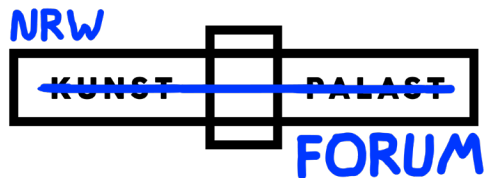


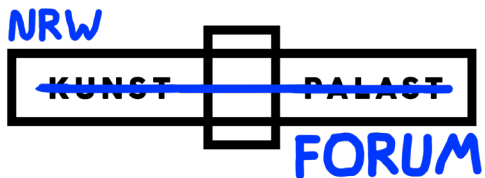
ANDREAS GEFELLER



The NRW-Forum Düsseldorf is an international exhibition house for photography, pop and digital culture - a lively ideas factory for the whole family. In group and solo exhibitions, festivals, lectures, workshops, film screenings and other novel formats, the NRW-Forum takes up current, social issues and translates them into high-energy, dialogue-based formats.

The interdisciplinary programme is characterised by the highest artistic quality and cultural relevance - while still being accessible and entertaining.



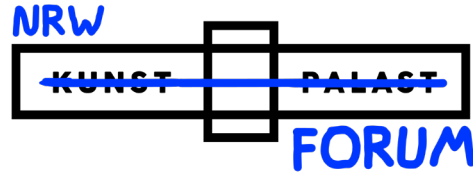


ANDREAS GEFELLER

Starting in March 2023, the NRW-Forum Düsseldorf will present the first retrospective of Düsseldorf-based artist Andreas Gefeller's photographic work. The exhibition features 60 pieces from Gefeller's overall oeuvre, sketching the artist's development from his beginnings in analogue and digital photography to his most recent works, which recall 3D renderings. The presentation explores Gefeller's questioning of photographic processes and experimental handling of the medium, which continually gives rise to new realities.



Untitled (Stadium) (Detail)



Gefeller challenges visual perception by reconfiguring such categories as large and small, light and dark, colorful and colorless. It is an approach that likewise carries over to viewers, who find themselves confronted with photographs that at first seem soothing but turn more disturbing upon closer inspection. His backdrop-like shots of resorts at night, constructed views of urban spaces or light-drenched cityscapes give visual form to modern social phenomena. Although long exposure times ensure that humans do not appear in Gefeller's images, their presence is felt, nonetheless. Gefeller shows a technologized world, one in which nature is dominated by humankind.

Born in Düsseldorf, Andreas Gefeller studied communication design and photography at the Folkwang University of the Arts in Essen. His work has been shown at exhibitions in Amsterdam, London, and New York, among other places. Gefeller lives and works in Düsseldorf.

SOMA

The series *Soma* (2000, Gran Canaria) shows empty sun loungers on the beach, deserted apartment complexes, and the ocean disappearing into the black of night. Any hint of when or where they were taken is omitted. Gefeller works in darkness. His long exposure times exploit the camera's sensitivity to a comprehensive color spectrum that is usually invisible to the human eye but which photographic material renders visible. The artist creates images that generate new realities and interrogate concepts such as truth and alienation.





