

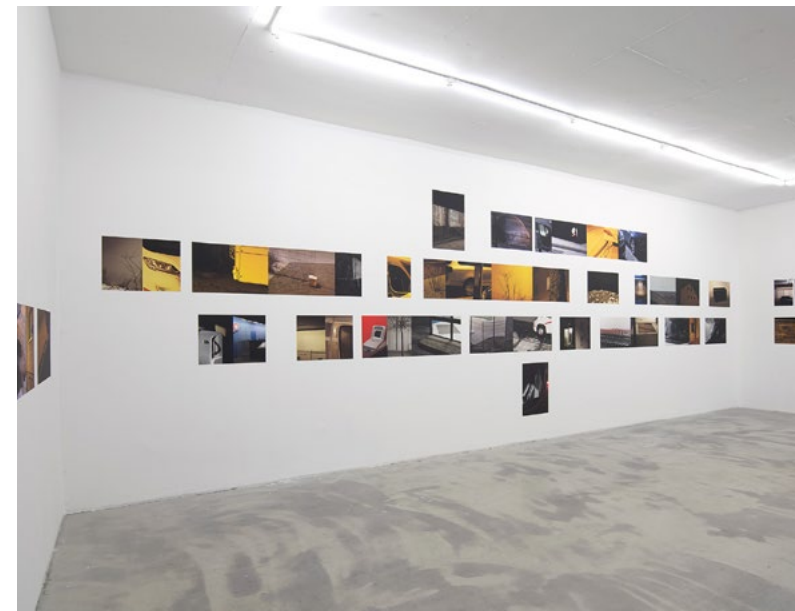
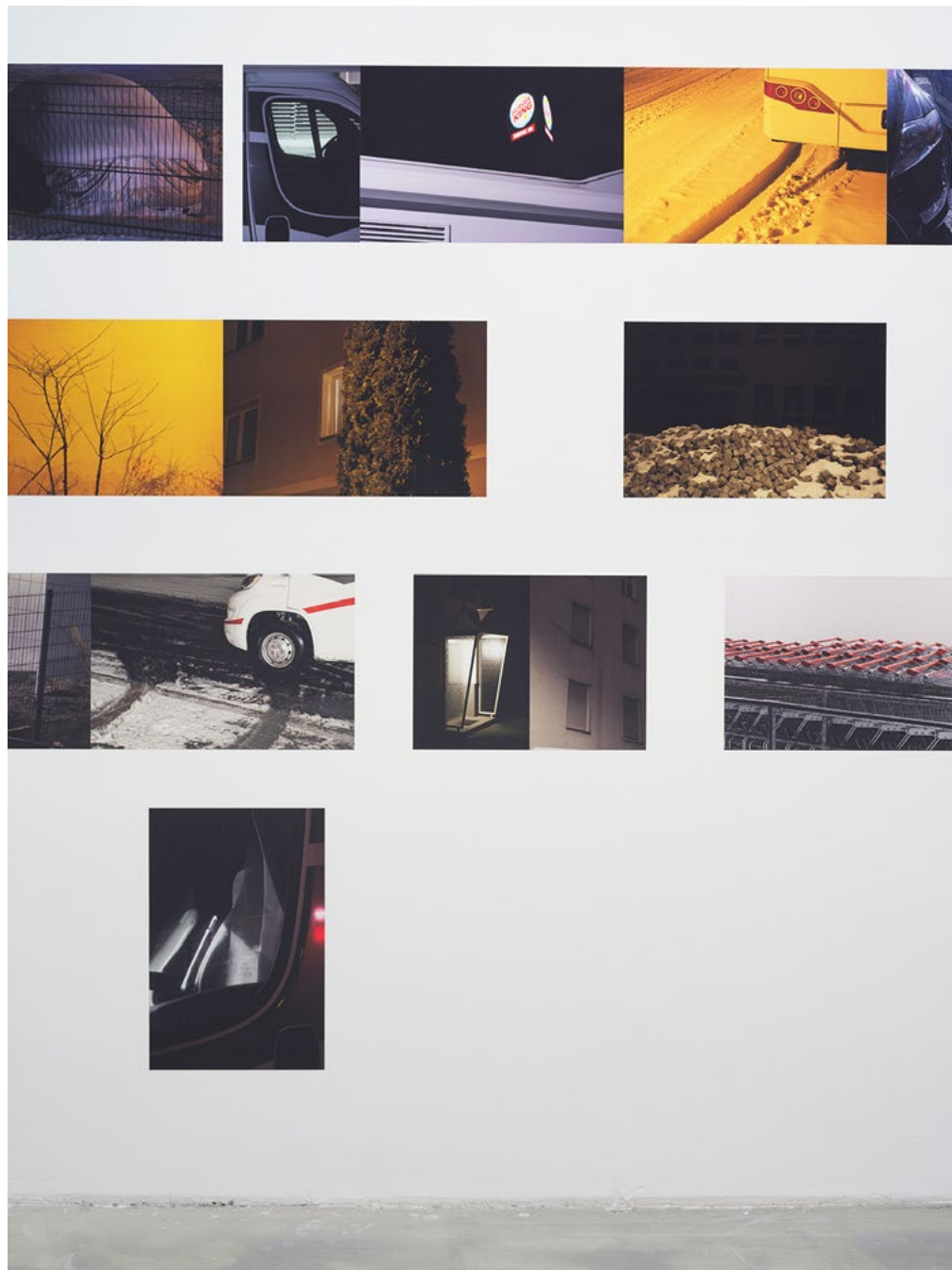
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**Falk Haberkorn**

**KLEMM'S**







In spring 2019, Falk Haberkorn and Sven Johne undertook their second joint road-trip through the East of the country – exactly 15 years after their first trip. Again with the loosely laid-out intention to take in what they have seen and experienced and to reflect on the existing situations in their own and collaborative works. One thing was clear: time has progressed and some things have changed – the current social climate, the heated debates, the alleged breaks and throwbacks are well known...

Falk Haberkorn and Sven Johne envisioned “Sing Hallelujah!” as a collaborative project, critical survey and stock-taking as well as asserting their personal and artistic attitudes at the same time.

Haberkorn focuses on the motorhome ‚vehicle‘ of the journey and the immediate impressions of the night ride – these are self-documenting images of isolation, bunker mentality, slippery surfaces, strange details of empty places. Sketched between a loose, fragile narrative and very precise, formal ‚standstills‘, an associative tie develops in the sequence of photographs, which makes the atmosphere and mood palpable in a very direct manner.



