

Andrew Kreps
Gallery

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Annette Kelm
The Books

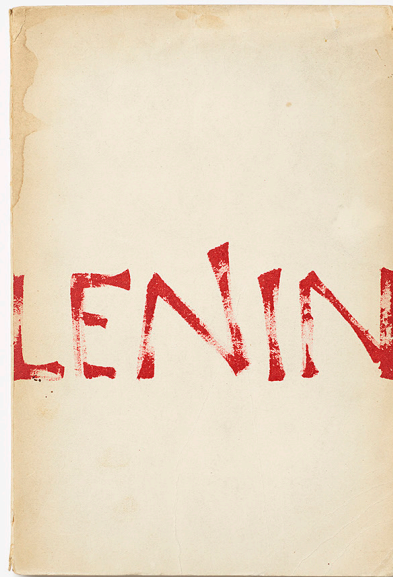
ANNETTE KELM
THE BOOKS

Andrew Kreps Gallery is pleased to present Annette Kelm's new project "The Books", running concurrently to an exhibition of the same series at Museum Frieder Burda, Salon Berlin. Initiated in 2019 and first exhibited in at the Documentation Centre for the History of National Socialism, Munich earlier this year, the series documents a wide range of publications proscribed by Nazi party as being "un-German" beginning in 1933 and later burned. In documenting the physical, surviving copies of these titles, Kelm pays tribute to these books as "survivors" that stood the test of time, acting as proxies for their authors and keeping them alive in collective memory. In doing so, Kelm focuses both on the liberal, enlightened metropolitan zeitgeist that allowed for the publication of these books, as well the graphic and artistic innovations of their cover designs, which reflect the avant-garde spirit of the 1920s and 1930s. Dust jackets, which became popular in the late nineteenth century and rose to prominence with the Book Art movement, took up the formal languages of Expressionism, Constructivism, Bauhaus, and Dada, often displaying photomontages and experimental typography. Through an examination of the more than 100 titles included in the project, it becomes clear that the Nazi regime not only set out to silence the content of these titles, but also to extinguish the burgeoning artistic freedom, and modernist aesthetic apparent in their design. In documenting these destroyed and forgotten books, Kelm strives to recall their memory, and resiliency in a time when far-right voices gain voices not only in Germany but across the globe.

ANNETTE KELM

*Henrik Guilbeaux "Wladimir
Iljitsch Lenin" | Ein treues Bild
seines Wesens | Übertragung ins
Deutsche unter Mitwirkung von
Rudolf Leonhard | 1923 Verlag
die Schmiede, Berlin | Ohlenroth-
sche Buchdruckerei Georg Rich-
ters, Erfurt | Einbandgestaltung
Georg Salter, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs





ANNETTE KELM
Alfred Döblin, "Berlin Alexanderplatz" | Die Geschichte vom Franz Biberkopf | 1931 S. Fischer Verlag, Berlin | Einbandgestaltung von Georg, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-010)



ANNETTE KELM
*Egon Erwin Kisch "Hetzjagd
durch die Zeit" | 1926 Erich
Reiss Verlag / Berlin | 1. - 10.
Tausend | Gestaltung Hanns Th.
Hoyer, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs



ANNETTE KELM
*Brecht, Bertolt, "Mann ist
Mann" | Die Verwandlung des
Packers Galy Gay in den Militär-
baracken von Kilkoa im Jahre
1925 | 1926 Propyläen-Verlag
im Ullstein-haus, Berlin, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-005)



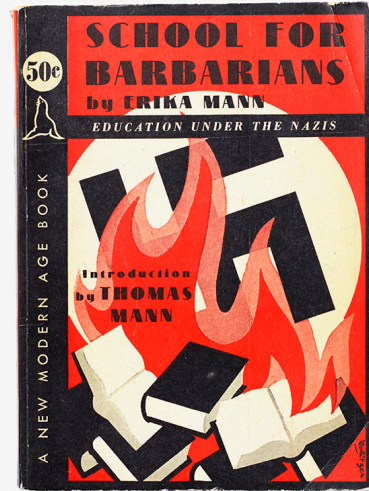
ANNETTE KELM
*Carl Einstein "Afrikanische
Legenden" | Herausgegeben
von Carl Einstein | 1925 Ernst
Rohwohlt Verlag, Berlin | Ein-
bandentwurf: Georg Alexander
Mathéy, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-003)



