

ACHIM DUCHOW - CHRISTOF KOHLHÖFER - MEMPHIS SCHULZE
BROADWAY THE HARD WAY. WORKS FROM THE 1980s

9 September until 21 October 2017
Opening reception Friday, 8 September, 6 - 10 pm
Opening hours dc open: 8/9 6-10 pm, 9/9 12-8 pm, 10/9 12-6 pm

Achim Duchow (1948–1993), Christof Kohlhöfer (b. 1942, lives in Los Angeles), Memphis Schulze (1944–2008): three artists whose paths were closely linked in the 1970s and who lived during the period of late Pop Art between a social-critical spirit, humorous commentary, and free and visionary artistic worlds. It was a period of many collaborations, resulting in numerous joint works with Sigmar Polke. This dense and still not entirely investigated period of the 1970s is currently under exploration at the exhibition *Singular. Plural. Kollaborationen in der Post-Pop-Politik-Arena* at Kunsthalle Düsseldorf (on view until October 1, 2017). The exhibition *Broadway the Hard Way* at Setareh Gallery takes a look ahead and focuses on the 1980s.

The stylistically varied work of *Achim Duchow* stands out with its critical, acerbic, humorous gaze on current events, social norms, and the values of the period. He used intelligently chosen visual strategies like quotation and adaptation to radically question and comment incisively on both society and art. On numerous journeys and during his three-year stay in Japan (1978–81), Duchow proved himself to be a cosmopolitan who knew how to detect the strange and familiar aspects of a culture in his own work. Achim Duchow's works, which are characterized by a fine sense of the period and irony, lack nothing of their topicality today.

Fascinated by American postwar culture, *Christof Kohlhöfer's* work draws graphic visual elements from the world of comics, superimposes them with political symbols, and creates new visual contexts. With stencils and spray paint that he discovered from stationed American GIs, he introduced this aesthetic to fine art. After an exhibition at Cologne's Galerie Oppenheim in 1976, Kohlhöfer took a chance: he has himself paid in cash by his gallerist, threw the key to his studio into the Rhine, and was on the next plane to New York. There, he joined the American art world. His collage-like paintings seem in part almost caricature-like and comment intuitively with humor. In his works, the artist showed his proximity to pop art as an equally subversive and creative mind. The results are complex visual worlds between banality and opulence, subculture and high art.

At the end of the 1960s, *Memphis Schulze* began implementing a concept of art informed by pop art, Picabia, and the rebellious spirit of the time in a varied, irreverent, and still fresh oeuvre. Born as Jürgen Max Schulze, he based his artist name on Chuck Berry's legendary song *Memphis, Tennessee*. Thanks to his painted record covers, Polke became aware of him and invited him to an exhibition in Kiel. In Memphis Schulze's multilayered works, we can find the insignia of his era: popular culture, music, and a revolutionary attitude. Figures from underground comics encounter ancient mythological heroes, sexy ladies are placed next to romantic figures, realistic figuration meets strict abstraction. The elements stand on their own, but also combine to form a cosmos of their own and open new visual worlds and layers for the beholder.

ACHIM DUCHOW

(*1948 Otterndorf - 1993 Dusseldorf/ 1971-77 Studies at the HFBK Hamburg, with Professors Sigmar Polke, Klaus Peter Brehmer and Ulrich Rückriem)

SOLO SHOWS (selection)

2016 Achim Duchow, Setareh Gallery, Dusseldorf; 2014 Japan 8-9-3. Achim Duchow. In search of Japan. Fotografien 1979-1993, Weltkunstzimmer, Dusseldorf; 2013 Achim Duchow & Alfred Särching. Inselführer. ER ist wieder da – wieder hier?!, Kunstwerk Nippes, Cologne; 1993 Arbeiten für Arme, Kunstverein Lippstadt, 1990 Möchtest du nochmal arm sein?, Neuer Aachener Kunstverein; 1986 Constructivists-Realists, National Gallery Bangkok; 1983 Auf der Suche nach Japan, Stadtmuseum Dusseldorf; 1981 Bilder und Fotos (Japan), Galerie Arno Kohnen, Dusseldorf; 1976 Viele Grüße aus Südamerika! Euer Martin, Galerie Erhard Klein, Bonn; 1974 C'est la vie ma chérie... - Oppenheim-Studio, Cologne

GROUP SHOWS (selection)