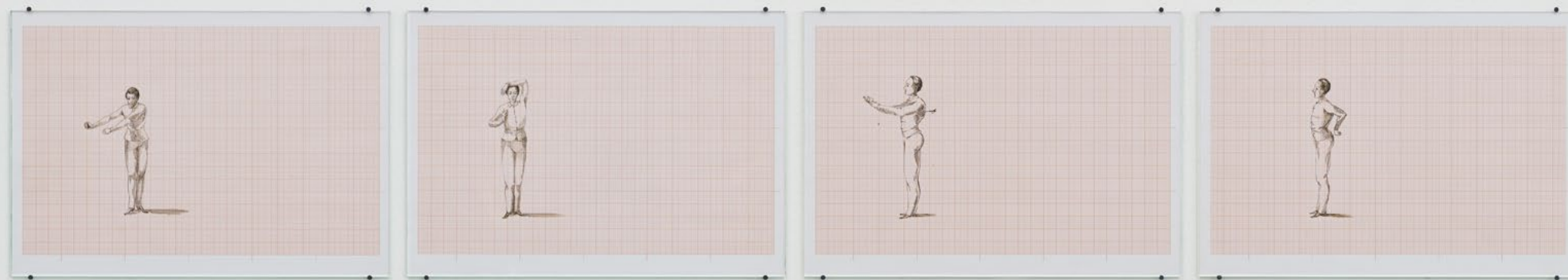
o.T. (Gott Flechsig), 2014, wall installation, paint, chalkboards, inkjet-prints, wall-text, dimensions variable



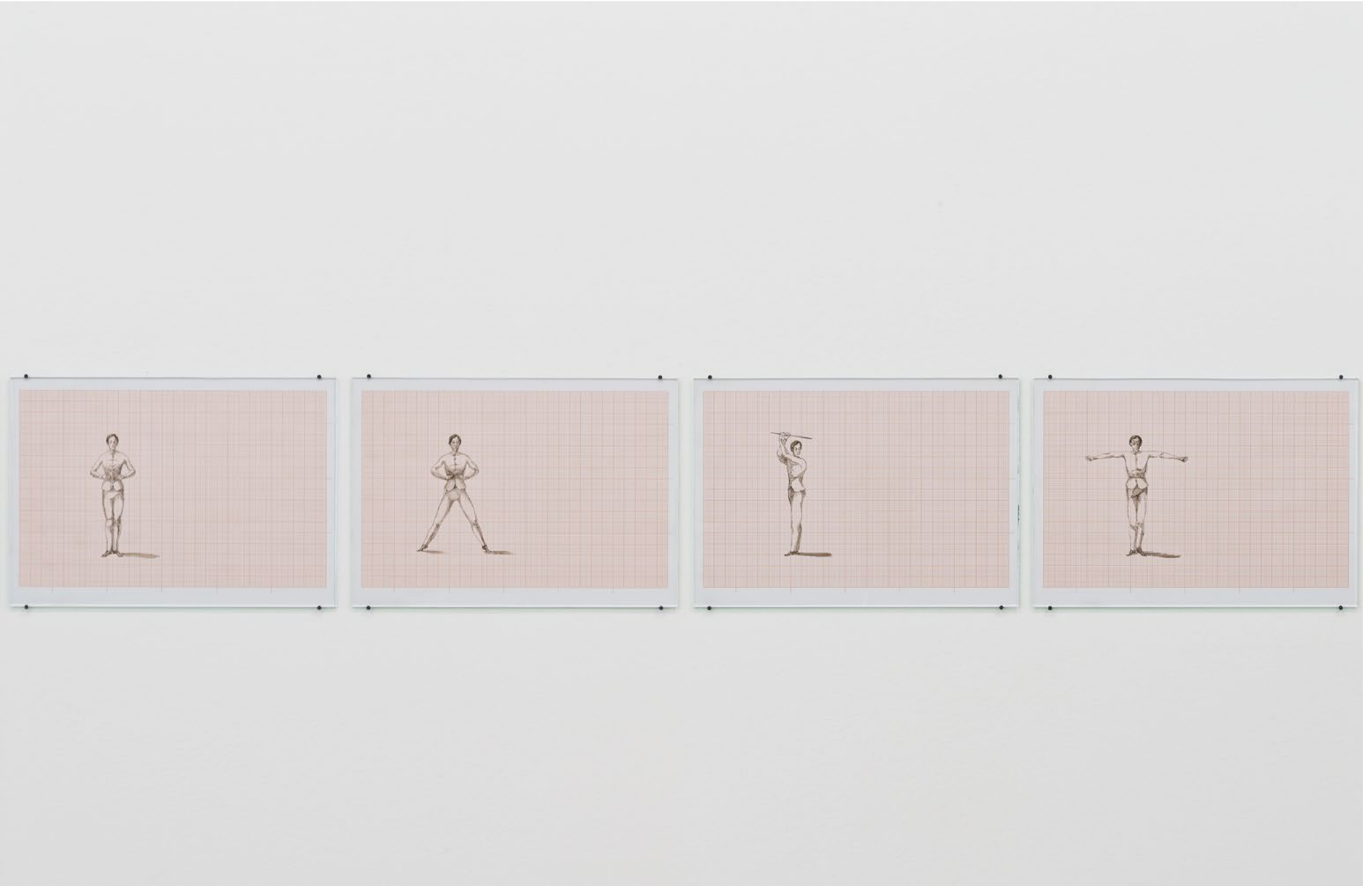
Flüchtig Hingemachte Männer, exhibition view at KLEMM'S, Berlin 2014