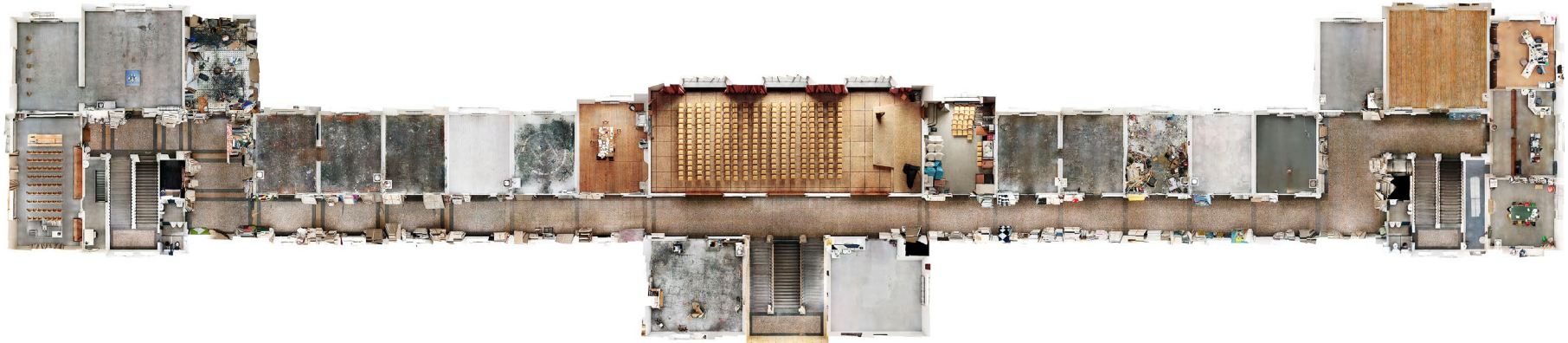


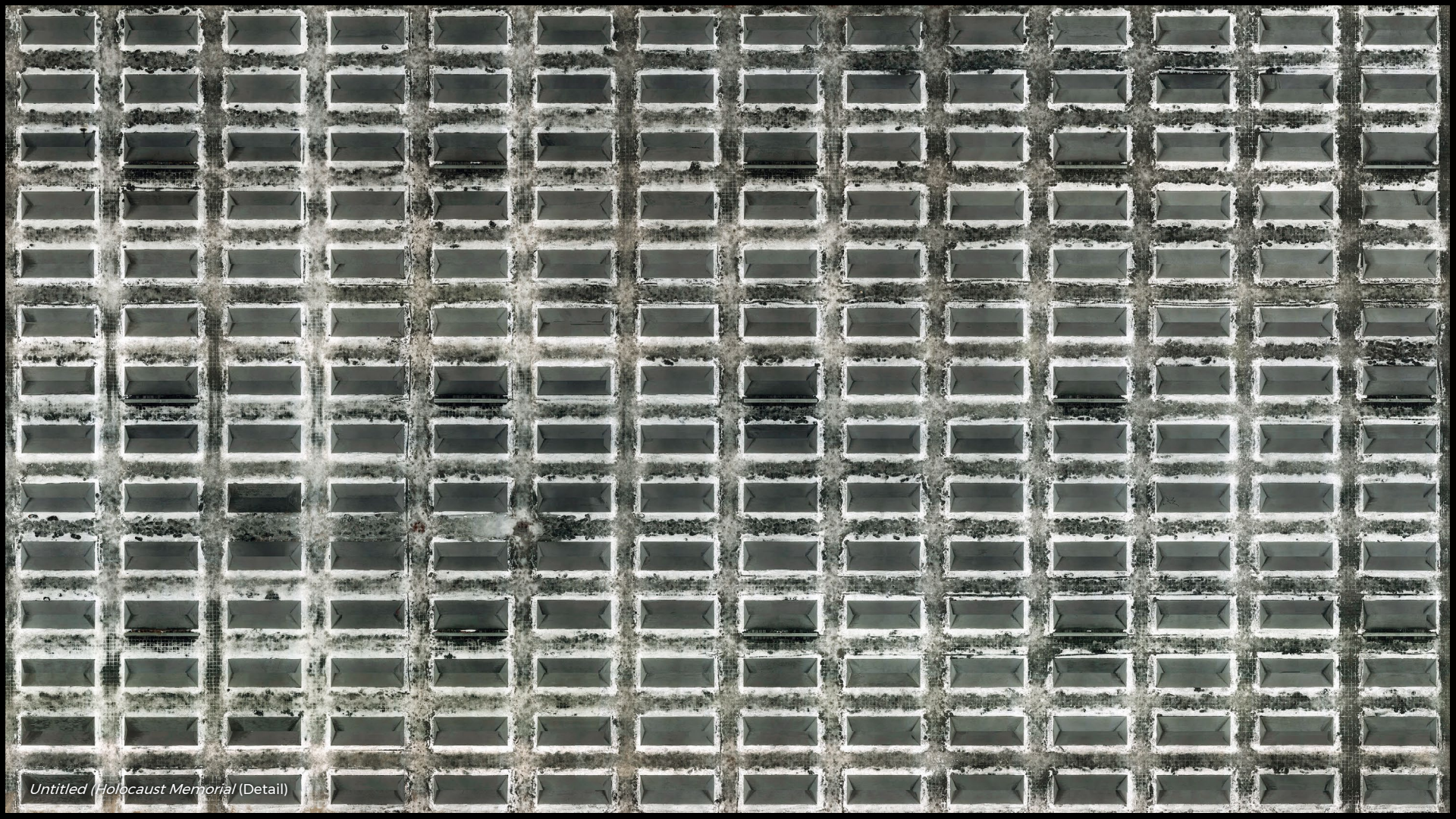


Untitled (Car park)

SUPERVISIONS

The series *Supervisions* (2002-2015) finds Gefeller's work suspended between documentation and construction. His photographic surveys of prefab apartments, a parking lot, and the Holocaust Memorial in Berlin are created from several thousand individual digital images. Gefeller photographs his subjects from a height of two meters and "scans" them with his camera over several hours. Just as the eye assembles digital pixels on a screen, the artist assembles his photographic materials into a large-format image that gives viewers an unusual, detailed, and otherwise impossible view of these particular locations.



