

IN HONOR OF DIRK REINARTZ (1947-2004)

An exhibition series: **Richard Serra – Sculptures**

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

Bismarck I Bismarck in America
Deutschland durch die Bank | Besonderes Kennzeichen:
Deutsch

20 April - 19 May 2007
23 May - 27 June 2007

Kein schöner Land I Innere Angelegenheiten
Portraits I Artist Portraits
New York 1974

15 September - 20 October 2007

17 October - 24 November 2007

Richard Serra – Sculptures

30 November 2007 - 27 January 2008

deathly still

From 17 October to 24 November 2007, Galerie m Bochum will be continuing its exhibition series “In Honor of Dirk Reinartz” with the show “Richard Serra – Sculptures.” On view will be photographs Dirk Reinartz took of sculptures by Richard Serra in their landscape settings.

With this exhibition, Galerie m would like to draw viewers' attention to the longstanding collaboration between artists Dirk Reinartz and Richard Serra. The meeting between the photographer and sculptor in 1983 soon gave rise to mutual admiration. Reinartz began traveling all over the world to photograph Serra's landscape installations and public sculptures, an activity he pursued until his untimely death in 2004. The fascinating black-and-white photographs became the basis for sculpture books that Reinartz compiled in close cooperation with Serra, for example “*Afangar*,” 1991, “*La Mormaire*,” 1997 and “*Lemgo Vectors*,” 1998. For the catalogue raisonnée “*Sculpture 1985-1998*,” Reinartz spent long years journeying to far-flung sculptural installations across the globe in order to document them for this publication, today long since out of print.

Richard Serra described this in a conversation with Lynn Cook on the occasion of his retrospective in summer 2007 at the MOMA New York as follows: „Photography is an extension of my eye. Dirk Reinartz became an eye for me. We travelled together a lot and I miss working with him.“

Beyond their documentary value, Dirk Reinartz's photographs develop their own aesthetic, with an idiosyncratic choice of perspective and the rich nuances afforded by black-and-white photography. The way the photographer chose to depict the individual sculptures mirrors his own subjective experience of the works. Exactly as intended by Richard Serra, Reinartz as observer becomes the moving center of the work, demonstrating to other viewers the diversity of the respective landscape or sculptural space. At the same time, he conveys a deeper understanding of Serra's sculptural work, with its objects that continually change in appearance, each time challenging the viewer's perception anew.