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A Room of One's Own
Paula Rego
Konrad Klapheck

Online Only

A Room of One's Own

Paula Rego

Konrad Klapheck

With »A Room of One's Own« Jahn und Jahn launches a new online exhibition project dedicated to Paula Rego and Konrad Klapheck. The title refers to Virginia Woolf's eponymous essay, which appeared in 1929 and became one of the most widely received texts of the feminist movement. With this context in mind, the exhibition opens the question of sufficient space for personal and professional progress and for the reinforcement of women's creative potential. This topic is the starting point for the compilation of artworks presented in this online-only project.

In her many-faceted artistic production, Paula Rego continuously focused on subjects such as power structures in family settings, relationships rife with conflicts, and the role of women in society. Printmaking holds a special place in her artistic practice. A careful selection of her prints vividly demonstrates the Portuguese artist's lifelong preoccupation with social restrictions of women and girls and with the conditions of their individual development. Like her entire oeuvre, the selected lithographs and etchings are dominated by female figures, who reflected the artist's intimate experiences.

Rego's works are complemented by portraits of important woman in the art world by Konrad Klapheck. In their monumentality, Klapheck's drawings enter into a strong dialogue with Rego's motifs. Between 1992 and 2002, Klapheck created an impressive series of portrait drawings of fellow artists and art scene luminaries. For these works on paper, executed with charcoal, he developed a unique drawing technique, which – reduced and pointed at the same time – served to reproduce concise features of the sitters on the one hand, and to find a coherent form for the whole cycle on the other.

All presented art works have been executed in the decade between 1999 and 2009.

Paula Rego, 1935 Lisbon – 2022 London, 1952–1956 studied at the Slade School of Art in London. From the second half of the 1950s she lived with her husband and their children mainly in Ericeira (Portugal) until the family moved to London in 1975. She has received numerous honorary doctorates, includ. 2005 Oxford University, 2011 Universidade de Lisboa, and 2015 University of Cambridge (UK). In 2010, Rego was appointed »Dame Commander of the British Empire« by the British Queen. In 2009, the Casa das Histórias Paula Rego dedicated to the artist opened in Cascais, near Lisbon. A larger body of paintings, drawings and prints by Rego was on display in the central pavilion of the 59th Venice Biennale in 2022. Her works are in important international museums. In 2013, works by Rego were shown for the first time in a solo show in Germany at Galerie Fred Jahn in Munich. In September 2022 Jahn und Jahn dedicated a second solo exhibition in Munich to the artist. Selected solo shows: 2022 Pera Museum, Istanbul; 2022 Kestner Gesellschaft, Hanover; 2022 Museo Picasso, Málaga; 2021/2022 Kunstmuseum Den Haag; 2021 Tate Britain, London; 2020 Irish Museum of Modern Art, Dublin; 2019/2020 Scottish National Gallery of Modern Art, Edinburgh; 2018 Musée de l'Orangerie, Paris; 2012 Museu Calouste Gulbenkian, Lisbon; 2008 National Museum of Woman in the Arts, Washington; 2007 Museo Nacional Centro de Arte Reina Sofia, Madrid; 1997 Tate Gallery London; 1988 Serpentine Gallery, London.