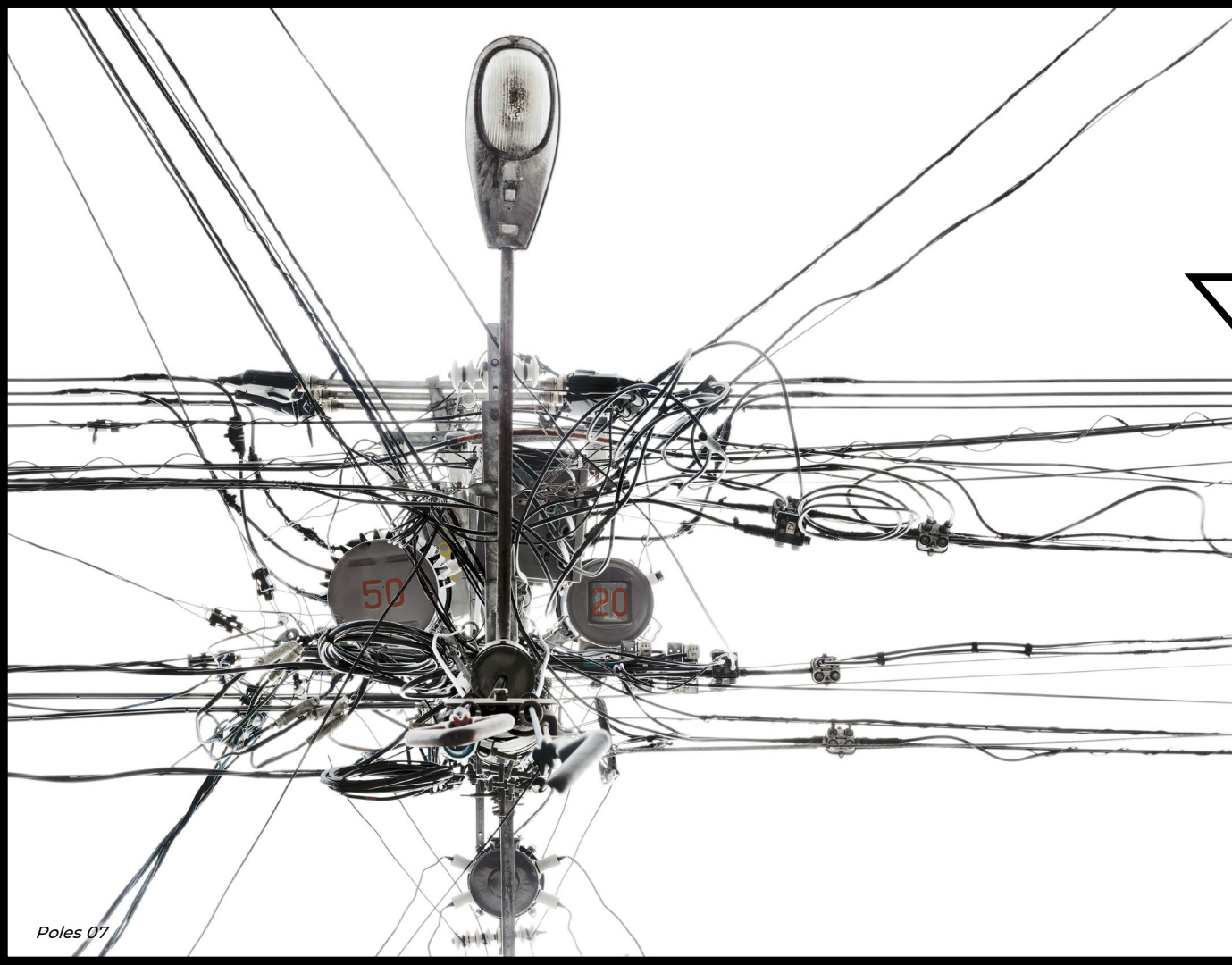


Untitled (Holocaust Memorial) (Detail)



