

CHARGESHEIMER NOT A PHOTOGRAPHER

BY JULIAN SANDER

It is vision that has defined the arts throughout history. Mastery of technique is, of course, required to reach the spiritual level of the arts, but more as a spring board than a crutch. Hockney, Christenberry, Penn, Michelangelo and Chargesheimer all used multiple mediums to render their ideas.

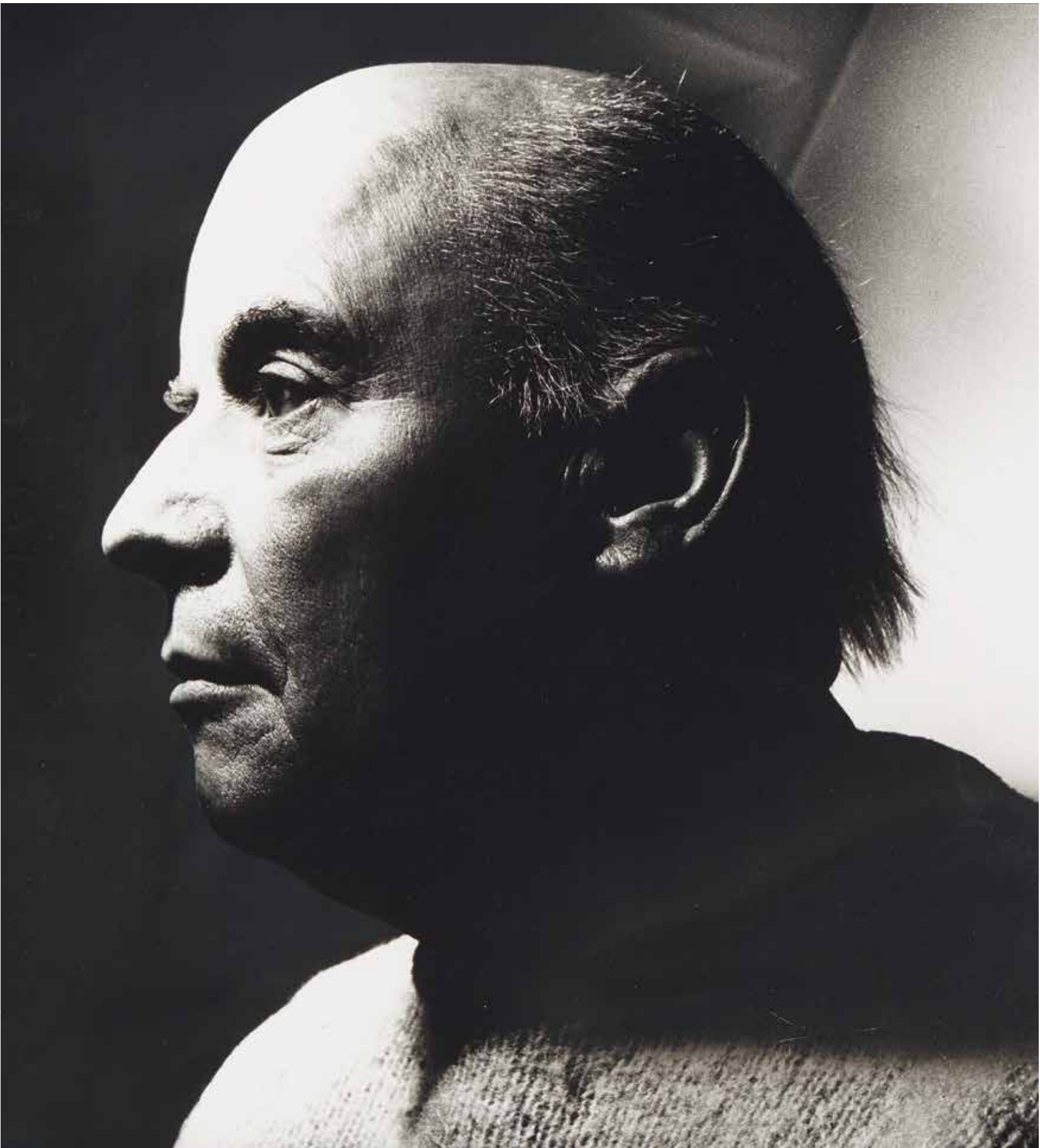
The photographic medium is tricky though. Where in painting and sculpture the artist has the luxury of time to contemplate the development of the artwork and it's meaning, the photograph requires a sort of hyper-compression that happens at the moment when the photograph is taken. All of the consideration must occur at that very moment. Maybe photography is just deceptive, pretending to be a simple technique that all of us can take part in because our mobile phones allows us to. The sheer number of photographs out there are a witness to this very hypothesis. But a photograph is just a photograph.

Vision is a characteristic, a badge reserved for the artist, such as Chargesheimer.

BIOGRAPHY

CHARGESHEIMER
(Karl-Heinz Hargesheimer)
*May 19th 1924, Cologne

1943–46 — Studies graphic arts at Werkkunstschule in Cologne
1946 — Works as photographer and set designer for the theatre
1948–51 — First Works with metal sculptures and light graphics
1950 — First participation at Photokina
1951–53 — Teaches at BIKLA-Schule in Düsseldorf, beginning of intensive photojournalistic work
1956 — Friendship with Heinrich Böll
1961–67 — Work as a stage designer, director and photographer at theaters in Cologne, Bonn, Hamburg, Vienna, Brunswick and Kassel
1968 — Culture Prize of the German Society for Photography (DGPh)
1970 — Karl Ernst Osthaus Prize of the city of Hagen



Chargesheimer (Hargesheimer, Karl-Heinz), Rudolf Schwarz, Architect, 1960, Gelatin silver print, 30.00 × 40.00 cm

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Chargesheimer's skills and successes are not without danger for himself, because he is still relatively young. But this is compensated by strong self-criticism and constant searching.¹

L. FRITZ GRUBER, 1956

1) Zit. n. Begleitheft anlässlich der Ausstellung „Chargesheimer – Bohemien aus Köln“ im Museum Ludwig, Köln, 29. Sept. 2007 – 06. Jan. 2008, S. 8. [DE: Chargesheimers Können und seine Erfolge sind nicht ohne Gefahr für ihn, denn er ist noch relativ jung. Das wird aber kompensiert durch starke Eigenkritik und stets Neu-Suchen.“

CHARGESHEIMER: THE BOUNDARIES OF HIS WORK

JULIAN SANDER TALKS WITH GERD SANDER ABOUT CHARGESHEIMER'S PHOTOGRAPHIC WORK

JULIAN SANDER: So, we are showing in Paris a group of light graphics and a chemical negative Chargesheimer made, and part of Chargesheimer's reputation is that his pictures are poorly done on a technical level, which as far as I have understood from our conversations it is not all true. As a matter of fact it seems to be very much the opposite.

GERD SANDER: I think you are right. He was a great technician, he had a lot of knowledge about chemicals and he experimented. He used, like many photographers in the 30's, the 40's, the 50's and up to the late 60's, what we call farmer's reducer (in German: rotes Blutlaugensalz), which was meant to lighten up prints, to take out the black background of a print. And of course, if it was deeply black then it was impossible to get it out completely, and so sometimes you have markings

or yellow stains on the print where the print was originally black. Now, the key is to understand that you cannot repeat that exactly the same. Each of these prints, which have what some people say "fouls", is a unique piece. It was quite normal that you make a 30x40 cm print and if you said: "ok, the print is so-far-so-good", then you would fix it and then start with the farmer's reducer to remove the highlights, the backgrounds, whatever...

JS: After the print was fixed?

GS: Yes, it had to be fixed first, fixed and washed.

JS: So, it was a post-development process?

GS: Yes, absolutely. It was a post-development treatment of the finished print, which would be just a regular black and white print. And sometimes you used it, depending on what kind of paper you used, to increase the contrast

because it would bleach out the highlights. And the grays, which were mostly in the face in some portraits (The Dancer comes to my mind), you see that the face is almost white. I am sure it wasn't in the original print like this. You enhance it by taking the rest of the gray out. That had to be done very carefully because you can destroy your print very quickly if you are not sure of what you are doing.

