

KP BREHMER

**A TEST
EXTENDING
BEYOND
THE ACTION**

Exhibition from March 31 to June 12, 2011
Centro Andaluz de Arte Contemporáneo, Seville

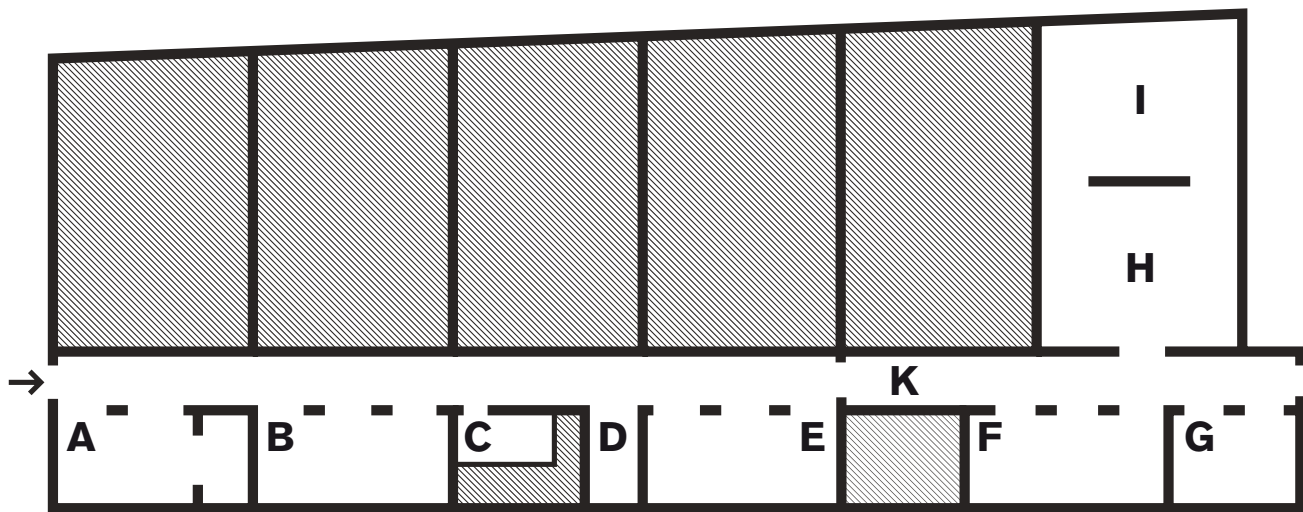
We are living in a time of excess in exhibiting. Magazines, newspapers, stores, television, and the Internet constitute and reproduce visual grammars, directing our understanding of the world. Museum exhibitions are just a further component of this circuit. This excess in exhibiting is a living condition monitored by capitalism. The exhibition of projects by the German artist **KP Brehmer** (1938–97) today leads us into a space of reflection: How do the visual systems of Western societies affect the human being? What means do we have for marking audible our disagreement without withdrawing our words and images? Is an alternative contract with a capitalist realism possible?

"Capitalist realism hasn't weakened since the bank crises; if anything it has intensified." Mark Fisher, London 2010

As a major figure of the German Pop Art artist initiative called **Kapitalistischer Realismus** (Capitalist Realism), which culminated in the famous catalogue raisonné **Grafik des Kapitalistischen Realismus** (Graphic Art of Capitalist Realism) by René Block in the early 1970s, Brehmer worked for decades on inverting a capitalist economy of knowledge production by decoding its forms of visual nominations. His reflection on the means of formalization in a context of public display enabled the political to take place without shouting the word "politics." The expropriation of Western concepts of typography, cartography, thermography, and color theory reveal the ways in which a visual appearance is implicated in economics. If we approached Brehmer's displays, films, publications, compositions, and installations as "notation systems" of social processes, then a similarity to a musical score emerges. Only in the moment of the performance do the questions posed by these works become apparent, under the very actual conditions of making them public.

Exhibiting here might be understood as both a means and a concern of a practice—for KP Brehmer and for us today, perhaps more crucially than ever. Following this path, his projects implicate a future that begins to alter in the act of exposure. A thought from 1974 could turn into “a test extending beyond the action” today and tomorrow. Reflection on the means of exposure that then include ourselves has the capacity to potentiate the excess in exhibiting in order to articulate a possibility for defying capitalism and defending society in a different way.

Doreen Mende, Berlin, February 2011





KP Brehmer: “Briefmarken, Arbeitsreihe (**Stamps, series of works**), 1966–68. In early 1966 I produced my first stamp, based on the famous Hitler stamp that flooded first Germany and later half of Europe during the lifetime of the Tausendjähriges Reich (Thousand-year Reich). This stamp evolved into a chain of motifs running to about fifty prints. The deliberate selection of motifs was not limited to the use of existing stamps; several of the motifs were simplified, made clearer, while others were fundamentally changed by means of collage (e.g., for the stamp US POSTAGE: Drucksachenstempel USA, the globe turning in a certain way was added). This process with the content was joined by a formal process. I wanted to relate the collector of fine art rather directly to the trivial world. I wanted to depict print collection as an especially perverted form of art consumerism. So I developed complicated variations of prints, with different print runs, stamped or unstamped, off colors, etc.; things equally appealing to the stamp collector and the print collector (cf. catalogues raisonnés and stamp catalogs). Seen in this way, the action is a kind of contribution to the sociology of art, and I hope the consumer of art will thus come to reflect on his situation in a salutary way.”