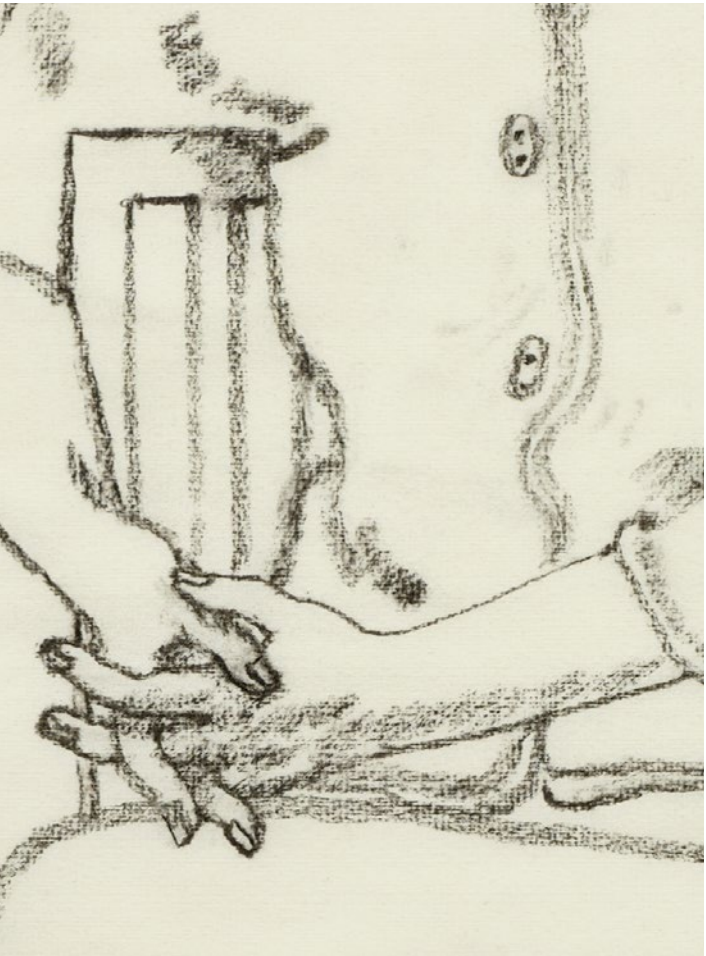
Konrad Klapheck, born 1935 in Düsseldorf, 1954–1958 studied at the Art Academy in Düsseldorf. After an early recognition of his artistic work in 1961 (Förderpreis zum Großen Kunstpreis des Landes Nordrhein-Westfalen), he subsequently refused all awards. From the 1970s on, his painting influenced the style of Hyperrealism. In 1968 and 1977 he participated in the Documenta in Kassel. From 1997 to 2002 Klapheck held a professorship for painting at the Art Academy in Düsseldorf. In 2010, he was appointed honorary member of the Art Academy in Düsseldorf. Klapheck lives in Düsseldorf. Recently, in spring 2023, Jahn und Jahn dedicated a solo show to the artist in the gallery in Munich. Selected solo shows: 2021 Museum MORE, Gorssel (NL); 2019/20 Musée des Beaux-Arts de La Chaux-de-Fonds (CH); 2013 Museum Kunstpallast, Düsseldorf; 2008 Kunstverein Ulm; 2006 Kunsthalle Recklinghausen; 2006 von Bartha Collection, Basel; 2005 Musée d'Art Moderne et Contemporain de Strasbourg; 2004 LVR-LandesMuseum, Bonn; 2004 MAMCO – Musée d'art moderne et contemporaine, Geneva; 1986 Kunsthalle Tübingen; 1986 Staatsgalerie moderner Kunst, Munich; 1985 Hamburger Kunsthalle, Hamburg; 1975 Palais des Beaux-Arts, Brussels; 1975 Kunsthalle Düsseldorf; 1974 Museum Boymans van Beuningen, Rotterdam; 1966 Kestner Gesellschaft, Hanover; 1966 Von der Heydt-Museum, Wuppertal; 1965 Palais des Beaux-Arts, Brussels; 1964 Haus am Lützowplatz, Berlin.

Paula Rego became known for her political collages in the early 1960s. From the mid-1960s, she devoted herself primarily to painting, drawing, and printmaking, developing her typical magical realist style with grotesque scenes. Her motifs and subjects revolved around themes such as gender differences, struggle for freedom and self-determination, social expectations and hindrances, abuse of power, treachery, mental suffering, aggression, oppression, and pregnancy.

Magdalena Jetelová (*1946) is an internationally acclaimed Czech artist best known for her environmental installations. She was portrayed by Konrad Klapheck in 2000 in Bergheim, near Cologne. Between 1990 and 2004, Jetelová was professor at the Kunstakademie Düsseldorf, and from 2004 until 2011 at the Akademie der Bildenden Künste in Munich. She currently lives in Munich, Düsseldorf, and Prague.