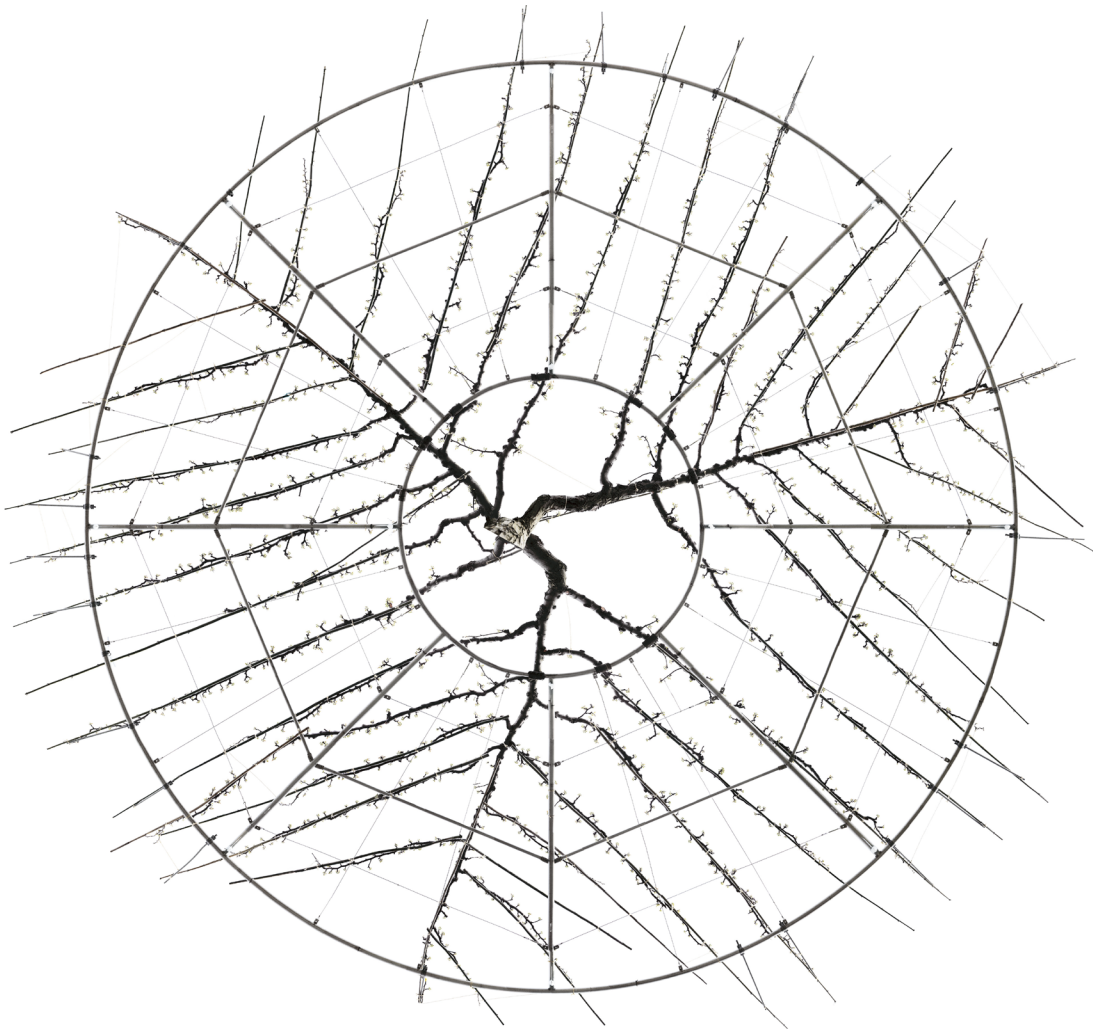
AS GEFELLER

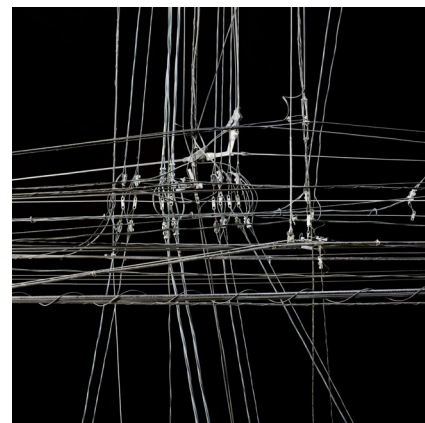
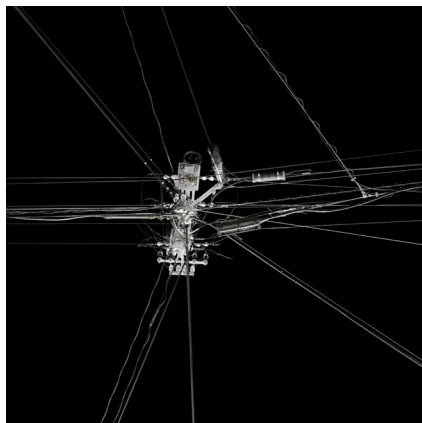
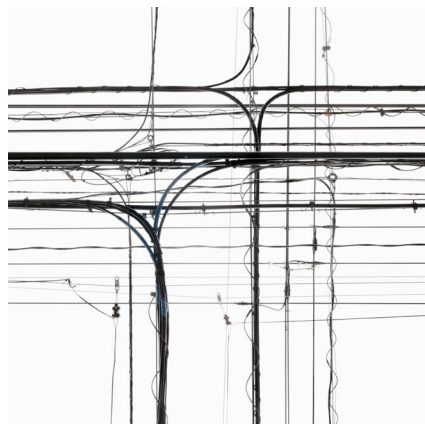
Exhibition view Haus der Photographie, Hamburg, 2009