A01 Wie mich die Schlange sieht – Wie ich die Schlange sehe, 1985

How the Snake Sees Me—How I See the Snake
190 x 130 cm – 31 x 47 cm

A02 Briefmarkenauswahl Sozialistische Staaten, Billiger, 1967/1991

Selection of Stamps from Socialist Countries, Cheaper
letterpress print on art paper, 120.5 x 200.5 x 3.5 cm
René Block Collection, Berlin;
Neues Museum, Nuremberg

A03 Trivialgrafik, Publikation zur Ausstellung, 1965

Trivialgrafik (Trivial graphic art), exhibition catalog
15 x 11 cm
Published by Galerie René Block

A04 Klaus Peter Brehmer, Trivialgrafik und

Hans-Joachim Dietrich, Ereignisbilder, 1968

Klaus Peter Brehmer, Trivial Graphic Art,
and Hans-Joachim Dietrich, Event Images
31 x 17 cm
Published by Galerie René Block

A05 Spezialfund, 1966

Special Fund
letterpress, yellow / green, 49 x 31 cm

A06 Wohlstandsmarke, 1966

Prosperity Stamp
letterpress, NATO green, 54 x 39 cm

A07 Wohlstandsmarke, 1966

Prosperity Stamp
letterpress, red, 54 x 39 cm

A08 Europa 100, 1966

Europe 100
letterpress, yellow / blue / red (iris print),
28 x 46 cm

A09 Österreich, 1966

Austria
letterpress, red, 48 x 34 cm

A10 Kennedy, 1966

letterpress, yellow, 47 x 32 cm

A11 Brandenburger Tor, 1967

Brandenburg Gate
linocut, red, 48 x 24 cm

A12 Ulbricht, 1967

linocut, red, 41 x 36 cm

A13 Ulbricht, 1967
linocut, yellow, 42 x 32 cm

A14 Ulbricht, 1967
linocut, green, 45 x 33 cm

A15 Camp Fire Girls, 1967
letterpress, red / blue / green, 50 x 32 cm

A16 Camp Fire Girls, 1967
engraving, yellow / red / blue, 50 x 32 cm

A17 R.A.D. (6+4), 1967
Reich Labor Service (6+4)
linocut, green, 36 x 48 cm

A18 R.A.D. (12+8), 1967
Reich Labor Service (12+8)
engraving, green, 40 x 36 cm

A19 18.3.65, 1967
linocut, silver / violet, 63 x 40 cm

A20 Hase, 1967
Hare
letterpress, yellow, 44 x 33 cm

A21 Kölner Dom, 1967
Cologne Cathedral
letterpress, red, 33 x 28 cm

A22 Volkskampf gegen Atomtod, 1967
Popular Struggle against Nuclear Power
letterpress, yellow / red, 31 x 37 cm

A23 ČSSR, 1967
Czechoslovak Socialist Republic
letterpress, yellow, 31 x 47 cm

A24 GIVE, 1967
linocut (two blocks), yellow / red, 50 x 49 cm

A25 Goethe, 1967
linocut, red, 48 x 32 cm

A26 Goethe, 1967
linocut, red, 44 x 31 cm

A27 Berlin, 1967
47 x 27 cm, linocut, green

A28 DDR, 1967
German Democratic Republic
linocut, NATO green, 31 x 49 cm

A29 Thälmann-Marke, 1971

Thälmann Stamp

linocut, red, 37.5 x 54.5 cm

A30 Nie Vergessen!, 1968

Never Forget! 1968

linocut, red / green, 49 x 28.5 cm

A31 Vietcong, 1968

linocut, yellow, 31 x 46 cm

A32 US AIR, 1967

linocut, air blue, 45 x 24 cm

A33 Deutsches Reich / Überdruck, 1967

German Reich / Overprint

linocut, brown / black, 45 x 26 cm

A34 Deutsches Reich / Überdruck, 1967

German Reich / Overprint

linocut, brown / black, 45 x 26 cm

A35 Deutsches Reich / Überdruck, 1967

German Reich / Overprint

linocut, brown / black, 45 x 26 cm

A36 Kennedy & Eyecream (4er Block)