Bice Curiger (*1948) is a Swiss curator, critic, and publisher who is working for important international institutions and magazines. Since 1984, she has been Chief Editor of the art magazine Parkett. In 2011, she directed the 54th Biennale in Venice and, since 2013, she is artistic director of the Fondation Vincent van Gogh in Arles (France).

Konrad Klapheck



Details

Paula Rego





Paula Rego, *Proserpina of the Oil Fields*, 1996/2020
published by the artist in 2020 from a plate drawn in 1996
etching and aquatint on Somerset paper
57.2 x 75.6 cm, plate: 27.7 x 59.4 cm, numbered and signed front, Ed. 50

(PR/E 88)



Paula Rego, *Crumpled*, 2001-2002
print 2 from *Jane Eyre - The Guardians*
lithograph on Somerset textured paper
70 x 91 cm, image: 68 x 91 cm, numbered and signed front, Ed. 35

(PR/E 78)



Konrad Klapheck, *Magdalena Jetelová*, 2000
charcoal on Ingres paper
63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 84)



Konrad Klapheck, *Bice Curiger*, n.d. (ca. 2001)
charcoal on Ingres paper
63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 67)

Characteristic of Rego's depictions of women is their physical presence. The fleshiness of the solid, compact forms of the physiques are far from any sexualized male view of the female body. Her protagonist's hands are large and strong, gripping, carrying, holding, supporting. The faces are angular and expressive.

Paula Cooper (*1938) is an important player in the US-American gallery scene based in New York, where she was portrayed by Klapheck in 2000. Cooper ran her first own space from 1964 to 1966 and opened the Paula Cooper Gallery in 1968.

Portrayed by Klapheck in Zurich in 2001, Pippilotti Rist (*1962) is a Swiss feminist artist, mainly known for her experimental videos and installations, which have been exhibited and are held in numerous international museums and institutions. In 1999, she received the Wolfgang Hahn Prize, and, in 2021, Rist has been elected Honorary Royal Academician (HoonRA) of the Royal Academy in London.

Konrad Klapheck



Details

Paula Rego





Paula Rego, *The Keeper*, 2001-2002
 print 4 from *Jane Eyre – Poetry and Story*
 color lithograph on Sommerset textured paper
 74.5 x 87 cm, image: 69 x 78 cm, numbered and signed front, Ed. 35

(PR/E 81)



