



A.R. PENCK

TRANSLATED BY NORMAN CHAN

MANPUKUYA MOGU MOGU

RALF WINKLER (A.R. PENCK) WAS BORN ON OCTOBER 5, 1939 IN DRESDEN, A CITY IN THE EASTERN PART OF GERMANY.



HIS MOTHER AND GRANDFATHER WERE TEACHERS. HE HAD A PIANO AND A GUITAR IN HIS HOUSE, BUT HARDLY ANY EXPOSURE TO ART.



← PHOTO OF ZWINGER PALACE

WHEN HE WAS YOUNG, HE READ HEGEL, KANT, LENIN AND STALIN, WHICH LED TO AN INTEREST IN THE NATURAL SCIENCES AND THE ORIGIN OF ALL THINGS.

FROM FEBRUARY 13 TO 15, 1945, DURING WW II, DRESDEN WAS FIRE BOMBED BY THE ALLIED FORCES. WINKLER WATCHED THE CITY ENGULFED IN FLAMES.

THE ROOF OF HIS HOUSE BURNED UP.



AT SEVEN, HIS MOTHER TOOK HIM ON A VISIT TO PILLNITZ PALACE WHERE HE WAS STRUCK BY ARNOLD BÖCKLIN'S PAINTING "WAR" (1896).



SO MUCH LIKE DRESDEN ON FIRE.



HE WAS ALSO STRUCK BY ALBRECHT DÜRER'S "KNIGHT, DEATH AND DEVIL" (1513-14).

AT 10, HE PAINTED HIS FIRST OIL PAINTINGS.



LANDSCAPES



PORTRAIT OF HIS GRANDFATHER

INCIDENTALLY, EAST GERMANY AT THE TIME FAVORED THE REALISTIC REPRESENTATION OF LABORERS AND OTHER THEMES IN A STYLE CALLED "SOCIALIST REALISM."

FIRE DESTROYED MOST OF THE CITY, CREATING VAST EMPTY SPACES TO PLAY IN.



IN MAY 1945, GERMANY UNCONDITIONALLY SURRENDERED AND DRESDEN BECAME PART OF THE SOVIET-OCCUPIED ZONE. IN 1949, IT BECAME A CITY WITHIN THE SOCIALIST GERMAN DEMOCRATIC REPUBLIC (EAST GERMANY) FOUNDED THAT YEAR.

IT'S LIKE A SCENE IN A HORROR OR SF MOVIE.



IN 1953, HE STUDIED ART HISTORY AND THE BASICS OF PAINTING UNDER JÜRGEN BÖTTCHER AT AN ADULT EDUCATION CENTER.



IN THE EVENINGS, BÖTTCHER INVITED HIM AND OTHER STUDENTS TO HIS HOME WHERE THEY LISTENED TO JAZZ, SHARED THEIR ART AND FLIPPED THROUGH CONTRABAND ART BOOKS, BECOMING FRIENDS.

* LATER, BECOMING A FILM DIRECTOR, BÖTTCHER MADE A FILM THAT CHRONICLED THE LIVES OF HIS STUDENTS, "THREE OF MANY" ("DREI VON VIELEN") (1961), THE SCREENING OF WHICH WAS BANNED.

IN 1954, HE MADE HIS FIRST WOODBLOCK PRINTS. HE BEGAN PAINTING AND SELLING PORTRAITS.



10 MARKS A PIECE.

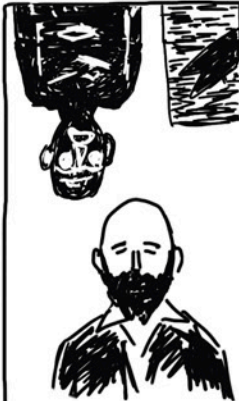
IN 1955, HE STARTED VOCATIONAL TRAINING AS A DRAFTSMAN'S APPRENTICE AT VEB DEWAG (THE EAST GERMAN STATE-OWNED ADVERTISING AGENCY).