Kennedy & Eyecream (four blocks)

letterpress, yellow / blue, 100 x 140 cm

A37 U.S. Postage, 1970

letterpress, red, 45 x 60 cm

A38 Stukas, 1967

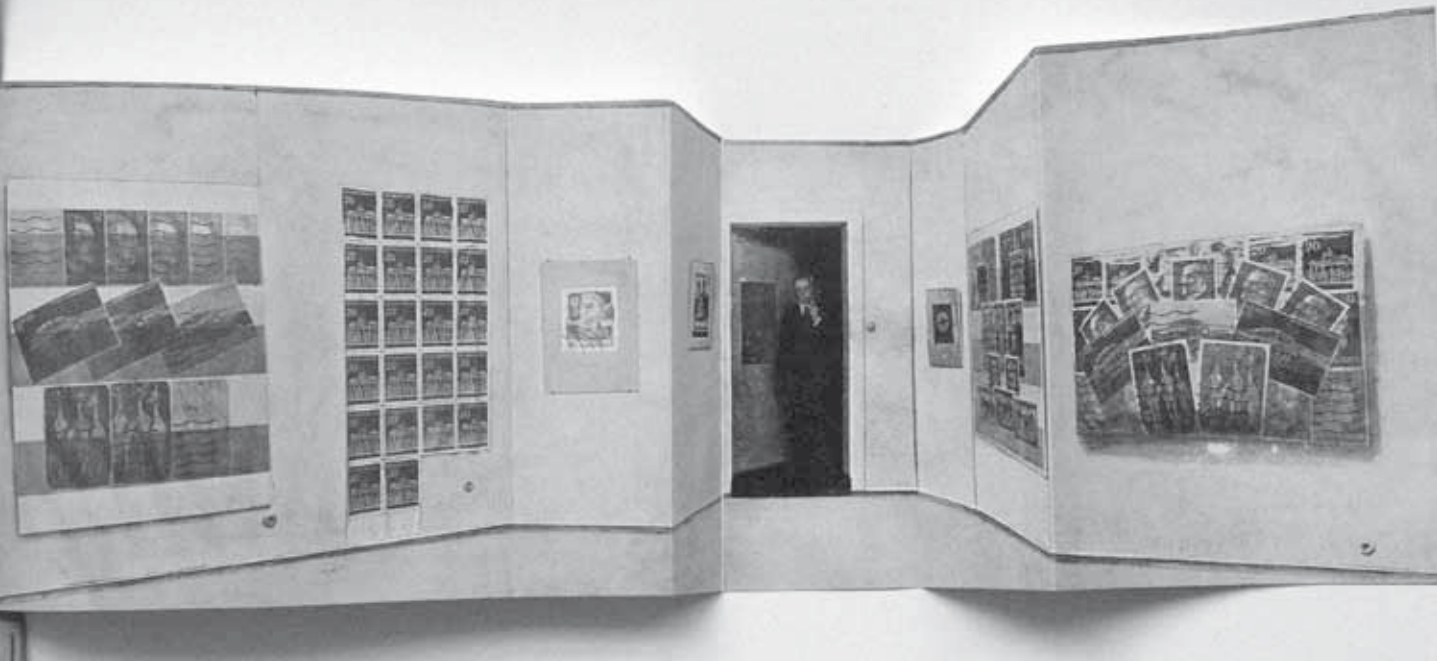
Dive bomber

letterpress print of soft PVC film,

bluish violet on cardboard 31 x 41 cm

Unless otherwise indicated, all works from
Estate of KP Brehmer, Berlin





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In the door frame, KP Brehmer in the *Trivialgrafik* (Trivial Graphic Art) exhibition at the Galerie René Block, Berlin, 1968

“Yes, this is my country, a landscape, a country in the summer, or a cloud painting, or an idea or something that immediately disappears again, or it is a memory with trees and water and lots of calm in the air, or everything has become completely unclear, and you want to forget everything, or you have changed something here and no longer know what all happened, or it is so quiet because no one is alive anymore, or it is an unknown phenomenon, for which there are no words, and that reveals a state in which words can no longer be used, or it is something forgotten and the horror of recognition has extinguished the senses, or it is something left over, a remnant at the end, a hint of what used to make you happier, or it is something possible and new and not yet recognized, so that you cannot say anything again and will continue until the undetermined time is over.”

Jürgen Becker, from Ideale Landschaft, Farbmusterbuch N° 2 (Ideal Landscape, Printing Sample Book N° 2), published by edition 13 of the Galerie René Block, Berlin (people's edition) 1968.

B01 Farbmusterbuch Ideale Landschaft, 1968

Color Sample Book: Ideal Landscape
letterpress print on plastic, 120 x 200.5 cm
René Block Collection, Berlin;
Neues Museum, Nuremberg

B02 Farbmusterbuch Ideale Landschaft

(Volkausgabe), 1968

Color Sample Book: Ideal Landscape (People's Edition)
published by edition 13 of the Galerie René Block,
Berlin, 14 x 21 cm
Estate of KP Brehmer, Berlin

B03 "Ideale Landschaft" Meditationskeil 1:10, 1969

Ideal Landscape: Meditation Wedge, 1:10
30 x 42 cm
Estate of KP Brehmer, Berlin

Caption: Meditation wedge (stick on white surface)