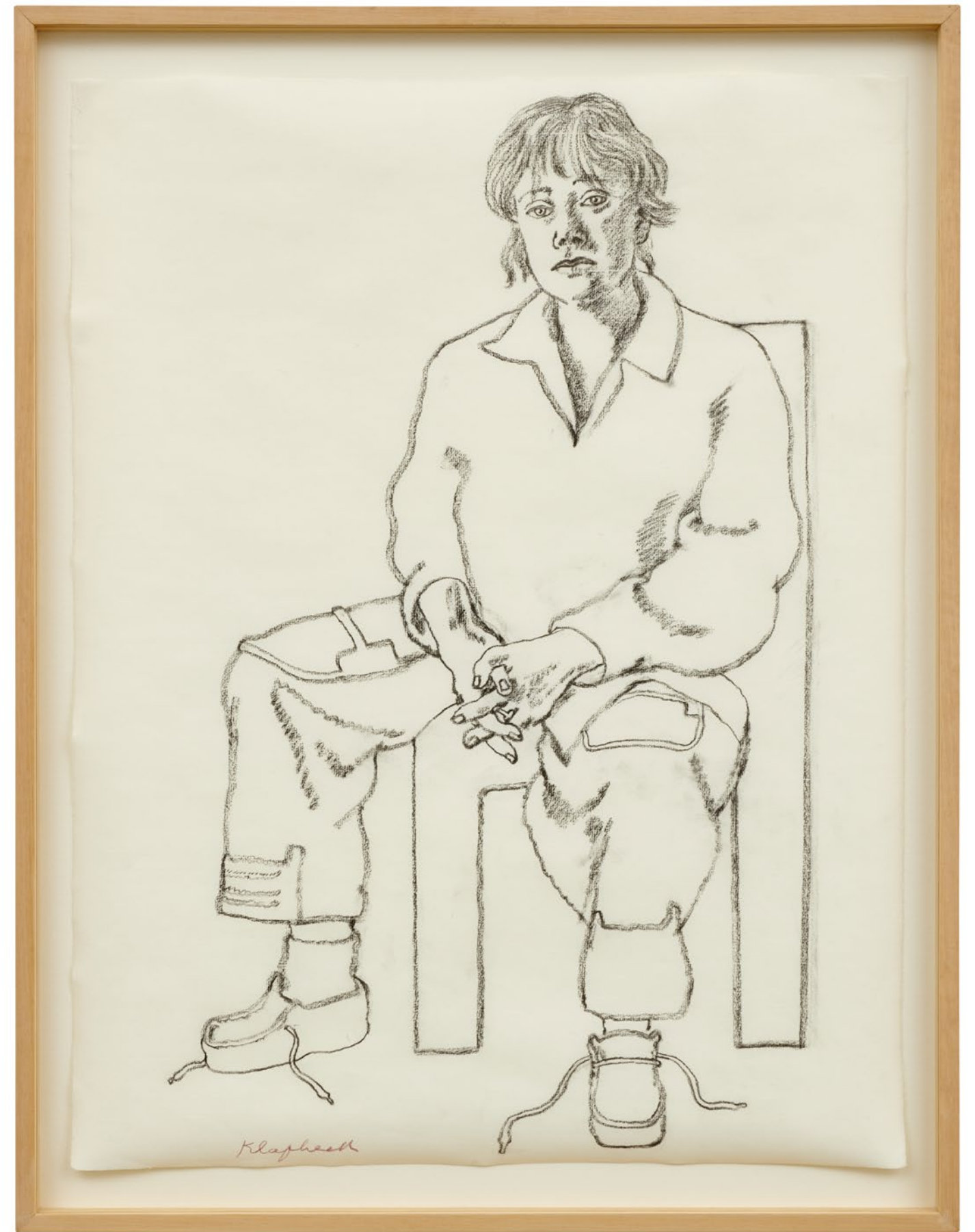
Paula Rego, *Up the Tree*, 2002
 print 3 from *Jane Eyre – The Guardians*
 lithograph on Sommerset Velvet paper
 96 x 71.5 cm, image: 83 x 59 cm, numbered and signed front, Ed. 35

(PR/E 92)



Konrad Klapheck, *Paula Cooper*, 2000
charcoal on Ingres paper
63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 59)



Konrad Klapheck, *Pippilotti Rist*, 2001
charcoal on Ingres paper
63.3 x 48.6 cm, signed front "Klapheck"