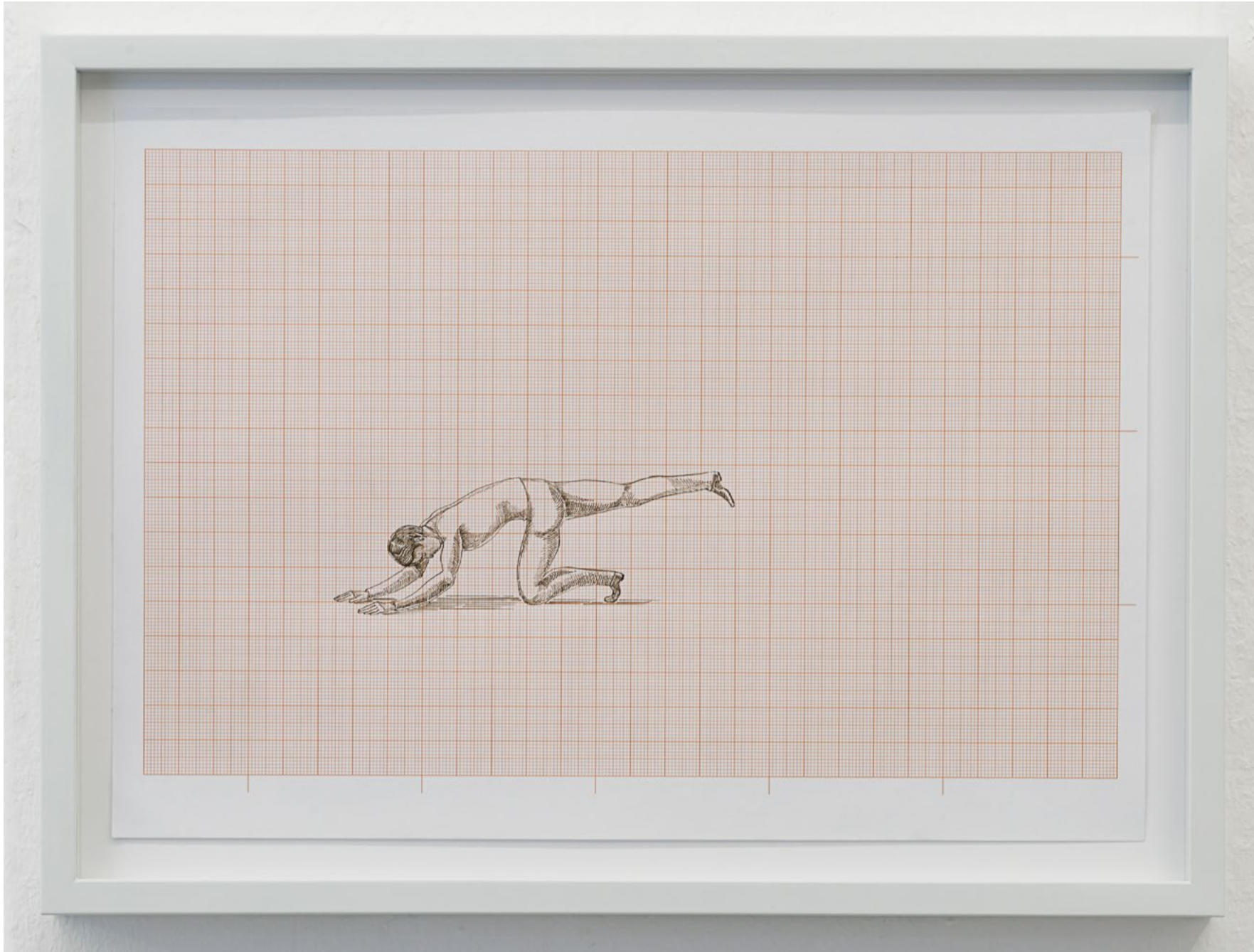
Flüchtig Hingemachte Männer, exhibition view at KLEMM'S, Berlin 2014







Flüchtig hingemachte Männer, 2014, series of 75 ink-drawings on graphpaper, each 21 x 29,7 cm (details)



Flüchtig hingemachte Männer, 2014, series of 75 ink-drawings on graphpaper, each 21 x 29,7 cm (detail)



Weltenschöpfer, 2013, exhibition view at Museum der Bildenden Künste, Leipzig



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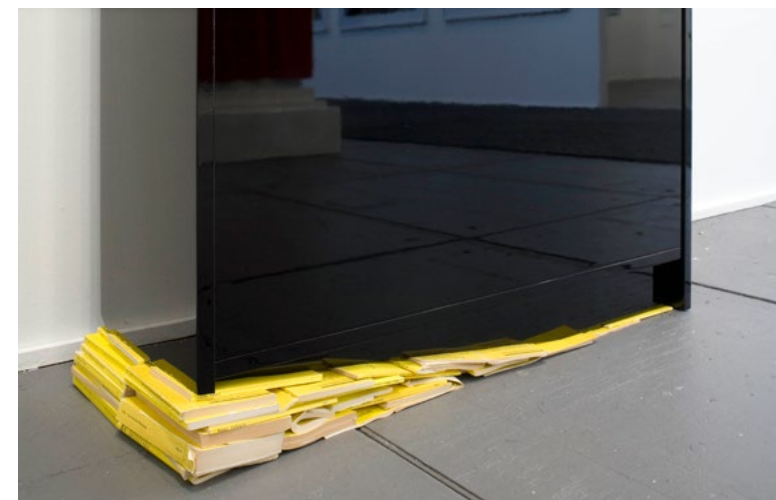




untitled (20th Century Kitsch), 2011, papering table, lacquer, glass, torn notes, 59 x 78 x 295 cm



„untitled (20th Century Kitsch)“, a hybrid between a working tool and high-end-display which is placed in the center of the exhibition space. On the one hand it is a reference to the inherent „working process“ of art, which plays a role in many works of Falk Haberkorn, on the other hand a non-tangible object which was deprived of its meaning and bears - in the literal sense - the artist's handwriting. Underneath the glass lie torn-up notes and thoughts about earlier works and about the context of the artist.