JS: There is one particular print that I am thinking of, which is a man looking kind of sideways with a moustache and dark hair, and his face is really white and the background is light but it is brown, and it is very specific, meaning that...

GS: Is it a profile?

JS: Yes.

GS: That's Hubertus Durek. He was the director of a private theater in Cologne named Theater am Dom, which is in the Schweizer Ladenstadt (today Opern-Passagen). It still exists, you know...

JS: That print, for example, I've noticed that his face is white and

in other areas of the print there is brown, which for me is an indication that he was not only careful but it seems that he even used the reaction of the paper, the tonalities that were developed in the process, or the chemical burning if you will, to alter the image, to make it different.

GS: That was the idea. That is why each of these prints is unique. All of them are unique works.

JS: It ends up becoming almost a multimedia work because it is originally a photograph and then, it becomes a painting with chemicals on a photograph.

GS: Yeah, we call it "taking away", remove certain things and enhance others. It was a technique of which he was a master, an absolute master. In the 50's most photographers used this kind of technique. You can find that even in some Walker Evans photographs from the 30's, some of them just turned yellow.

JS: That's why they turned yellow, because of this technique?

JS: Yes, I mean, sometimes he didn't have the right paper to get the contrast he wanted, so he overexposed the print and then lightened it up. Sometimes you did that to get contrast.

JS: Because that was the process that was being done at that time? At that time no one was thinking about pictures lasting a thousand years...

GS: No, it was not even meant to be...

JS: Let's maybe step into the topic that both you and I have discussed often before, the durability of this prints, because as I've shown some of these prints to people I receive comments like: "oh, but if this is brown now, or if this is faded now it is just going

to go downhill from here", and I keep telling the people that it isn't the case, that this was intentional...

GS: Maybe in five hundred years they will look different, but we look different then to...

JS: Fair enough...

GS: But the key is: it is not deterioration; it is a purposeful act of intruding into the material of the photograph. It is a chemical process, which now with all this Photoshop craziness, you don't need this anymore. But it was pretty common to express yourself this way, to use these kind of material.

JS: You talked about chemical process; in Paris I am showing chemigrams and light graphics. The light graphics, as I understand them, are basically an in-between step between the chemigram, which we understand to be a manipulated piece of photo paper or a cameraless manipulation of photo paper with light and with chemicals, so that the print would end up creating an amorphous, organic representation. And the light graphics were an in-between step, no?

GS: No, wait. The light graphics were done from a glass plates. That was the first step. The plate was an enlarger, and then enlarged onto photo paper and then developed. That was the step, so he did both. For example, the portfolio, the book, these are pure chemigrams. There are ten images in the books and they all have more or less the same structure. At that time I had four of five of them, because I wanted to show all, I wanted to have ten but I never achieved that, to open up one page in each book and have all of them next to each other.



Chargesheimer (Hargesheimer, Karl-Heinz), Kaelte (Lichtgrafik), 1949, Photogram, 72.00 × 39.00 cm



Chargesheimer (Hargesheimer, Karl-Heinz), Kaelte, 1949, Photogram, 36.20 × 49.70 cm

It is clear that he had a certain idea of what kind of form he could put on the paper, because he has no negative plates, just the photo paper.

JS: Just paper and light, and chemicals.

GS: Paper and chemicals...

JS: And light...?

GS: No, it doesn't have to be light.

JS: So where do the tones come from?

GS: Well, from the chemicals. And you might have maybe a very soft light in the corner somewhere.... [Laughs]. It is a really tedious process; you need a lot of knowledge about chemistry, which he had because he studied photography in Munich during the war. He knew a lot about chemistry and he used that knowledge. And of course,

the easiest thing to do if you do light graphics is, for instance, to have a 20 watt-bulb in the room, put a piece of paper on a glass plate (and perhaps you put some water first) and then you start drawing with a brush and you just develop it.

You have maybe one or two different developers, a strong one and a soft one, because the paper isn't exposed to light so the minute you put the developer on the paper, something appears. Light gray, or black, or whatever...

JS: And then through the solarisation process...

GS: Well, solarisation...

JS: I thought solarisation was done during the fixing process...

GS: No, solarisation is done when they put the print is developed and then you switch on the light for a very short time. And then the pieces that are white on the print get gray, or black. Solarisation was mostly done with the negative and the enlarger; you made a print, and then you turned on the lights and certain things turn around. The light drawing, there was no images, no negatives involved, nothing. So you would just draw on the unexposed paper with the developer. And that would leave forms, and you could also mix certain products, like a little bit of fixer so that would stop some spots... It is a real creative process, but for that you need to have the knowledge about how the chemicals work. And how different chemicals work together. Which chemical attacks the photographic image in which way? And what colors come out?

JS: What about the light graphic negative that I am showing?

GS: That I have no idea how he did that...

JS: It is multicolor, so maybe he used paints...?

GS: No, there are no paints, it is all chemicals. Different kinds of chemicals which he put on the glass plate. I don't know in which way because we never talked about it, because at the time you didn't talk about these things, they were there. I have them because we did enlargements from them for his book *Zwischen-*



Chargesheimer (Hargesheimer, Karl-Heinz), Hubertus Durek, c. 1955, Gelatin silver print, 27.00 × 40.00 cm

bilanz. And he would say, “ok, of course you can make a black and white print of that with an enlarger”, and when the prints were done he gave them to me, like “you can have that”. I’ve kept them for 50 years. The book *Zwischenbilanz* came out in 1960 so he was at the height of his career then and since we were about five minutes away from where he lived. He liked my father, and the young people, and the girls, whatever you know... He came back quite often, and said: “look, I am going to do this book and I need layout prints” and that’s how it all developed.

Nobody was thinking of art or whatever, it was a novelty.

JS: Chargesheimer worked in a lot of different subjects. He did street photography, he did abs-

tract photography with camera, he did cameraless photography, and he was a sculptor. How does it all fit together?

GS: He was a multifaceted person. He was never happy with just having a profession, a one-line profession. He loved theater; he even acted in a film. He directed an opera in Cologne: Luigi Nono’s *Intolleranza*.

I think it is quite simple, he was a curious person, he was curious to do something new, something challenging.

You have mentioned street photography before, street photography is such a strange word, if you want to make a documentation about a city you have to go out to the street. But there is a difference between new street photography, when you photograph an

event, a car crash or whatever, or if you as a photographer try to visualize what you as an ARTIST consider the soul of a city. Basically that is what he tried to do in all aspects of his work. The idea with the light sculptures; I remember when they started because we build the transport cases in my father’s studio and I asked and he said: “I just started, I polished the pieces...”. It was all Plexiglas, he cut them himself, he polished them himself, he put the motor in and they grew like a mushroom. There was no drawing, no plan or anything. There was an idea that they could function, they were all electrically driven. But they just developed. There are no sketches. It is just a piece, like when you go out and you photograph, you see something and you make one picture, you go on and you make another one, and another one.

Art in general, in my opinion, is a process that is on-going. You are never finished.

JS: Like this process with the chemigrams...

GS: The chemigrams, the books he made, the sculptures he made, the operas he conducted, the theater design... There was never an end to it. He did a wonderful presentation for Photokina for Agfa at the height of amateur photography; there were new color films available. *But what he said: “for the monkeys you have to create a jungle”. And with the monkeys, you know what he meant... So he created a jungle at Photokina. True jungle! Out of plastic bamboos and trees and everything...*

He sent one photographer, Charles Compère, who went to Africa with an 8 × 10 camera mounted to a jeep to photograph wild animals on an Agfa film. And these negatives were enlarged to almost life size, put into the jungle and lit from the back.