B04 Aufsteller Ideale Landschaft I, 1968

Display: Ideal Landscape I
letterpress print on folded cardboard with three bottles
of fragrance, yellow / blue, 65 x 125 x 18 cm
Estate of KP Brehmer, Berlin

B05 Modell Ideale Landschaft (Ausschnitt), 1968

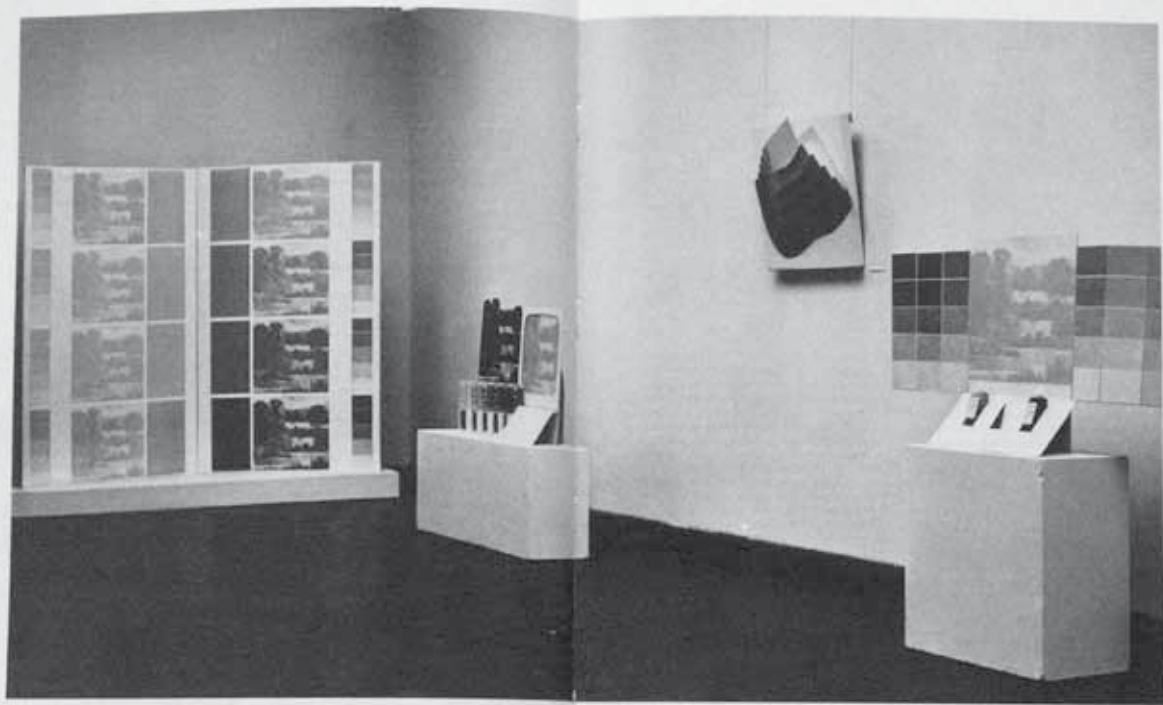
Model: Ideal Landscape (detail)
63 x 69 x 18 cm
René Block Collection, Berlin;
Neues Museum, Nuremberg

B06 Aufsteller Ideale Landschaft II, 1968

Display: Ideal Landscape II
letterpress print on folded cardboard with six soil
samples, yellow / blue, 70 x 100 x 20 cm
René Block Collection, Berlin;
Neues Museum, Nuremberg

B07 Druckfarbenmuster Ideale Landschaft, 1968

Printing Sample Book: Ideal Landscape
letterpress print on plastic, 190 x 230 cm
René Block Collection, Berlin;
Neues Museum, Nuremberg





KP Brehmer: “(... if an artist wishes to take part in a socially connected work, he must check whether all his tools and materials are suitable. To make himself understood, the gulf between art and the ‘trivial’ has to be overcome. The attempt to introduce encodings of the trivial into ‘high art’ as a way to get close to the reality of society could be a first step.)”

C01 Selbstbildnis, 1971

Self-Portrait

engraving, brown / black, 21 x 23 cm

René Block Collection, Berlin

C02 Walkings 1–6, 1970

16 mm transferred on DVD, 20 min

Estate of KP Brehmer, Berlin

Common Film Produktion, Helmut Wietz, Berlin





rho (Werner Rhode): Among agitprop leftists, that would of course earn you a reputation as a formalist or aesthete.

KP Brehmer: One thing people should by all means write behind their ears at some point, I think: The effect of a message will always be determined by how well it is transported.