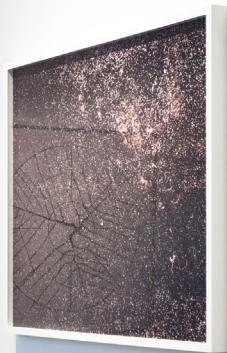
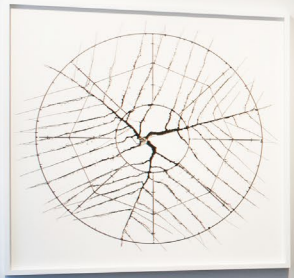
THE JAPAN SERIES

For *The Japan Series* (2010), Gefeller turned his gaze 180 degrees upwards to photograph electricity pylons and domesticated plants. Set against a black or white background, the images appear detached and out of context: Sprawling cables and trussed branches become symbols of rampant technology and suppressed nature. The metal wiring of utility poles seems to take on an organic life of its own; plant life, by contrast, appears lifeless and constricted by humans. The imagery recalls fragile drawings or Japanese writing.



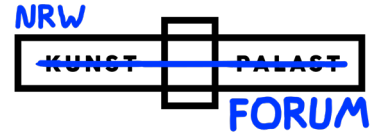


ANDREAS GEFELLER
THE JAPAN SERIES



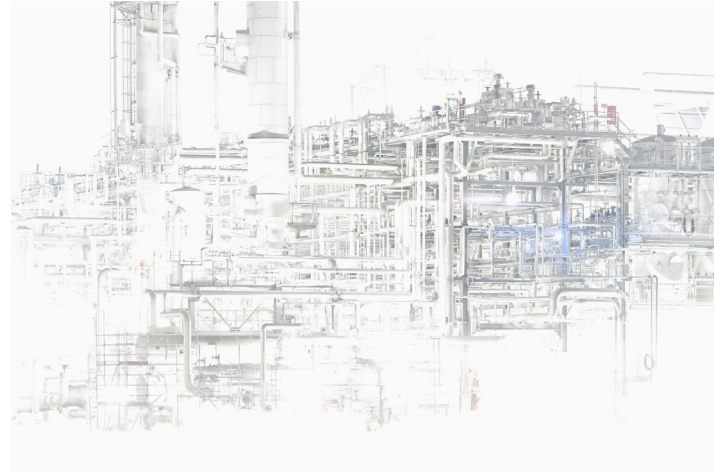
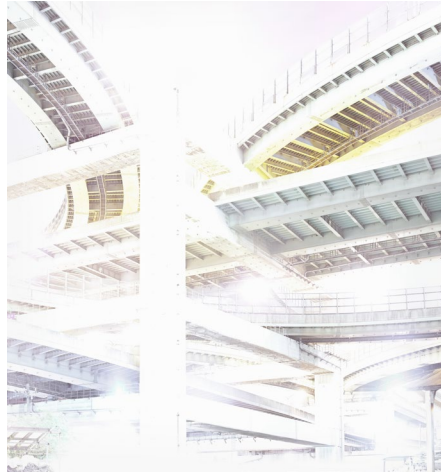
BLANK

In *Blank* (2010–2016) Gefeller focused on sites of urban and industrial intrusion, which he photographed at night. The large-format photographs of highway interchanges, container towers, and refineries are so heavily overexposed that nothing but their skeletal basic structure is discernible. Here, light does not serve to make things visible, but rather causes the subjects of these photographs to disappear. Gefeller considers the blinding light and infinite quantity of (visual) information to be symbolic of society's fast pace and sensory overload.





