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Press kit
Berlin, 7.11.24



Rineke Dijkstra, Odessa, Ukraine, August 6, 1993.
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Rineke Dijkstra

**Still – Moving
Portraits 1992 – 2024**

8.11.24 – 10.2.25

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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Rineke Dijkstra, Odessa, Ukraine, August 6, 1993.
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Rineke Dijkstra

**Still – Moving
Portraits 1992 – 2024**

8.11.24 – 10.2.25

Rineke Dijkstra (*1959) is one of the most highly acclaimed photography and video artists in the world. The central theme of her portraits is the depiction of identity. She is particularly interested in those stages in life and those moments when identity is taking shape: childhood, youth, but also formative events in adulthood, such as the birth of a child. This major retrospective at the Berlinische Galerie presents eight series with about 80 works dating from the early 1990s to the present day, including some photographs never yet exhibited from the artist's own archives. Pared down to essentials, her works are visually very powerful and easily accessible to a broad public. They create a space for meditation and invite reflections about individuality, representation and personal expression.

Dijkstra uses her camera as an opportunity to explore people in depth. She approaches them carefully, slowly but surely pursuing her concept, although without ruling out spontaneous tweaks and variations. She often builds a strong connection with her subjects over a long period. This empathetic approach comes across in a particular sensitivity that is reflected in her photographs: Dijkstra's works capture fragile moments, subtle gestures midway between a conscious pose and an unconscious attitude. She has a gift for drawing out a person's dignity, but also their insecurities.

The artist works with a large-format 4x5" plate camera, capturing her motifs from a frontal perspective. The resulting images are exceptionally precise and faithful to detail, their composition meticulously thought through and implemented. Every exposure requires its own sheet of film, making patience, time and concentration essential for both the photographer and the subject. While these preparations are underway, the people being portrayed have a chance to relax and adjust to the unfamiliar situation.

The portraits reflect not only how we present ourselves to the world but also what it means to be documented by the media. They might even be described as studies in how people behave in front of a camera. Today, when social media are all around us, they offer an opportunity to think about the image's claim to authenticity and about evolving strategies of (self-)presentation.

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Dijkstra's work breaks down into sets, some of them honed over a number of years:

“Beach Portraits”, 1992–1998

Soon after a cycling accident in 1991 Rineke Dijkstra took a picture of herself in a bathing costume at the Marnixbad in Amsterdam. According to the artist, this candid self portrait was the trigger for a sequence of beach portraits that has since become the best-known series in her oeuvre. Beginning in the Netherlands, followed by South Carolina (USA) and then several countries in western and eastern Europe, including Poland and Ukraine, she collected shots of young people alone and in groups. The background always consists of sea and sky. Sometimes the youngsters adopt stereotypical poses, wondering where to place their feet and hands. There are no accessories apart from the beachwear. In groups the young people seem more relaxed. They touch or embrace each other, offering mutual support and stability.

“Almerisa”, from 1994 and “Olivier (The French Foreign Legion)”, 2000–2003

Dijkstra began taking portraits of six-year-old Almerisa in 1994, building the eponymous series with a new portrait roughly every two years. The girl had fled Bosnia with her parents soon after war broke out in Yugoslavia. She caught Dijkstra's attention while the photographer was working on a commission at a refugee hostel in the Netherlands. The series tracks how this anxious young child grows into an elegant woman, now a mother herself, who faces the camera with confidence.

The process of change is similarly visible in the series about Olivier. He made his decision to join the French Foreign Legion when he was 14. Before he could fulfil his dream – applicants must be at least 17 years old – he began to prepare by training his body at night. Dijkstra launched her series on the day that Olivier joined the Legion, recording his physical and mental development from teenager to experienced soldier over the course of five years and several field operations. The work not only captures Olivier's progress but also challenges the way that viewers project their own ideas of identity, power and masculinity onto him.

“Family Portraits”, from 2002

Since 2002 Rineke Dijkstra has been taking family portraits on commission, partially motivated by her own fascination with the genre. Here she focuses entirely on the children. Clues to the presence of

parents can be seen in the domestic environment, the clothes and the behaviour of their offspring. Tall windows, parquet floors, designer furniture and other details indicate the privileged world in which these children are growing up and which, one day, they will presumably adopt as their own.

The group portraits also reveal subtle sibling dynamics. Some look alike, others less so, and yet they convey the sense of a bond. At the same time, each tries to stand out in their own way and to assert an individual personality. Viewers inevitably wonder what has become of them today.

