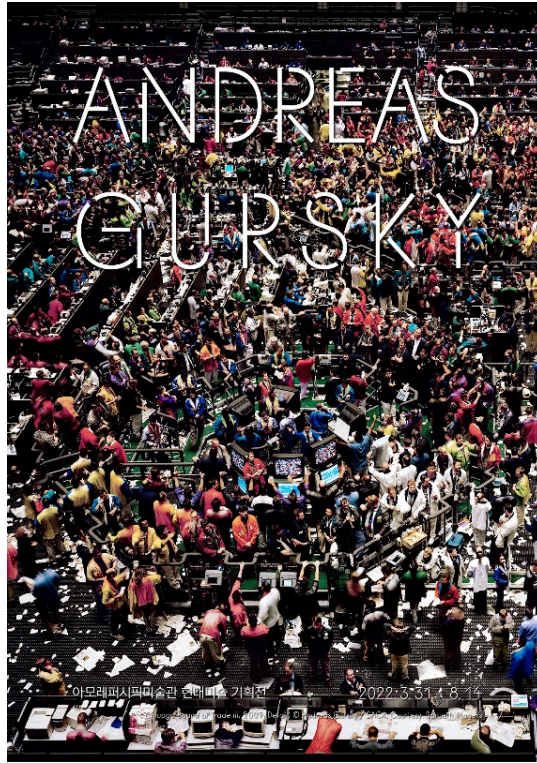


Amorepacific Museum of Art presents 《Andreas Gursky》

For the first time ever, APMA unveils Andreas Gursky's works in a comprehensive retrospective in South Korea

Two new works are disclosed to the public for the first time



Amorepacific Museum of Art (hereafter, APMA) presents *Andreas Gursky*, a special exhibition of artworks by the German master of contemporary photography, from March 31 to August 14, 2022.

The Amorepacific Museum of Art(APMA) presents *Andreas Gursky*, a comprehensive museum survey of artworks by the German photographer. Gursky has produced large-scale photographs that demonstrate profound insight into humanity and civilization. The artist, who often integrates multiple photographs to reconstruct reality, captures places that encapsulate modern civilization to encourage viewers to contemplate the role of individuals in a larger society.

To highlight the prominent place that Andreas Gursky has earned in the history of contemporary photography, the exhibition features over 40 works that provide an overview of his entire artistic career, including masterpieces such as *Paris, Montparnasse* (1993) and *99 Cent* (1999, remastered 2009), as well as the new work, *Eisläufer* (2021) and *Streif* (2022). Spread over the six exhibition spaces, it provides an overview of his oeuvre under the big themes of 'Constructed Image', 'Art Historical References' and 'Sublime Aspiration'. As the artist's first solo retrospective held in Korea, this exhibition will be the opportunity to experience the quintessence of photography as an art form of infinite potential.

One of the key characteristics of Gursky's works is his use of technology to digitally construct the images. In documenting the characteristic aspects of modern society, Gursky adopted the

digital postproduction process in 1992, which entailed scanning and digitally editing photographs taken using film cameras. Gursky has used methods of image construction such as conjoining and combining multiple images, planarizing them, and emphasizing subjects through color adjustments to create monumental images that maximize the attributes of the subject. These modes of image construction were used throughout his oeuvre as evidenced in *Paris, Montparnasse* (1993), *99 Cent* (1999, remastered 2009), and *Rhein III* (2018). As digital technology advanced to facilitate image modification, contemporary photography came to possess infinite artistic potential beyond that of mere representation.

The recognition of the art historical traditions evident in his works is another one of the key aspects. Born in 1955, Gursky grew up witnessing the post-war contemporary art movements. Quickly absorbing the varied trends led by the likes of Gerhard Richter, Jackson Pollock, and Barnett Newman, he managed to legitimately weave photography into the realm of contemporary art. His work *Kreuzfahrt* (2020) demonstrates the composition of Richter's color chart paintings and aspects of Sol LeWitt's sculptures; *Ohne Titel I* (1993) and *Ohne Titel III* (1996) show compositional similarities to Pollock's all-over composition; while *Rückblick* (2015) and *Politik II* (2020) directly feature the respective works of Newman and Ed Ruscha. Such endeavors dismantled the boundary between genres, allowing photography to escape the existing frame of definition and to be reintroduced as an art form that unveils life in its entirety.

