



Albrecht Ade – Painted with Light. Photages

With an essay by Gottfried Knapp. 96 pp. with 60 ill. in colour
242 x 284,5 mm, hard-cover, German/English
ISBN 3-932565-50-9
Euro 49.00, sfr 78.00, £ 36.00, US\$ 59.90, \$A 89.00

Albrecht Ade's »photages«, created with special light techniques, have nothing in common with the »photocollages« or »photomontages« of the 20th century. When artists as different as El Lissitzky, John Heartfield, Laszlo Moholy-Nagy, Raoul Hausmann or Hannah Höch constructed futuristically bold, surreal or satirical images from photographic materials as a response to quotations from reality cut out and then stuck into Cubist »papiers collés« by Georges Braque and Pablo Picasso, they worked mainly with someone else's material, with *trouvailles*.

In contrast, Ade uses only his own material for his combination images, and his method for mounting images, for »editing them into each other«, does not need of scissors and paste either. He cultivates the usually involuntary effect of double exposure, a hazard from the days of analogue photography. He controls the chances of pictorial superimposition and confusion, artfully and purposefully arranging his own, deliberately positioned images among and on top of each other, using a technically elaborate matching and omission process.

Ade, as well as teaching at the Stuttgart Akademie der Bildenden Künste, has intensively promoted cinematic animation techniques in his years as director of the Stuttgart Festival of Animated Film, and since 1990, as founder-director of the Filmakademie in Ludwigsburg, has allowed animated film and camera arts to develop in the greatest possible breadth, in fact has helped to win the Ludwigsburg model the highest artistic respect in the film world. This all suggests how inventively and ingeniously his creative output mingles artistically creative and elaborately technical ideas and fascinations.

Photography as a creative method for fine art – something the pioneers of photography dreamed of in the 19th century – becomes reality in Albrecht Ade's »photages«.

Gottfried Knapp worked as a film critic for ten years before starting as art, architecture and film editor for the arts page of the *Süddeutsche Zeitung*. His numerous publications on art-historical and architectural themes include monographs on individual buildings and catalogues about painters, sculptors, draughtsmen and photographic artists. Knapp has won several journalism prizes in the fields of architecture and monument preservation.

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Die mit lichttechnischen Mitteln erzeugten »Photagen« von Albrecht Ade haben mit den »Photocollagen« oder »Photomontagen« des 20. Jahrhunderts nichts gemein. Als so unterschiedliche Künstler wie El Lissitzky, John Heartfield, Laszlo Moholy-Nagy, Raoul Hausmann oder Hannah Höch, auf die ausgeschnittenen und eingeklebten Realitätszitate in den kubistischen »papiers collés« von Georges Braque und Pablo Picasso reagierend, aus photographischem Material futuristisch kühne, surreale oder zeitsatirische Bilder zusammensetzten, arbeiteten sie vorwiegend mit fremdem Material, mit Fundstücken.

Ade verwendet bei seinen Kombinationsbildern dagegen ausschließlich eigenes Material und kann zudem bei seiner Methode des Montierens, des »Ineinander-schneidens« von Bildern ganz auf Schere und Klebstoff verzichten. Er kultiviert den sonst eher unfreiwilligen Effekt der Doppelbelichtung, der in den Tagen der Analogphotographie an der Tagesordnung war. Er steuert den Zufall des bildlichen Über- und Durcheinanders, ja er komponiert die eigenen, bewußt angelegten Lichtbilder in einem technischen Anpassungs- und Aussparungsverfahren kunst- und absichtsvoll in- und übereinander.

Daß Ade neben seiner Lehrtätigkeit an der Stuttgarter Akademie der Bildenden Künste als langjähriger Leiter des Stuttgarter Trickfilmfestivals die filmischen Animationstechniken intensiv gefördert hat und seit 1990 als Gründungsdirektor der Filmakademie in Ludwigsburg den tricktechnischen Film- und Kamerakünsten breiteste Entwicklungsmöglichkeiten eingeräumt, ja dem Ludwigsburger Modell zu höchstem künstlerischem Ansehen in der Filmwelt verholfen hat, das läßt erahnen, wie kreativ und sinnreich in seinem Schaffen künstlerisch-bildnerische und tüftlerisch-technische Überlegungen und Faszinationen ineinandergreifen.

Lichtbilderei als eine Gestaltungsmethode der bildenden Künste – wovon die Pioniere der Photographie im 19. Jahrhunderts geträumt haben –, das wird in Albrecht Ades »Photagen« Wirklichkeit.

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