

PRESS COVERAGE



# **Beate Gütschow**

# **Jan Theun van Rees**

October 25 — January 10, 2008

1. Book Forum, 12.2007
2. CCC, Fall/Winter 07-08
3. Chicago Life, 11.2007
4. Chicago Tribune, 11.22.2007
5. Time Out, 12.27.2007

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Museum of  
Contemporary Photography

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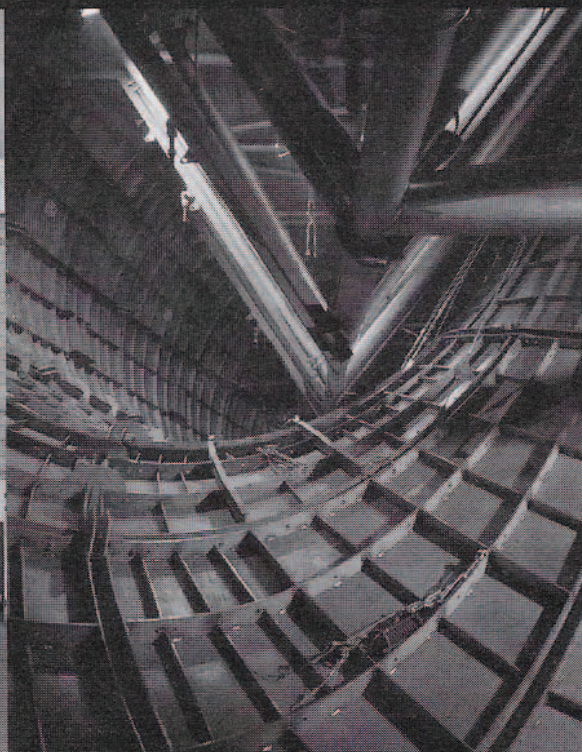
Through January 12, 2008

# Beate Gütschow

FORTHCOMING MONOGRAPH: *Beate Gütschow: LS/S* co-published by MoCP with Aperture, Fall 2007

# Jan Theun van Rees

FORTHCOMING MONOGRAPH: *Jan Theun van Rees: One Wall Away: Chicago's Hidden Spaces*  
published by U.S. Equities in collaboration with MoCP



Columbia   
COLLEGE CHICAGO

**Beate Gütschow:**

*S#2, 2005*  
Light Jet Print  
Courtesy  
Produzentengalerie,  
Hamburg and Barbara  
Gross Galerie, Munich

**Jan Theun van Rees:**

*Interior: Cloud Gate  
Sculpture II*  
Courtesy of the artist  
and U.S. Equities



# MoCP

Museum of  
Contemporary Photography



**Beate Gütschow: LS / S**  
**October 25, 2007 –**  
**January 10, 2008**

**LECTURE**

**Akiko Ono**

**Friday, October 26, 2007**

3 pm  
 Museum

Ono will discuss the physical and mental construction of real and imagined landscapes in the work of Beate Gütschow and in the practice of landscape architecture. Ono, who co-wrote the introductory text for *Beate Gütschow: LS/S*, is a practicing landscape architect with an MA in the history of art and architecture.

Beate Gütschow's exploration as an artist directly probes questions of pictorial representations of reality. As a student in Hamburg and Oslo, she explored verisimilitude initially as a painter and installation artist and eventually became attracted to photography for its apparent, though qualified, ability to more faithfully and accurately represent reality.

This exhibition surveys two of Gütschow's photographic series: *LS* and *S*. *LS* is an abbreviation for *Landschaft*, or landscape, and *S* is for *Stadt*, or city. Both series posit questions of idealization—one of nature and the other of urbanity. Drawing from her enormous archive of collected images, mostly taken with analog film, of trees, buildings, clouds, hills, and people, Gütschow's pictures are montages consisting of up to a hundred different images assembled together digitally. Her final constructions at first glance appear as if captured from reality but upon closer inspection they are revealed as fiction.

Influenced by artists such as Claude Lorrain, John Constable, and Nicolas Poussin, the *LS* series follows the rules of romantic landscape painting of the 17th-century. Traditional landscape paintings are organized with three distinct spaces: the foreground serves as the viewer's entrance into the picture, usually framed by trees like a stage set; the middle ground contains a river or path and people looking outward; and the background vanishes in the far distance. The frame suggests an expansive terrain. Using these rules, Gütschow creates an idyllic landscape by mixing elements of pictures taken from parks, construction sites, pristine nature, and people engaged in leisure activities. The deliberate inclusion of familiar 21st-century elements like garbage, trees cut by chainsaws, and people in T-shirts endows an otherwise romantic landscape with implausibility and suspicion.