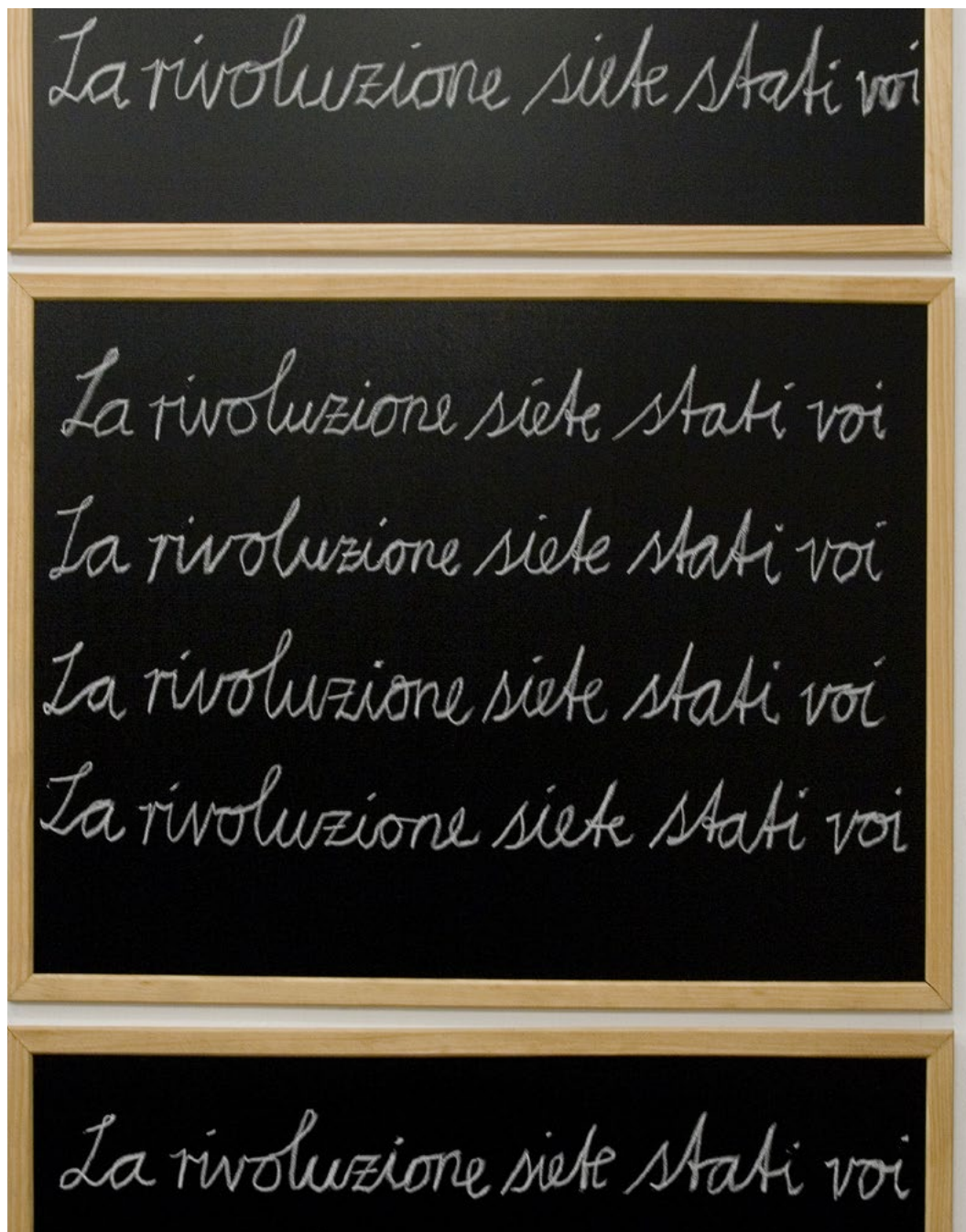


High and Low (19th century kitsch), 2007, books, furniture, lacque, 202 x 80 x 28 cm



La rivoluzione siete stati voi, 2012, 25 blackboards, handwritten text, b/w-photograph, ca. 360 x 400 cm

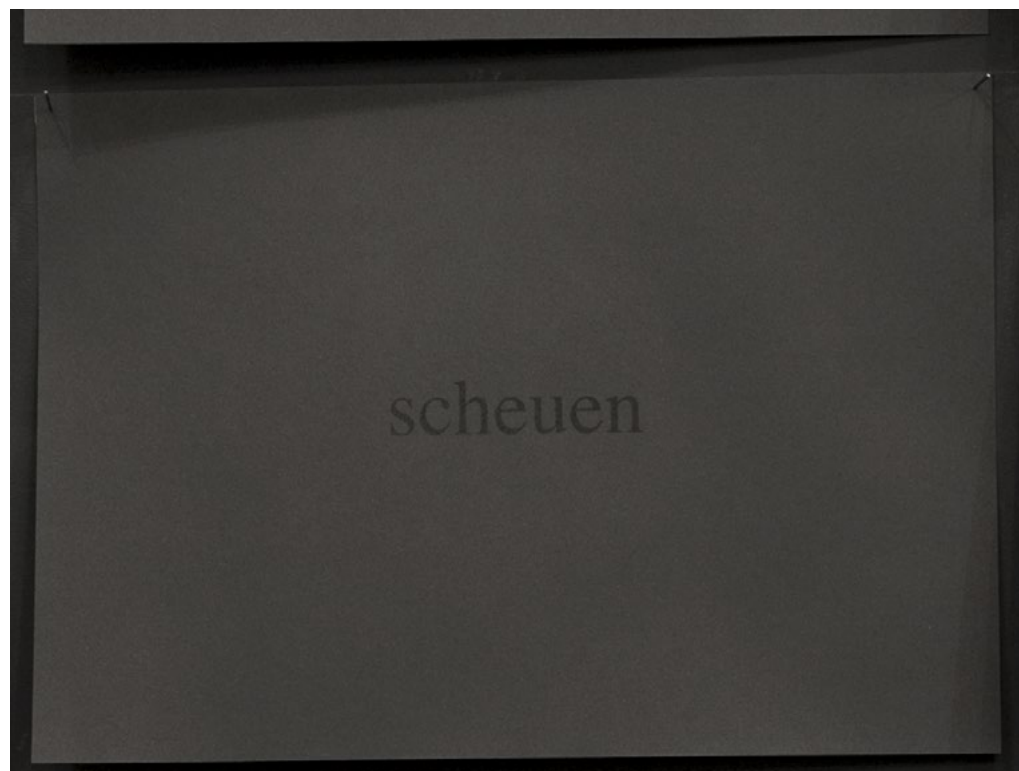




'Left Handed Handicap' consists of 25 tablets and 1 small-format vintage copy of Falk Haberkorn. All tablets, which remind us of chalkboards from our schooldays because of their patina, all bear the same sentence 4 times „La rivoluzione siete stati voi“ / „You were the revolution“ – written by Falk Haberkorn in an imposition-like, quasi-ironic and at the same time implicit act with his left hand. The photograph shows a person who, by his looks and habitus, consciously or unconsciously reminds us of a Beuys-like ‚shaman‘ or ‚charismatic person‘ - with a floppy hat and a notebook, strolling around the open fields early in the morning. He looks at the observer/photographer but at the same time away from the camera into the unknown.