I mean, you have to have an imagination, first of all to think of the idea and second of all to sell that idea to some rather simple-minded executives,

because that installation costs a shit load of money... But it was the best booth I have ever seen, ever! This is the kind of creativity he had. That has never been surpassed. Next year they did something about the history of photography, which was kind of boring. But to say, “for the monkeys you need a jungle”, and you create that jungle and to have the photographs on color transparency photos, huge, 2 × 4 meters built into the jungle, lit from behind and next to that were sounds from Africa, loudspeakers (qua, qua....). I walked in and I thought I was in Africa. Unbelievable!

And in this period, Cologne 5:30 was also created, at Photokina, with all the street cross-sections and the destruction of the city was now concrete.

It was his voicing his disgust about how his beautiful old city (Cologne), which was bombed to rubble was rebuilt with a so-called “new spirit”, forgetting that there was an old spirit and that it should be preserved.

Its best manifested in what he did as an introduction of which there are only very few, but they are very clear: there are no characters, in the back you can see where it was. He went out in the morning, you know, he woke up at 3–3:30 in the morning, in the summer, when the light was up early, because he wanted to photograph the city naked. No people, no cars, no streetcars, nothing. There were only 2–3 hours in the morning when that was possible. He knew the city well. He had one camera, the Plaubel Veriwide, 100 degree angelon lens, a wonderful lens, 6 × 9 film which was larger than a normal 6 × 9 film, had around 8 exposures on the film. It was all very simple.

So, that was the last project he did. The last big project. He did the sculptures and won a prize for that, he did the opera, he acted in a movie by Jean Marie Straub, an avant-garde filmmaker and it was called Nicht versöhnt. You will see a scene there where he sits in a Nazi uniform...

JS: Chargesheimer in a Nazi uniform?

GS: Yes, as a soldier. And he says: “Ich komme heute her: ich habe einen Kaffee, ein Brötchen, zwei Scheiben Wurst. Ich komme



Chargesheimer (Hargesheimer, Karl-Heinz), Portrait, ca. 1955, Gelatin silver print, 30.00 × 40.00 cm

morgen her, ich habe das gleiche, ich komme übermorgen her, ich habe das gleiche, ich komme überübermorgen her, ich habe das gleiche.” You have to try to find it, Jean Marie Straub, Nicht versöhnt. His father was pretty much a Nazi, but he himself was against the Nazis and against the block heads that were running this country and ruining it. And he was revolting, he was a “revolting” person. I think he had no chance, no use, and he tried not to get drafted, which he managed.

JS: How?

GS: It’s all a mysterious story... The diversity of his work comes from his hunger to do something different, something new, to experiment. Not to know, ok now I know how to do chemigrams, I will do chemigrams for the rest

of my life. No, that was done at a certain time and he went on to the next project. And sometimes it came because of a publisher that said, let’s do a book about this or that, you know... And there was never much money in it but he always knew how to survive, he had great friends in Cologne, L. Fritz Gruber, Adalbert Wiemers, Gigi Campi was another great, great supporter...

JS: He used to go to the Campi Café... Sit back on the corner and have his coffee.

GS: Yeah, sure! He had his reserved seat. That was different Cologne, it doesn’t exist anymore.

That’s the truth of history, nothing exists forever, and everything changes.

And he is part of history, a reviver of the history of this city; the Jazz Club, the Jazz concerts: Ella Fitzgerald, Billie Holiday, he photographed all of that. Unbelievable! And of course, Gigi Campi was always the best place to go. Gigi quite often organized these concerts.

JS: He was the Jazz guy of Cologne.

GS: Yes, he was. And he was in the middle of it. I was too young. Chargesheimer was born in 27 so he was an adult when all that happened. I was just an upper teenager. I was involved in it and all, but I did not understand everything. It comes now in reflection, when you look at the pictures.

JS: Thank you very much!

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SET DESIGNER, PHOTOGRAPHER.



Chargesheimer (Hargesheimer, Karl-Heinz), Henri Cartier-Bresson during the opening of the Magnum exhibition at photokina Cologne, 1956. Gelatin silver print
Top: 39.70 × 29.60 cm, centered: 39.80 × 29.60 cm, bottom: 39.30 × 29.30 cm

Born in Cologne in 1924 as Karl Heinz Hargesheimer, Chargesheimer studied graphic arts and photography at the “Kölner Werk-schulen” (1943-46). From the beginning of his career, Chargesheimer pursued different artistic interests, ranging from opera, theatre, costume design and painting to photography. While developing an extensive documentation of Cologne’s ruins in the early post-war years, the artist also worked as set designer and devoted himself to creating sculptures. In the late 1940’s, Chargesheimer started to experiment with abstract light graphics on photographic paper and surrealistic photomontages: pictures created by light and chemicals applied directly onto negatives or photographic paper. At that time he also worked as a Lecturer at the “Bild und Klang Schule” (Bikla) in Düsseldorf. In addition to his abstract experiments, Chargesheimer explored the potential of documentary photography, which he approached in an empathetic way. He became widely recognized for his efforts as a freelance photographer as well as his dynamic and aggressive portraits of public figures (e.g. Konrad Adenauer) and common citizens of post-war Germany. All of Chargesheimer’s

photographs have one thing in common: a dissecting, close-up view with which he photographed his subjects, whether it was a Romanesque church or a miner underground, a portrait of a well-known personality or a Cologne backyard. Chargesheimer published 14 books on varying topics such as the city, landscapes and theatre photography. In addition, he created kinetic light sculptures constructed from moving acrylic glass and steel elements; made in the 60’s and described by the artist as “Meditationsmühlen”. His last and most well-known body of work, *Köln 5Uhr30*, was published in 1970. The “Deutsche Gesellschaft für Photographie” – DGPh (German Photography Association) honored Chargesheimer with its Culture Award in 1968, and in 1980 the City of Cologne Grant Program for the Arts was named after him. On the initiative of the Chargesheimer Society, a small square between the Cologne Cathedral and the Main Station’s old waiting room was named after Chargesheimer in 2006. A bronze plaque inside the old waiting room pays homage to the photographer. Chargesheimer died on New Years Eve 1971 in Cologne.

I want to photograph more and more of real life, so that I can show and explain to people things they cannot see for themselves, perhaps because they are too near to them to see properly, or because they are afraid and run away from them.

CHARGESHEIMER

PUBLICATIONS

1957

Cologne Intime. Text by Hans Schmitt-Rost. Cologne, Greven Verlag

1958

Unter Krahnenbäumen. Bilder aus einer Strasse. Text by Heinrich Böll. Cologne, Greven Verlag

Im Ruhrgebiet. Text by Heinrich Böll. Cologne/Berlin, Kiepenheuer & Witsch

1959

RomantikamRhein. Text by Hans Peter Hilger. Cologne, Greven Verlag

Kölner Kirchen. Text by Albert Verbeek. Cologne, Greven Verlag

1960

Berlin. Bilder einer grossen Stadt. Text by Hans Scholz. Cologne/Berlin, Kiepenheuer & Witsch

Menschen am Rhein. Text by Heinrich Böll. Cologne, Kiepenheuer & Witsch

Der Zoologische Garten zu Köln. Text by Johann Jakob Hässlin. Cologne, Greven Verlag

Beispiele moderner Plastiken aus dem Kunstbesitz der Stadt Marl. Text by Jean Cassou. Paris, art-cc Verlag, Galerie Cristoph Czwiklitzer

1961

Des Spiegels Spiegel. Text by Erich Kuby. Hamburg, Spiegel-Verlag

Zwischenbilanz. Text by Karl Pawek, Georg Ramseger, Franz Roh, Rudolf Sommer. Cologne, Greven Verlag

1967

Theater-Theater. Text by Martin Walser. Velber/Hannover, Friedrich Verlag

1968

Autorenbilder, Heinrich Böll fotografiert von Cahrgesheimer, Jupp Darching und Gerd Sander. Ed. by Adalbert Wiemers. Text von Ulrich Blank. Bad Godesberg, Hochtach-Verlag

1969


Wuppertal. Bilder. Botschaften. Bemerkungen. Hrsg. by der Stadt Wuppertal

1970

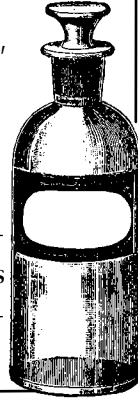
Hannover. Text by Georg Ramseger. Hannover, Fackelträger Verlag

Köln 5 Uhr 30. Text by Chargesheimer. Cologne, DuMont Verlag

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MEDITATIONSMÜHLE (MEDITATION MILL), CA. 1969–1970



“The Legendary Chargesheimer” – This predicate of the French photographer and critic Daniel Masclet is particularly true in light of Chargesheimer’s many-sided talents. His first comprehensive publication *Zwischenbilanz* (Interim balance) from 1961 testifies to his versatile oeuvre by assembling moving glass machines, chemical experiments on photo paper, photograms, observations on the streets of Paris and Cologne and portraits with strong black and white contrast, overexposed by the flash of the camera, in one compendium.