HIS FIRST EXHIBITION WAS IN 1956, A COMPETITION FOR BEGINNERS AND VOCATIONAL TRAINING STUDENTS IN DRESDEN. HIS WOODCUT, WHICH DEPICTED FAMILIES AND THE CITY, WON A PRIZE, BUT WHEN THE EXHIBITION WENT TO EAST BERLIN, IT WAS DEEMED BOURGEOIS AND DECADENT AND WAS TAKEN OUT OF THE SHOW. HIS DAWNING AWARENESS OF POLITICAL AGENDAS AND MACHINATIONS LED TO HIS ANTI-PATHY TOWARDS THE STATE.



HE QUIT HIS APPRENTICESHIP AND APPLIED REPEATEDLY TO ART ACADEMIES IN DRESDEN AND EAST BERLIN, TO NO AVAIL. SO HE SET OUT TO TEACH HIMSELF.



IN 1956, HE MET GEORG KERN (BASELITZ) WHO MOVED TO WEST BERLIN THE FOLLOWING YEAR. THROUGH CORRESPONDENCE WITH KERN, HE LEARNED ABOUT THE CULTURE OF THE WEST AND ARTISTS AND WRITERS LIKE JACKSON POLLOCK, ANTONIN ARTAUD AND WOLS.

SO "POLLOCK" IS THE NAME OF A PERSON...

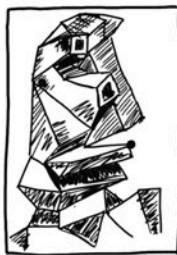


IN THE LATE 1950S, HE MADE PAINTINGS IN THE STYLE OF PICASSO AND REMBRANDT. IN EAST GERMANY, PICASSO WAS CONSIDERED A DUBIOUS ARTIST.



Self-portrait with hat, 1958

WHAT AN INDESCRIBABLE EXPRESSION!



Cubistic drawing, 1960



Man and woman at a table, 1959

SHOWS INFLUENCE FROM VAN GOGH'S "POTATO EATERS."

HE ALSO DID FIGURATIVE PAINTINGS DEPICTING LONELINESS AND VIOLENCE.



Tribunal, 1955

IS THIS A TRIAL? OR TORTURE?

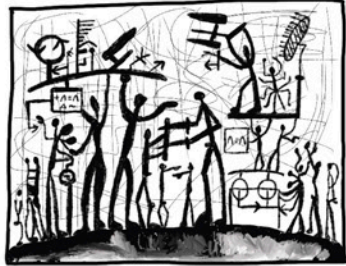


Woman near window at night, 1957

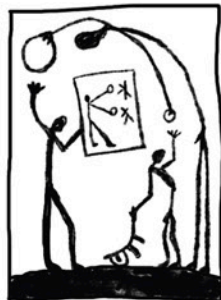
CONTRAST BETWEEN LIGHT AND DARK.

FROM 1960, HE BEGAN PAINTING ELONGATED STICK-LIKE FIGURES. HE SOUGHT TO ASCERTAIN THE MOTIVES BEHIND HUMAN BEHAVIOR.

// IS IT ABOUT THE EAST AND WEST DIVIDE OR THE COLD WAR? //



World picture, 1961



System painting, 1961

NOTICE THE PLACARD IN HIS HAND.

ABSTRACTION

CONSTRUCTION OF THE BERLIN WALL BEGAN ON AUGUST 13, 1961. ONE DAY BEFORE, HE VISITED BASELITZ IN WEST BERLIN. THE CRACKDOWNS ON ANTI-ESTABLISHMENT CULTURE INTENSIFIED.



