



Press release  
GAK Gesellschaft für Aktuelle Kunst, Bremen  
19/02/2019



*Straub/Huillet/Cézanne. One Doesn't Paint Souls*  
09/03–26/05/2019

Press talk: Friday, 8 March, 11 a.m.  
Opening: Friday, 8 March, 7 a.m.

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# Gesellschaft für Aktuelle Kunst

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## *Exhibition*

Straub/Huillet/Cézanne. One Doesn't Paint Souls  
09/03–26/05/2019

Harald Bergmann, Gerald Domenig, gerlach en koop, Peter Handke, Ana Jotta, Pierre Leguillon, Erle Loran, Benoît Maire, John Rewald, Ker-Xavier Roussel, Hartwig Schwarz, Straub/Huillet, Joëlle Tuerlinckx, Rémy Zaugg

“One doesn't paint souls” is a quote from the film “Une visite au Louvre” by Jean-Marie Straub and Danièle Huillet. The young Joachim Gasquet accompanies Cézanne on his regular visits to the Louvre in Paris, which the painter described in a letter as “the book in which we learn to read. We must not, however, be satisfied with retaining the beautiful formulas of our illustrious predecessors. Let us go forth to study beautiful nature, let us try to free our minds from them, let us strive to express ourselves according to our personal temperament”. The French filmmaking couple Straub and Huillet dedicated two films in succession to the painter (1839-1906): “Cézanne. Dialogue avec Joachim Gasquet” (1989, English version: Paul Cézanne. Conversation with Joachim Gasquet) and “Une visite au Louvre” (2003).

The first of the two goes back to an invitation from the Musée d'Orsay in Paris to Straub/Huillet to make a filmic portrait of the young Cézanne. The couple decided to concentrate instead on the final phase of the artist's life, from the spring of 1896, when the 57-year-old Cézanne met Joachim Gasquet, to the time when he was occupied with his Montagne Sainte-Victoire ‘motif’, and finally 1906, the year of the painter's death. It was the time about which Gasquet remarked he heard people on the street saying “painters like him should be shot” behind Cézanne's back. The filmic oeuvre of the ‘Straubs’ likewise met with similarly harsh criticism and incomprehension.

The writer and art critic Joachim Gasquet (1873–1921) was the son of a classmate of Cézanne's from Aix-en-Provence. His visits to the Louvre with the painter developed into a friendship that found expression in letters, conversations and Gasquet's two-volume opus “Cézanne” from 1921. Gasquet's book also forms the basis for the sequel “A visit to the Louvre” in which Cézanne speaks less about his training than the artists and traditions that influenced his work. The two wander together through the museum, from Tintoretto's idealized vibrating depictions of the sky to Courbet, the painter of the Commune, the painter of earth. Cézanne's comments not only reflect his own personal tastes but also an age-old debate in the history of painting. Straub/Huillet demonstrate their complicity with Cézanne's observations for example by inserting black screens to



cover the works by artist colleagues vehemently disliked by the painter. In the case of works that Cézanne admired, however, the filmmakers infinitely expand their own admiration by means of unwavering camera close-ups that capture every single detail of the painting. Both films open up a perspective that shows what painting could be today—a perspective of the type that only very few in recent decades have been able to demonstrate within their painting.

The exhibition “One Doesn’t Paint Souls” opens with the question concerning the definition of painting and channels it through the medium of film into a broader discourse exploring the relationship between painting, photography and film (still and moving image). Artworks and archive material by selected artists are presented that formulate possible answers, continuations and questionings while focusing attention on the theme of pictorial observation, description and critique. In a draft for the film project, Danièle Huillet wrote: “We must see again, see better, really see, canvases that we do not know, and Cézanne will help us with his penetrating gaze.” In a world where images are produced as weapons to wound souls, Straub/Huillet’s concentrated move in the direction of painting is a decidedly political act and thus more relevant today than ever.

The exhibition first took place from September to December 2018 in the Temporary Gallery. Center for Contemporary Art in Cologne. The Bremen version presents itself in a new compilation of artists and works.