29./30.5.71

D01 ohne Titel, 1965

Untitled

colored letterpress print, yellow / red / blue / black,
50 x 45 cm

D02 ohne Titel, 1965

Untitled

colored letterpress print, yellow / red / blue / black,
50 x 45 cm

D03 ohne Titel, 1965

Untitled

colored letterpress print, yellow / red / blue / black,
50 x 45 cm

D04 ohne Titel, 1965

Untitled

colored letterpress print, yellow / red / blue / black,
50 x 45 cm

D05 ohne Titel, 1965

Untitled

colored letterpress print, yellow / red / blue / black,
50 x 60 cm

D06 ohne Titel, 1965

Untitled (Maria Callas)

colored letterpress print, yellow / red / blue / black,
50 x 45 cm

D07 No – Yes, 1964

colored letterpress print, yellow / red / blue / black /
opaque white, 49 x 34 cm

D08 Hommage á Berlin, 1964

colored letterpress print, yellow / red / blue / black,
59.5 x 34 cm

D09 ohne Titel, 1969

Untitled

colored letterpress print, yellow / red / blue / black,
51.5 x 41.5 cm

All works from Estate of KP Brehmer, Berlin

“From the master’s hand ... The mastery, the skill that has been applied to weapons over the past centuries is probably most clearly evident in melee weapons—that is, swords, sabers, knives, daggers, and épées.

Unfortunately, the collector can only rarely purchase such genuine masterpieces anymore. Most pieces, and certainly the finest ones, are in museums and royal collections. Perhaps it’s just as well ... those who love it and know to seek it out, will find it. That is the way it is with everything. You have to want to learn and discover. It’s even true of eating and drinking. Connoisseurship is not something you are born with. But those who have acquired it—they will know how to appreciate the graphic art of Capitalist Realism. Such realism is prepared, preserved, and cared for by true masters in cities such as Berlin, Düsseldorf, and Cologne. For the pleasure of connoisseurs, who have always existed and always will exist” René Block, cover sheet of the Grafik des Kapitalistischen Realismus (Graphic Art of Capitalist Realism) portfolio, published by René Block, Berlin 1968/1971.

E01 René Block **Deckblatt aus der Mappe
Grafik des Kapitalistischen Realismus**, 1968
Cover sheet of the Graphic Art of Capitalist
Realism portfolio
59.4 x 84 cm

E02 KP Brehmer **Aufsteller 25, Das Gefühl
zwischen Fingerkuppen...**, 1967
Display 25: The feeling between fingertips
silkscreen on cardboard, folded with four colored
seed bags (yellow / red), 60 x 36 x 1 cm
Legado KP Brehmer, Berlin

E03 KH Hödicke **Magic Window Cleaner II**, 1967
silkscreen on Plexiglas, red / yellow / black,
83 x 59 cm

E04 Konrad Lueg **Babies**, 1967
silkscreen on cardboard, yellow / gray, 59 x 83 cm

E05 Sigmar Polke **Wochenendhaus**, 1967
Weekend House
silkscreen on cardboard, red / green / black,
59.5 x 84 cm

E06 Gerhard Richter **Hotel Diana**, 1967
silkscreen, gray / green / enamel paint,
59.4 x 80 cm

Caption: Saturday, 14 Oct. 1967, between
11 12 a.m. (Antwerp, Hotel Diana; right;
Polke, left: Richter)

E07 Wolf Vostell **Starfighter**, 1967
silkscreen, black / gray, glitter, 53 x 81.5 cm

E08 KP Brehmer **Aufsteller 13**, 1985
Display 13
letterpress print on folded cardboard with box,
yellow / red / blue / black, 27 x 21 x 4 cm

E09 Reading table with materials and publications

Unless otherwise indicated, all works from
René Block Collection, Berlin

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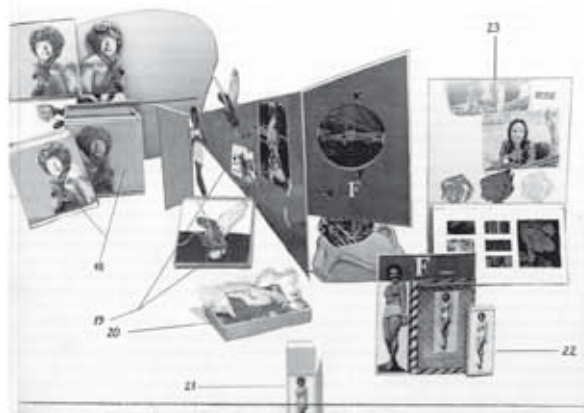
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KP Brehmer in seinem Arbeitsraum in der Weserstraße,
Berlin 1967; Foto: Manfred Leve



Strassen-Aktion in Frankfurt, 1966





KP Brehmer: “Farbtest NATIONALFARBEN (Color test: NATIONAL COLORS), 1969/72. The German national colors black–red–gold are presented separately as small flags for the public to choose. The colors chosen, place, time, and target audience are statistically recorded. ---- (1) Is the political symbolic value of the color spontaneously recognized? (2) Is there a generally recognized attribution of the colors to specific political tendencies? (3) Does the test subject stand by his choice? Wave the flag, roll it up, hide it, or throw it away? (4) To what extent is this procedure suitable to illustrate political tendencies? [...] For me, even beyond the action and its character as reflection, this test is a basic study for a work that makes use of the function of national flags and national colors as signals. In our system, the decisions of the people will only in the rarest of cases coincide with the politics of those in charge. This contradiction should be depicted in a way that speaks to the senses. I imagine: the people has the opportunity to choose their national colors themselves and permanently change them. Political views of the people are manifested in the visual sphere of colors. Quantitative changes within the color fields, mixtures of color values, point to the relevant tendencies and perhaps represent the contradiction between the opinion of the people and the dominant politics.”