Because of this versatile artistic abilities and without being a photographer’s apprentice, the young Karl Heinz Hargesheimer got accepted for the photography class at the *Kölner Werkschulen* in 1942. This art schools’ curriculum, following the interdisciplinary principles of the Bauhaus, corresponded with his interests. As a photographer, he gained his first artistic success with the photo books *Cologne intime* (1957) and *Unter Krahnenbäumen* (1958) de-

picting the street life of post-war Cologne. At the beginning of the 1960s Chargesheimer worked as a stage designer and director.

Since the mid-60s, he focused strongly on his kinetic objects.

Some contemporaries understood these objects as a reminiscence of the machine, and especially of the satellite Sputnik orbiting the earth. Others saw in them a modern version of Buddhist prayer mills that, being actuated, enable spiritual contemplation and transcendence. “Chargesheimer’s last work group, the so-called ‘meditation mills’, of which he built about thirty, is a testimonial of utmost concentration and self-contemplation.”

A friend of his remembered the artist presenting the kinetic objects to him: “He was the director. The machines had their own sequences. Sitting in front of it (or standing), the adventu-

re begins: His adventure. He had staged around me a whole ballet of spotlights [...] Some of these ‘mills’ have interior lighting. You darken the room, and the play of movement and light begins. One can also play with changing lights and changing light intensities, from the inside as well as from the outside. He was tireless in it, and we spent whole evenings practically without words – apart from the expressions of my astonishment.”

In this group of works, German art historian Gerhard Kolberg sees strong references to Chargesheimer’s general oeuvre: “Chargesheimer lets us look into the function of his transparent cases, just as he has done it as a successful stage designer, theater and opera director in Cologne, Hamburg and Braunschweig. With the help of photography, he takes a sharp look with us at the stage productions and into the mechanisms behind the scenes of the theater world. [...] But isn’t life also a staged ‘life piece’? Don’t we sometimes speak of the ‘mill of life’?”

You can never say what Chargesheimer really does at the moment. ... For him, photographing does not always mean the same thing.

L. FRITZ GRUBER

With the travelling exhibition *Chargesheimer – Meditationsmühlen*, these kinetic objects were shown in several German cities, including 1971 in the *Kölnischer Kunstverein*. In the same year the artist received the Karl-Ernst-Osthaus-Prize for his “meditation mills”. After his death, which came – at least for the public – unexpected and sudden, the Cologne Kunstverein dedicated a *Hommage à Chargesheimer* (1972) to the life and work of the Cologne Bohemian. Also in 1972, the Kunsthalle Cologne presented the show Chargesheimer, aus dem Fotografischen Gesamtwerk (Chargesheimer, from his photographic oeuvre).

Art historians attributed Chargesheimer’s kinetic objects “a certain creative and ideological parallel to the Russian Construc-

tivists Naum Gabo and Antoine Pevsner” who also worked with transparent materials such as acrylic glass for their objects and stage sets. As an artist of the same post-war generation, Chargesheimer was familiar with the work of Nouveaux Réalistes Jean Tinguely and especially his meta-mechanical sculptures. Another important connection can be drawn to László Moholy-Nagy and his “*Light-Space-Modulator*” from 1930, a “synthesis of his artistic ideas”, which was first shown in France on the occasion of the Section Allemande in the Parisian Grand Palais.

1) Ruth Christine Häuber, in: Chargesheimer 1924 – 1971, Köln 1990.

2) Georg Ramseger, in: Chargesheimer 1924 – 1971, Köln 1990.

3) Gerhard Kolberg: Schöpfungen der Stille – Zu den Meditationsmühlen von Chargesheimer, in: Chargesheimer persönlich, Köln 1989.



Chargesheimer (Hargesheimer, Karl-Heinz), Meditationsmühle, 1960s, Acrylic glass and steel, 80.00 × 80.00 × 80.00 cm

01 Chargesheimer — the Boundaries of his work: Julian Sander Talks With Gerd Sander About Chargesheimer's Photographic Work.

02 Meditationsmühle (Meditation Mill) — Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte verwendet wird. Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte.

03 The Artist and his OEvre — Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte verwendet wird.

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05 The Artist and his OEvre — Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte verwendet wird.

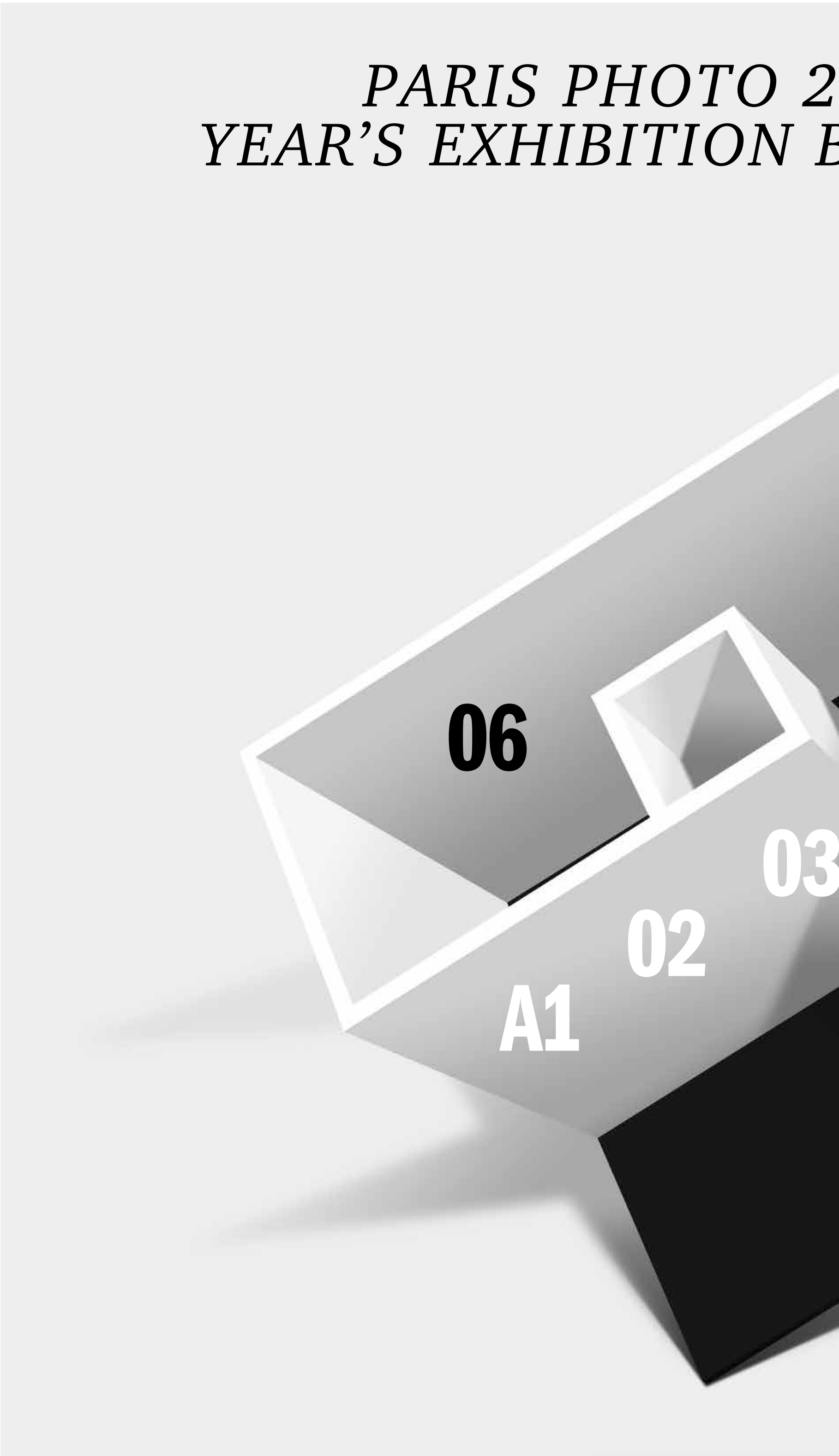
06 Chargesheimer — the Boundaries of his work: Julian Sander Talks With Gerd Sander About Chargesheimer's Photographic Work.

