

PRESS RELEASE

In honor of DIRK REINARTZ (1947-2004) A series of exhibitions

November 10 - December 9, 2006
December 13, 2006 - January 13, 2007

April 20 - May 19, 2007

May 23 - June 27, 2007
September 15 - October 13, 2007
October 17 - November 24, 2007
November 30, 2007 - January 27, 2008

Bismarck I Bismarck in America
Deutschland durch die Bank
Besonderes Kennzeichen: Deutsch
Kein schöner Land I Innere Angelegenheiten
Portraits I Artist Portraits
New York, 1974
Richard Serra – Sculptures
deathly still

As part of its exhibition series in honor of photographer Dirk Reinartz, Galerie m Bochum is presenting the exhibition “Kein schöner Land I Innere Angelegenheiten” from April 20 to May 19.

The photographs in the series “Kein schöner Land” were taken from 1978 to 1987. In the book of the same name, published in 1989, Norbert Klugmann describes the “public devastation of the Federal Republic of Germany,” which bestows on us the “view of desolate houses and gardens” and that we can only bear because we have learned to simply ignore it. This “cold, brutal architectural anti-culture” is omnipresent in the black-and-white photographs of Dirk Reinartz. He documents here an evident “fear of the anarchy of green foliage” marked by urban development measures that seem to arise from a deep-seated need for control and order. This stocktaking, which Reinartz continued later in color in his series “Innere Angelegenheiten” (1989-2002), offers us new insights into the world around us while also taking a clear stand on the situation. Reinartz saw his photography as a tool and medium for reflecting on reality.

After studying photography with Otto Steinert at the Folkwang School in Essen, Reinartz worked as the youngest photojournalist at *Stern* magazine, reporting successfully from all over the world. Yet he always had the feeling that his cultural distance prevented him from really doing justice to the various themes he encountered, which prompted him to leave his job at *Stern* in 1977. At first he joined the photographers' group Visum, and then moved from Hamburg to Buxtehude in 1971 in order to work independently. In addition to artist portraits, he turned his attention primarily to German themes, which he pursued year after year.