F01 Realkapital – Produktion, 1974

Real Capital—Production

120 x 120 cm (text panel) – 120 x 220 cm
(panels I–II–III)

THE CAPITALIST SYSTEM OF THE WEST IS CONTROLLED BY SIXTY COMBINES. THEIR ECONOMIC AND POLITICAL INFLUENCE HAS BUILT UP TO SUCH AN EXTENT THAT THEY ARE ABLE TO ASSERT THEMSELVES EVEN WITHOUT THE SUPPORT OF A US LANDING FORCE. (A. Turnover and profit of the US ITT combine 1959–72) THE MOVEMENT OF THE PROFIT RATES AS REPRESENTED HERE EVOLVES FROM THE TECHNICAL PRODUCTION CONDITIONS CAUSED BY THE ACCUMULATION OF CAPITAL. (B. normal, C. the 3 uppermost curves represent superior technical knowledge)

**F02 Korrektur der Nationalfarben,
Gemessen an der Vermögensverteilung, 1972**

Correction of National Colors, Measured by
Distribution of Wealth
250 x 350 – 100 x 80 cm
Kunsthalle Hamburg

Caption: Correction of national colors (measured by distribution of wealth), Black = middle class, red = remaining households, yellow = big business

F03 Kuh (Vietze), undated

Cow (Vietze)

115 x 210 cm

Caption: This magnificent cow radiates 1,000 watts

F04 Materialblatt, Dokumentation Farbtest, 1973

Material Sheet: Color Test Documentation
91.5 x 65.3 cm

F05 Brief Nr. 7, 1968–69

Letter No. 7

relief print on plastic, 180 x 120 cm

F06 Farbmuster Airblue – Bloodred, 1967–70

Color Samples: Air Blue—Blood Red
letterpress and acrylic on plastic, 180 x 115 cm

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Estate of KP Brehmer, Berlin.

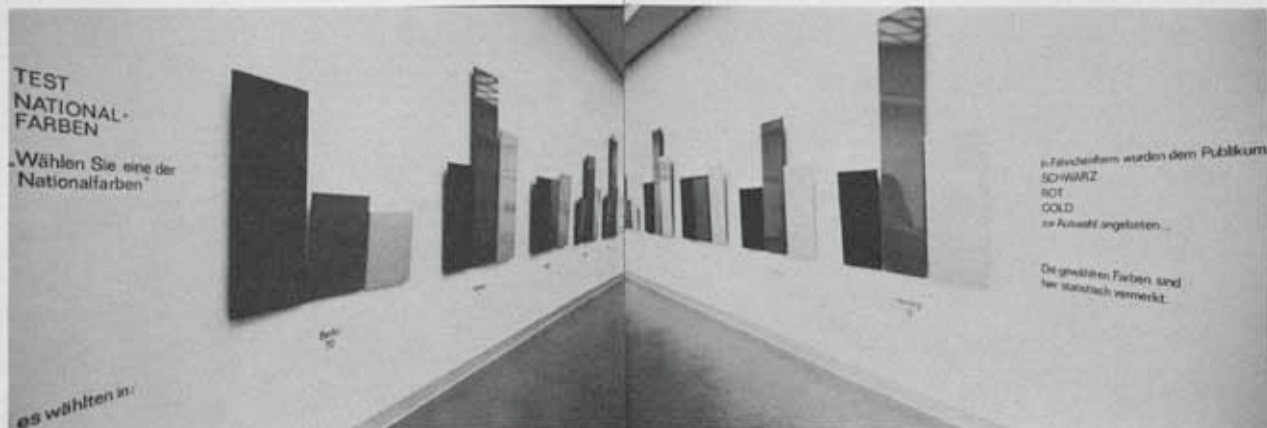


Fig. 1
 Visualization of the results of the tests 1–5
 1969–1972
 on the occasion of the exhibition "Kunst im politischen Kampf"
 (Art in the political struggle) in the Kunstverein Hannover



Beuys and Brehmer during the discussion



KP Brehmer on thermographic pictures (e.g., Goya, 1986):

“I have integrated warmth into my work as a new dimension.

All bodies radiate warmth in the form of invisible infrared radiation. It can be recorded by infrared devices and converted into images. This is done with highly sensitive detectors that convert the radiated heat into electrical signals that are amplified electronically and appear on a screen. Thermographic pictures (thermographic photographs) look distorted, unreal (compared to normal photographs). Warm objects and living creatures are seen in bright shades (yellow); less warm ones, in dark shades. These pictures are the ‘preliminary images’ for my paintings.”