Curated by Regina Barunke



*With generous support by*

Senator of Culture of the Free Hanseatic City of Bremen

Karin und Uwe Hollweg Stiftung

Portuguese Embassy / Instituto Camões

Embassy of the Netherlands in Berlin

Stroom Den Haag

and

Regalsystem 606 designed by Dieter Rams for Vitsoë, donated by Vitsoë

Clean Run Service Team, Bremen



Karin und Uwe Hollweg / Stiftung



Königreich der Niederlande





*About the participating artists*

Harald Bergmann

born in 1963 in Celle, is a film maker and German philologist and lives in Berlin. After studying Literature and Philosophy in Munich, he studied Film at the University of Fine Arts Hamburg and at CalArts in Los Angeles. He repeatedly collaborated with Jean-Marie Straub, for example in “Lyrische Suite/Das untergehende Vaterland” (1992). In March 1987 he filmed at Hamburger Filmbüro in the context of an editing seminar of the French filmmakers. In his work, Bergmann is frequently concerned with Friedrich Hölderlin, having done four films on the German poet. He has won several awards, including the Hölderlin Prize of the City of Tübingen, Germany, as well as the Adolf Grimme Prize for “Brinkmann’s Wrath” (2006).

Gerald Domenig

born in 1952 in Villach/Austria, has studied at Kunstakademie Düsseldorf and the Städelschule in Frankfurt, where he contributed to making photography ‘acceptable’ as a subject of study in the 1970s. In 1984, he took part in the Düsseldorf group show “Von hier aus”. His prominent solo exhibitions include presentations at the Portikus in Frankfurt am Main (1988) as well as at the Museum Ludwig in Cologne (2008) and the Vienna Sezession (2016). At the same time, he has also published numerous photo/text books.

gerlach en koop

is a Dutch artist collective, living in The Hague and Brussels. Their conceptual work encompasses objects, readymades, installation and graphic design. Their approach manifests in very subtle, sometimes invisible gestures, interventions, rearrangements and shifts. Selected exhibitions: 2016 Bonnefantenmuseum (curated by the artists and nominated for the AICA-Award), Maastricht; 2015 solo exhibition at Temporary Gallery, Cologne; 2014 in cooperation with de Appel, Amsterdam

Peter Handke

born in 1942 in Griffen/Austria, is one of the most famous contemporary German-language authors and a renowned and awarded Austrian writer and translator. Starting in 1979, Handke travelled to the Provence numerous times, resulting in, among others, his novella “The Lesson of Mont Sainte-Victoire” (1984). In this, he deals with Cézanne’s paintings, his motif of the Mont Sainte-Victoire deriving his own poetics from hiking the area.



#### Ana Jotta

born in 1946 in Lisbon/Portugal, where she currently lives. From 1965–1973, she studied at art academies in Lisbon and Brussels, then worked as actress and stage designer before she resumed her artistic work in the 1980s. Today, she is considered to be of the most important Portuguese contemporary artists. In 2005 she had a retrospective exhibition “Rua Ana Jotta” at the Museu Serralves, Porto, and in 2014 the anthological exhibition “A Conclusão da Precedente” at Culturgest, Lisbon. Ana Jotta was awarded the Rosa-Schapiro-Art Prize of the Hamburger Kunsthalle for her tenacity and independence in 2017, the Prémio AICA 2014 and the Grande Prémio Fundação EDP Arte 2013.

#### Pierre Leguillon

born 1969 in Nogent-sur-Marne/France, lives in Brussels. His works, performances and projections have been subject to many monographic exhibitions, among others: 2019 La Fondation d'entreprise Ricard, Paris (upcoming); 2015 Wiels, Brussels, Dia Art Foundation, New York; 2014 Carnegie Museum of Art, Pittsburgh, as well as at Raven Row, London, Moderna Museet, Malmö, Musée du Louvre, Paris, and Artists Space, New York. Leguillon is awardee of Villa Médicis (2003) and teaches at HEAD Haute Ecole d'Art et de Design in Geneva. Since 2007, Leguillon stages his mobile moving-image-project „La Promesse de l'Écran“ (The Promise of the Screen) consisting of slide shows and film screenings, in whose he explores the reproducibility of the dynamic and static image.

#### Erle Loran (Johnson)

born in 1905 in Minneapolis/USA, died in 1999, is an artist and author of the formal analysis of Cézanne paintings. Fascinated by the artist Paul Cézanne, Johnson travelled the French landscape around Aix-en-Provence, France, and captured the scenes and motifs used by Cézanne in his paintings. He intensified his studies of Cézanne even living in the painter's studio temporarily. In 1930, he published “Cézanne's Country” and in 1943 “Cézanne's Composition” in which he almost exclusively approached the artist's work in terms of form and space.