“New Mothers”, 1994 and “Bullfighters”, 1994 and 2000

The “New Mothers” are doubtless among the most intimate portraits of Rineke Dijkstra's artistic career. Dijkstra took the portraits in these women's homes. Giving birth at home, like these friends and acquaintances of the photographer, is far more common in the Netherlands than in other Western cultures. Just a few hours after delivery, each “new mother” is shown naked with a newborn on her arm. The women still bear the marks of labour and yet radiate contented happiness.

In Portuguese bullfighting the “Bullfighters”, known as “forcados”, use sheer muscular power to force the bull to the ground. Dijkstra portrays the young men immediately after their ritualised struggle – weary, their faces smeared with blood, their finely embroidered jackets dirty and torn.

“Parks”, 1998–2006

The starting-point for the exhibition at the Berlinische Galerie is a series of portraits taken in the Tiergarten in 1998/1999 when Rineke Dijkstra was a DAAD Artist-in Residence in Berlin. While she was exploring the park, Dijkstra approached these children and teenagers amid deep-green summer vegetation, away from the bustle of leisure activities. These are actually urban settings, artificially designed to simulate natural woodland and meadows. And there is something uncanny about the lush green of this park with its play of light and shade. The controlled domestication of vegetation and natural features is not obvious in every photograph. Dijkstra continued this series in other urban parks, such as the Vondelpark in Amsterdam and the Parque de la Ciutadella in Barcelona.

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In addition to her photography, Dijkstra has repeatedly turned to working with video, integrating photography into the production. Alongside the moving images Dijkstra creates stills, which she treats and exhibits as works in their own right.

“The Buzz Club”, 1995 and “The Buzz Club, Liverpool, UK/Mystery World, Zaandam, NL”, 1996–1997

Rineke Dijkstra’s experiments with the moving image date back to 1996/97. For “The Buzz Club, Liverpool, UK/Mystery World, Zaandam, NL 1996-97”, she approached young people in night clubs who struck her as interesting subjects. Away from parental control, the youngsters are testing themselves, wearing unorthodox clothes, gauging their sex appeal and experimenting with their bodies. They are not children any longer but are caught up in a phase of transformation and with it a time of emotional turmoil and conflict. The modern myth around youth is highly charged, with associations of self-discovery, rebellion, but also conformism.

A year before she made that video, Dijkstra had taken portraits of young people at the Buzz Club. The Berlinische Galerie is showing some previously unpublished photographs from this series recently rediscovered by the artist in her archives.

“I See a Woman Crying”, 2009

The three-channel video “I See a Woman Crying” revolves around perceptions and interpretations of Pablo Picasso’s “Weeping Woman”, painted in 1937. Dijkstra observes a group of school students tasked with describing the painting in words. The canvas itself is not shown. Instead, the camera observes the children’s faces as they try to fathom the painting. It is a subtle demonstration of how inspiring it can be to explore art. The children looking at the work have not yet been influenced by preconceived ideas about modern art. They respond intimately to the content and try, based on their own experience, to understand what has happened to the weeping woman. Dijkstra is issuing a sentimental plea to give children the chance to discover art.

About the artist

Rineke Dijkstra was born in Sittard in the Netherlands in 1959. From 1981 to 1986 she studied at the Gerrit Rietveld Academy in Amsterdam. Her awards include the Johannes Vermeer Prijs (2020), the Hasselblad Foundation International Award in Photography (2017), the SPECTRUM International Photography

Prize from Stiftung Niedersachsen (2017) and the Citibank Private Bank Photography Prize (1999). Her oeuvre has been featured in retrospectives at the Museum De Pont, Tilburg, The Netherlands (2018); Louisiana Museum of Modern Art, Humlebaek, Denmark (2017); the San Francisco Museum of Modern Art; and the Solomon R. Guggenheim Museum, New York (2012). In 2013 the Museum für Moderne Kunst (MMK) in Frankfurt am Main staged the world’s first big retrospective devoted to films by the Dutch artist.

The exhibition is generously supported by the Capital Cultural Fund, the Mondriaan Fund and the Kingdom of the Netherlands.

Alongside the exhibition at the Berlinische Galerie works by Rineke Dijkstra will be shown at Galerie Max Hetzler, Berlin from 9 November until 20 December 2024 and at the Städel Museum, Frankfurt am Main from 13 December 2024 until 18 May 2025.

Catalogue

The bilingual catalogue (German/English) is to be published by Distanz.

Museum Edition: 34.80€ (ISBN: 978-3-940208-85-9)

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Accompanying events in English

Guided tours in English take place every Saturday at 4:15 pm. No extra charge to ticket-holders.

No advance booking required.