**OPENING RECEPTION**

**Thursday, October 25th, 2007**  
 5-7 pm

**FILM SCREENING**

**13 Lakes**

**Thursday, November 1, 2007**

600 S. Michigan Ave.  
 Room 901

James Benning's non-narrative film simply observes 13 lakes, from across the United States filmed in ten-minute takes, challenging the viewer to see the landscape as an artist might: by noticing and deciphering small details and changes within the natural world.

While the *LS* series recalls 17th-century landscape painting, the *S* series makes reference to more recent media—black-and-white architectural and documentary photography of the 1950s and '60s. The *LS* series depicts an Arcadian state while the *S* series is post apocalyptic, revealing failed social ideals through alienating architecture. Photographing in Berlin, Chicago, Kyoto, Los Angeles, New York, and Sarajevo, Gütschow appropriates buildings, parking lots, stairways, and people. Reconfiguring these elements of architecture from different areas of the world, she synthesizes a disorienting cosmopolitan space with a confused temporality. Just as she positions picnic goers in her landscapes, here Gütschow recontextualizes images of homeless people and tourists—fixtures of the modern city. That these displaced subjects seem hardly out of place in Gütschow's *S* series reveals something about the cities in which they were photographed. Despite the utopian ideals behind the modern architecture, cities are less hospitable than we idealize them to be.

Gütschow's process confers substantially more latitude for making ideas visual than photographers using analog film enjoy. The photographer's ability to tell a story is constrained by the physical orientation of subjects in the focal field, but Gütschow starts like a painter with a blank canvas. She combines pictures from a variety of times and a wide range of geographical places while a traditional photographer is tied to the moment when and the place where the photograph is taken. In spite of photography's inherent ability to record facts, Gütschow creates a visual space that can be more readily accessed with the tools of fiction.

**Natasha Egan, Associate Director and Curator**

**LECTURE**

**Beate Gütschow**

**Thursday, October 25, 2007**

6:30 pm  
 Ferguson Lecture Hall  
 600 S. Michigan Ave.  
 1st Floor

Presented in conjunction with the Columbia College Photography Department.

**CURATOR'S TOUR**

**Natasha Egan**

**Tuesday, November 6, 2007**

Noon  
 Museum

**Museum of**

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COLUMBIA COLLEGE CHICAGO

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Free and open to the public  
 Monday through Saturday from 10 am to 5 pm  
 Thursday until 8 pm  
 Sunday noon to 5

The exhibitions, presentations, and related programs of the MoCP are sponsored in part by the Lloyd A. Fry Foundation; the Illinois Arts Council, a state agency; The Mayer and Morris Kaplan Family Foundation; The National Endowment for the Arts; After School Matters; American Airlines, the official airline of the MoCP; and our members.

The monograph *Beate Gütschow: LS/S*, copublished by the MoCP and Aperture, was supported by the Lannan Foundation and the Robert Mapplethorpe Foundation. This exhibition has been co-presented by the Goethe-Institut Chicago. Special thanks to Louise and Eric Franck Collection, London.



**Left:**

Beate Gütschow  
*S#24, 2007*  
 83 1/2 x 69 3/4 inches  
 Light Jet Print  
 Courtesy of Produzentengalerie Hamburg,  
 Barbara Gross Galerie Munich,  
 Collection of Louise and Eric Franck

**Right:**

Beate Gütschow  
*LS#13, 2001*  
 42 1/2 x 33 1/2 inches  
 C-Print  
 Courtesy of Produzentengalerie Hamburg,  
 Barbara Gross Galerie Munich,  
 Collection of Louise and Eric Franck

Columbia

C O L L E G E C H I C A G O



Michigan Ave., 312-915-6394, presents *Painting Ethiopia: The Life and Work of Qes Adamu Tesfaw* through Nov. 4.

**Mary and Leigh Block Museum of Art**, 40 Arts Circle, Evanston, 847-491-4000, hosts *Casting a Shadow: Creating the Alfred Hitchcock Film* through Dec. 9.

**Mitchell Museum of the American Indian**, 3001 Central Park Ave., Evanston, 847-475-1030, presents *Stories in Stone* through Dec. 30.

**Museum of Contemporary Art**, 220 E. Chicago Ave., 312-280-2660, presents *Sympathy for the Devil: Art and Rock and Roll Since 1967* through Jan. 27. *Collection Highlights* continues through June 8. *Alexander Calder in Focus* continues through April.