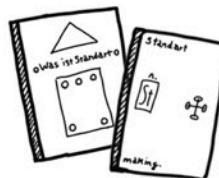
INFLUENCED BY CYBERNETICS AND PRIMITIVE ART, WINKLER CREATED A SYSTEM OF STICK FIGURES, GEOMETRIC SIGNS AND SYMBOLS. IN 1964 HE GAVE BIRTH TO THE CONCEPT OF "STANDART." COINED FROM GERMAN WORDS FOR "STANDARD" AND "MILITARY FLAG," HE HOPED TO MAKE A POSITIVE CONTRIBUTION TO SOCIALISM, APPLYING IT NOT ONLY TO PAINTING, BUT ALSO MORE BROADLY.

// A UNIQUE PICTORIAL LANGUAGE //

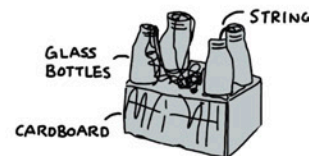


Standart, 1968

// BOOKS EXPLAINING THE "STANDART" CONCEPT. //



// SCULPTURES MADE WITH EVERYDAY OBJECTS. //



Standart-Model, 1973

HE MET AND WAS INTRIGUED WITH WOLF BIERMANN WHO CRITICIZED THE BUREAUCRATIC SYSTEM THROUGH POETRY AND MUSIC. HE WAS A POET WHO TOOK THE "REALISM" OF SOCIALIST REALISM VERY SERIOUSLY.



IN 1965, HE EXHIBITED PAINTINGS AT THE PUSHKIN HOUSE IN DRESDEN CONSISTING OF PORTRAITS AND OTHER NON-ABSTRACT WORKS NOT FROM HIS WORLD PICTURE OR SYSTEM PAINTING SERIES. THIS LED TO HIS NOMINATION FOR MEMBERSHIP IN THE



Anti-cold painting, 1961

VBK (ASSOCIATION OF VISUAL ARTISTS IN THE GDR) THE NEXT YEAR. TO WORK AS AN ARTIST IN EAST GERMANY REQUIRED MEMBERSHIP IN THE VBK, BUT HIS MEMBERSHIP WAS REJECTED IN 1969. SO HE CONTINUED HIS ARTISTIC ACTIVITIES WITHOUT ANY FORMAL AFFILIATIONS.

MICHAEL WERNER, AN ART DEALER WHOM WINKLER MET THROUGH BASELITZ, ACTIVELY INTRODUCED HIS WORKS IN THE WEST, STARTING WITH A SOLO EXHIBITION AT GALERIE HAKE IN COLOGNE IN 1968.



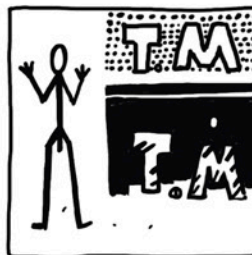
PREPARING TO TRANSPORT HIS WORK TO THE WEST.

WINKLER ADOPTED THE NAME A.R. PENCK, AFTER THE GEOLOGIST ALBRECHT PENCK, AN EXPERT ON THE ICE AGE IN THE ALPS. PENCK WAS NEVER ABLE TO SEE THE WORK THAT HE EXHIBITED IN THE WEST.



ALBRECHT PENCK (1958-1945)

HIS PAINTINGS WERE COMPOSED OF ABSTRACT ELEMENTS, FIGURATIVE ELEMENTS OR BOTH.



TM., 1974



Standart 1987, 1973

IN 1971, HE FORMED THE ARTIST GROUP LÜCKE IN DRESDEN WHICH SOUGHT TO UNLEASH THE SOCIALIST POTENTIAL OF ART THROUGH COLLABORATION IN PAINTING, FILM AND MUSIC. IN GERMAN, THE WORD "LÜCKE" MEANS "GAP" OR "VOID." IT WAS A PLAY ON THE NAME OF THE EXPRESSIONIST GROUP "BRÜCKE" FOUNDED IN DRESDEN IN 1905.

// EVERYONE TAKES A TURN AT PAINTING. //



Lücke, 1971

FALLING ILL IN 1977, HE MADE CARVINGS WITH PIECES OF WOOD GIVEN TO HIM BY A FRIEND. THIS LED TO A BREAK FROM THE THEORETICAL.