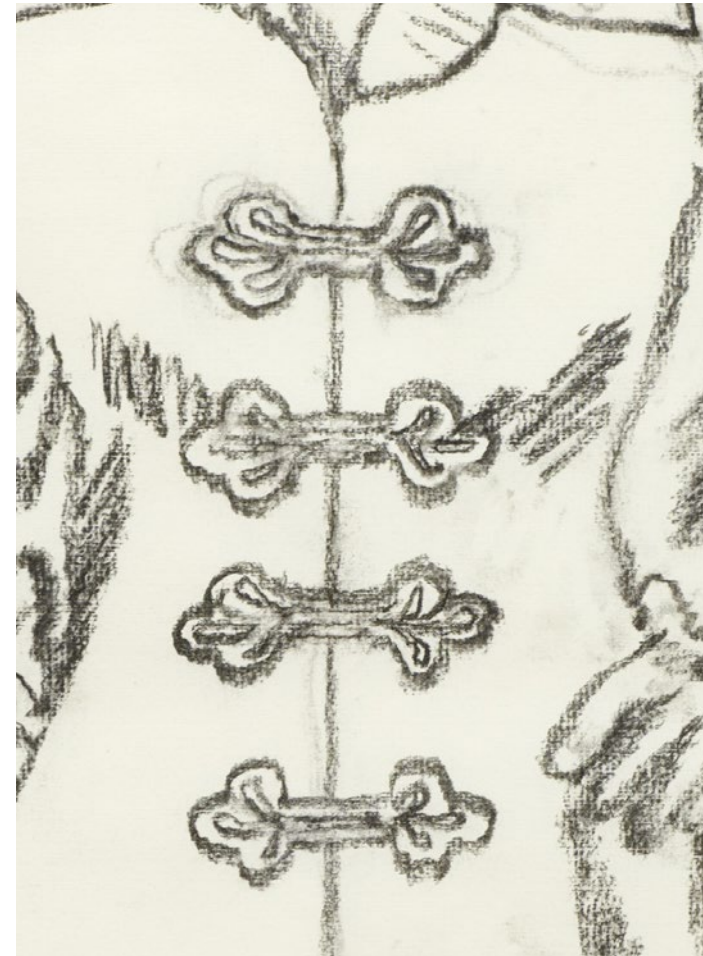
(KK/P 60)

Paula Rego constantly translated the depths of human existence into narrative visual structures in which private, political, and societal aspects are intertwined in a unique personal microcosm. She makes reference to narrative contexts such as fairy-tales, popular myths and fables, and thus – both wonderfully and disturbingly – activates the collective conscious and childhood memories deep inside us.

Gabriele Henkel (1931–2017) was a German collector, author, and artist. From 1970 until 2000, she built up the art collection of the multinational Henkel company, which consists of more than 4000 art works. In 2001, Henkel founded the Kythera-Kulturstiftung and initiated the Kythera Kultur-Preis. Henkel was portrayed by Klapheck in her hometown Düsseldorf in 2002.

Kitty Kemr (*1953) is a Slovenian born art historian. In 1987, she initiated in collaboration with art collector Karl Heinrich Müller the Foundation and Museum Insel Hombroich in Neuss, near Düsseldorf. Klapheck portrayed her in Neuss in 2002, the year when she received the Order of Merit of the Federal Republic of Germany. Only a few months later, she resigned from her positions as Managing Director of the Verein zur Förderung des Kunst- und Kulturraumes Hombroich and as Curator of the Foundation. Today, Kemr is responsible for the estate and archive of Gotthard Graubner, who died in 2013.

Konrad Klapheck



Details

Paula Rego





Paula Rego, *Girl Reading at Window*, 2001–2002
 print 1 from *Jane Eyre – Poetry and Story*
 color lithograph on Somerset textured paper
 71.5 x 85 cm, image: 56 x 78 cm, numbered and signed front, Ed. 35

(PR/E 84)



Paula Rego, *Loving Bewick*, 2001
 print 5 from *Jane Eyre – The Guardians*
 lithograph on Somerset Velvet paper
 87.5 x 63 cm, image: 67 x 43 cm, numbered and signed front, Ed. 35

(PR/E 86)



Konrad Klapheck, *Gabriele Henkel*, 2002
 charcoal on Ingres paper
 63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 25)