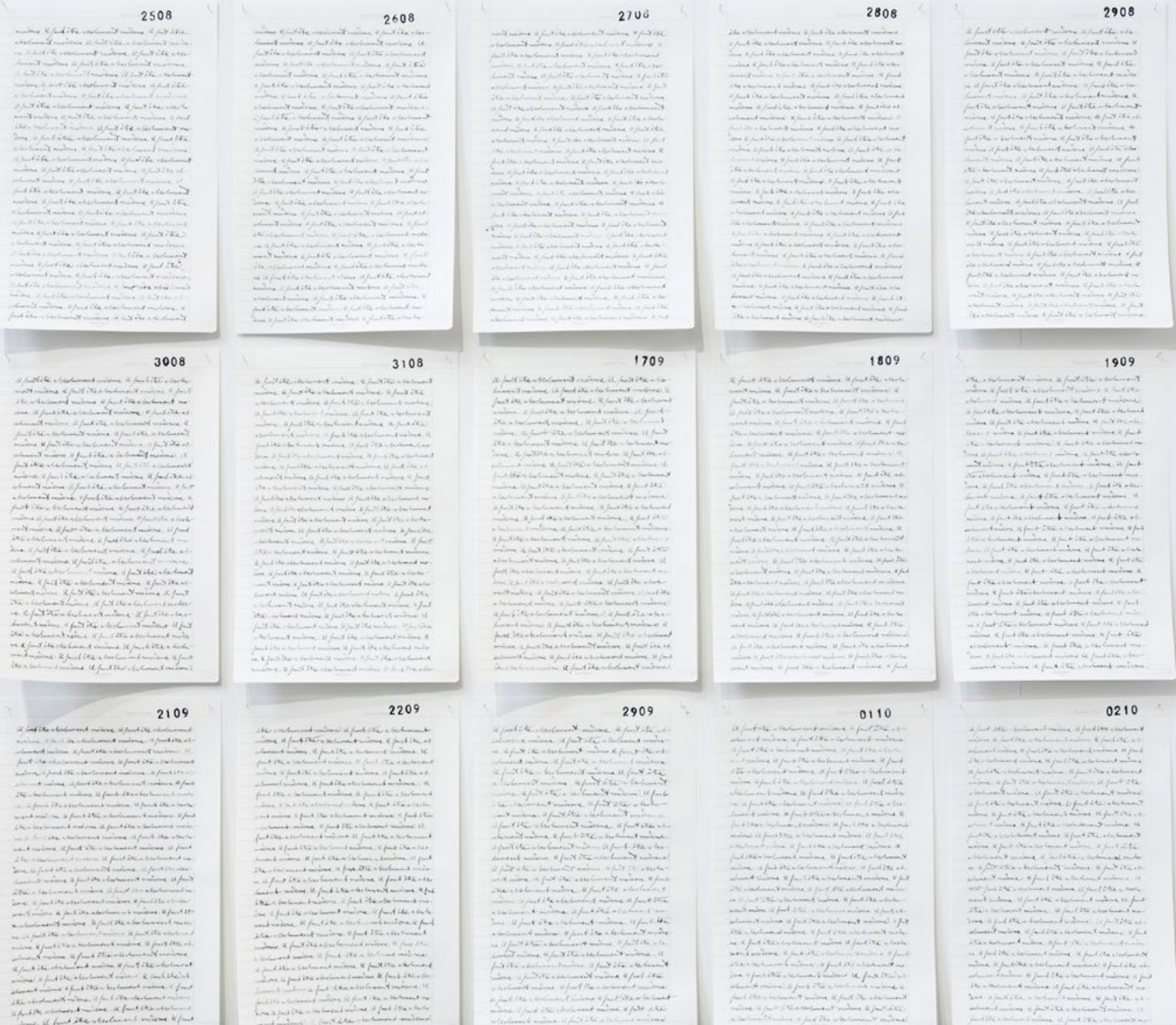
Vorläufiges Verzeichnis einer Ästhetik des Widerstehen-Wollens dargestellt von Falk Haberkorn im Februar d. J. 2011, 2011, laser print on drawing paper, dimensions variable



Index of words which are - in a narrow and larger sense - connected to the subjects of ‚resisting‘, ‚renunciation‘, ‚exit‘ and ‚retraction‘. Subjectively assembled and organized by Falk Haberkorn - according to his own ideas, based on lexical research as well as novels and classical literature. In total there are 1500 of these words which are connected in groups of 300 each in the specially designed boxes. For the presentation a freely defined, black space needs to be present which is then carrying a block or a line of at least 24 areas of words.



Handicap, 2012, exhibition view at KLEMM'S, Berlin



Il faut être absolument moderne, 2008 (ongoing), series of consecutive sheets of paper, felt marker, needles, facsimile of handwriting of Arthur Rimbaud each page dated, numbered, each 31,3 x 20,7 cm, dimensions variable





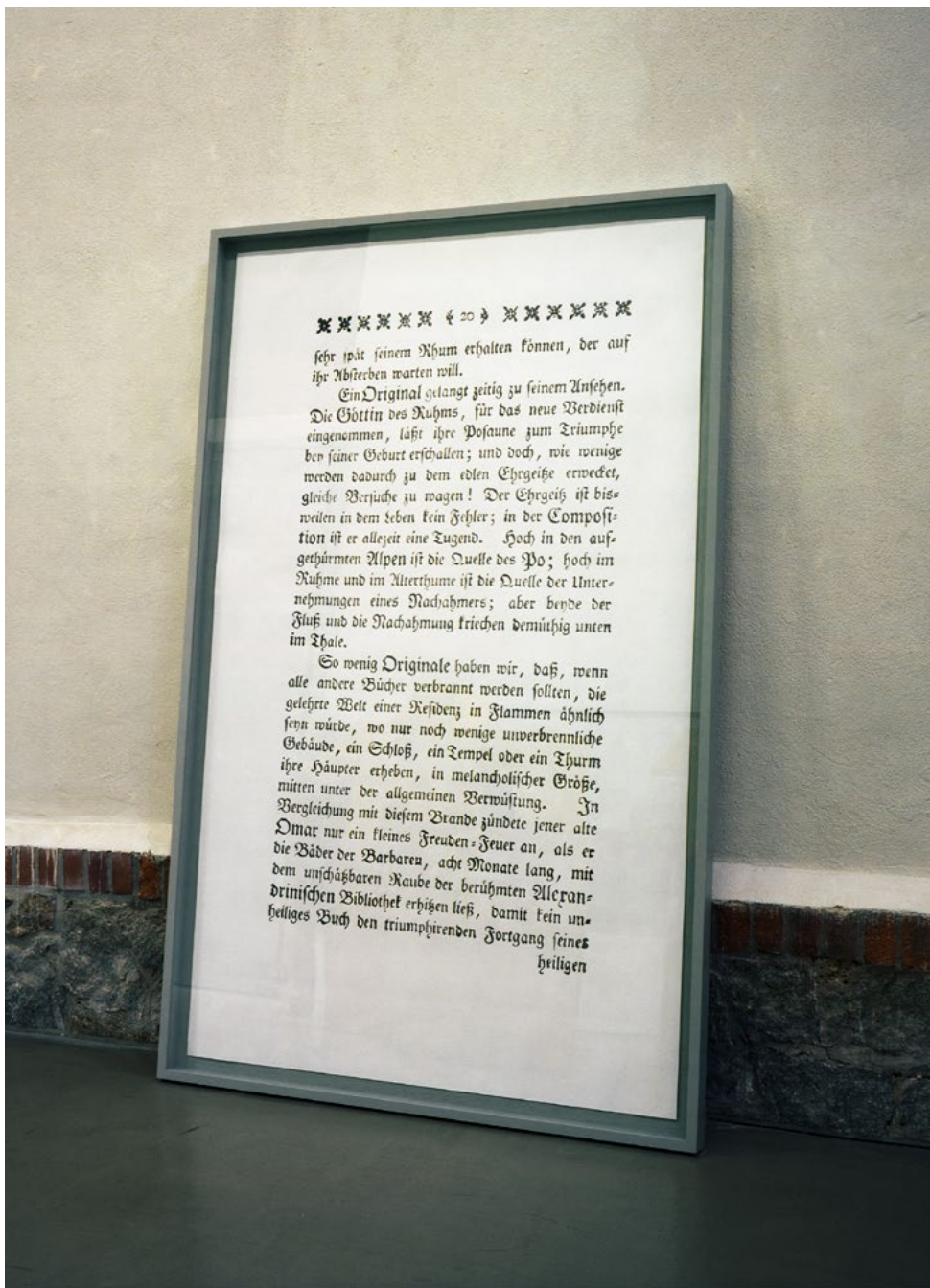
Versuch über die Schwierigkeit nein zu sagen (pt1), 2009 (ongoing), watercolour, graphite-pen on paper, based on philosophical and prose texts written on top of each other, 100 x 70 cm