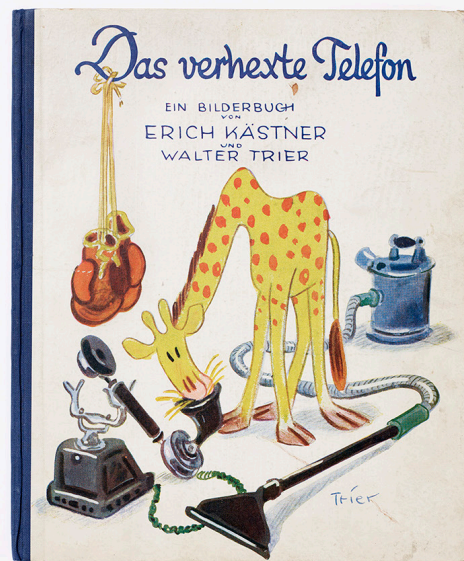
ANNETTE KELM
*Oskar Maria Graf, "Notizbuch
des Provinzschriftstellers" | Er-
lebnisse, Intimitäten, Meinungen
| 1932 Zinnen Verlag, Basel
Leipzig Wien, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-008)



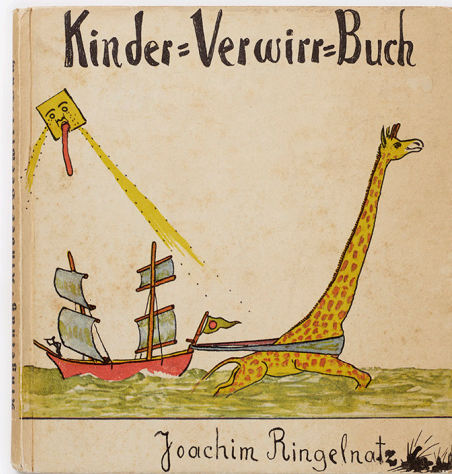
ANNETTE KELM
Erika Mann, School for Barbarians, 1938 | Education under the Nazis | Introduction by Thomas Mann | Translation by Mrs. H.T. Lowe-Porter, Princeton, N.J. - May 28, 1938 Modern Age Books, New York, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs



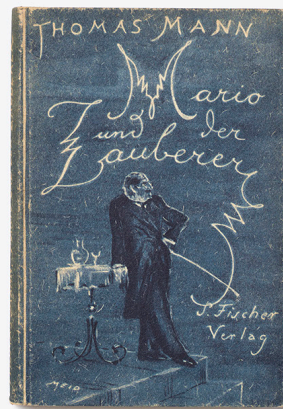
ANNETTE KELM
*Erich Kästner, "Das verhexte
Telefon" | 1935 Williams & Co.
Verlag GmbH, Berlin-Grunewald
| Copyright Atrium Verlag AG,
Zürich 1935 | Einbandzeich-
nung: Walter Trier, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-014)



ANNETTE KELM
Joachim Ringelnatz, "Kinder-Verwirr-Buch" | 1931 by
Ernst Rowohlt Verlag, Berlin
| Einbandzeichnung: Joachim
Ringelnatz, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-013)



ANNETTE KELM
Thomas Mann "Mario der Zauberer" | Ein tragsiches Reiseerlebnis | 1930 S. Fischer Verlag, Berlin | Einband, Vorsatz und dreizehn Textbilder von Hans Meid, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs



ANNETTE KELM
Erika Mann "Stoffel fliegt übers Meer" | 10. Auflage | 1938 Herold Verlag R. & E. Lenk Stuttgart
| Gestaltung Richard Hallgarten, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs



ANNETTE KELM
Heinz Faldi "S.O.S. 1933 Die
Tragödie einer irrsinnigen Gen-
eration" | 1933 Verlag Michael
Winkler, Leipzig-Wien, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs

ANNETTE KELM
*Erich Maria Remarque "Im
Westen nichts Neues" | Re-
marques Buch ist das Denkmal
unseres unbekannten Soldaten
von allen Toten geschrieben
(Walter von Mole) | 1929
Propylaen-Verlag, Berlin |
Einbandentwurf: Werner Beucke,
2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-022)