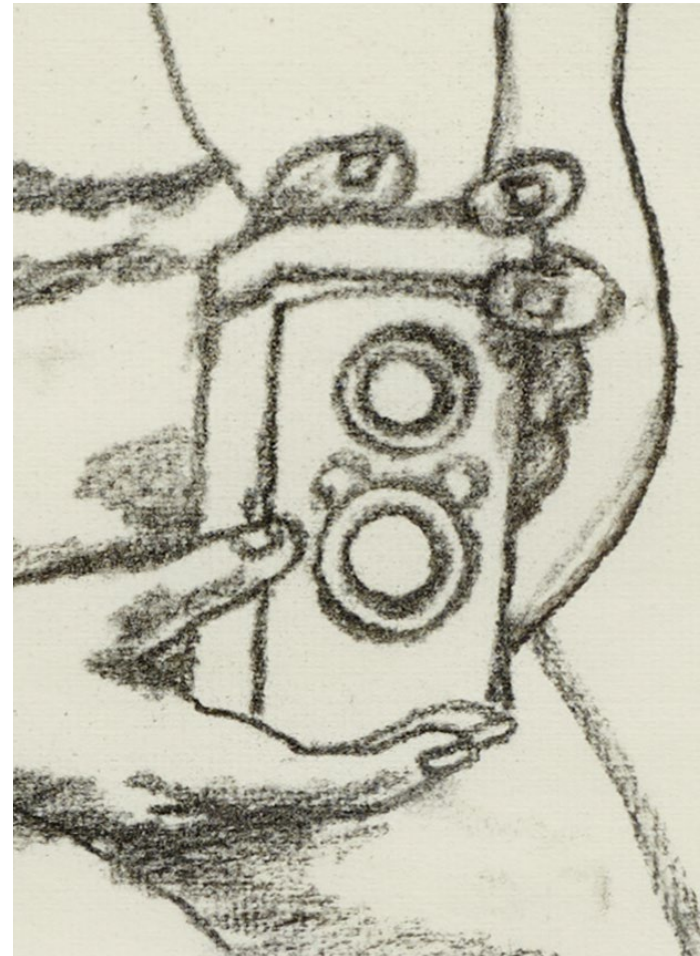
Konrad Klapheck, *Kitty Kemr*, 2002
 charcoal on Ingres paper
 63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 36)

Paula Rego has succeeded in distilling complex issues into straightforward visual formulas, which possess the quality of universal legibility while still conveying highly personal experiences and intimate situations. The compellingness with which Rego's oeuvre becomes increasingly visible beyond Great Britain and Portugal can be explained in part by the universal power of her expressive figurative imagery, the vehemence and force of her visual narration, and the significance of the motifs she addresses.

Hilla Becher (1934–2015) and Katharina Sieverding (*1945) are renowned artists with international reputation for their photographic oeuvre. Hilla Becher, together with her husband Bernd, became famous for black and white photographs of industrial buildings and founded the well-known Becher school of photography. In 1976, Bernd Becher was appointed professor for photography at the Kunstakademie Düsseldorf, but the couple cooperated closely in the education of the students, and they considered themselves a team teaching together. Katharina Sieverding is mainly known for her unconventional self-portraits, testing the boundaries of the medium's manifold technical possibilities. As a politically engaged artist, in 1993, she realized the polarizingly debated public poster installation entitled »Deutschland wird Deutscher«. The portraits of Sieverding and Becher were executed by Klapheck in Düsseldorf in 2002.

Konrad Klapheck



Details

Paula Rego





Paula Rego

Paula Rego, *Mother's Vision*, 2000/2020
published by the artist in 2020 from a plate drawn in 2000
etching on Somerset paper
34.1 x 42.9 cm, plate: 20.2 x 29.8 cm, numbered and signed front, Ed. 50 (2020)

(PR/E 87)