In Western philosophical traditions, the concept of the 'sublime' is defined as the grandeur experienced by man that cannot be solely expressed by words alone. Confronting Gursky's works, viewers are initially amazed by their scale then awed by their detailed depiction of modern human society. The monumental size of his works marked a moment of innovative change in the history of fine-art photography, and it is also the source of the fear and sublimity conjured by the images. Whereas people of the past feared nature and god—subjects out of their control—modern subjects of fear are the rapid changes brought about by technological advancement, capitalism, power, and globalism. The ever-repeating architectural structures found in Gursky's photographs of modern factories, stock exchanges, symbolize a kind of domineering and insurmountable power, and in facing these images, viewers can get a sense of sublimity from the insignificantly yet decidedly human figures rendered in his works. With the images of people in nature, architecture and space, the artist continues his quest to capture the aspiration to record modern civilization through art.

The retrospective, *Andreas Gursky*, hopes to shed light on the artist's career and provides a remarkable opportunity to gauge the direction of his future artistic steps. As a museum that seeks to constantly reestablish itself as an artistic and inspirational platform for creative communication, APMA hopes that this exhibition will renew the public recognition of photography as an important genre in contemporary art and serve as an inspiration to the Korean art scene.

APMA

Andreas Gursky (b. 1955-)

Born in 1955 at Leipzig, Germany, Andreas Gursky is considered to have been pivotal in shaping the history of contemporary photography that captures the essence and sentiments of the era in the 40 years of his artistic career. At Kunstakademie Düsseldorf, he studied the typological photography under Bernd and Hilla Becher. Beginning with the exhibition at the Museum of Modern Art, New York in 2001 that travelled to Madrid's Reina Sophia Museum, the artist has held numerous solo exhibitions at various institutions including Centre de Pompidou, Paris (2002); the Museum of Contemporary Art, Chicago (2002); the San Francisco Museum of Modern Art (2003); Haus der Kunst, Munich (2007); the National Gallery of Victoria, Melbourne (2008); the Louisiana Museum of Modern Art, Humlebaek (2012); and London's Hayward Gallery (2018).

[Exhibition Overview]

- ▶ Title: *Andreas Gursky*
- ▶ Duration: 2022. 3. 31 (Thurs.) ~ 8. 14 (Sun.)
- ▶ Opening Hours: 10 AM ~ 6 PM (Last admission at 17:30), closed on Mondays
- ▶ Location: Amorepacific Museum of Art (100, Hangang-daero, Yongsan-gu, Seoul)
- ▶ Reservation via Amorepacific Museum of Art website (<http://apma.amorepacific.com>)
- ▶ Admission

Price	KRW 17,000	KRW 13,000	KRW 10,000	Free
Subject	Adults (19+)	Students (Age 7-18) Seniors (65+)	Children (Age 3-6) Visitors with disabilities	Children under 3 Members of the ICOM

*ICOM: International Council of Museums

- ▶ Exhibition Guide is provided on the 'APMA Guide' app, which can be downloaded for free.
- ▶ Parking: Weekdays(90 min. parking validations provided), weekends (180 min. parking validations provided)
- ▶ Inquiries: Amorepacific Museum of Art / 02-6040-2345 / museum@amorepacific.com
- ▶ Exhibits include:
F1 Boxenstopp I (F1 Pit Stop I) (2007), *Chicago Board of Trade III* (2009), *Ohne Titel XIX* (Untitled XIX) (2015), *Rückblick* (Review) (2015), *Amazon* (Amazon) (2016), *Pyongyang VI* (Pyongyang VI) (2017 (2007)), *Rhein III* (Rhine III) (2018), *Kreuzfahrt* (Cruise) (2020), and *Eisläufer* (2021) among 47 works.

[Appendix] Overview of Main Artworks

Main Artworks

01. *F1 Boxenstopp I* (F1 Pit Stop I), 2007 ©Andreas Gursky, Courtesy: Sprueth Magers



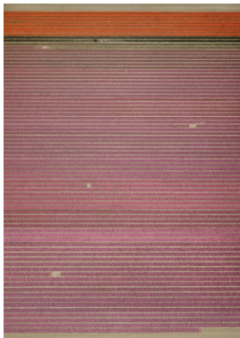
F1 Boxenstopp I captures the moment in which the competing teams at a Formula 1 race are in the midst of performing necessary high-speed adjustments to their cars. Gursky unfolds the exaggerated, crowded scene in this simplified yet dramatic composition that resembles a diptych painting heightened by an intense luminosity of the pit crews. A crowd of onlookers direct their own cameras at the scene, circling it with multiple gazes. Rather than presenting the racing car as the central subject, Gursky's picture explores the nature of its spectacle.