Versuch über die Schwierigkeit nein zu sagen (pt2), 2010 (ongoing), watercolour, graphite-pen on paper, based on philosophical and prose texts written on top of each other, 100 x 70 cm







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sehr spät seinem Ruhm erhalten können, der auf  
ihr Absterben warten will.

Ein Original gelangt zeitig zu seinem Ansehen.  
Die Göttin des Ruhms, für das neue Verdienst  
eingegenommen, läßt ihre Posaune zum Triumphe  
ben seiner Geburt erschallen; und doch, wie wenige  
werden dadurch zu dem edlen Ehrgeiz erwecket,  
gleiche Versuche zu wagen! Der Ehrgeiz ist bis-  
weilen in dem Leben kein Fehler; in der Composi-  
tion ist er allezeit eine Tugend. Hoch in den auf-  
gehürmten Alpen ist die Quelle des Po; hoch im  
Ruhme und im Alterthume ist die Quelle der Unter-  
nehmungen eines Nachahmers; aber beyde der  
Fluß und die Nachahmung kriechen demüthig unten  
im Thale.

So wenig Originale haben wir, daß, wenn  
alle andere Bücher verbrannt werden sollten, die  
gelehrte Welt einer Residenz in Flammen ähnlich  
seyn würde, wo nur noch wenige unverbrennliche  
Gebäude, ein Schloß, ein Tempel oder ein Thurm  
ihre Häupter erheben, in melancholischer Größe,  
mitten unter der allgemeinen Verwüstung. In  
Vergleichung mit diesem Brande zündete jener alte  
Omar nur ein kleines Freuden-Feuer an, als er  
die Bäder der Barbaren, acht Monate lang, mit  
dem unschätzbaren Raube der berühmten Alexan-  
drinischen Bibliothek erheizen ließ, damit kein un-  
heiliges Buch den triumphirenden Fortgang seines  
heiligen

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Modern Times, 2008 (ongoing), in-situ wall piece, prepared and chiselled wall, dimensions variable



Modern Times, 2013 (ongoing), in-situ wall piece, prepared and chiselled wall, dimensions variable



Modern Times, 2013 (ongoing), in-situ wall piece, prepared and chiselled wall, dimensions variable (detail)



The ongoing body of work 'Modern Times' depicts a hybrid of typographies oscillating between the clear influence of a modernist font, a font resembling the ones we know from 1950's advertisement and his own hand. By combining the individual fonts with each other, the in-between space is in a constant state of renewal, while recalling sources of cultural memory and tradition and hence pointing to future prospects. It is this form of being in an in-between space, the space between an archival basis and the individual development, reflecting upon the role of the artist, authorship and script and commentary.



The everlasting present, the moment of overlapping time compression and concentration as the existential mode of fine art is the focus here. In *Sema* the wall for his 'inscriptions' functions as a synthesis of word and image, of sign and signification. In the course of his performative work Falk Haberkorn has written text on beforehand clearly defined and specially prepared wall sections.

After the inscription work had been finished, the lasting trace of the scripture (memory) was erased by painting over it (oblivion) – and therewith is nevertheless stored under a new layer of paint and mortar.

The tabula rasa of an untouched surface is ideally overdrawn by an indestructible trace of script. In addition, the comprehensive transcription did not only follow visually but also content-wise a networked structure: passages and quotations of literary and humanistic texts that recurs in different modes to issues of memory are so intertwined and interwoven that – according to the principle of montage, alliance and association – a mental reference space opens up that appears to be infinitely expandable.



SEMA, 2007, site specific work, ink ball pen on prepared wall, dimensions variable



Elf Uhr Zwanzig / Einschreiben, 2002, installation/performance, prepared wall, handwritten text (time and dimensions variable);  
opposite: silbergelatin print, 120 x 180 cm, floor: lacquered floor plate (dimensions variable)