07 Meditationsmühle (Meditation Mill) — Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte verwendet wird. Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte.

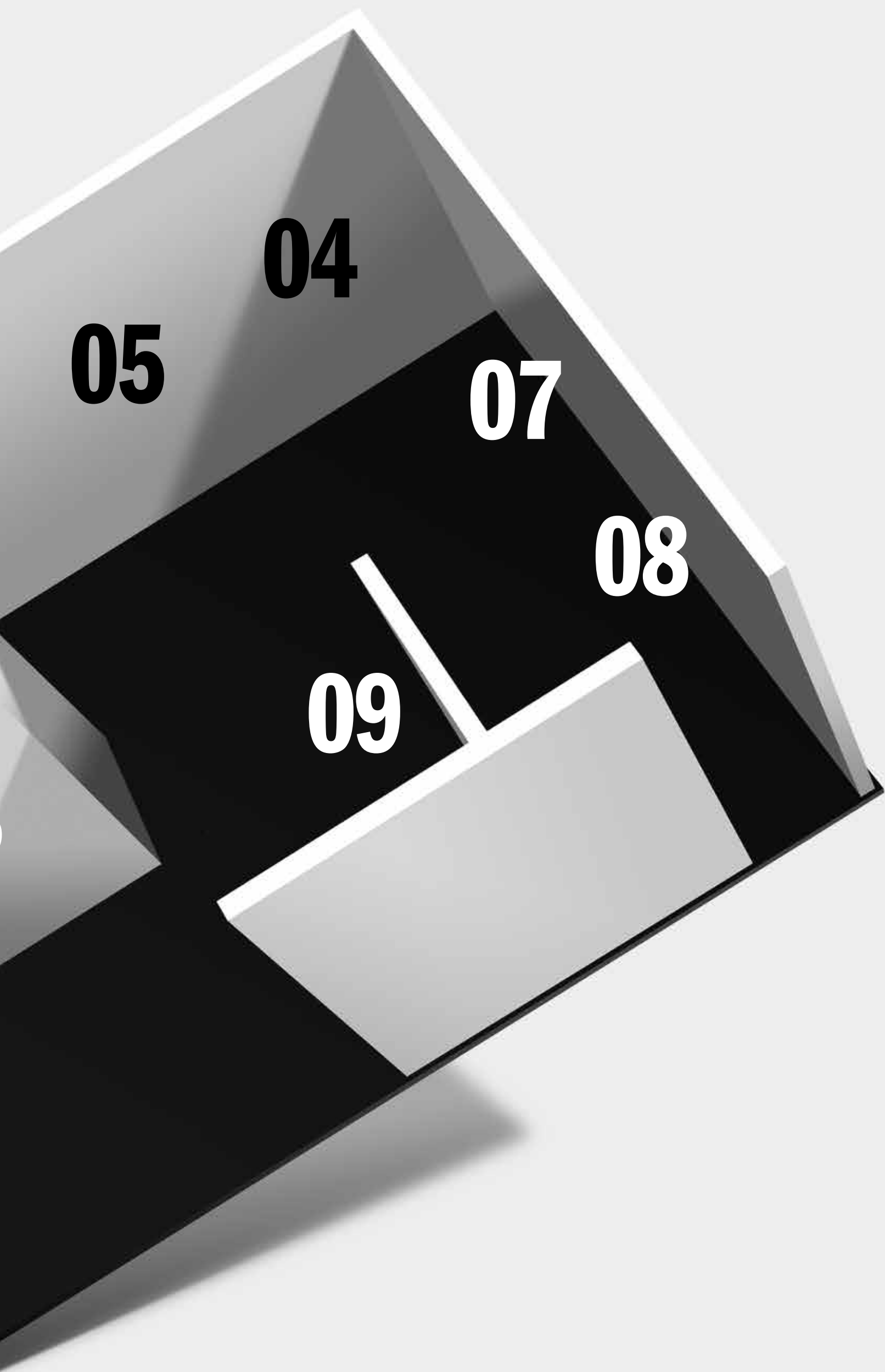
08 The Artist and his OEvre — Hier steht ein Blindtext der keinen Sinn ergibt und nur als Platzhalter für zukünftige Inhalte verwendet wird.

09 Chargesheimer — the Boundaries of his work: Julian Sander Talks With Gerd Sander About Chargesheimer's Photographic Work.

PARIS PHOTO 2018 YEAR'S EXHIBITION



018 — *GUIDE TO THIS*
BY GALERIE JULIAN SANDER





Chargesheimer (Hargesheimer, Karl-Heinz), Sydney Bechet, 1955, Gelatin silver print, 30.00 × 40.00 cm



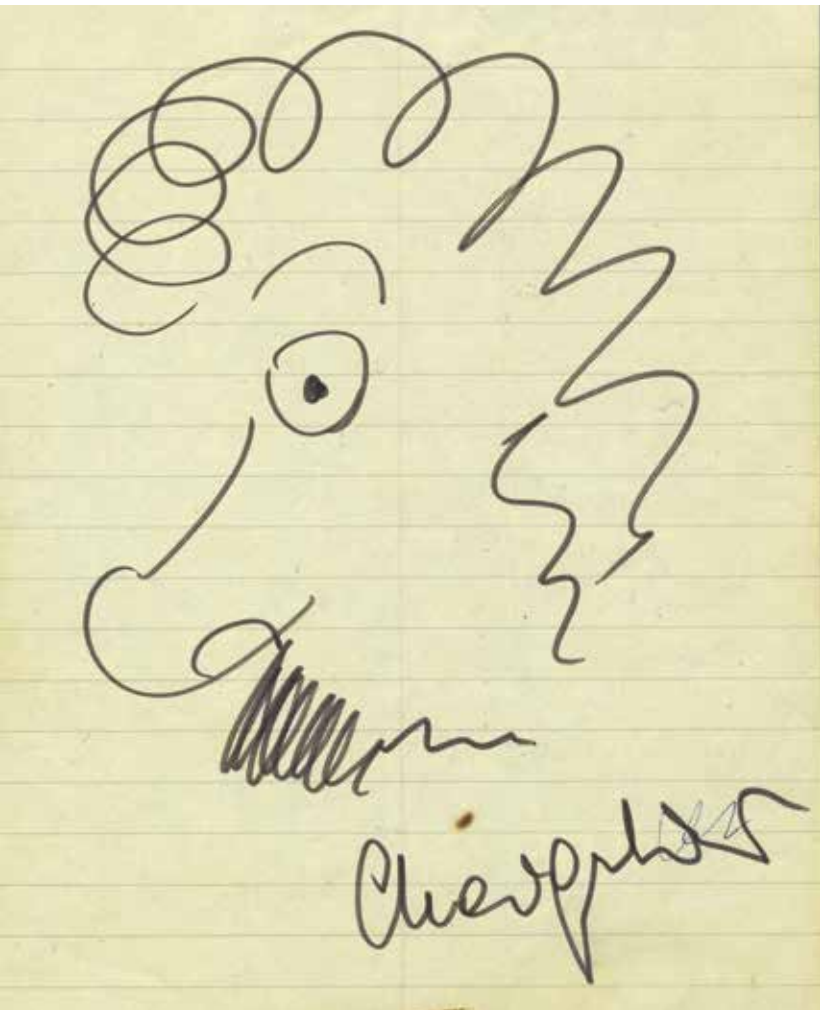
Chargesheimer (Hargesheimer, Karl-Heinz), Komposition aus Kreis und Schwarz II, 1950, Photogram, 49.70 × 36.80 cm