Press images

berlinischegalerie.de/en/press-release/rineke-dijkstra

Online tickets

bg.berlin/en/tickets

Social Media

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Tue closed
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Biography

Rineke Dijkstra

1959

Rineke Dijkstra was born in Sittard, the Netherlands. Today, she lives and works in Amsterdam.

1981–1986

Gerrit Rietveld Academy, Amsterdam

Awards

2020

Johannes Vermeer Award

2017

- Hasselblad Foundation Award
- “Spectrum” International Prize for Photography, Stiftung Niedersachsen

1999

The Citibank Private Bank Photography Prize

1994

Werner Mantz Award

1993

Art Encouragement Award, Amstelveen, the Netherlands

1987

European Kodak Award, Rencontres Internationales de la Photographie, Arles

Solo Exhibitions (selection)

2024

- Beach Portraits, Städel Museum, Frankfurt am Main
- Galerie Max Hetzler, Berlin
- Still – Moving. Portraits 1992–2024, Berlinische Galerie, Berlin
- The Krazy House, Espace Louis Vuitton, Munich

2023

- Night Watching and Pictures from the Archive Marian Goodman Gallery, New York
- I see you, Maison Européenne de la Photographie, Paris

2022

Sculpture 21st: Rineke Dijkstra Lehmbrock Museum, Duisburg

2020

Marian Goodman Gallery, London

2019

Night Watching, Rijksmuseum, Amsterdam

2018

- Museum of Fine Arts, Boston
- De Pont Museum, Tilburg
- Figures in Motion: SPECTRUM International Prize for Photography 2018 Sprengel Museum, Hanover

2017

- Hasselblad Award 2017, Hasselblad Foundation Center, Gothenburg
- The One And The Many, Louisiana Museum of Modern Art, Humlebaek

· Rineke Dijkstra: An Ode, Stedelijk Museum, Amsterdam

· Ruth Drawing Picasso, Tate Liverpool; Museu Picasso, Barcelona

· Galerie Max Hetzler, Berlin

2016

· Rehearsals, Milwaukee Art Museum

· National Gallery of Art, Washington DC

2015

· Jeff Wall, Rineke Dijkstra, Marian Goodman Gallery, New York

· The Gymschool, St Petersburg, Galerie Jan Mot, Brussels

· Marian Goodman Gallery, Paris

2014

· The Krazy House, Guggenheim Bilbao

· Rineke Dijkstra & Thomas Struth: Seeing, Henry Art Gallery, Seattle

· Rineke Dijkstra / 17th Century, Portraits, Frans Hals Museum, Haarlem

· Rineke Dijkstra: The Krazy House, Corcoran Gallery of Art, Washington

2013

Rineke Dijkstra: The Krazy House, Museum für Moderne Kunst, Frankfurt am Main

2012

Rineke Dijkstra: A Retrospective SFMOMA, San Francisco; Solomon R. Guggenheim Museum, New York

2011

· Rineke Dijkstra/ Claude Lorrain, Teylers Museum, Haarlem

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- Annemiek Wexner Center for the Arts, Columbus
- The Weeping Woman, Tate Liverpool; Museum De Pont, Tilburg
- Bonniers Konsthall, Stockholm

2010

- The Crazy House, De Hallen, Haarlem
- Marian Goodman Gallery, Paris
- The Weeping Woman, Galerie Jan Mot, Brussels
- Rineke Dijkstra: I See a Woman Crying, Tate Liverpool
- Galerie Max Hetzler, Berlin

2009

- Park Portraits, La Fabrica, Madrid

2007

- Park Portraits, Jan Mot, Brussels
- Park Portraits, Marian Goodman Gallery, New York

2006

- Thomas Struth - Rineke Dijkstra, Galerie Xippas, Athens
- Portraits, Galerie Rudolfinum, Prague

2005

- Portraits, Fotomuseum Winterthur; Fundació la Caixa, Barcelona; Stedelijk Museum, Amsterdam
- Sujeto, MUSAC – Museo de Arte Contemporáneo de Castilla y León

2004

- Beach Portraits, LaSalle Bank Photography Collection, Chicago
- Galerie Max Hetzler, Berlin
- Israel Portraits, Sommer

Contemporary Art, Tel Aviv

- Portraits, Jeu de Paume – Site Concorde, Paris
- Two Portraits, Galerie Jan Mot, Brussels

2003

- The Buzzclub, Liverpool, UK/Mysteryworld, Zaandam, NL Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Festival d'Automne, Paris
- Rineke Dijkstra / Paula Modersohn-Becker: Portraits, Paula Modersohn-Becker Museum, Bremen
- Marian Goodman Gallery, New York