02. *Chicago Board of Trade III*, 2009 ©Andreas Gursky, Courtesy: Sprueth Magers



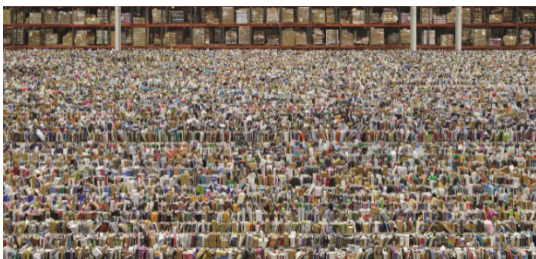
This photograph shows a dramatically packed scene of hectic activity taking place at the heart of the Board of Trade in Chicago. The side tiers, aligned around the central octagon evokes the image of an arena. The depiction of trades on the futures exchange floor in this image from 2009 has become a document of the pre-digital era.

03. *Ohne Titel XIX* (Untitled XIX), 2015 ©Andreas Gursky, Courtesy: Sprueth Magers



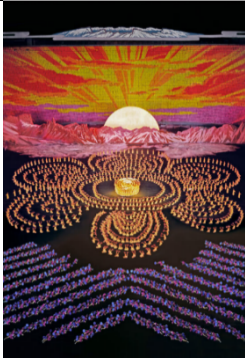
Four works from the *Ohne Titel* series from 2015 take up the familiar subject of proximity and distance in viewing an image. In *Ohne Titel XIX*, the image appears as a large abstract pink surface. Only upon closer inspection, the viewer can recognize it as an image of a field with millions of tulips. For Gursky, his medium is closest to painting when it works with abstraction, even though photography, fundamentally based on figurative motifs, can never really be abstract.

04. *Amazon*, 2016 ©Andreas Gursky, Courtesy: Sprueth Magers



Impressively panoramic, *Amazon* presents a view of the dispatch center of the online retailer Amazon, in Phoenix, Arizona. The work, beyond depicting the vast warehouse of commodities, also creates an indicative picture outlining a profound change to our visual perception and ability to spatially navigate the digitalized reality. To achieve this effect, Gursky montaged each image of a shelf individually, capturing the overwhelming essence of consumerism in an aesthetic image.

05. *Pyongyang VI*, 2017 (2007), Collection of Amorepacific Museum of Art



Andreas Gursky travels the world to photograph places that represent a microcosm of contemporary society and the economy on a larger scale, resulting in images that capture spectacular aspects of a city. Produced after his visit to North Korea in 2007, this work from his *Pyongyang* series documents a performance from Arirang, the largest mass gymnastics and artistic festival in North Korea. This vibrant example of “mass games”—with more than 100,000 performers—succinctly depicts both the specificity and collectivity of North Korea.

06. *Rhein III* (Rhine III), 2018 ©Andreas Gursky, Courtesy: Sprueth Magers



The photograph *Rhein III* from 2018 returns to Gursky's famous work *Rhein II*, created in 1999. The setting and composition in both works are virtually identical. The mood has changed dramatically in the span of 20 years: the once lively green landscape of Rhine now appears barren. The drought in 2018 caused the river's water level to drop to a record low and severely affected fauna and flora. The new image, which has become dystopian, contributes to current debates on climate change.

07. *Kreuzfahrt* (Cruise), 2020 ©Andreas Gursky, Courtesy: Sprueth Magers



In *Kreuzfahrt*, Gursky assembled a series of photographs taken during the construction of the 'Norwegian Bliss', creating a digitally rendered ship named 'Norwegian Rhapsody'. The wide format of the picture with an endless series of individual elements recalls his work *Paris, Montparnasse* from 1993, where in both images the sequential rows of individual windows emphasize the connectivity that each has with the whole. The windows that reveal the details of the lives of individuals add narrative quality to the work. Using digital editing process, Gursky has created an image that appears more real than reality.

08. *Eisläufer*, 2021 ©Andreas Gursky, Courtesy: Sprueth Magers



Shown for the first time, this new work was created in the winter of 2020 and features people on the ice amid the frozen meadows of the Rhine near Düsseldorf. What initially recalls a classical composition à la Pieter Bruegel the Elder, transforms on closer inspection. Social distancing, a phenomenon of the time, breaks up the crowd of skaters and walkers, creating an idiosyncratic pattern that structures the picture.