EXPERIMENTAL WORK: CHEMIGRAMS AND LIGHT GRAPHIC NEGATIVES

As one of the least understood and most complex German artists of the post-war period, Chargesheimer was a multi-faceted artist and a master of the photographic medium, pushing it to extremes in every sense of the word. Chargesheimer's *Chemigrams* and light graphics are experimental works done without a camera on photographic paper and negative plates created by direct processing with different chemicals. The earliest experimental works date from 1948 to 1953. He experimented with the full spectrum of photography, understanding it to be "drawing with light", as the word suggests. His very rare Light Graphic Negatives can be regarded

as a bridge between his work as a photographer and his inroads into the field of painting, sculpture and set design. In contrast to the gelatin silver prints made by chemically- and heat-worked glass negatives, Chargesheimer's Chemigrams are pure „paintings“ of liquid chemicals on photo paper. For this process, the photochemical fluid is passed over the paper by pivoting in different directions. By adding water, certain layers can unfold. Others can be broken up by adding acids. Colored ink mixed with the gelatine creates new tonal values. The pictures show fine graduations from the highest white to the deepest black. Elastic li-

nes and fine sliding surfaces come off, come apart and pull together again. Sliding and hardened shapes, opening or encapsulating – everything stays in dynamic context. Although chemical negatives are by definition unique, the number of prints in the negative process is not necessarily fixed, but it is known that Chargesheimer concluded the creative act with the completion of the glass negative and a single print and he then often destroyed or reworked the negatives. His deep knowledge of photographic processes allowed him to break down the basic rules in order to create unique pieces, which are now considered key works of photographic history.



The foundations are varied and can only be used intuitively. Panning, wiping, scraping, cooling and burning. Addition of acids, bases, paints and varnishes – just to name a few. In the dry layer, the forms are firmly embedded, it serves as a negative or slide at will.

CHARGESHEIMER, 1950

THE KEEN EYE OF THE OBSERVER

DOCUMENTATION AND PORTRAITS, ARCHITECTURE AND THE CITY

Galerie Julian Sander has a significant collection of documentary photographs taken by Chargesheimer in the 50's, when he dedicated himself to photographing the daily life in Cologne. The people and the city, along with its architecture and life, were approached by the artist's lens as a unit, and not as of single documents of their time. *Cologne in-time* and *Unter Krähnenbäumen* e.g. are Chargesheimers first publications in which he documented the life and drive of the street in which he lived. The depiction of emotions and habits, love and joy, sorrow and dispute, thoughtfulness and arrogance, the dignity of aging and exuberance of youth are shown with a certain kind of nostalgia as well as a deep sympathy for this palace. This very particular point of view could be found throughout the whole body of Chargesheimers documentary work. During this time, two publications came out, which deal more with architecture: *Menschen am Rhein* and *Romantik am Rhein*. An intense series of photographs taken in the Ruhrgebiet (Ruhrarea) is another exceptional example: The radical subjectivity, direct arrangement, rich in contrast and deep black colors disclose the regions reality. And again, despite the controversy it arouse, the artists eye – his aim to discover the people of the region, the everyday, the special, the absurd and the beautiful – lays beyond the works.

Among his body of work, there are famous portraits commissioned by celebrities such as Louis Armstrong and Jean-Paul Belmondo as well as a great number of German politicians: all "close-ups" taken with a monumental creative power. In 1961 Chargesheimer published a Portfolio of his Photographs of Louis Armstrong and Ella Fitzgerald, showing the



Chargesheimer (Hargesheimer, Karl-Heinz), left: Heinrich Boell im Ruhrgebiet, 1954, Gelatin silver print, 29.40 × 39.70 cm, right: Walther Karsch, 1962, Gelatin silver print, 39.00 × 29.50 cm

musicians in brief excerpts: the jazz musician with his trumpet on his mouth or the legendary singer with her hand on the microphone. The large number of negatives from that time and the exceptional quality of the high contrast prints show his deep passion for the jazzworld and its inhabitants: Billie Holiday, Josephine Baker, Lee Konitz, Duke Ellington and Chet Baker. In his portraits the artist did not want to distort but to show the human behind his mask, regardless of whether it was a commissioned session or documentary work.

When Chargesheimer photographs jazz musicians, he shows great artists who have remained human beings and radiate dignity¹

ROBERT VON ZAHN

All of Chargesheimer's photographs have one thing in common: a dissecting, close-up view with which he photographed the objects, whether it was a Romanesque church or a miner underground, a portrait of a well-known personality or a Cologne

backyard. As a documenter of life itself, Chargesheimer had the eye of a thespian. He photographed the people in their roles that they play in the world, in the costumes that the world has put on them, in the masks that life has shaped for them.

In 1970 Chargesheimer once again turned to photographing his city: *Köln 5 Uhr 30* is a magnificent as well as radical homage to the city that Chargesheimer felt a lifelong connected to in a heartfelt love-hate relationship. "Is the contrast of men, technology and traffic the only thinkable thing? Are rules and programs, incapacitation, consumerism and profit thinking a substitute for lost fraternity? Questions and thoughts on this I want to free through these photos."² The artist grew up in pre-war Cologne with its medieval structure, when the streets were still winding and one knew each other personally in the *Veedel* (neighbourhood). With the reconstruction, however, the face of the city changed. Modernity made a grand entrance and with it came car traffic. "Signaling systems, arrows, lines and crosswalks mark function and functionality, the replacement for human life", complained Chargesheimer. In the morning at 5:30, when the streets and squares were still deserted and car-free, Chargesheimer set off to document the change in harsh black and white contrasts that increase the melancholia that resonates in these pictures.

In the beginning, Chargesheimer photographed the old because he loved it, and the new because he hated it!³



Chargesheimer (Hargesheimer, Karl-Heinz), Im Ruhrgebiet (detail), ca. 1956, Gelatin silver print, 48.50 × 30.50 cm

1) Zit. n. Begleitheft anlässlich der Ausstellung „Chargesheimer – Bohemien aus Köln“ im Museum Ludwig, Köln, 29. September 2007 – 6. Januar 2008, S. 6.

2) Zit. n. Chargesheimer, Vorwort zu Köln 5 Uhr 30, DuMont Verlag.

3) Zit. n. Reinhard Matz, in: Begleitheft anlässlich der Ausstellung „Chargesheimer – Bohemien aus Köln“ im Museum Ludwig, Köln, 29. September 2007 – 6. Januar 2008, S. 15.



Chargesheimer (Hargesheimer, Karl-Heinz), Lucky, 1958, Gelatin silver print, 30.00 × 40.00 cm



Chargesheimer (Hargesheimer, Karl-Heinz), Walther Karsh, 1962, Gelatin silver print, 39.00 × 29.50 cm

Onkel Onkel, Küsschen Küsschen, Fitzli Futzli

CHARGESHEIMER AND THE THEATRE

“You must excuse me if I have not taken over your damned title theatre theatre, but you see my dear Mr. Wendeler, one is allergic to strawberries, the other one does not like cat hair and like this I do not like ‘UNCLE UNCLE’, ‘KISSING, KISSING’ or ‘FITZLI FUTZLI’.”