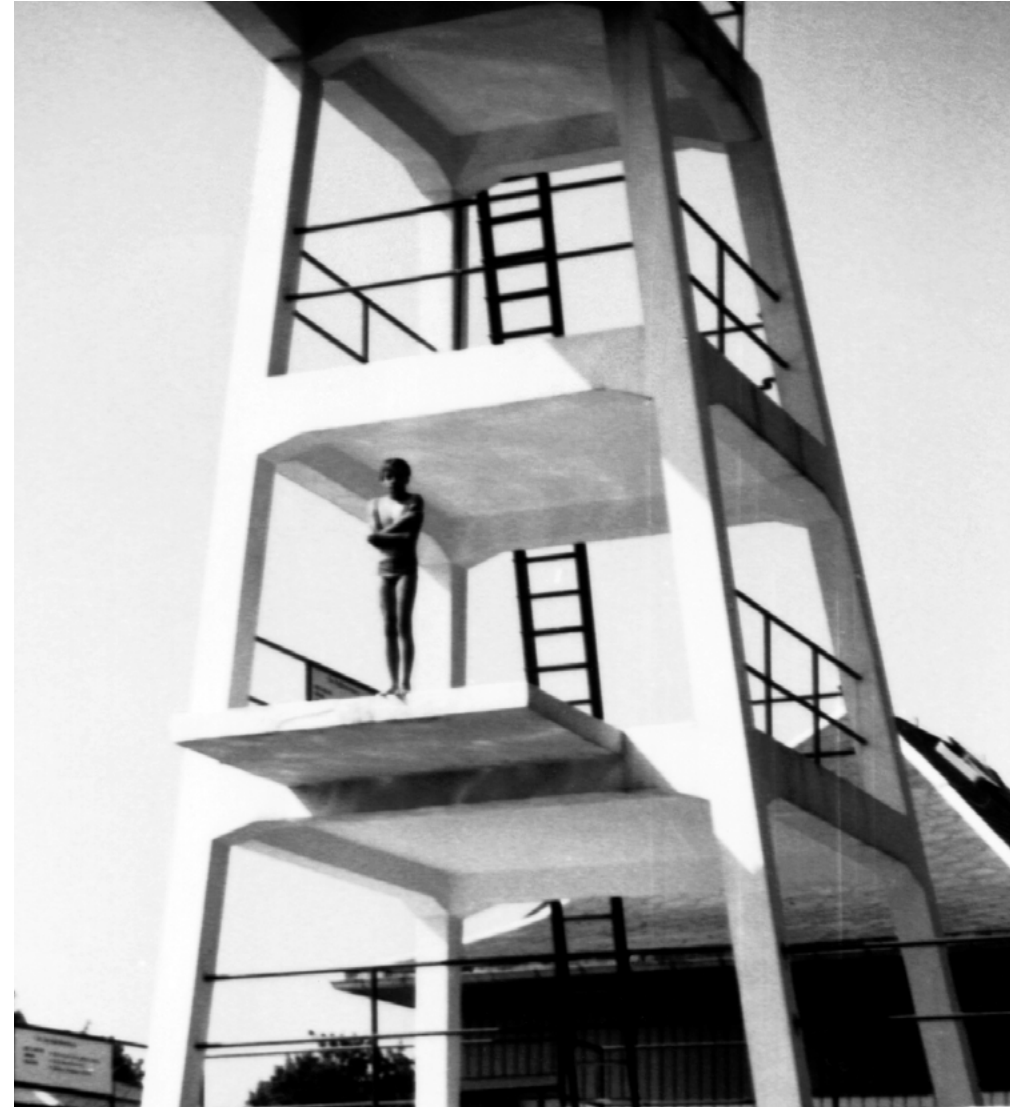


For *Elf Uhr Zwanzig (Eleven Twenty a.m.)* transformed an old office space temporarily in a new form by closing all windows with gypsum walls, lacquered floor and arranging the lamps in a way that a classic 'white cube' was built. This enabled the two works conceived for this space to develop into a field of tension:

When the viewer enters the room his attention is first drawn solely to the visual dominance of the photograph. Only step by step the wall-filling text-veil on the opposite wall lifts and transforms from indifferent shades of grey to a distinctive black and white fabric structure. The installation also encompasses not only a modification of the space in regard to walls, but also to the floor. Haberkorn lies for this work shiny, lacquered floor plates on top of the original floor. The floor can be seen as a visual and conceptual bracket, reflecting the jumper from the photograph, the scripture on the wall while as well as incorporating the viewer as part of a self-reflective process that links the works in build up their tension. However, it also manifests itself just as a shiny, repellent surface that cannot be penetrated.

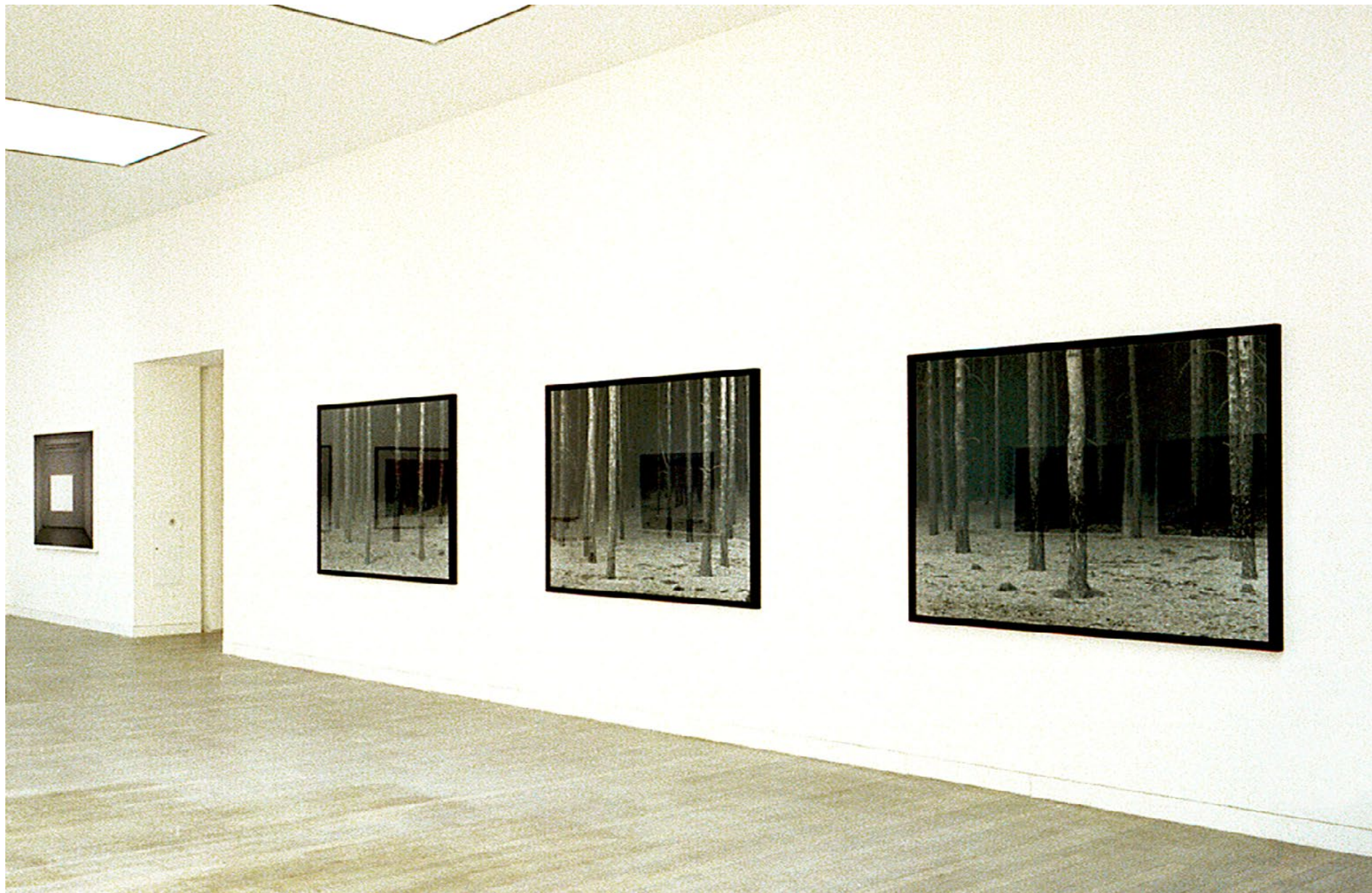
In this regard the text-image work *Einschreiben* that Haberkorn has created within a nine week period can be read as a metaphor of memory: not only is the text itself an interwoven structure of texts from sciences, literature and the humanities – opening up an indefinite space for references – that are only documented through a protocol book kept during the period of writing, but also the traces, the scripture itself is painted over, hence deleted, four weeks after.