2017 Singular.Plural – Collaborations in the Post-Pop-Polit-Arena, Kunsthalle Dusseldorf; 2014 The Paths of German Art from 1949 to the present, Moscow Museum of Modern Art; 2012 Knapp daneben ist auch vorbei, Sammlung PHILARA, Dusseldorf; 2009 Sigmar Polke. We Petty Bourgeois! Comrades and Contemporaries, Kunsthalle Hamburg; 2005 Sich selbst bei Laune halten. Kunst der 70er aus der Schenkung Ingrid Oppenheim, Kunstmuseum Bonn; 1991 Les Couleurs de L'argent, Musée de la Poste, Paris; Faxmemos, Kreisel Forum, OAG Haus, Tokyo; 1984 Nehmen Sie Dada ernst. Es lohnt sich!, Kunstmuseum Dusseldorf; 1981 Highlights. Rückblick Oppenheim Studio Köln, Städtisches Kunstmuseum Bonn; 1975 Mu nieltnam Netorruprup (with Polke and Schulze), Kunsthalle Kiel; 1973 Franz Liszt kommt gern zu mir zum Fernsehen, Westfälischer Kunstverein, Münster, DE

CHRISTOF KOHLHÖFER

(*1942 Bad Nauheim, lives in Los Angeles/ 1965 Studies at the Kunstakademie Düsseldorf/ 1971 Masterclass with Professors Otto Goetz and Joseph Beuys)

SOLO SHOWS (selection)

2003 Iced Tea, Fahrradhalle, Offenbach am Main; 1997 When Lovers Invade, Museum of Arts, Los Angeles; 1995 Somesting Old – Something New, Gesellschaft der Freunde Junger Kunst, Baden-Baden; 1981 All Baba & The Forty Thieves, Philadelphia College of Art, Philadelphia; 1976 Commedia dell'Arte of The Colored Dogs, Galerie-Studio Oppenheim, Cologne; 1970 Galerie Heiner Friedrich, Munich (with Sigmar Polke); 1969 Intermedia 69, Heidelberg; 1968 Hella Nebelung, Dusseldorf

GROUP SHOWS (selection)

2017 Singular.Plural – Collaborations in the Post-Pop-Polit-Arena, Kunsthalle Dusseldorf; 2014 Alibis: Sigmar Polke, 1963-2010, MOMA, New York/ Tate Modern, London/ Museum Ludwig, Cologne; 2005 Les Grands Spectacles – 120 Years of Art and Mass Culture, Museum der Moderne Salzburg; 2000 Düsseldorf 733 46 84 - ..., Kunstverein Lippstadt; 1999 Bad-Bad (That is a good excuse), Kunsthalle Baden-Baden; 1997 One Man Screening, Museum of Modern Art, Los Angeles; 1996 William S. Burroughs and the Arts, Los Angeles County Museum of Art; 1995 Museum of Contemporary Art, Los Angeles; 1994 Frankfurter Kunstverein, Frankfurter Galerien im Kunstverein; 1993 Excess in the Technomediocratic Society, Musee d'Arbois, Galerie Krinzing, Vienna; 1977 documenta 6, Kassel; 1972 documenta 5, Kassel

MEMPHIS SCHULZE

(*1944 Dusseldorf - 2008 Berlin)

SOLO SHOWS (selection)

2018 Setareh Gallery, Dusseldorf; 2014 Wo lassen Sie vergessen?, Setareh Gallery, Dusseldorf; 2002 Flammende Herzen, Galerie Co10, Dusseldorf; 1995 Das Gespräch mit dem Sessel II, Galerie Co10, Dusseldorf; 1994 Im Hemd über die Alpen, Alte Fabrik, Mettmann; 1992 Heartbeat, Galerie Co10, Dusseldorf; 1989 Museo de Arte de Sinaloa, Culiacan; Museo Moderno, Mazatlan; 1985 Wir Kellerkinder. Achim Duchow präsentiert Memphis Schulze, Städtische Kellergalerie, Dusseldorf; 1980 Hat denn die ganze Welt Geburtstag?, Galerie Arno Kohnen, Dusseldorf; 1979 Oppenheim Studio, Cologne; 1978 Das Gespräch mit dem Sessel, Galerie Arno Kohnen, Dusseldorf

GROUP SHOWS (selection)

2017 Singular.Plural – Collaborations in the Post-Pop-Polit-Arena, Kunsthalle Dusseldorf; 2009 Sigmar Polke. We Petty Bourgeois! Comrades and Contemporaries, Kunsthalle Hamburg; 2000 Hommage à Achim Duchow, Galerie Klein, Bad Münstereifel; Düsseldorf 7334684 – ich bin wieder da, aber im Moment nicht hier, Kunstverein Lippstadt; 1995 Group in a process – Con-Sum, Dusseldorf; 1987 Media mafia presents, Hafen Dusseldorf; 1986 Macht und Ohnmacht der Beziehungen, Museum am Ostwall, Dortmund; 1981 Treibhaus, Kunstmuseum Dusseldorf; Happy Chaos, Kunstverein Dusseldorf; 1980 Galerie Max Hetzler, Stuttgart; 1975 Mu nieltnam Netorruprup (with Polke and Duchow), Kunsthalle Kiel; 1973 Between 7, Kunsthalle Dusseldorf