This was Chargesheimers answer he wrote to his publisher Martin Walser, regarding the title of his publication Theatre Theatre. He did not return as a photographer, but as a stage designer and director. In 1962 he created the significant set of Luigi Nonos Opera *Intolleranza* in Cologne. In Wuppertal he staged O’Neills *“The great God Brown”* and in Bonn *“Andorra”* by Max Frisch. During that time he got to know all areas of theatrework, places and departments in front and behind the curtains. This atmosphere he condensed in his Photobook, which is a sequence of acting figures, scenic views, empty rooms, exhausted actors, the audience and waiting autograph hunters- with the sharp look of the theater man. Martin Walser himself sees the doubling of the word “theatre” as intensification: Theatre as a place where reality condenses, reshapes. And Chargesheimer captures this experience, knowledge and intimacy.

SOLO EXHIBITIONS

- 2014
- Chargesheimer, **die Entdeckung des Ruhrgebiets**, Cologne, Ruhr-Museum, Essen
- 2007
- Bohemien aus Köln – Chargesheimer 1924 – 1971, Museum Ludwig, Cologne
- 1997
- Chargesheimer, **Menschen wie diese: Photographien aus den 50er Jahren**. Suermondt-Ludwig-Museum Aachen
- 1989
- Chargesheimer – **persönlich**, Museum Ludwig, Cologne
- 1983
- Chargesheimer, **Photographien 1949 – 1970**, Museum Ludwig, Cologne
- 1981
- Chargesheimer 1924 – 1971, Goethe Institut, München
- 1980
- Unter Krahnnebäumen – **Fotos einer Kölner Straße von Chargesheimer**, Museum Folkwang, Essen
- 1978
- Chargesheimer, Sander Gallery, Washington D.C.
- 1976
- Retrospektive, Ausstellung auf der Photokina, Cologne
- 1972
- Hommage á Chargesheimer, Kölnischer Kunstverein, Cologne
- Chargesheimer – **Aus dem fotografischen Gesamtwerk**, Kunsthalle Cologne
- 1971
- Chargesheimer – **Meditationsmühlen**, Kölnischer Kunstverein, Cologne
- 1969
- Chargesheimer – **Meditationsmühlen**, Kunstpavillon, Soest
- 1956
- Kölner Persönlichkeiten – **Photos von Chargesheimer**, Kölnischer Kunstverein, Cologne

GROUP EXHIBITIONS

- 1954
- Subjektive Fotografie 2, Staatliche Hochschule für Kunst und Handwerk, Saarbrücken
- 1951
- Subjektive Fotografie – **Internationale Ausstellung moderner Fotografie**, Staatliche Hochschule für Kunst und Handwerk, Saarbrücken

CHARGESHEIMER

AN EPITAPH

OBITUARY FOR AN ARTIST

Chargesheimer was the pseudonym of a man, who would have been referred to as a “Bohémian” in a different time. With the medium photography he presented himself to the public. That was in the early fifties, when Steinert and his “subjective photography” and Fritz L. Gruber with photokina, showed what was possible in regards of intellectual knowledge of the world with the instruments light, camera and dark room.

Of course, Chargesheimer was a photographer, but surely, he wasn’t only a reporter of objects and facts. He experimented with various techniques which he used as Instruments to bring his artistic ideas to life. His ideas did not circle around empty terms like beauty or sublime, he was keen to show the truth of things and the world surrounding him.

He has captured the Ruhr area with his camera and Heinrich Böll wrote the epilogue to his 1958 Book “*Im Ruhrgebiet*” which caused passionate discussions due to the fact that the series showed an alternate reality away from idyllic scenes and Industrial romanticism.

His Portraits where of bold and relentless truth. He saw Adenauer

as a monument, a geriatric patriarch. Later on, he portrayed Willy Brandt, Fritz Kortner, Ewald Mataré – his method of portraying human beings was never amiable, but rather of blatant honesty.

He loved his city Cologne, he belonged to it, visiting Bars and being surrounded by a lot of unconventional friends.

Soon, the photographic medium alone wasn’t enough for him. Grischa Barfuss in Wuppertal and Oscar Fritz Schuh got him to create stage settings, he became very involved in the theatre world, as well as a director of a precise truth.

“*People at the Rhine*” was the name of one of his later published books. Has he loved those people? Or where they Objects of a humanity deriving from melancholy?

The Deutsche Gesellschaft für Photographie (DGPh) gave him their Culture-Price in 1968, later he received the Karl-Ernst-Osthaus-Preis of the “Westdeutscher Künstlerbund”.

In his 47th year, he put an end to his life. He was found dead in his apartment. A man so close to reality and truth can be left broken by it.

His ideas did not revolve around concepts such as beauty or perfection, he was solely concerned with the truth of things and the world ... whoever has such close contact with reality and truth may break his own claims.

FRIEDRICH A. WAGNER, 1972



Gerhard Sander, Chargesheimer 1966/1968, Vinatge gelatin silver print, 23,5 x 30 cm

Chargesheimer

*19. 5. 1924† 5. 1. 1972

Heinrich Hargesheimer
Anna Chargesheimer

Die Trauerfeier zur Einäscherung
hat in aller Stille stattgefunden

Chargesheimer

Ein Künstler starb

Seine Freunde.

Köln,
Anfang
Januar
1972

1) Friedrich A. Wagner, Nachruf auf Chargesheimer, FAZ 07.01.1972 [DE: „Seine Ideen kreisten nicht um Begriffe wie Schönheit oder Vollkommenheit, ihm lag allein an der Wahrheit der Dinge und der Welt... Wer mit der Wirklichkeit und Wahrheit so engen Kontakt hat, mag an seinen eigenen Ansprüchen zerbrechen.“]

EXHIBITIONS

GALERIE JULIAN SANDER

August Sander
seen by Gerd Sander
8 Sep – 3 Nov 2018

Neues Sehen
with Josef Ehm, Raoul Hausmann, Peter Keetman, Elfriede Stegemeyer, Ed van der Elsken
8 Jun – 1 Sep 2018

Sean Hemmerle: Them
15 Mar – 19 May 2018

G. P. Fieret
19 Jan – 3 Mar 2018

Jory Hull: An Instagram Sketchbook
23 Nov 2017 – 13 Jan 2018

Aaron Siskind: A Painter's Photographer
9 Sep – 18 Nov 2017

William Christenberry: Drawings
30 Jun – 2 Sep 2017

#facts
Citizen, Land, Body/
Mensch, Land, Körper
with Sean Hemmerle, Jory Hull, Aria Watson
28 Apr – 24 Jun 2017

Alfredo Srur: Heridas
22 Oct – 17 Dec 2016

Xu Yong: Negatives
2 Sep – 15 Oct 2016



Zwischenbilanz:
5 Years Bonn /
5 Jahre Bonn
with Marc Erwin Babej, A. Aubrey Bodine, Marcel Broodthaers, Chargesheimer, William Christenberry, John Cohen, Harold Edgerton, Louis Faurer, Larry Fink, Sean Hemmerle, Jory Hull, JIANG Jian, Peter Keetman, André Kertész, Adolf Lazi, Lisette Model, Dr. H. Neuhaus, Andrew Phelps, Jaroslav Rössler, August Sander, Aaron Siskind, Michael Somoroff, Michael Spano, Alfredo Srur, Elfriede Stegemeyer, Josef Sudek, Claude Tolmer, Clark & Joan Worswick
8 Apr – 24 Jun 2016

Jory Hull: Flyover State
14 Jan – 18 Mar 2016

Hiro Matsuoka
18 Feb – 18 Mar 2016

Marc Erwin Babej: Mask of Perfection
23 Oct – 18 Dec 2015

Jiang Jian: Archives on Orphans
22 Aug – 9 Oct 2015



Chargesheimer
16 Apr – 3 Jul 2015

Larry Fink: The Beats
Being on the Beat
16 Jan – 27 Mar 2015

August Sander: The Last People / Die letzten Menschen
August Sander Cycle 2014
28 Nov – 19 Dec 2014

August Sander: The City / Die Großstadt
August Sander Cycle 2014
23 Oct – 21 Nov 2014