#### Benoît Maire

born in 1978 in Pessac/France, is an artist and lives in Bordeaux. Maire's conceptual practice deals with history, philosophy, psychoanalysis, mathematics and mythology. Not so much interested in merely illustrating theories, Maire is concerned with questions on how we construct and deconstruct meaning based on forms. In 2010, he was awarded the Prix Fondation d'entreprise Ricard. Selected exhibitions: 2018 CAPC musée d'art contemporain, Bordeaux; 2016 Bielefelder Kunstverein, Germany; 2013 David Roberts Art Foundation, London; 2011 De Vleeshal, Middelburg, The Netherlands; 2008 Palais de Tokyo, Paris



#### John Rewald

(Berlin 1912–1994 New York), born Gustav Rewald, was a German art historian and writer and immigrated to the USA in the course of World War II. In his studies he was primarily concerned with Impressionism and Postimpressionism. In the 1930s, he met the German painter Léo Marchutz. Rewald joined Marchutz on his trips to landscapes that Cézanne painted and photographed the scenery. In his dissertation “Cézanne et Zola“, Rewald examines the friendship between the two artists. In 1952, Rewald founded the “Cézanne Memorial Committee“ in order to save Cézanne’s studio from being torn down. The studio was preserved with the help of donations from the USA and was given to the University of Aix-Marseille. The John Rewald Archive is located at the Department of Image Collections of the National Gallery of Art, Washington, DC.

#### Ker-Xavier Roussel

(Lorry-lès-Metz 1867–1944 L’Étang-la-Ville) was a French painter who belonged to the artist collective “Nabis“. In 1906, Roussel travelled the Mediterranean coast together with the painter Maurice Denis. The friends visited Paul Cézanne in Aix-en-Provence, where Roussel photographed the painter at his work (the image serve as a model for Denis’ painting „La Visite à Cézanne“, 1906). The original photograph is also located at the National Gallery of Art, Washington DC.

#### Hartwig Schwarz

born in 1953 in Hamburg, studied photography at FH Bielefeld at Gottfried Jäger and lives in Cologne. His work comprises photography as well as site specific installations. Selected exhibitions at: Kunsthalle Bielefeld, Schnitt project space, Cologne, Kölischer Kunstverein, Cologne, Kunsthalle Düsseldorf, Dusseldorf, Rohrbach51, Frankfurt am Main, and Temporary Gallery, Cologne.

#### Jean-Marie Straub/Danièle Huillet

Jean-Marie Straub (born in 1933 in Metz) and Danièle Huillet (Paris 1936–2006 Cholet) is a French filmmaker couple. Their films are discussed in the context of the New German Cinema and are regarded as highly influential for the history of European film. All of their works are based on literary, musical or artistic references that are reworked with strict formal concerns for the respective medium. Recent retrospectives of their work were shown at MoMA in New York 2016 and at Academy of Arts in Berlin. At Temporary Gallery, Cologne, Regina Barunke presented their works for the first time in a thematic exhibition around Straub/Huillet’s and Peter Weiss’ coinciding work in the Rhineland area, Germany, in the 1960s and 1970s.



#### Joëlle Tuerlinckx

born in 1958 in Brussels/Belgium, is an artist and lives in Brussels. Her work is based on a concern for found objects and everyday objects, which she consistently collects and archived for the past three decades. The artist refers to them as 'elements of the real'. Among others, Joëlle Tuerlinckx took part in the 2017 Sculpture Projects Münster, the 2014 Manifesta 10 in St. Petersburg and Documenta 11 in Kassel in 2002. She was concerned with the work of Cézanne in her extensive work around the colour grey (Kodak neutral grey), a colour that Cézanne used to paint the walls of his studio in Aix-en-Provence with.