HE MET JÖRG IMMENDORFF WITH WHOM HE HELD A TWO-PERSON EXHIBITION IN COLOGNE IN 1978. THEY CARRIED OUT JOINT PROJECTS FREQUENTLY THEREAFTER.



IN 1979, HE RELEASED HIS FIRST MUSIC RECORDING. HE CO-FOUNDED A FREE JAZZ GROUP AND BECAME ACTIVE IN THE WORLD OF MUSIC.



WAS DENIED THE CHANCE TO EXHIBIT
WAS CENSORED
HAD WORKS CONFISCATED
BIERMANN WAS STRIPPED OF HIS CITIZENSHIP

WAS UNDER SURVEILLANCE BY STASI
I CAN'T STAND IT ANYMORE...

IN 1980, DUE TO DETERIORATING CONDITIONS IN EAST GERMANY, HE MOVED TO COLOGNE.

HE BECAME ACQUAINTED WITH MARKUS LÜPERTZ AND PER KIRKEBY.



MARKUS LÜPERTZ



PER KIRKEBY



HE VISITED JOSEPH BEUYS.

HE MADE WORKS IN A VARIETY OF MATERIALS AND MEDIUMS, INCLUDING SCULPTURES MADE OF BRONZE AND MARBLE AND PRINTS.

SCULPTURES



Monument for the divided Germany, 1986

PRINTS



Nightvision, 1982

MAGAZINES



Crater and cloud, 1982-90

INTEREST IN PREHISTORIC MONUMENTS

STONEHENGE

NEWGRANGE

HE MOVED TO ENGLAND AND IRELAND, SEEKING A MORE RELAXED PLACE TO WORK.

ALONG WITH BASELITZ, IMMENDORFF, LÜPERTZ AND ANSELM KIEFER, HE DREW INTERNATIONAL ATTENTION AS A REPRESENTATIVE OF WEST GERMAN NEO-EXPRESSIONISM, SHOWING WORK IN THE "A NEW SPIRIT IN PAINTING" EXHIBITION AT THE ROYAL ACADEMY OF ARTS IN LONDON IN 1981 AND THE "ZEITGEIST" EXHIBITION AT THE MARTIN GROPIUS BAU IN BERLIN IN 1982.

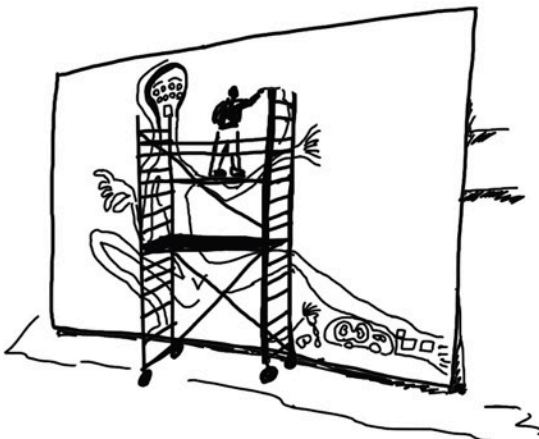


FROM 1989, HE WAS A PROFESSOR AT THE KUNST-AKADEMIE DÜSSELDORF (UNTIL 2005). HE TAUGHT MORE THAN 130 STUDENTS, INCLUDING YOSHITOMO NARA.



HE PASSED AWAY ON MAY 2, 2017 IN ZÜRICH, SWITZERLAND AT THE AGE OF 77.

IN RECENT YEARS, A.R. PENCK HAS BEEN A FOCUS OF NEW ATTENTION THROUGH STUDIES AND EXHIBITIONS THAT LOOK BACK ON HIS LIFE WORK.



IN 1977, HE HELD THE EXHIBITION "A.R. PENCK" IN JAPAN.

HIROSHIMA CITY MUSEUM OF CONTEMPORARY ART



SETAGAYA ART MUSEUM, TOKYO

THE MUSEUM OF ART, KOCHI