The only documentation left from this installation is the photograph and a protocol book.





Goldrausch (documentation of movement), 2005, 120 silver-gelatin prints, each 38,5 x 56 cm, dimensions variable



Schonung, 2004, 4 silver-gelatin prints, artist frame, 131 x 164 cm, exhibition view at Museum Folkwang, Essen



Schonung #2, 2004, silver-gelatin print, 131 x 164 cm



Schonung #3, 2004, silver-gelatin print, 131 x 164 cm

## Biography

### 1974

born in Berlin, lives and works in Leipzig

### 1993

Russian and Bohemian studies at the Humboldt- University Berlin

### 1995

Studies photography at the HGB Academy of Visual Arts Leipzig

### 2002

MA Fine Arts in Prof. Timm Rautert's class

### 2003-06

graduation as Meisterschüler in Prof. Rautert's class

## Awards and Scholarships

### 2013

working stipend of the Kunstfonds Bonn

### 2012

winner of the competition to design the windows of the new Propstei church St. Trinitatis in Leipzig

### 2011

working stipend of the State of Saxony

### 2008

laureate of the Marion-Ermer-Award

### 2007

artist in residence, Goethe Institut stipend for Villa Aurora, Los Angeles

### 2006

working stipend of the State of Saxony

### 2005

Nominee for Project Assistance Grant Award, Rencontres d'Arles, France

### 2004

Stipend of the state of Saxony

### 2003

Several residency scholarships of the Kulturstiftung Sachsen and the Kulturstiftung des deutschen Volkes, short time stipend of the DAAD

### 2002

Ars Lipsiensis, Awards of the Dresdener Bank Leipzig

## Publications

### 2018

artist book „After the Gold Rush, Journey to Eastern Germany“, Spector Books, Leipzig

### 2008

artist book „Watzmann“, Marion-Ermer-Stiftung, Jena

### 2005

artist book „Schließung“, Institute for book art, Leipzig

## Exhibitions (selection)

### 2021

The Future of Cities. Not for Granted, Halle 14, Leipzig, DE (forthcoming)

### 2020

Preis der Zukunft / Pochen Biennale, Wirkbau, Chemnitz, DE  
Ihr. SENTIMENTALITÄTEN IN DEUTSCHLAND, Kunstraum Potsdam, Potsdam, DE  
KUNST(RE\_PUBLIC), Halle 14, Leipzig, DE

### 2019

verschwindet, Galerie Ursula Walter, Dresden, DE  
Sing Hallelujah!, KLEMM'S, Berlin, DE  
Die wir nie gewesen sind, Künstlerbund Berlin, Berlin, DE  
there, Galerie EIGEN + ART, Leipzig, DE  
You are here - Arbeiten aus der Sammlung Peters-Messer, Spinnerei Halle 12, Leipzig, DE

### 2017

Im Moment, Photography from Saxony and Lusatia, Kaisertrutz, Görlitz, DE

### 2015

Words to be Looked at Again, Kunstverein Leipzig, DE

### 2014

Flüchtig Hingemachte Männer, KLEMM'S, Berlin, DE (s)

### 2013

WHY | GRAY, Spinnerei, Leipzig, DE / All Star Cast, Galerie Baer, Dresden, DE / Weltenschöpfer. Richard Wagner, Max Klinger, Max May. Museum der bildenden Künste, Leipzig, DE

### 2012

Kitchen Talks, KLEMM'S, Berlin, DE

### 2011

Drawing a Line | Vom Wider-Stehen, platform 3, Munich, DE / Arbeiten aus dem Bleistiftgebiet, van Horn Galerie, Düsseldorf, DE / Belvedere - Warum ist die Landschaft so schön, Hans-Arp-Museum, Remagen, DE / stop and go, Galerie Baer, Dresden, DE / Recent Photography from Leipzig, Zabłudowicz Collection, New York, USA / Handicap, KLEMM'S, Berlin, DE (s) / Leipzig. Fotografie seit 1839, Museum für Bildende Künste, Leipzig, DE

### 2010

Raum 107, galerie für zeitgenössische kunst, Leipzig, DE / Der offene Garten – von der Sehnsucht nach Schutz und Freiheit, Städtische Galerie, Nordhorn, DE / Berlin Transfer, Berlinische Galerie, Berlin, DE / The Library of Babel / In and Out of Place, 176/Zabłudowicz Collection, London, GB

### 2009

Beautiful Illusion, Galerie Maurer, Frankfurt am Main, DE / 60/40/20. Leipziger Kunst 1949-2009, Museum der Bildenden Künste, Leipzig, DE / Pete and Repeat, project space 176/Zabłudowicz Collection, London, GB / Old Work / The Infinite Library, KLEMM'S, Berlin, DE (s) / Close the gap, Kunstverein Speyer; Neuer Pfaffenhofer Kunstverein, DE

### 2008

Die Sache mit der Verantwortung / The Thing about Responsibility – exhibition of the laureates of Marion-Ermer-Stiftung, Neues Museum Weimar, DE / Close the gap #3, UBS Ermatingen and Zurich, CH / Close the gap, Stadtgalerie Kiel, DE / Carte Blanche II, gfkz, Leipzig, DE / Von dem, was dann noch bleibt..., Kunstverein Wiesbaden, DE

### 2007

Nunc Stans – Sema, AMERIKA, Berlin, DE (s) / ohne Schatten, Galerie Eigen + Art, Leipzig, DE

### 2006

New Photography from Leipzig, archeus, London, GB / Montezuma's Revenge, Nicole Klagsbrun gallery, New York, US / Photo-Trafic, bac, Genf / This Land is My Land, Kunsthalle Nürnberg, DE (cat.)

### 2005

Tropical Island mit Sven Johné, AMERIKA, Berlin und Goethe Institut Paris, FR / A2, AMERIKA, Berlin, DE

**2004**

Zweidimensionale, Kunsthalle der Sparkasse Leipzig, DE (cat.) /  
terra (in)cognita, Galerie Baer, Dresden, DE / Just Good News for  
People Who Love Bad News, Galerie Eigen + Art, Leipzig, DE (g)