#### Rémy Zaugg

(Courgenay–2005 Arlesheim) was a Swiss painter who is also known as a conceptual artist. In his work, Zaugg is concerned with basic questions on perception. He made paintings, works on paper, sculptures in public space as well as architectural designs. His theoretic writing today is an important reference for art historians and artists. Selected exhibitions: 2016 Museo Nacional Centro de Arte Reina Sofia, Madrid; 2015 Museum für Gegenwartskunst, Siegen, Germany; 2000 Kunsthalle Bern; 1995 Centre George Pompidou, Paris; 1990 Museum Folkwang, Essen

#### *About our guests*

#### Kasper König

Born 1943 in Mettingen, is art professor and curator. From 2000–2012 he was director of Museum Ludwig in Cologne, and in 2014 he was head curator of Manifesta 10 in St. Petersburg. 1977 he initiated „Skulptur Projekte Münster“ together with Klaus Bußmann and works as its artistic director ever since. 1988 he became professor at Städelschule Frankfurt, in 1989 its director. At the same time, he acted as founding director of the exhibition space Portikus, where he invited Gerald Domenig and Franz West for a double exhibition in 1988.

#### Wolfgang Hainke

born 1944 in Bad Warmbrunn, is an artist based in Bremen. Hainke works with printed graphics, performance, mail art and multiples. Some parts of his oeuvre have been created in open collaborations with artist friends (like Richard Hamilton, Daniel Spoerri, Emmett Williams, Boris Nieslony, Allan Kaprow, Alison Knowles). Since 1973 he has been lecturer in Experimental Printing Methods at the University of Bremen. Exhibitions and publications: 1987 expanded performance “City Souvenir” at documenta 8, Kassel; 1992 W(H)/ALE, Städtische Galerie Bremen; 2006 artist book “Visions & Re-Visions on the Boulevard of Broken





Dreams”; and 2007 “Topsy-Turvy Topography”, new staging of the Kunsthalle Bremen collection.

Eva Schmidt

born 1957 in Hannover, has headed the Museum für Gegenwartskunst in Siegen since 2004. Her Cologne lecture is not the first time that she will be speaking about the Swiss artist. Schmidt is the editor of his ‘Collected Writings’ and conceived exhibitions together with Zaugg for Siegen, Bremen and Münster. Like Straub/Huillet, Zaugg has occupied himself for many years with Paul Cézanne. Cézanne’s 1873 painting ‘The House of the Hanged Man’ occasioned him to make sketches that describe how he perceived this painting.



### *Events*

Friday, 8 March, 7 p.m.

Opening

Welcome by David Bartusch, First Chairman, and by State Councilor Carmen Emigholz, Senator of Culture of the Free Hanseatic City of Bremen. Introduction by Regina Barunke, Director

Saturday, 9 March, 11 a.m.

Gerald Domenig: Melodrom

Slideshow and artist talk with Kasper König

Sunday 10 March, 11 a.m.

Guided tour with Regina Barunke

Friday, 26 April, 7 p.m.

Pierre Leguillon: 'The Promise of the Screen' features:

Toasters and Mountains, 2019

Performance, film programme (en)

Saturday, 27 April, 11 a.m.

Bremer Atelier I: Wolfgang Hainke

Studio visit with Pierre Leguillon

(For members only: The number of participants is limited.

Please register until 15 April: [office@gak-bremen.de](mailto:office@gak-bremen.de))

Sunday, 28 April, 11 a.m.

Guided tour with Sarah Maria Kaiser

Saturday, 25 May, 6 p.m.–1 a.m.

Lange Nacht der Bremer Museen

Sunday, 26 May, 3 p.m.

Eva Schmidt: Rémy Zaugg's Perceptual Sketches of Cézanne's Painting and the Consequences

Lecture (de)

For further information on the events, please check our website:

[www.gak-bremen.de](http://www.gak-bremen.de)



### *About*

The GAK Gesellschaft für Aktuelle Kunst was founded in 1980 in Bremen as an art association. Since then she has presented changing exhibitions and events with a strong international focus and high artistic quality. Today it is considered one of the most important institutions of contemporary art in Northern Germany, and its special profile to exhibit aspiring and rediscoverable artists and to stimulate current discourses in the field of current art theory. It cooperates regularly with art institutions and universities, art academies and other partners. The institution is located in a prominent location on the Weser Island, in the immediate vicinity of the Weserburg | Museum of Modern Art and the Center for Artists' Publications. Since 2001, the GAK has been a member of the ADKV (Association of German Art Associations). In 2001, her curatorial program was awarded the ART FRANKFURT AWARD (former Adam Elsheimer Prize) and in 2012 and 2013 she was nominated for the ADKV-ART COLOGNE Prize for German Art Associations. Since 2019 Regina Barunke is the new Managing Director.