FR 01 (Detail)

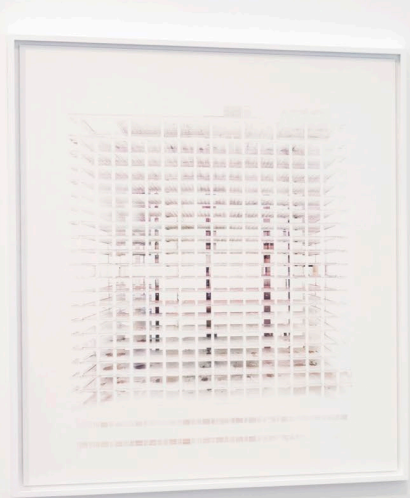




Exhibition view Thomas Rehbein Gallery Cologne, 2012



The *Blank* series also includes NASA images of urban agglomerations. Here we find light feeling its way through the darkness like the antennae on an insect: human civilization is spreading, tenuous yet unstoppable. *Blank* shows the voids created by the photographic process, and challenges viewers to supplement what they see.



Exhibition view Marta Herford Museum, 2016



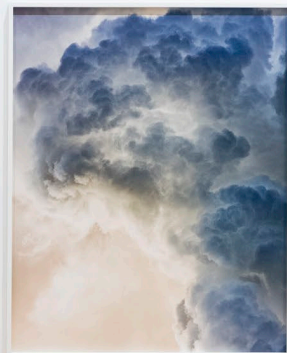
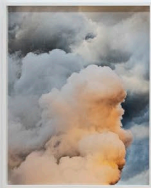
CLOUDS

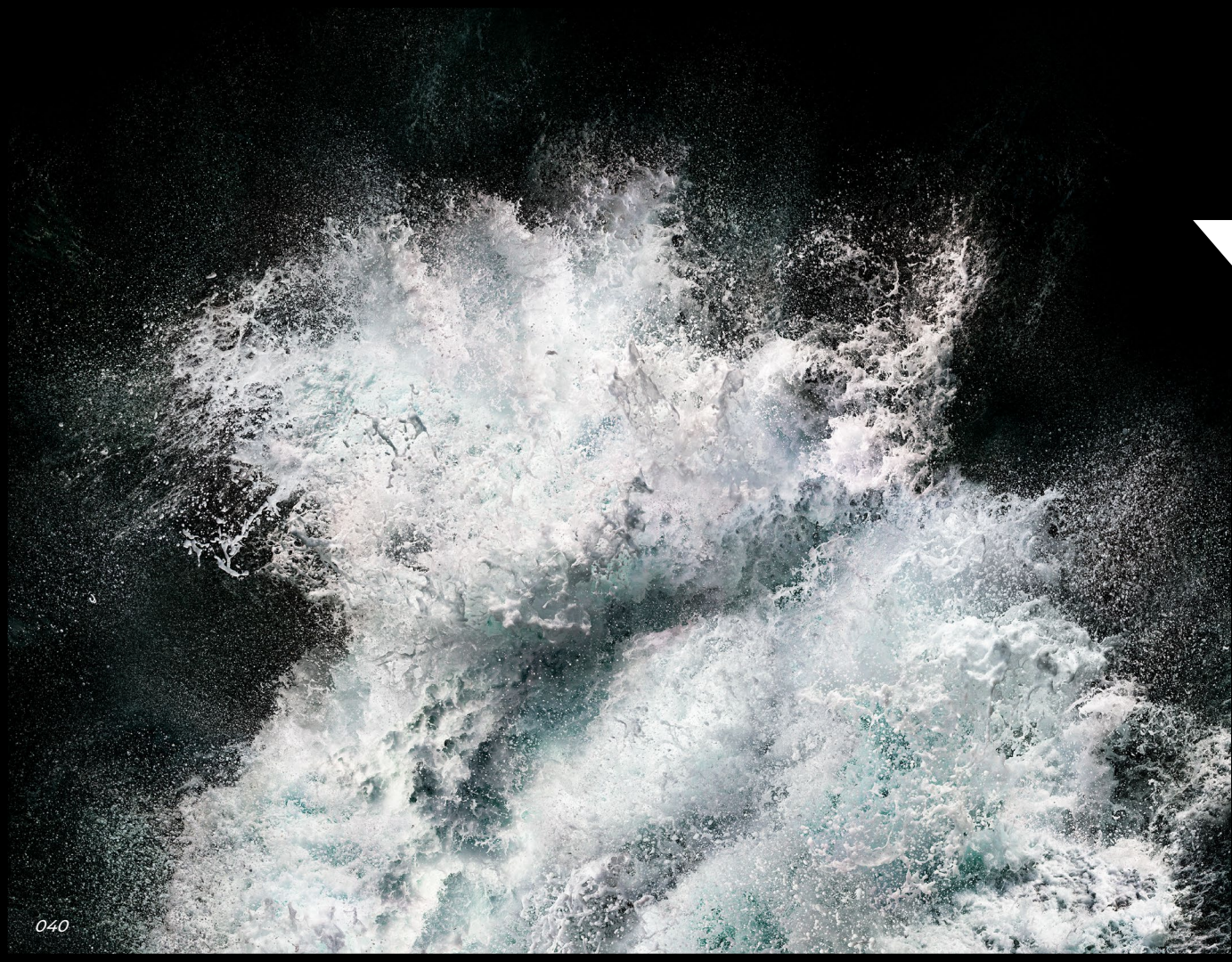
Clouds (ongoing since 2019) shows cloud formations that, by virtue of their colorfulness and dramatic lighting, appear both fascinating and threatening at the same time. Images reminiscent of 19th century landscape painting or depictions of nature depict evaporation from the cooling towers of a lignite-fired power plant. Gefeller views the clouds as symbolic of human-induced global warming and environmental pollution.