G01 Paar ("Neuer Kubismus"), 1986

Couple ("New Cubism")

190 x 120 cm

G02 Schriftproben zur Bestimmung
der Sehschärfe, 1976

Type Specimens for Testing Vision

42 x 29.5 cm

Caption: Tired, Exhausted, Ailing, Sick, Dead

G03 Das Vier-Farben-Problem, 1980

The Four-Color Problem

135 x 240 cm

G04 Goya, 1986

201 x 140 cm – 150 x 110 cm (text panel)

Painting (Goya's skull exists only as painting)

In the municipal museum of Saragossa hangs a painting depicting the skull of the painter Goya (1746–1828). It was painted by the painter Fierros. Goya died on April 16, 1828, in Bordeaux, where he had been living for years in "voluntary" exile. He was buried in Grande Chartreuse cemetery. For sixty years he was left to rest, until he became famous, and it was decided to transfer his bones to his homeland. In the process, it was discovered that the dead man's head was missing. A search for the whereabouts of Goya's skull began. Only very recently was the mystery solved: in 1841 the Marques of San Adrian commissioned Fierros to paint Goya's skull. Fierros agreed, on the condition that the marques provide the original. This was done, and Fierros painted the skull. The painter delivered the painting, and in addition to a generous fee he kept the model. He kept it in a crystal urn in his studio like a precious but never said anything about its origins.

Fierros died in 1894, and when his son needed a human skull for his medical studies, he remembered the urn with the head and smashed it. The individual parts disappeared when they were no longer needed as for study. That is why the skull can no longer join the rest of Goya's bones. Spain's immortal painter will rest for all time without his head in his grave, while the portrait of his skull is preserved in the museum in Saragasso. (KP Brehmer)

G05 Korrektur der Nationalfarben, Gemessen an der Vermögensverteilung, 1970

Correction of National Colors, Measured by Distribution of Wealth

123.5 x 208 – 123.5 x 208 cm

All works from Estate of KP Brehmer, Berlin



KP Brehmer: “Farbengeographie (**Color Geography**), 1969/72.
Color Geography is an effort to contribute to the expansion of the awareness of color. Color symbols (codes) are made ‘tangible’ by means of localization.”

H01 Farbengeographie 4, Lokalisierung
von Braunwerten, 1972
Color Geography 4: Localization of Shades
of Brown
200 x 120 cm

KP Brehmer: "From a school book for general
education in 1943. Distribution of brown hair in
Italy. Italy had already been ruled by the Fascists
for twenty years when the book was published."

H02 Farbengeographie 7, Lokalisierung von
Rotwerten, 1972/73
Color Geography 7: Localization of Shades of Red
220 x 120 cm
Neues Museum, Nuremberg;
Collection René Block, Berlin

Caption: red = Communist countries,
cross-hatched = areas ruled by Communists

H03 Early Maps of the New World, 1976
42 x 59.5 cm

H04 Das Lied von der Erde II, 1989
The Song of the Earth II
41.5 x 59 cm

H05 Das Lied von der Erde III, 1989
The Song of the Earth III
41.5 x 59 cm

H06 Die iberische Halbinsel zeigt einfache Umriss,
undated
The Iberian Peninsula Reveals Simple Outlines!
45 x 63 cm

Caption: Compare the map of the Iberian
Peninsula with that of Greece. Observe the
borders with Portugal. The Iberian Peninsula
reveals simple outlines.

H07 Sichtweiten über der Po-Ebene (Mailand),
1978
Views over the Po Valley (Milan)
200 x 120, 120 x 200 and 140 x 140 cm
On loan from the Federal Republic of Germany—
Contemporary Art Collection

H08 Braunwerte, 1968

Shades of Brown

letterpress print on laminated cardboard,

55 x 59 cm

H09 Heart Shaped Map, 1977

50.3 x 70 cm

H10 Mecca Map for Wall Street, 1977

50.3 x 70 cm

H11 Butterfly Shaped Map, 1977

50.3 x 70 cm

H12 Der Westliche See, 1988

The Western Lake

220 x 120 cm

**H13 Farbengeographie 5, Lokalisierung von Rot/
Rosa, 1971**

Color Geography 5: Localization of Red / Pink

200 x 116 cm

KP Brehmer: "Color Geography 5: Localization of Red—Pink, 1971. The massacre by the U.S. Army in Mỹ Lai, Vietnam, was the occasion for this plate. The event is visualized by means of colors. Blood

red stands for Mỹ Lai 4, where the massacre took place; pink for Mỹ Lai 1, which is designated on military maps as Pinkville (an area depicted in pink = an especially densely settled area)."


Pinkville

On the morning of March 16, 1968, several companies of a U.S. special unit were dropped in the area of Mỹ Lai (which the U.S. Army called "Pinkville") in order to capture the village of Son Mỹ and search for Vietcong, since the villagers were considered potential supporters of the Vietcong.

The soldiers raped women and murdered nearly all the residents of the village: 503 civilians, of whom 182 were women, 172 children, 89 men under sixty, and 60 old men. All the animals were killed as well. Hardly any soldiers refused to follow the orders to murder them.