2001

- Tiergarten, Berlin / Olivier Silva at the French Foreign Legion, Frans Hals Museum, Haarlem
- Israel Portraits, Galerie Max Hetzler, Berlin; The Herzliya Museum of Art
- Focus: Rineke Dijkstra, The Art Institute of Chicago
- Portraits (with Marlene Dumas), Institute of Contemporary Art, Boston
- The Buzzclub, Liverpool, UK/Mysteryworld, Zaandam, NL Galerie Max Hetzler, Berlin

- The French Foreign Legion, Galerie Jan Mot, Brussels

2000

- Marian Goodman Gallery, New York
- Anthony d'Offay Gallery, London

1999

- Die Berliner Zeit (with Bart Domburg), DAAD Galerie, Berlin

- Beach Portraits, The Herzliya Museum of Art

- The Buzzclub, Liverpool, UK / Mysteryworld, Zaandam, NL Museum d'Art Contemporani de Barcelona

- Annemiek, Anthony d'Offay Gallery, London

1998

- Museum Boijmans van Beuningen, Rotterdam
- Über die Welt/ About the World, Sprengel Museum Hanover
- Menschenbilder, Museum Folkwang, Essen; Galerie der Hochschule für Grafik und Buchkunst, Leipzig

1997

- Location, The Photographer's Gallery, London
- Galerie Mot & Oscar van den Boogaard, Brussels

1996

- Galerie Paul Andriessse, Amsterdam
- Galerie Bob van Orsouw, Zurich
- Galerie Sabine Schmidt, Cologne
- Le Consortium, Dijon

1995

- Rineke Dijkstra/Bart de Baere Time Festival, Museum van Hedendaagse Kunst, Ghent
- Rineke Dijkstra/Tom Claessen, Stedelijk Museum, Amsterdam

1994

- Kunstaanmoediginsprijs Amstelveen, Aemstelle

1988

- Het Ontstaan van Vorm, de Moor, Amsterdam

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1981

Reisefoto's uit Rome,
de Moor, Amsterdam

Group Exhibitions (selection)

2024

- Mix & Match. Rediscovering the Collection, Pinakothek der Moderne, Munich
- Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection, Victoria and Albert Museum, London

2023

- This is Me, This is You. Die Eva Felten Fotosammlung, Museum Brandhorst, Munich
- Beautés, FRAC Auvergne, Clermont-Ferrand
- yours truly, Museum Morsbroich, Leverkusen

2022

- The Rhythm of the Night, Frans Hals Museum, Haarlem
- Glamour Studio. Contemporary Photography from the BMW Collection, Museum der bildenden Künste Leipzig
- Flash: Back, Mauritshuis, The Hague
- Body/spaces, Staatsgalerie, Stuttgart

2021

- Now or Never – 50 Years LBBW Collection, Kunstmuseum Stuttgart
- Mother!, Kunsthalle Mannheim; Louisiana Museum of Modern Art, Humlebæk

- Marian Goodman Gallery, New York
- Gallery of Honor of Dutch Photography, Nederlands Fotomuseum, Rotterdam
- Diversity United, Tempelhof Airport, Berlin; New Tretyakov Gallery, Moscow
- When Home Won't Let You Stay: Migration through Contemporary Art, Cantor Arts Center, Stanford University; Institute of Contemporary Art (ICA), Boston
- NEU#01. Contemporary Photography, Staatsgalerie Stuttgart

2020

- Outfaced. Confronting the portrait. Photography and video, 1972–2011, Centre Pompidou Málaga
- i'm yours: Encounters with Art in Our Times, Institute of Contemporary Art (ICA), Boston; Minneapolis Institute of Art
- Masculinities: Liberation through Photography, Gropius Bau, Berlin
- The Tin Man Was A Dreamer: Allegories, Poetics And Performances Of Power, Vancouver Art Gallery, Vancouver
- Counterpart. Portraits From August Sander To Rineke Dijkstra, Pinakothek der Moderne, Munich
- Museum De Domijnen Presenteert II: Mens en dier, Museum Hedendaagse Kunst De Domijnen, Sittard
- Crossing Views, Fondation Louis Vuitton, Paris
- Beyond the Image. Bertien van Manen and Friends, Stedelijk Museum, Amsterdam
- Fashion Nirvana: Runway to Everyday, McNay Art Museum, San Antonio