**Museum of Contemporary Photography**, 600 S. Michigan Ave., 312-663-5554, features *Beate Gütschow: LS/S*, a digital pastiche of pastoral landscapes and urban dystopias, Oct. 25 through Jan. 13.

**Museum of Science and Industry**, 5700 S. Lake Shore Dr., 773-684-1414, hosts *Star Wars: Where Science Meets Imagination* through Jan. 6.

**National Museum of Mexican Art**, 1852 W. 19th St., 312-738-1503, presents *Annual Day of the Dead Exhibition* through Dec. 16.

**Newberry Library**, 60 W. Walton, 312-943-9090, presents *Mapping Manifest Destiny: Chicago and the American West* and *Ptolemy's Geography and Renaissance Mapmakers*, both Nov. 3 through Feb. 16.

**Notebaert Nature Museum**, 2430 N. Cannon Dr., 773-755-5100, presents *Urban Nature* through Nov. 4.

**Renaissance Society**, 5811 S. Ellis, 773-702-8670, hosts a new film installation by Steve McQueen through Oct. 28. *Meanwhile in Baghdad...* runs Nov. 11 through Dec. 21.

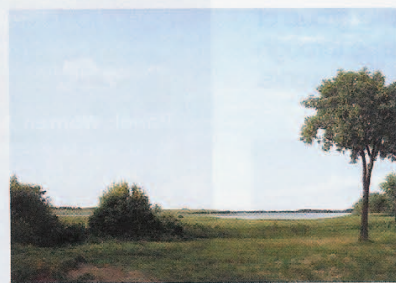
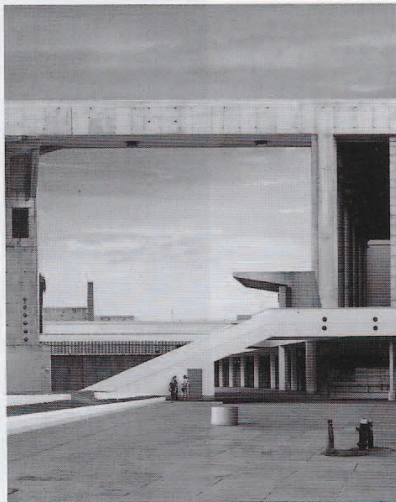
**Smart Museum of Art**, 5550 S. Greenwood, 773-702-0200, presents *Majestic Nature/Golden History: German Romantic Art from the Crawford Collection and the Smart Museum of Art* through Oct. 21.

**Swedish American Museum Center**, 5211 N. Clark, 773-728-8111, hosts *Rosebud Sioux: A Lakota People in Transition* through Nov. 25.

## Performance

**About Face Theatre** presents the world premiere of *Wedding Play* Oct. 24 through Dec. 2 in the Steppenwolf Garage Theatre, 1624 N. Halsted, 312-335-1650.

**Black Ensemble Theater**, 4520 N. Beacon, 773-769-4451, presents *Sounds So Good, Makes You Wanna Holler (Old School vs. New School)*



through the end of October.

**Chicago Dramatists**, 1105 W. Chicago, 312-633-0630, present *A Steady Rain* through Oct. 28.

**Chicago Human Rhythm Project** concludes its season with performances of *Global Rhythms 3* and *Thanks 4 Giving* Nov. 23-25 at the Harris

Theater for Music and Dance, 205 E. Randolph, 312-334-7777.

**Chicago Shakespeare Theater** on Navy Pier, 600 E. Grand, 312-595-5600, presents *Cymbeline* through Nov. 11. Stephen Sondheim's *Passion* continues through Nov. 11.

**Chicago Symphony Orchestra**, 220 S. Michigan Ave., 312-294-3000, hosts the *Cross Border Orchestra of Ireland* Oct. 30.

**Court Theatre**, 5535 S. Ellis, 773-753-4472, presents *Thyestes* through Oct. 21.

**The Dance Center of Columbia College Chicago**, 1306 S. Michigan Ave., 312-344-6600, presents the world premiere of *Zephyr Dance* Oct. 25-27.

**Goodman Theatre**, 170 N. Dearborn, 312-443-3800, features *Passion Play: a cycle*, a theatrical re-enactment of Christ's final days in three different eras, through Oct. 21.

**Harris Theater for Music and Dance**, 205 E. Randolph, 312-334-7777, presents *Giordano Jazz Dance Chicago* Oct. 26-27. *Midwest Young Artists* perform Oct. 28. The *Aspen Santa Fe Ballet* performs Nov. 17.

