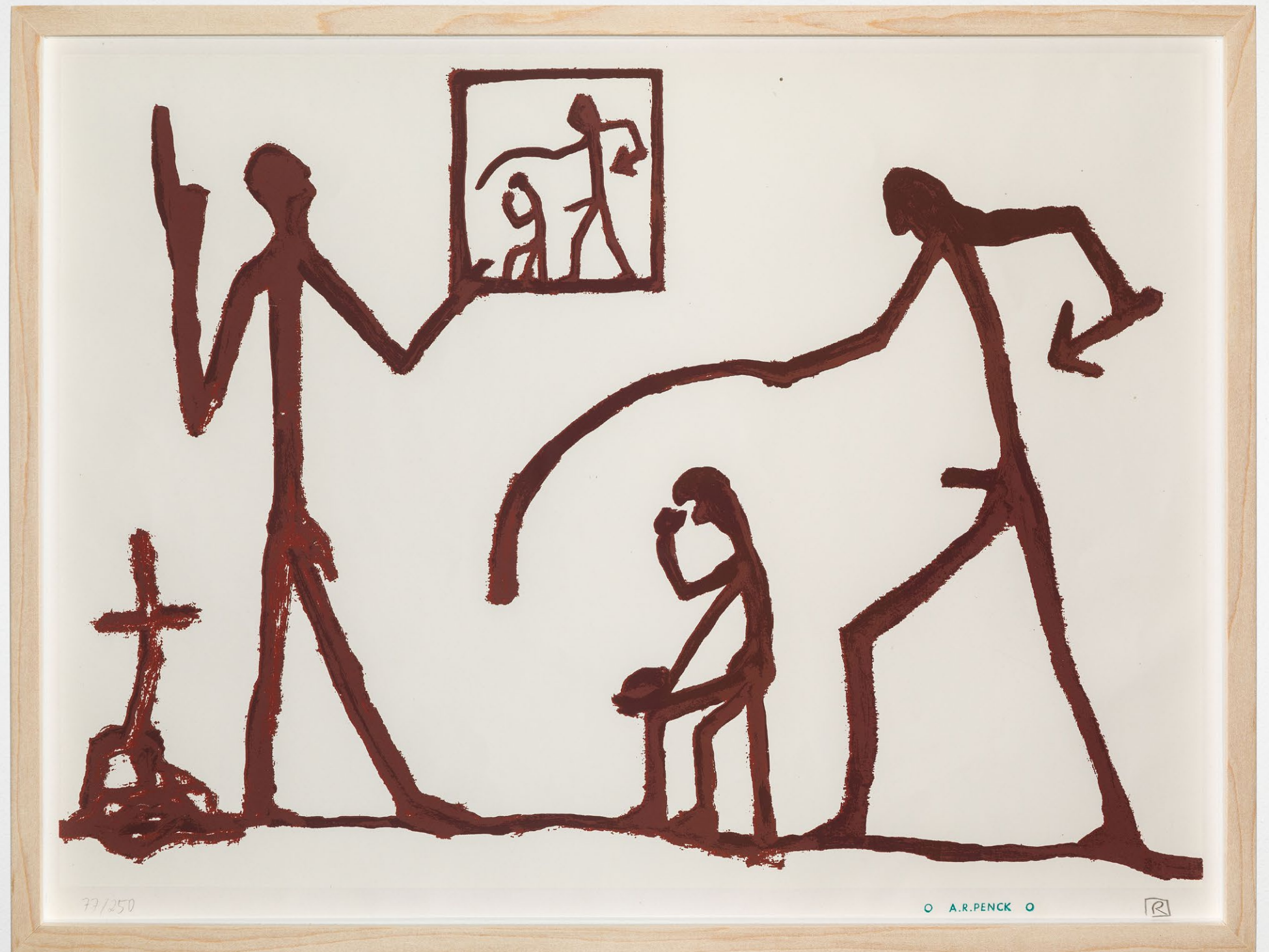
92 x 31 x 17 cm / 36 1/5 x 12 1/5 x 6 3/4 in

Ed. 3/6



EDITIONS

System, 1970
Silkscreen on paper
28 x 40,5 cm / 11 x 16 in
Ed. 77/250





Untitled, 1982
Silkscreen on paper
86 x 120 cm
33 7/8 x 47 1/4 in
Ed. 207/250



Tiger und Jäger, c. 1990
Silkscreen on wove paper
128 x 248,5 cm / 50 2/5 x 97 4/5 in
Ed. 29/30



Figuren II, 1991

Silkscreen on wove paper

45 x 31 cm / 17 3/4 x 12 1/5 in

Ed. 30/125



Es kippt, 1992
Silkscreen on paper
80,5 x 112 cm
31 3/4 x 44 1/8 in
Ed. 25/40



WWW.VINCENTFRAIKIN.COM

VINCENTFRAIKIN@GMAIL.COM

+33 (0)6 23 89 31 78

 **@PENCKFANS @VINCENTFRAIKIN**

WWW.GALERIE75FAUBOURG.COM

INFO@GALERIE75FAUBOURG.COM

+33 (0)1 44 51 75 75

 **@GALERIE75FAUBOURG**

CREDITS

Text: Henri-François Debailleux

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