2019

- Observations – Highlights of the Centre Pompidou New Media Collection, Centre Pompidou x West Bund Museum Project, Shanghai
- Feelings – Kunst und Emotion, Pinakothek der Moderne, Munich
- Five Ways In: Themes from the Collection, Walker Art Center, Minneapolis
- Changing Views – 20 Years of Art Collection Deutsche Börse, Foam Fotografiemuseum, Amsterdam
- Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center, The Frances Lehman Loeb Art Center, New York
- RE-VISIONS, Pinakothek der Moderne, Munich
- Now Is The Time, Wuzhen International Contemporary Art Exhibition
- Hockney – Van Gogh: The Joy of Nature Van Gogh Museum, Amsterdam
- Treasury! Masterpieces from the Hermitage, Amsterdam
- Freedom - The Fifty Key Dutch Artworks Since 1968, Museum de Fundatie, Zwolle

2018

- Picasso, a Period of Conflict, Musée d'Art Contemporain de Nîmes
- Ecstasy in Art, Music and Dance, Kunstmuseum Stuttgart
- MoMA at NGV, National Gallery of Victoria, Melbourne

- The Beauty of Lines. Masterpieces from the Sondra Gilman and Celso Gonzalez-Falla Collection, Musée de l'Élysée, Lausanne
- Selves and Others. Gifts to the Collection from Carla Emil and Rich Silverstein, SFMOMA – San Francisco Museum of Modern Art

2017

- Stage of Being, Museum Voorlinden, Wassenaar
- Art Lesson, Museo Thyssen-Bornemisza, Madrid
- „I am a native foreigner“, Stedelijk Museum, Amsterdam
- Für Barbara, curated by Leo Koenig, Hall Art Foundation I Schloss Derneburg
- Het Zalig Nietsdoen, Kranenburgh Museum, Bergen
- SNAP. Documentary and portrait photography from the collection, The Museum of Contemporary Art, Oslo
- The End of an Age, Gemeente museum, The Hague

2016

- West Concourse Gallery, National Gallery of Art, Washington D.C.
- Strange and Familiar: Britain as Revealed by International Photographers, Manchester Art Gallery
- Rudin Prize for Emerging Photographers, Norton Museum of Art, West Palm Beach
- Intra-Action: Women Artists from the Harn Collection, Harn Museum of Art, Gainesville
- Underway, SKMU Sorlandets Kunstmuseum, Kristiansand
- First Light: Rineke Dijkstra/ Nan Goldin, ICA, Boston
- Who Shot Sports: A Photographic History, 1843 to the Present,

The Brooklyn Museum, New York

- Invisible Adversaries, Marie-luise Hessel Collection, Hessel Museum of Art, Annandale-on-Hudson, New York
- ENERGY FLASH: The Rave Movement, MUHKA – Museum van Hedendaagse Kunst Antwerp
- Counterpoints: Photography Through the Lens of Toronto Collections, Justina M Barnicke Gallery, University of Toronto
- Art Alive Festival, Louisiana Museum of Modern Art, Humlebæk
- Idiosyncrasy: Anchovies Dream of an Olive Mausoleum, Centro de Artes Visuales - Fundación Helga de Alvear, Cáceres
- Portrait De L'artiste En Alter, FRAC Haute-Normandie, Sotteville-lès-Rouen
- On Paper: Picturing Painting, The Baltimore Museum of Art, Baltimore
- Queensize, Museum Arnhem
- Fire under snow, Louisiana Museum of Modern Art, Humlebæk

2015

- SILENCE OUT LOUD, Museum Kranenburgh, Bergen
- Mother of the Year: Between Empowerment and Crisis: Images from Motherhood from 1900 to Today, Lentos Kunstmuseum, Linz
- PICASSO.MANIA, Grand-Palais, Paris
- Reality of My Surroundings: The Contemporary Collection, Nasher Museum of Art at Duke University, Durham

· The Botticelli Renaissance, Gemäldegalerie - Staatliche Museen zu Berlin

- Dream & Poetry – Collection display, Tate Modern, London
- Picasso in Contemporary Art, Deichtorhallen, Hamburg
- Metamorphoses, Centre Pompidou Provisoire, Malaga
- FRAMING DESIRE: Photography and Video, Modern Art Museum of Fort Worth
- FACES NOW: European Portrait Photography since 1990, BOZAR, Palais des Beaux-Arts, Brussels, Nederlands Fotomuseum, Rotterdam; Museum of Photography, Thessaloniki

2014

- Boom She Boom. Werke aus der Sammlung, Museum für Moderne Kunst, Frankfurt am Main
- Manifesta 10, The State Hermitage Museum, St. Petersburg
- Go Betweens: The World Seen through Children, Mori Art Museum, Tokyo
- Post Picasso: Contemporary Reactions, Picasso Museum, Barcelona
- Striking Resemblance: The Changing Art of Portraiture, Zimmerli Art Museum, Rutgers, New Brunswick