CLOUDS

Beim Himmel und der Landschaft
Die Clouds sind die Strukturen, menschliches
Erkenntnis und persönliche
Ausdrucksform der Natur.



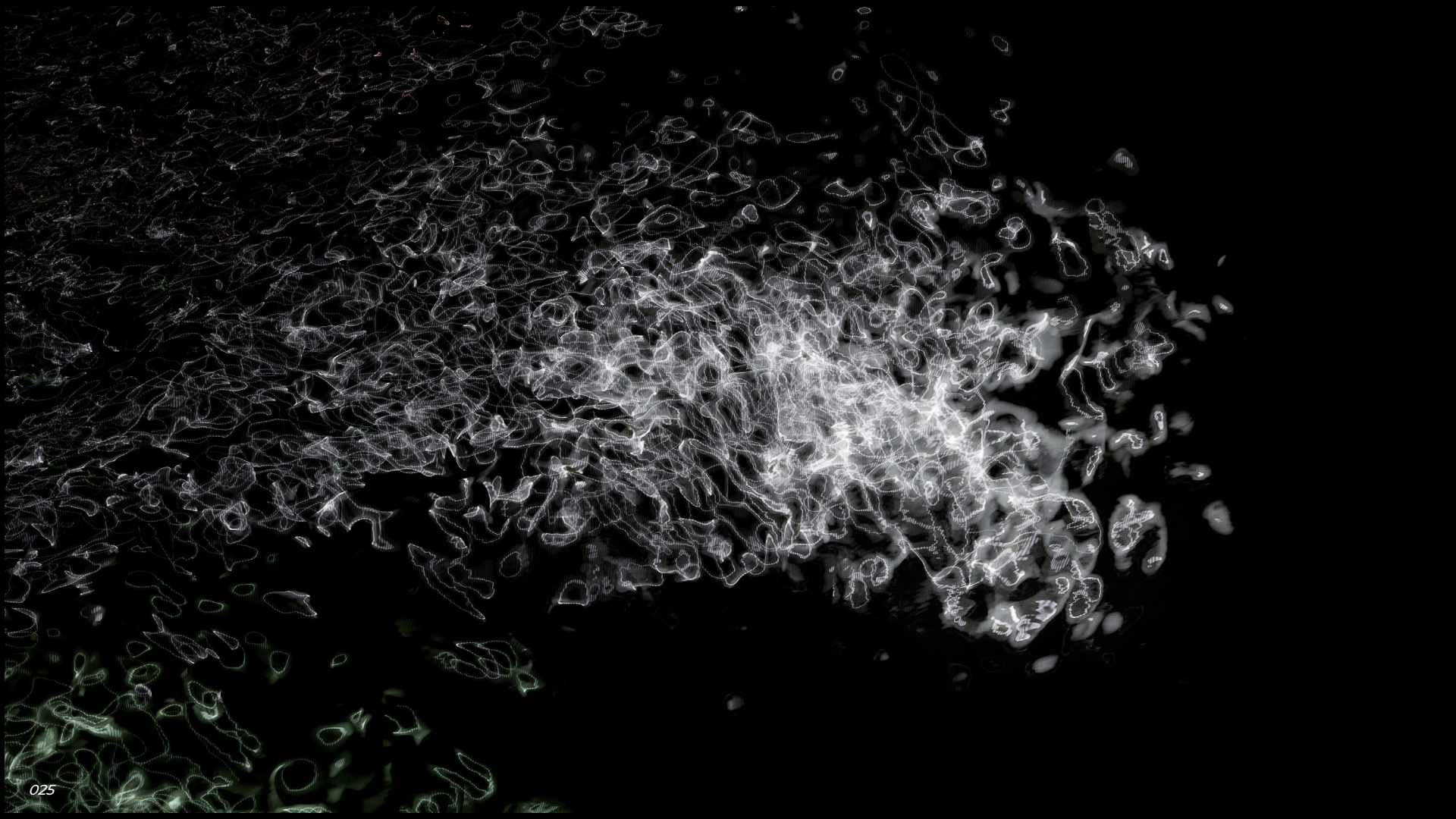


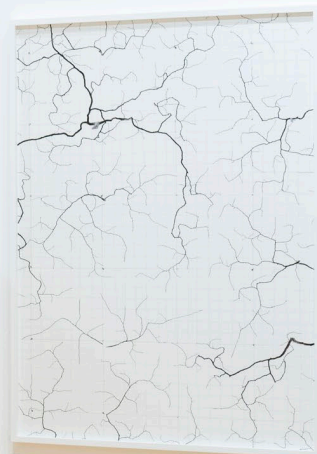
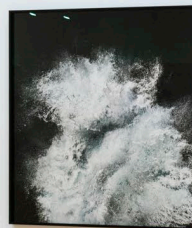
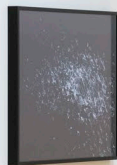
THE OTHER SIDE OF LIGHT

Another series titled *The Other Side of Light*, a search for traces between virtuality and materiality, has been in the making since 2016. Raindrops forming circles on a water surface, razor-sharp plant formations, or the fine lines of light reflections on water become visualizations of complex digital processes. In a search for what Gefeller calls the “digital in the natural,” abstract processes such as algorithms, networks, and the digital cloud are manifested visually.









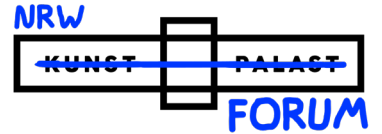


FLAMES

His most recent series, *Flames* (2022), on display for the first time, features shapes reminiscent of 3D renderings or X-ray pictures. Gefeller's use of short exposure times lends the flames a new physicality and visual presence. Alive or dead, gaseous or solid, large or small, real or rendered, *Flames* reveals a real, yet alien world beyond the visible that – despite the difference in subject matter – parallels Gefeller's *Soma* series created 22 years earlier.

UNTITLED (FLUSS 01)