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*Opening hours*  
Di–So 11–18 Uhr

*Admission*  
Exhibition: Euro 3.– / Ermäßigt 2.–  
Event: Euro 2,50  
Members GAK free  
Combined ticket with the Weserburg: Euro 10.– / 6.–

*Public transport*  
Stop: Am Brill  
Tram 1, 2 und 3  
Bus 25, 26, und 27  
By car, please use the car park Am Brill



Press images  
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For receiving printable images, please contact us.



Anonym\_Rewald253 fa.tif (14,2 MB)

*Cézanne in the Forest of Fontainebleau*  
c. 1905

Anonymous Photograph

b/w photography

Courtesy of John Rewald Papers,  
National Gallery of Art, Washington D.C.,  
Gallery Archives



Anonym\_Huillet.jpg (70 KB)

*Danièle Huillet while shooting "Paul Cézanne. Conversation with Joachim Gasquet"*

1989

Anonymous photograph



StraubHuillet-1.jpg (577 KB)

Jean-Marie Straub/Danièle Huillet

*Paul Cézanne. Conversation with Joachim Gasquet*

1989

Film still

Courtesy of Straub Huillet Films,  
BELVA Film



Loran\_Rewald site 702.tif (43,8 MB)

Erle Loran (Johnson)

*Bibémus Quarry with Montagne Sainte-Victoire*

1935

b/w photography

Courtesy of John Rewald Archive,  
Department of Image Collections,  
National Gallery of Art, Washington, D.C.



Maire\_2014-15\_.jpeg (4,6 MB)

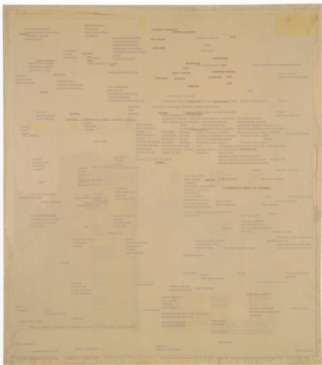
Benoît Maire

*Conjonction*

2015

Green marble of Estours, steel, plastic, brushes, Plexiglas with dice and stone

Courtesy of the artist and Galerie Nathalie Obadia, Paris/Brussels



Zaugg\_REZ.00088.M.jpg (9,3 MB)

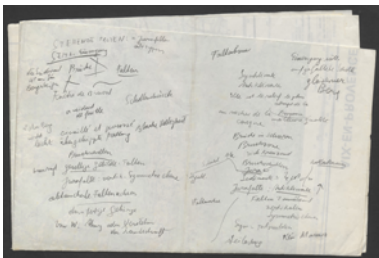
Rémy Zaugg

*Ein Blatt Papier (A Sheet of Paper)*

1973-1986

Pencil, screen print, oil and synthetic varnish on paper laid on canvas

Private Collection, Cologne



Handke\_004.jpg (6,5 MB)

Peter Handke

*Aix-en-Provence 3-4*

Undated (1979)

Map; offset print, folded, with pencil notes on back side

Courtesy of Literature Archives of the Austrian National Library and Suhrkamp Publisher



genk\_metro louvre rivoli.tif (58,1 MB)

gerlach en koop

*Louvre-Rivoli, Paris*

2011

Courtesy of the artists, The Hague/Brussels



Jotta\_Untitled\_1993-2a.jpg (1,9 MB)

Ana Jotta  
*Untitled*  
 1993  
 Embroidery on cotton  
 Private Collection, Tokyo  
 Courtesy of the artist and ProjecteSD,  
 Barcelona



Schwarz\_1210\_025-g\_002.jpg (1,4 MB)

Hartwig Schwarz  
*Untitled*  
 2010/2018  
 C-Print  
 8 parts, framed  
 Courtesy of the artist, Cologne



Tuerlinckx\_work-2017.jpg (144 KB)

Joëlle Tuerlinckx  
*Titre-salle 'gris neutral Kodak'*  
 2005/2012  
 Pigment dispersion, carton 'gris neutral  
 Kodak', light spot  
 Courtesy of the artist and Galerie  
 Nagel Draxler, Berlin



Domenig\_IMG0002.tif (5,4 MB)

Gerald Domenig  
*Untitled*  
 2004  
 b/w photography, framed  
 Courtesy of the artist, Frankfurt am Main

Installation shots, GAK  
by 14/3/2019  
 Photographer: Simon Vogel, Cologne