Selected Public Collections

- Art Institute Chicago
- Art Museum, Milwaukee
- Baltimore Museum
- F. Johnson Museum, Cornell University, Ithaca
- FNAC – Fond National d'Art Contemporain, Paris
- Fondation Louis Vuitton, Paris
- FRAC Lorraine, Metz
- Goetz Collection, Munich
- Groninger Museum, Groningen
- Harn Museum of Art, Gainesville
- Hermitage Museum, St Petersburg
- Herzliya Museum of Art
- High Museum of Art, Atlanta
- Kunstmuseum Bern
- Los Angeles County Museum of Art
- Louisiana Museum of Modern Art, Humlebæk
- Ludwig Museum, Cologne
- MACBA, Barcelona
- Miami Art Museum
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris
- Museum Boijmans van Beuningen, Rotterdam
- Museum of Contemporary Art, Los Angeles
- Museum Folkwang, Essen
- Museum Lugano
- Museum of Visual Arts, Iraklio
- Museum van Hedendaagse Kunst, Ghent
- National Gallery of Art, Washington D.C.
- National Portrait Gallery, Washington D.C.
- Princetown University Art Museum
- San Francisco Museum of Modern Art
- Sprengel Museum, Hanover
- Solomon R. Guggenheim Museum, New York
- Städel Museum, Frankfurt am Main
- Stedelijk Museum, Amsterdam
- Stedelijk Museum Het Domein, Sittard
- Tate Modern, London
- The Jewish Museum, New York
- The Metropolitan Museum, New York
- The Museum of Modern Art, New York
- Van Abbemuseum, Eindhoven
- Victoria & Albert Museum, London
- Walker Art Center, Minneapolis

Exhibition

texts

About this exhibition

By virtue of her portraits Rineke Dijkstra (* 1959) is now one of the most highly acclaimed photography and video artists in the world. The depiction of identity is the central theme in her work. She is particularly intrigued by those stages in life and those moments when identity is taking shape: childhood, youth, but also formative events in adulthood such as the birth of a child. Dijkstra uses her camera as an opportunity to explore people in depth. She often builds a long-lasting, trustful connection with her subjects.

Rineke Dijkstra first came to Berlin in 1998/1999 on an Artist-in-Residence scholarship from the DAAD. The series of portraits that she took in the Tiergarten during that period is the starting-point for this exhibition at the Berlinische Galerie.

The broad retrospective shows eight series with about 80 works taken between the early 1990s and the present day, including some photographs from Dijkstra's own archive not previously seen in public. Pared down to essentials, her works exude a highly seductive visual force and make it easy for viewers to pursue their own line of access. They create a meditative space and invite our reflections about individuality, (self-)styling and personal expression.

Beach Portraits, 1992–1998

Rineke Dijkstra took her first iconic beach photos in the Netherlands and on Hilton Head Island, USA. These were followed by images from many countries of Western and Eastern Europe, including Britain, Poland and Ukraine. Today the beach portraits are the best-known series in her oeuvre.

Dijkstra photographed the young people on their own or in groups. Isolating the subjects from their surroundings in a frontal shot taken against sea and sky lends them a sculptural quality. Our gaze is drawn to the details: footprints in the sand, the way a swimming costume hugs a body, the confidence or uncertainty of the pose. Dijkstra is always on the look-out for expressions of individuality. In groups the young people seem more relaxed. They touch

and embrace each other, mutually seeking support and stability. Dijkstra's portraits negotiate the tension between conscious enactment and uncontrived posture. She achieves this by capturing a specific attitude, a look or a gesture in a seemingly unobserved moment.

I See a Woman Crying, 2009

In this three-channel video installation a group of school students describe their perceptions and interpretations of the painting "Weeping Woman" (1937) by Pablo Picasso (1881–1973) in the Tate Liverpool collection. Dijkstra set up her studio in the museum and invited the children to comment on the work.

A boy begins this collective encounter with Picasso's portrait of the French artist Dora Maar (1907–1997) by saying "I can see a woman crying and loads of different shapes." The camera is focused on the children's faces as they unpick the painting by describing it. The youngsters try to work out what has happened to the woman by drawing on their own experiences in life. As they contemplate the work, they have not yet been influenced by preconceived ideas about modern art. Each observation seems to reveal something about the speaker. This makes the video installation a kind of portrait that depicts each individual, the dynamics within the group and their ways of interpreting what they see.

Almerisa, 1994–today

In 1994 Rineke Dijkstra visited a Dutch refugee hostel to take pictures of children for an art project and to draw attention to their precarious circumstances. Her attention was caught in particular by six-year-old Almerisa. The girl had fled Bosnia with her parents a few years after the wars broke out in Yugoslavia.

