

B3. Find the paragraph in column B (options A-F), which best follows each of the paragraphs in column A (items 20-24). There is ONE option you do not need.

(5 x 2 points = 10 points)

‘Artists used to be forgotten, their work was thrown away’: how a Berlin gallery changed photography

	COLUMN A		COLUMN B
20.	Co-founded before photo work was taken seriously as art, this Berlin venue is marking its half-century by celebrating the history of its collection – and the medium itself.	A.	Quick to participate in international fairs such as Art Basel and proactive in its co-operation with museums, the gallery helped to re-establish pioneers of the genre and build recognition for the photography of surrealism, Czech modernism and the Bauhaus, as well as American new colour photography and artistic documentary movements in both East and West Germany.
21.	The number of galleries and collectors devoted to the medium was so small that they referred to themselves as an international “photo family”.	B.	“Our hope is that other galleries take on the photographic position more and more,” Kicken says. “Maybe then the need for specialist galleries like ours recedes, but then our mission will be accomplished.”
22.	Kicken Gallery, which moved from Aachen to Cologne in 1979, and later to Berlin in 1999, set out to promote and preserve photography, from the invention of the medium through to contemporary practice.	C.	When Annette Kicken’s late husband, Rudolf, founded a photo gallery in Aachen, Germany, in 1974, appreciation of photography as an art form was rare. Major German photographic museums, such as Museum Ludwig in Cologne or C/O Berlin, were years away from opening. In the UK, the National Portrait Gallery had only just appointed its first curator of photography. In the US, the Metropolitan Museum of Art would not establish a department of photographs until 1992.
23.	The recent “50 Photographs at Kicken Berlin” reflects on the legacy of the gallery, as well as the gradual acceptance of photography as a means of artistic expression. The exhibition is curated by Wilhelm Schürmann, himself a photographer, collector and co-founder of the gallery with Rudolf Kicken.	D.	50 Years / 50 Photographs opens with three works from Helga Paris’s 80s self-portraiture series. A fitting start for an exhibition reflecting on the passage of time, Paris’s shifting outfits, hairstyles and expressions evoke not only the vicissitudes of personal biography, but also the final years of the German Democratic Republic – the subject of much of her work.
24	There’s the curved umbrella handle of Lisette Model’s reader in Bois de Boulogne (1938) and then, two frames later, the curved walking stick of Helmut Newton’s Jenny Kapitän (1977)	E.	You feel Schürmann’s photographic eye throughout the exhibition. Motifs, themes and forms repeat and recall each other across the gallery. There are flashes of fireworks against a black sky in Arno Fischer’s East Berlin, New Year’s Eve, 1989/90, and then the syncopation of windows against a white facade in Henri Cartier-Bresson’s Madrid, Spain (1933).
		F.	“It was a very, very small scene,” says Kicken, who joined the gallery in 1999. “There were very few institutional exhibitions. There was no market. Artists were forgotten, and their work was often just thrown away.”