In 2005 U.S. Marines killed 24 Iraqis in Haditha, including women and children.

Unless otherwise indicated, all works from Estate of KP Brehmer, Berlin



KP Brehmer: "Seele und Gefühl eines Arbeiters (Soul and Feelings of a Worker), 1980, forty-two drawings, 29 x 40 each. The point of departure for this series of works was Rexford B. Hersey's study of the emotions of workers during the manufacturing process. Hersey used the categories very happy, happy, cheerful, interested, neutral plus, neutral minus, peevish, disgusted, sad, apprehensive, and worried. The study continued for a year. From these factors I developed a composition grid, with time on the horizontal axis and the scale of the mood on the vertical. In addition, I marked the moods with symbolic colors. The emotions of the work move within this grid. [...]

----- The view that the truth of a statement is dependent on the precision of how it is expressed is certainly plausible but nevertheless a prejudice. With physical measurements, for example, the margin of error is carefully observed; truth consists neither of the effort to reduce this margin to zero nor of the pretense there is no such margin of error, but rather in the explicit recognition of its existence."

KP Brehmer: "Diary, 1978/82, 1800 meters, 18 frames per second, color, no sound, multiple projection. The camera is always there ... Under that motto I have been producing a "diary film" since 1978, which reports very subjectively on the celebratory, orgiastic, sad, or quotidian events of my immediate surroundings. The main actors are the people I love and do not love, friends and enemies, and the circumstances of the time. The diary film is also a tool for me to sketch the basic materials of my artistic work. Looking at the individual images later, many things seem much clearer, the forgotten reappears, and overarching connections are revealed. The ideal form of projection has proved to be an arbitrary selection projected horizontally on three levels and with no sound."

KP Brehmer: "Sketches and scores. 1978–1984 ... are based on observations of social and biological processes. I try to find tangible form within image-based methods. Sometimes an image transforms into music. – Inversely, images emerge from music ... From this expansive approach I hope to gain knowledge of fundamental principles; a form, which does not follow art, but "life."

I01 Profilierungsversuche (den deutschen Sozialdemokraten gewidmet), 1972/73
Attempts to Define an Image
(Dedicated to the German Social Democrats)
220 x 120 cm

I02 Tagebuch-Filme, 1978/1982
Diary Films, 8 mm transferred on DVD, 33 min
Common Film Produktion, Helmut Witz, Berlin

I03 Seele und Gefühl eines Arbeiters (2. Version) /
am 27.1.–1.2.1975, 1978-80
Soul and Feelings of a Worker (Second Version) /
27.1.–1.2.1975
several measurements (x 42) cm
René Block Collection, Berlin

I04 Farbmuster Visualisierung politischer Tendenzen, 1970
Color Samples: Visualization of Political Tendencies
letterpress on plastic, 200 x 115 cm

I05 Seele und Gefühl eines Arbeiters
(Materialsammlung II), 1981
Soul and Feelings of a Worker
(Collection of Materials II)
100 x 65.5 cm

I06 Seele und Gefühl eines Arbeiters
(Display Anweisungen), 1975
Soul and Feelings of a Worker
(Display Instructions)
65.2 x 100 cm

I07 Notenbuch, 1981/82
Musical Scores
21 x 29.5 cm

Unless otherwise indicated, all works from
Estate of KP Brehmer, Berlin



KP Brehmer: “ÜBER DIE BILDER (ON PICTURES). Pictures provide certainty, orientation, and understanding. They preserve what has been achieved. Most pictures are surrogates for something to which they refer by depicting. They mirror appearance. In consciousness, they themselves become a kind of mediating reality. In any case, they do not capture the reality to which they refer by depicting. The ‘encoded’ viewer sees only mediated reality. He loses sight of the thing that mediates, the part of reality that is right in front of him ...”

K01 M = 3, 1980

69.5 x 65 cm

Estate of KP Brehmer, Berlin

Caption: Solution of the m-pire problem for the case $m = 3$. So-called "m-pirical mathematics": Each of three separated provinces of an existing empire cannot touch countries of the same color.

K02 Madame Butterfly, 1969

16 mm transferred on DVD, 10 min

Estate of KP Brehmer, Berlin;

Common Film Produktion, Helmut Wietz, Berlin

K03 Kleistfilm, 1974

Kleist Film

16 mm transferred on DVD, 9 min

Estate of KP Brehmer, Berlin;

Common Film Produktion, Helmut Wietz, Berlin

K04 Ideale Landschaft, 1970

Ideal Landscape

16 mm transferred on DVD, 3 min

Estate of KP Brehmer, Berlin;

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KP BREHMER

A TEST EXTENDING BEYOND THE ACTION

Centro Andaluz de Arte Contemporáneo, Seville

March 31–June 12, 2011

Opening reception on March 31, 2011, 8PM with a solo flute performance by

Guillermo Jorge Manjón of a musical score by KP Brehmer

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