Paula Rego

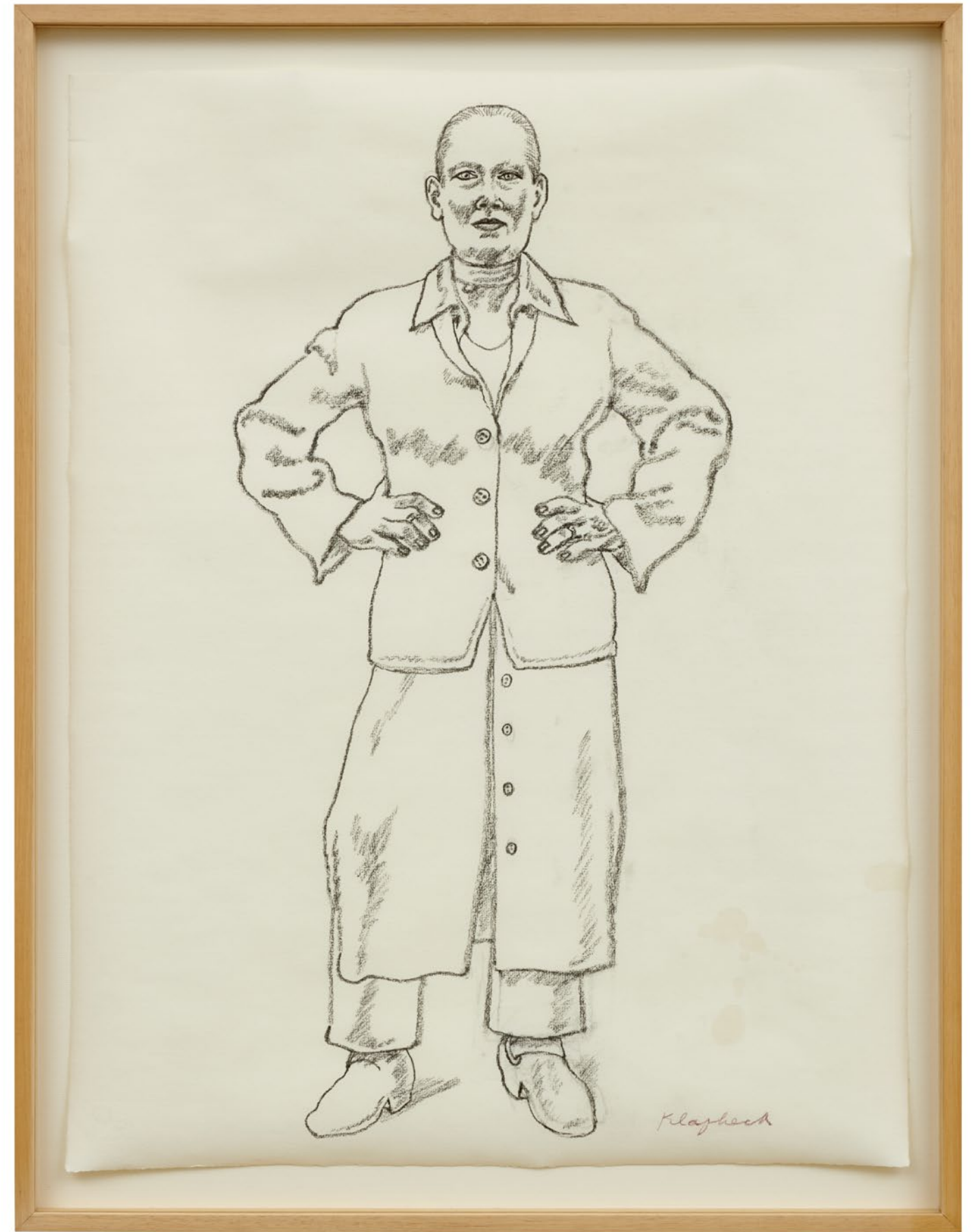
Paula Rego, *Two Women eviscerating a Dog*, 1996/2000
the only etching related to the pastels of *The Ostriches*
published by the artist in 2000 from a plate drawn in 1996
etching and aquatint on Somerset paper
44 x 48.9 cm, plate: 29.6 x 35.5 cm, numbered and signed front, Ed. 50 (2000)

(PR/E 77)



Konrad Klapheck, *Hilla Becher*, 2002
 charcoal on Ingres paper
 63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 55)



Konrad Klapheck, *Katharina Sieverding*, 2002
 charcoal on Ingres paper
 63.3 x 48.6 cm, signed front "Klapheck"