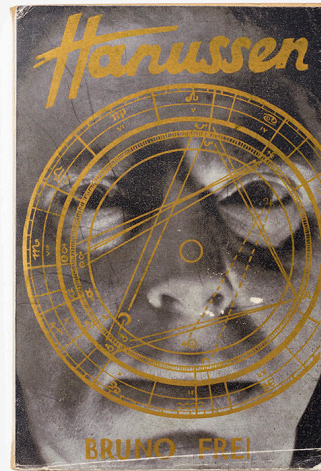
ANNETTE KELM
*Else Lasker-Schüler, Hebräische
Balladen | 1913 U.R. Mener
Verlag, Berlin Wilmersdorf |
Einbandzeichnung: Else Lask-
er-Schüler, Jussufs Versunken-
heit, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-019)

ANNETTE KELM
Wolf, Friedrich "Cyankali" \$218
/ Für Constanze Menz | 1929
Internationaler Arbeiter-Verlag,
Berlin Wien Zürich | Einbandge-
staltung: Max Keilson | Einband-
bild: Elli Markus, Atelier für
Photographie, 2019

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-026)





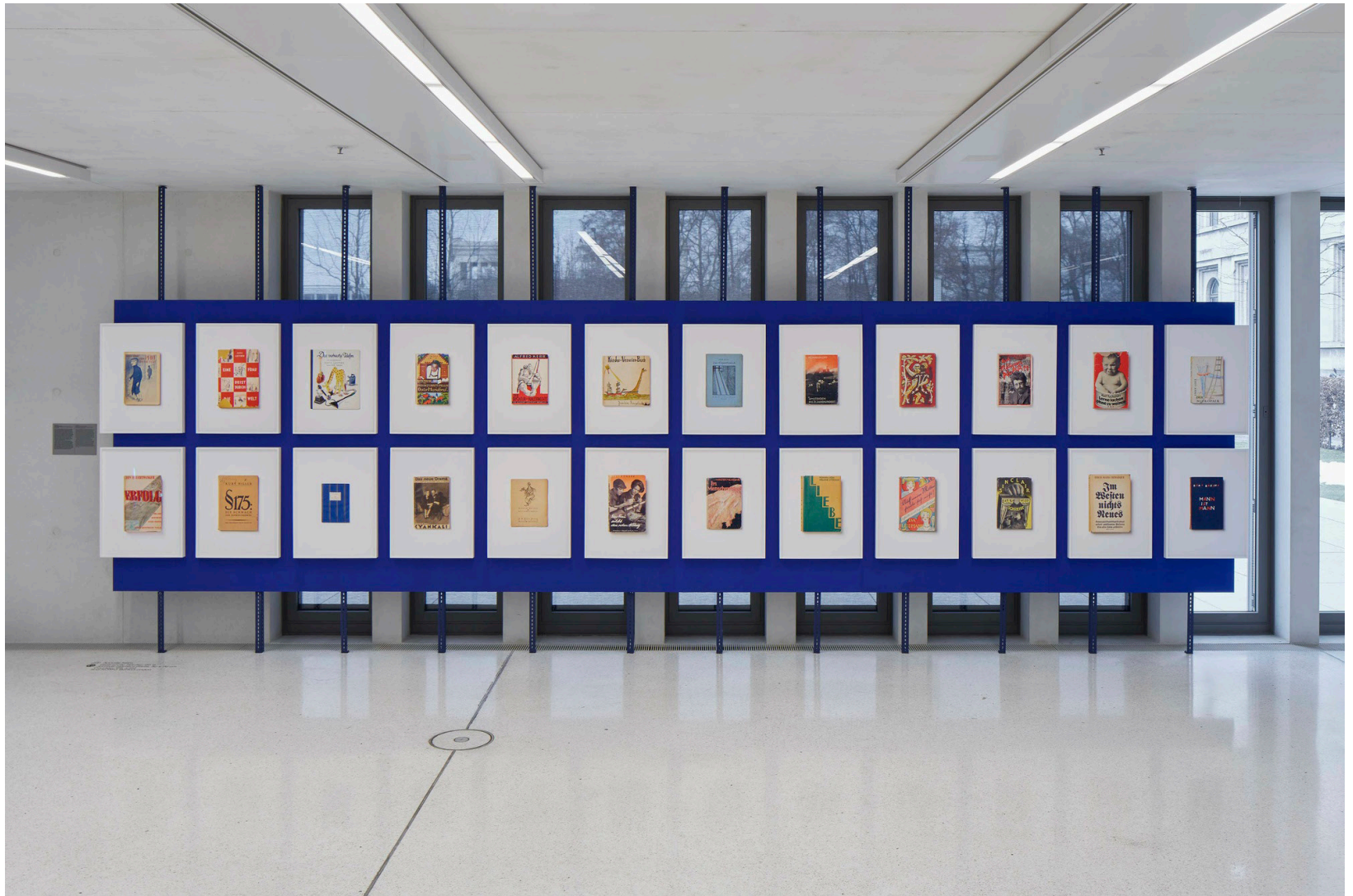
ANNETTE KELM
*Bruno Frei, "Hanussen", Ein
Bericht | Mit einem Vorwort von
Egon Erwin Kisch | 1934 Sebas-
tian Brant-Verlag Strasbourg,
2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs



ANNETTE KELM
*Kurt Tucholsky "Lerne lachen
ohne zu weinen" | 1931 Ernst
Rowohlt Verlag, Berlin | Foto-
grafie: Wellington Film Manu-
facture, 2019*

Archival pigment print
framed: 28 x 21 1/4 x 1 1/2 in
(71.1 x 54 x 3.8 cm)
Edition of 6, with 2 APs
(Inv# ANK20-004)



Tell me about yesterday tomorrow, Documentation Centre for the History of National Socialism, Munich (exhibition view)



Tell me about yesterday tomorrow, Documentation Centre for the History of National Socialism, Munich (exhibition view)

On May 10, 1933, Nazi students burned some 30,000 books on the former Opera Square in the center of Berlin: political literature, scholarly treatises, novels and poems, and even children's books. The list of authors includes many well-known names but also some that have since then disappeared from our cultural memory. The burning and subsequent banishment of these books marked the beginning of Gleichschaltung, the enforced conformity of public opinion and university teaching, and was accompanied by the unrelenting persecution of writers and intellectuals who thought differently, especially if they were Jewish. Else Lasker-Schüler's "Hebrew Ballads," Erich Kästner's children's book "The Enchanted Telephone," Stefan Zweig's novel "The Refugee," Oskar Maria Graf's "Notebook of a Provincial Writer," Alfred Döblin's "Berlin Alexanderplatz" – all of these works were on the list of "harmful and undesirable literature."

Kelm's photographs take a sober and objective approach to their subject, showing these editions published between 1913 and 1944 individually as flat objects, photographed frontally against a neutral background. This conceptual approach lends the book covers a presence that goes far beyond mere documentation. Emphasizing the factual and physical nature of these objects avoids charging the images with symbolic meaning, allowing the cultural and ideological significance of these publications to come

to the forefront. Through this strict formal criteria, Kelm removes all narrative elements, underlining the translation of the object from three dimensions into the two-dimensional space of photography - turning the book itself into an image. Presented serially, and referencing the style of classic object photography, the books are freed from space and time, overcoming their own historical distance. As they step out of history and into the spotlight, the political imagery, modernist aesthetics, and the socio-critical overtones of many covers come into sharp focus.

There is currently no formal archive of these banned books that formed the basis for these photographs, and the goal of Kelm's project is not to create a complete catalogue. Loaning these titles from both public and private collections, Kelm creates formal compositions that allow for the works visual and contextual readings to create meaning. As in much of her practice, Kelm's focus on historical artifacts in the series *Die Bücher* (The Books) is factual, seeking to unlock a deeper understanding of the knowledge that lies within us. The precise photographic focus on each book and its design thus stands as proxy for the persecuted authors, setting us to thinking about both how history is represented and how we are to come to terms with the Nazi era once the contemporary witnesses are no longer with us and we have nothing but objects to keep the memory alive.

In her photographs, Annette Kelm (b. 1975) explores a variety of styles and genres-still life, object, architecture, and landscape photography-while deliberately flouting their conventions. As she experiments with the semantic charge various photographic forms of representation can give a subject, subtle ambivalences of meaning infiltrate the image, and the things shown seem both familiar and remote at the same time. In addition to her current exhibition at Museum Frieder Burda, Salon Berlin, Annette Kelm's series "The Books" is also included in the exhibition *Tell Me About Yesterday Tomorrow*, at NS-Dokumentationszentrum, Munich on view through August 30th. Kelm's work is also currently included in the exhibitions *Objects Recognized in Flashes*, mumok, Vienna, *New Visions: The Henie Onstad Triennial for Photography and New Media*, Henie Onstad Kunstsenter, Høvikodden, Norway, *Kleine Geschichte(n) der Fotografie*, #2, Sprengel Museum, Hannover.