For their first photograph Dijkstra asked Almerisa to put on her best clothes. These were buried at the bottom of her suitcase and the shoes were already too small for her. From that first meeting onwards, Dijkstra took pictures of Almerisa almost every two years wherever she is living at the time. Dijkstra generates an intimate atmosphere by choosing the home environment as a backdrop for the portraits, but she keeps the background as neutral as possible. This focuses our gaze on the perceptible changes in Almerisa – her feet gradually reach the floor, her outfits become bolder.

The series tracks how a shy, young girl evolves into an elegant woman, now a mother herself, who faces the camera with confidence.

Olivier (The French Foreign Legion), 2000–003

Olivier was 17 when Rineke Dijkstra first took his portrait. He was about to join the French Foreign Legion. Only a few hours separate the first two photographs in the series. The visual metamorphosis is all the more striking when we compare the two pictures. The change of clothing and haircut has apparently transformed him from a schoolboy into a soldier.

Dijkstra followed Olivier's training for three years at various military bases in France, Corsica, Gabon and Djibouti. His outward development is especially visible: his stature gains muscularity, his uniform becomes more complex, his expression grows increasingly stern. The name we can read now and then on his jacket is not the name he was given at birth. Everyone takes a new one when joining the French Foreign Legion.

This is not just a series about Olivier's development. It is asking how viewers project their own ideas of identity, power and masculinity onto him.

Family Portraits, 2002–today

Since 2002 Rineke Dijkstra has been taking family portraits on commission, partially motivated by her own fascination with the genre. In each case her focus is on the children. The parents' presence can be sensed in the domestic environment and in the clothes and the behaviour of their offspring. Tall windows, parquet floors, designer furniture and other details indicate the privileged habitat in which these children are growing up and which, as adults, they will no doubt equally take for granted.

The group portraits reveal subtle sibling dynamics. Some look alike, some convey the feeling of a close bond. At the same time, each sibling tries to stand out in some way and to assert an individual personality. As viewers we cannot help wondering what has become of these children since.

New Mothers, Tia, 1994 Bullfighters, 1994 and 2000

After witnessing a friend give birth, Rineke Dijkstra was struck by the plethora of emotions unleashed all at once in this intense moment: exhaustion, happiness, pride, relief. She sought to capture that breadth of feeling when she portrayed three women with their newborn babies in 1994. Julie's picture was taken one hour after delivery, Tecla's a day later and Saskia's after a week. The physical strain has left traces on these bodies.

The women still bear the mark of labour and yet they radiate a happy contentment.

A similar spectrum of emotions is displayed by the bullfighters, who might be seen as a counterpart to the mothers. In Portuguese bullfighting the "forcados" use sheer muscular power to force the bull to the ground. Dijkstra portrayed the bullfighters immediately after their performance – weary, their faces smeared with blood, their finely embroidered jackets dirty and torn.

Parks, 1998–2006

In 1998 Rineke Dijkstra was given a bursary by the German Academic Exchange Service (DAAD) and spent two years in Berlin. During her stay she often visited the Tiergarten. At the height of summer, amid deep-green summer vegetation, she took photographs of children and teenagers after speaking to them while she was exploring the park. The portraits show children playing, couples and groups enjoying companionship. Dijkstra's Tiergarten photographs isolate their motifs within a setting that is familiar yet enigmatic. The artificial landscapes – in effect urban – simulate nature, woods and meadows.

In 2005 Dijkstra continued her park series in cities worldwide from Amsterdam via Barcelona and Liverpool to Xiamen, returning to the same places several times. Changing light alters the visual effect while also emphasising the individual features of the subjects and the relationships between them.

The Buzz Club, 1995 The Buzz Club, Liverpool, UK / Mystery World, Zaandam, NL, 1996–97

In the mid-1990s Rineke Dijkstra was prompted by her fascination with Liverpool's night life to portray young people at the "Buzz Club". She built a studio in a back room behind the dance floor where she could photograph clubbers during the breaks between dancing. Some smile confidently, others eye the camera nervously. Beyond parental control, these teenagers are putting out feelers, dressing for attention, gauging their appeal. They are not children any longer but caught up in a phase of transformation.

Hoping to do justice to the club's distinctive atmosphere, Dijkstra returned two years later to make her first video work. At first the visitors appear rather cautious. They smoke, drink beer and look around casually. Gradually the subjects relax and begin to dance with abandon. The following year, Dijkstra shot additional film at the "Mystery World" club in the Dutch city Zaandam. The fans here

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reveal a different taste in music and style of dress. The colourful jogging outfits and hectic motion of the gabbers pose a strong contrast to the Buzz Club's predominantly female clientele.