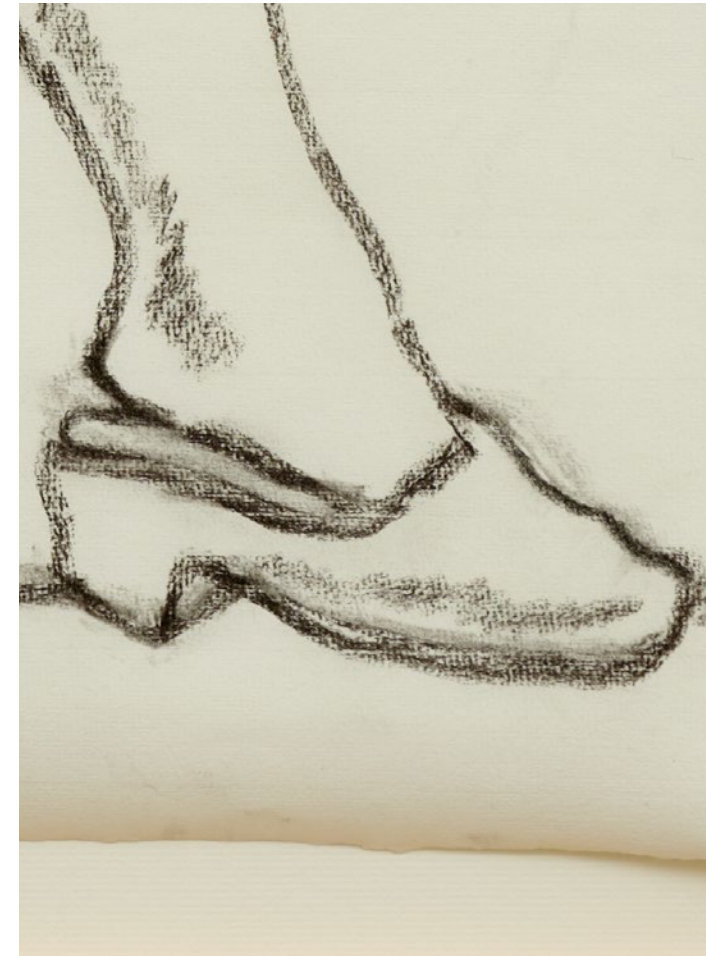
(KK/P 56)

Rego has concerned herself intensively over many years with visual and literary traditions and rendered them fruitful for her own art. She repeatedly translated male roles into female ones. Her etching cycle »The Curved Planks« was executed in close collaboration with French author Yves Bonnefoy. Bonnefoy wrote a fictitious fable for Rego that formed the point of departure for six etchings. The set appeared in 2009, along with Bonnefoy's story. Rather than illustrating the plot, Rego continues to spin the narrative thread by absorbing the content and transforming it into her own personal world of themes and figures.

Dore Ashton (1928–2017) was a writer and critic of modern and contemporary art for the New York Times. In her professional career she wrote more than thirty books about art, focusing on US-American art after 1945. Ashton held a professorship in art history at the Cooper Union in New York, and she was senior critic in painting and printmaking at Yale University. Klapheck portrayed her during his stay in New York in the year 2000.

Charlotte Zander (1930–2014) was a gallerist and collector. For more than sixty years, she collected masterpieces of Naïve Art, Art Brut, and Outsider Art. Zander recognized the quality of these very diverse artistic positions and was not deterred by the dominant canon of art history. Klapheck visited and portrayed her in 1999 in Bönningheim (near Ludwigsburg), the location of her own museum, that she had founded in 1996 and dedicated to her private collection.

Konrad Klapheck



Details

Paula Rego





Paula Rego, *The Tea Party*, 2009
from the series *The Curved Planks*
etching and aquatint on Somerset White paper
64.3 x 50.2 cm, plate: 49 x 37 cm, numbered and signed front, Ed. 75

(PR/E 91)



Paula Rego, *St Christina*, 2009
from the series *The Curved Planks*
etching and aquatint on Somerset White paper
64.1 x 50.2 cm, plate: 49.5 x 37 cm, numbered and signed front, Ed. 75

(PR/E 90)



Konrad Klapheck, *Dore Ashton*, 2000
 charcoal on Ingres paper
 63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 72)



Konrad Klapheck, *Charlotte Zander*, 1999
 charcoal on Ingres paper
 63.3 x 48.6 cm, signed front "Klapheck"

(KK/P 74)