The **House Theatre of Chicago** presents *The Magnificents*, a magical clown show, through Nov. 3 at the Viaduct Theatre, 3111 N. Western, 773-251-2195. In conjunction with Broadway in Chicago, the House Theatre presents *The Sparrow* through Dec. 31 at the Apollo Theater, 2540 N. Lincoln, 773-935-6100.

The **Joffrey Ballet** presents *Giselle* Oct. 17-28 at the Auditorium Theatre of Roosevelt University, 50 E. Congress, 312-902-1500.

**Lifeline Theatre**, 6912 N. Glenwood, 773-761-4477, features *The Island of Dr. Moreau* through Dec. 2.

**Lookingglass Theatre Company**, 821 N. Michigan, 312-337-0665, presents *No Child*, the acclaimed one-woman show by Nilaja Sun, through Nov. 18.

**Mercury Theatre**, 3745 N. Southport, 773-325-1700, presents *The Men and Their Music* through Oct. 28.

**Northlight Theatre**, 9501 Skokie Blvd., Skokie, 847-673-6300, presents *The Miser* through Nov. 11.

From top: *S#2*, 2005, 212 x 177 cm, light jet print, Beate Gütschow, courtesy of Produzentengalerie Hamburg, Barbara Gross Galerie München, Collection Louise and Eric Franck, **Museum of Contemporary Photography: LS#10**, 2001, 116 x 169 cm, C-print, Beate Gütschow, courtesy of Produzentengalerie Hamburg, Barbara Gross Galerie München, Collection Louise and Eric Franck, **Museum of Contemporary Photography: Saltern**, costume design, Priscilla Lane in *Saboteur*, 1942, graphite and gouache on illustration board, Leonard Stanley Collection, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, *Casting a Shadow: Creating the Alfred Hitchcock Film*, **Mary and Leigh Block Museum of Art**.



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CHICAGO TRIBUNE • TEMP

## ARTS & ENTERTAINMENT



The visually seductive work of German painter/photographer Beate Guetschow is on exhibit at the Museum of Contemporary Photography.



## ART REVIEW

# Technology no substitute for impact

By Alan G. Artner  
Tribune art critic

Technology always promises great leaps forward, but the seductive use of technology in visual art just as often can lead to giant steps back — as it has done in the work of Beate Guetschow, at the Museum of Contemporary Photography.

The German painter, installation artist and, now, photographer shows selections from two series: "LS," which stands for *Landschaft* (landscape), and "S," which abbreviates *Stadt* (city). The prints, according to the fashion of the day, are enormous; and the images, also according to fashion, have been digitally constructed by sampling many, many rural and urban scenes to piece together new ones with Photoshop.

The results are virtually seamless color and black-and-white images that in "LS" resemble Romantic paintings and in "S" severe architectural studies. Both impress viewers on the elementary level of how the artist did them, and that is supposed to get us to forget how when this sort of thing was done before it was ridiculed and eventually swept away by the masters

of modern photography.

Constructing images from several negatives was done to popular acclaim within the first 30 years of the medium by Henry Peach Robinson and Oscar Rejlander. The public loved it because results looked like paintings. A long battle was waged to get photographs to look like photographs. Once the battle was won, few photographers resorted to the techniques of Rejlander and Robinson because they were seen for what they were, sentimental manipulation.

In the final decades of the 20th Century, however, artists trained in other fields came to photography in great numbers. Some were ignorant of photographic history, others indifferent. So practices long laughed at not only were renewed with the "advantages" of digital technology but also made profitable when photo images the size of billboards attained prices once reserved only for paintings.

Read the lengthy interview with Guetschow in the monograph that accompanies the exhibition (Aperture, 83 pages, \$45) and she talks about photography and painting much as some 19th Century lensmen did, with the difference



being that she is not sentimental about the connection. Her pictures are, of course, deadpan — fashion again — right down to the listing of technical information on each margin. And the worlds she creates in the "LS" and "S" series are, despite the verdancy of the one and the barrenness of the other, equally chilly.

Astute viewers may discover irregularities in scale and oddities of topography that give away Guetschow's practice. One certainly can make something of this, and in the monograph either she or her interlocutors do. But the tiny proofs, as it were, that her landscapes are constructed do not count for much visually in almost 6-by-9 prints, so as is true of a lot of art nowadays, knowing something is there seems more important than it actually having impact.

Recommended for those who enjoy the game or reviving the discredited and presenting it as if it were positive and new.

"Beate Guetschow: LS/S" continues at the Museum of Contemporary Photography, 600 S. Michigan Ave., through Jan. 10. 312-663-5554.  
aartner@tribune.com



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ARTS & ENTERTAINMENT: ART REVIEW

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