Biography

Since the early nineteen-nineties, Rineke Dijkstra has produced a complex body of photographic and video work that offers a contemporary take on the genre of portraiture.

Dijkstra was born in Sittard, Netherlands in 1959. She attended the Gerrit Rietveld Academy, Amsterdam from 1981 to 1986. She has been honoured with the Johannes Vermeer Prijs (2020); the Hasselblad Foundation International Award in Photography (2017); SPECTRUM, International Prize for Photography of Stiftung Niedersachsen (2017); and The Citibank Private Bank Photography Prize (1999).

She has been the subject of numerous solo exhibitions at institutions including The Photographer's Gallery, London (1997); Museum Boijmans Van Beuningen, Rotterdam (1998); Museum Folkwang, Essen (1998); The Art Institute of Chicago, (2001); Institute of Contemporary Art, Boston (2001); Jeu de Paume, Paris (2005); La Caixa, Barcelona (2005); Fotomuseum Winterthur (2005); Stedelijk Museum, Amsterdam (2006 and 2017); San Francisco Museum of Modern Art (2012); Solomon R. Guggenheim Museum, New York (2012); Museum für Moderne Kunst, Frankfurt (2013); Milwaukee Art Museum (2016); Louisiana Museum of Modern Art, Humlebæk (2017); De Pont Museum, Tilburg (2018); Sprengel Museum, Hannover (2018); Rijksmuseum, Amsterdam (2019); Lehmbrock Museum, Duisburg (2022); Maison Européenne de la Photographie (MEP), Paris (2023); and Espace Louis Vuitton, Munich (2024).

Rineke Dijkstra lives and works in Amsterdam.



Exhibition catalogue

Published on the occasion of the exhibition
"Rineke Dijkstra. Still — Moving.
Portraits 1992 – 2024"
(8.11. 24 – 10.2.25)

Dutch artist Rineke Dijkstra (b. Sittard, Netherlands, 1959; lives and works in Amsterdam) has produced an impressive body of photographic and video work, offering a contemporary take on the genre of portraiture. By isolating people from their everyday context and searching for glimmers of individuality while focusing on subtle details, the posture and gaze of the subject. Dijkstra is fascinated with the theme of authenticity, the way people express their personality, and how you can capture a certain kind of naturalness in a photograph.

The monograph will give an overview of Dijkstra's work, concentrating on the theme of transition, with series like *New Mothers*, *Bullfighters* and *Almerisa*. Also *The Park* series partly created in Tiergarten, Berlin will be presented, as will photographs which have remained in her archives and so far have not been published yet. With essays by Elisabeth Fritz and Thomas Köhler.

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Thomas Köhler

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Elisabeth Fritz and Thomas Köhler

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Rineke Dijkstra, Tiergarten, Berlin, June 7, 1998, © courtesy of the artist,
Galerie Max Heitzler, Marian Goodman Gallery and Galerie Jan Mot



Artists Talk & Book Signing

Thu 23.1., 6 pm in English

Rineke Dijkstra, Dr Friedrich Meschede
(Former Head of DAAD Artists-in-Berlin Program)
and Dr Thomas Köhler (Curator of the exhibition)

In English

Included in museum admission

Please register: bg.berlin/anmeldung-dijkstra

Public guided tours in English

Mon 2.12., 6.1., 3.2.25., 3 pm

Every Sat, 4:15 pm

Included in museum's admission

Registration on-site, limited capacities

Programme in English

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Press images



Rineke Dijkstra, Vondelpark, Amsterdam, June 10, 2005,
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



Rineke Dijkstra, Tiergarten, Berlin, June 7, 1998,
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



Rineke Dijkstra, Tiergarten, Berlin, June 27, 1999,
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



Rineke Dijkstra, Sasha and Marianna, Kingisepp, Russia, November 2, 2014,
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



Rineke Dijkstra, The Buzz Club, Liverpool, UK / Mystery World, Zaandam, NL 1996-97 (videostill),
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot

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Rineke Dijkstra, Coney Island, N.Y., USA, June 26, 1993,
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Rineke Dijkstra, Kolobrzeg, Poland, July 25, 1992,
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Rineke Dijkstra, Odessa, Ukraine, August 6, 1993,
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



Rineke Dijkstra, Almerisa, Asylumcenter Leiden, the Netherlands, March 14, 1994
and Almerisa, Rotterdam, the Netherlands, October 27, 2018,
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



The works in the series "Almerisa" may only be printed together.



Rineke Dijkstra, I See a Woman Crying, 2009 (videostill),
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman Gallery and Galerie Jan Mot



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