What appears to be rendered on a computer, digitally animated and artificial, is in fact a reflection of reality. Andreas Gefeller's first film work was made with a high-resolution, high-speed camera, with which he filmed the reflections of the sun on the surface of the Rhine in 50x slow motion. The 11-minute video is projected in large format in a continuous loop. The video is available [here](#).





Andreas Gefeller in front of *IP 18*, Marta Herford, 2016

BIOGRAPHY

Andreas Gefeller studied communication design and photography at the Folkwang University of the Arts in Essen. In 2001 he was appointed as a member of the German Photographic Academy (DFA). Gefeller lives and works in Düsseldorf.

Exhibitions (selection)

Kunstmuseum Bonn / Bonn (2022), Thomas Rehbein Galerie / Köln (2020), Atlas Gallery / London (2020), Haus der Photographie, Deichtorhallen / Hamburg (2019), Museum Marta Herford / Herford (2016), Hasted Kraeutler Gallery / New York (2011), Landesgalerie Linz / Linz (2010), Palazzo Strozzi / Florenz (2009), Museum on the Seam / Jerusalem (2009)

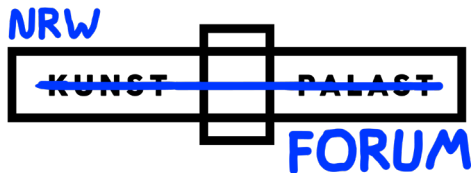
INFORMATION ABOUT THE EXHIBITION

Objects
approx. 60 works, 1 video work

Series
Soma, 2000
Supervisions, 2002-2015
The Japan Series, 2010
Blank, 2016-2021
The Other Side Of Light, since 2017
Clouds, since 2019
Flames, since 2021
Untitled (Fluss 01), 2022, Video, 11 Min.

Lenders
Andreas Gefeller, private
Lenders, Thomas Rehbein
Gallery Cologne und
Museum collections

Organisation and Curation
15.000 EURO



The NRW-Forum Düsseldorf is part of Stiftung Museum Kunstpalast.

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