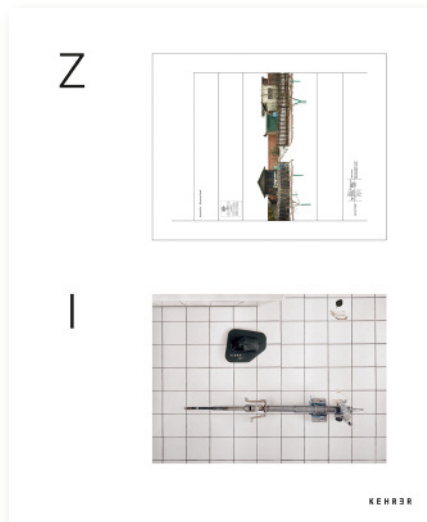


NEW RELEASE KEHRER VERLAG

Beate Gütschow

ZISLS

Texts by Anne-Catharina Gebbers, Florian Ebner,
 Maren Lübbke-Tidow
 Designed by Beate Gütschow with Kehr Design
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With this work book, Beate Gütschow brings four series together for the first time

In addition to the series *LS* and *S*, with which Beate Gütschow gained early recognition, the book also presents two new series: In the series *I*, she draws on the aesthetics and techniques of advertising and product photography, demonstrating how unspectacular and used objects can be transformed into covetable objects with the help of precise staging. The manipulation is created through lighting and mise-en-scène, without any digital intervention.

In her most recent series *Z*, she interlinks photography and drawing, taking a documentary approach for the first time. The object of her investigation is a site north of the Central Railway Station in Berlin, where the first panoptical prison in Germany once stood – a star-shaped building with a central watchtower, which was erected in 1849 and held political prisoners between 1941 and 1945.

The book includes an index of all hitherto published works.

Beate Gütschow's (b. 1970) works have been presented in important institutions and are included in significant collections, including the Guggenheim and Metropolitan Museum of Art, New York, the Berlinische Galerie, the Kunsthalle Hamburg, the Städel Museum, Frankfurt am Main, the Kunsthaus Zürich, the SFMOMA, San Francisco, and the LACMA, Los Angeles. She is shortlisted for Prix Pictet 2017.

The artist lives and works in Berlin and Cologne.

»The park as a 'seeing machine': Arcadian landscapes unfold here before the viewer's eyes. Majestic trees, serene bodies of water, broad meadows, lines of bushes, and gently sloping hills draw the eye into the distance. It does not take much to become immersed in these Elysian realms.(...)

On closer inspection, not only is the virginity of nature lost forever, but the innocence of perception is also denied. The natural realms presented here are simply too beautiful to be true. The beauty, wildness, and potentially threatening aspects of nature have been skillfully merged into a decorative whole, as they were in landscape painting from the 17th through the 19th centuries.«
 (Anna-Catharina Gebbers about *LS*)

»Presented in lightboxes the objects that have served their time and now stand at the end of their value chain appear as cannibalized components and eerie revenants of our consumption culture.« (Florian Ebner about *I*)

»The pre-photographic method is a different way of approaching the image. With photography you are usually forced to choose a piece of reality, so the result is a framed section of this reality that has been extracted from a much larger situation. Using a pre-photographic method, reality is not the starting point; the starting point is the blank canvas, or in my case the empty document, the digital sheet of paper: I am free to do whatever I want with this space; I can place all sorts of things inside it.«

(Beate Gütschow about her artistic practice to which she refers as »pre-photographic«)

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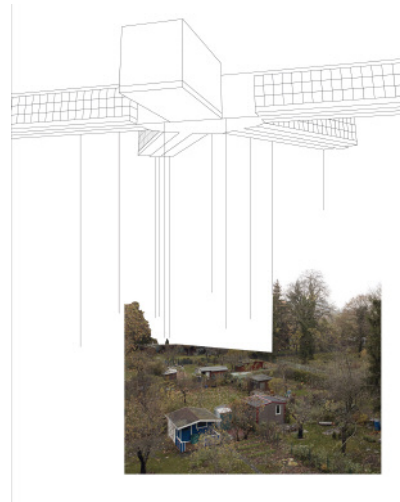
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