August Sander: The Artists / Die Künstler
August Sander Cycle 2014
4 Sep – 17 Oct 2014

August Sander: Classes and Professions / Die Stände
August Sander Cycle 2014
18 Jun – 29 Aug 2014

August Sander: Die Frau / The Woman
August Sander Cycle 2014
15 May – 13 Jun 2014

August Sander: The Skilled Tradesman / Der Handwerker
August Sander Cycle 2014
4 Apr – 9 May 2014

August Sander: The Farmer / Der Bauer
August Sander Cycle 2014
8 Mar – 28 Mar 2014

August Sander: Antlitz der Zeit
August Sander Zyklus Teil 1
24 Jan – 28 Feb 2014

Concrete
with A. Aubrey Bodine, Marcel Broodthaers, Chargesheimer, Sean Hemmerle, Jory Hull, Peter Keetman, Adolf Lazi, Herbert List, Lisette Model, Andrew Phelps, Albert Renger-Patzsch, August Sander, Elfriede Stegemeyer, Claude Tolmer, Barbara Wüllenweber
6 Dec 2013 – 17 Jan 2014

Jory Hull: My Mind Is Racing
11 Oct – 29 Nov 2013

Sean Hemmerle: Solitary Structures
6 Sep – 4 Oct 2013

William Christenberry: Southern Dialogue
17 May – 19 Jul 2013

Michael Somoroff: A Moment.
Master Photographers: Portraits
15 Mar – 10 May 2013

Harold Edgerton: Seeing the Unseen
Vintage Photography from Strobe Alley
25 Jan – 8 Mar 2013

August Sander around Bonn
24 Nov 2012 – 18 Jan 2013

Jory Hull: Twin Infinities
14 Sep – 5 Nov 2012

August Sander: Karneval Köln
26 Jan – 15 Mar 2012

Sean Hemmerle: Two Pictures
8 Sep – 20 Oct 2011

A look at the collection
Chargesheimer, Heinrich Heidersberger, Gabriele & Helmut Nothhelfer, August Sander, Josef Sudek
1 Jul – 2 Sep 2011

John Cohen Stories
8 Apr – 24 Jun 2011



112 x 279 mm

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GALERIE JULIAN SANDER — A BRIEF HISTORY

Galerie Julian Sander, formerly FEROZ Galerie, was founded in 2009 by Julian Sander, the great-grandson of August Sander and the son of esteemed gallery owner Gerd Sander. Showing a range of photography from the 19th century through the 21st century, the Galerie Julian Sander's aesthetic is defined by the daring eye of a fourth generation photographer, and second generation gallerist Julian Sander. The gallery presents both: emerging artists, as well as established photographers. Maintaining a schedule of 4–5 internal exhibitions per year, including as international exhibitions with partner galleries, museums and other cultural institutions. Galerie Julian Sander co-represents the Family Collection of August Sander together with Hauser & Wirth, in addition to the work of contemporary master photographers Sean Hemmerle, Jory Hull and Alfredo Srur.

AUGUST SANDER



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Vintage gelatin silver print
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GERARD FIERET



ELFRIEDE STEGEMEYER



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SEAN HEMMERLE



BIRDMAN
Beirut
2007

Digital Chromogenic Print
105.00 x 85.00 cm

HAROLD EDGERTON



Revolver in Action, 1936
Gelatin silver print
25.40 x 20.50 cm

ALFREDO SRUR



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Mary, Carlos' mother,
2002 – 2010, Ed. 1/5
Gelatin silver print

AARON SISKIND



ARIA WATSON



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2016, Digital Pigment Print
40.00 x 60.00 cm

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Rosalind Solomon

**NOV 16th 2018 –
JAN 13th 2019**

**OPENING RECEPTION:
NOV 15th 2018**

ARTISTS IN INVENTORY:

James Abbe, Berenice Abbott, Russian Anonymous, Tolstoi Circle, Gerd Arntz, Eugène Atget, Charles Aubry, Ringl + Pit, Richard Avedon, Marc Erwin Babej, Theo Ballmer, Hans Bellmer, Sibylle Bergemann, Ladislav Berka, Karel Bizek, Karl Blossfeldt, Erwin Blumenfeld, Aubrey Bodine, Margaret Bourke-White, Adolphe Braun, Gottfried Brockmann, Marcel Broodthaers, Paolo Buggiani, Chargesheimer (Karl-Heinz Hargesheimer), Vaclav Chochola, William Christenberry, Paul Citroen, Hermann Claasen, Lucien Clergue, John Cohen, Tommaso Cuccioni, Louise Dahl-Wolfe, Honore Daumier, Gabriel de Rumine, Howard Dearstyne, Studio DeBarron, Robert Diamant, Rudolf Dodenhoff, Frantisek Drtikol, Eugène Druet, Harold Edgerton, Josef Ehm, Alfred Ehrhardt, Hugo Erfurth, Jimmy Ernst, Walker Evans, J. Henry Fair, Constant Famin, Louis Faurer, Gene Fenn, Gerard Fieret, Larry Fink, Louis Fleckenstein, Franco Fontana, Otto Freundlich, Simon Fridland, Jaromir Funke, Vincenzo Galdi, Andre Gelpke, Lotte Gerson, Alexander Grinberg, George Grosz, John Gruen, Fred Gurner, Alexander Hackenschmied, Heinz Hajek-Halke, Geoff Hargadon, Raoul Hausmann, Heinrich Heidersberger, Sean Hemmerle, Jacob Hilsdorf, Heinrich Hoerle, Tibor Honty, Georges Hugnet, Irina Ionesco, Lotte Jacobi, Franz Jansen, Jian Jiang, Peter Keetman, Fritz Kempe, Clarence Kennedy, Gyorgy Kepes, Andre Kertesz, Edmund Kesting, Y. Krivososov, Germaine Krull, Clarence Laughlin, Alexander Lavrentiev, Nicolai Lavrentiev, Ekaterina Lavrentieva, Adolf Lazi, Robert Lebeck, Nathan Lerner, Leon Levinstein, Edwin Lincoln, Georgi Lipskerov, Herbert List, Jan Lukas, Loretta Lux, Werner Mantz, Marcel Marien, Charles Marville, Hiro Matsuoka, Henri Maull, Paul McCarthy, Lisette Model, Alphonse Mucha, Musinow Musinow, Moisej Nappelbaum, Paul Nash, Carlo Naya, Dr. Richard Neuhauss, Gabriele Nothhelfer, Helmut Nothhelfer, Dennis Oppenheim, Prof. Opperman, Walter Peterhans, Andrew Phelps, Harold Piffard, Carlo Ponti, Irina Presnetsova, Achille Quinet, Irene Rein, Albert Renger-Patzsch, Alexander Rodchenko, Varvara Rodchenko, Aaron Rose, Jaroslav Rossler, August Rumbucher, Dr. Erich Salomon, Lise Sarfati, Jan Saudek, Henri Sauvaire, Ernst Schieron, Adolf Schneeberger, Wilhelm Schurmann, José Sert, Charles Sheeler, Stephen Shore, Aaron Siskind, Herb Snitzer, Rosalind Solomon, Ben Somoroff, Michael Somoroff, Michael Spano, Varvara Stepanova, Grete Stern, Othmar Streichert, Franz von Stuck, Josef Sudek, Maurice Tabard, Alphonse Taupin, Waldemar Titzenthaler, Herbert Tobias, Tokman Tokman, Claude Tolmer, Sim Tomer, Trojanowski, A Tschernow, W. Tschertkova, Jakob Tuggener, H. v. Perkhhammer, Ed van der Elksen, Enrico Verzaschi, André Villers, Frantisek Vobecky, Aria Watson, Weegee (Arthur Fellig), Bertha Wehnert-Beckmann, Adalbert Wiemers, Eugen Wiskovsky, Wols (Alfred Otto, Wolfgang Schulze), Clark & Joan Worswick, Ylla (Camilla Koffler), Xu Yong, Rene Zuber, Piet Zwart

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Real world

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