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NAN
GOLDIN

NENEH
CHERRY

NICOLETTE
KREBITZ

Text
KÄTHE KRUSE

NAN
GOLDIN

Foto
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Fotografin

Irgendwann 1983 habe ich Nan Goldin in Berlin getroffen, daran erinnere ich mich aber nicht mehr. Im April 1984 kam ich mit *Die Tödliche Doris* für ein Konzert nach New York und dort waren wir ständig zusammen. Mit Cookie Mueller durchtanzten wir die Nächte und häufig waren wir in der *Gold-Bar*, in der Nan arbeitete. Ihre Kamera hatte sie immer dabei, fotografierte alles.

Im selben Sommer kam sie mit Kiki Smith und Suzanne Fletcher zu mir nach Berlin und wir haben zusammen in einem Raum gewohnt, das Bett stand an der mit Blutspritzern übersäten Wand. In den zwei Monaten waren wir Tag und Nacht zusammen. Unsere Freundschaft hält bis heute an. Jetzt wohnt sie wieder in Berlin, im selben Haus wie ich und ich sehe ihre Arbeit entstehen: ihre Zeichnungen zeigt sie nun erstmals und bis zum 23. Dezember 2016 in der *Mathew Marks Gallery* in New York.

Ich hatte im Sommer 1984 eine große Slide-Show in Berlin im Kino *Babylon* in der Dresdener Straße organisiert. Der Saal war ausverkauft: über 600 Leute. Aber dass Nan einmal weltberühmt werden

würde, war damals nicht absehbar. Viele Fotos, die sie von mir machte, habe ich geschenkt bekommen. Jahrelang hing in der Küche eine Serie von meinen Töchtern mit dem berühmten Bild *Edda and Clara bellydancing*, aus der Sammlung von Elton John, das in England aus einer Ausstellung entfernt wurde bis ein Gericht feststellte, dass das Bild Kunst und keine Kinderpornografie ist.

Nan ist der sensibelste Mensch, den ich kenne. Sie fühlt sich in Situationen, in ihr Gegenüber hinein und schafft es, im perfekten Moment zu fotografieren. Sie lässt sich ganz ein, mit allen Sinnen und fotografiert Erwachsene wie Kinder gleichermaßen intensiv. Sie stellt immer eine Beziehung her und schafft Nähe. Wenn dies nicht der Fall ist, fotografiert sie nicht.

Sie ist ein Genie, sie lebt sich voll aus mit allen Höhen und Tiefen, auch ihre Qualen hält sie in Bildern fest. Ich bewundere und liebe sie sehr.

Käthe Kruse war von 1982 bis 1987 Schlagzeugin der Avantgarde-Band *Die Tödliche Doris*. Sie ist bildende und Performance-Künstlerin. Ihre nächste Ausstellung findet vom 28. Januar bis 18. März 2017 in der Galerie *Vinzenz Sala* in Paris statt.



craves new talent. Young people lack crucial skills these days: creative skill, social competence and work ethics. When they come to me, they are around 22 years old. They went through schools that gave them the wrong kind of feedback, that told them they are amazing and everything is wonderful.

Sounds like my generation is made of narcissists that want to be successful.
I think your generation is very narcissist and not willing to work hard. Education can open many doors but every student has to walk through that door him- or herself. Most students don't do it because they are too afraid, inexperienced or confused. They don't get taught to think critically. Some students can't even have a normal conversation with a lecturer.

Despite all those applicants for your course you still lack talent?
You've got to look long and hard for talent, even if a student comes with superb BA grades. Someone who is able to draw, tailor and deal with colours is rare, and if you find someone like that they are stigmatised because they are real talents and have a lack of self-confidence. And what is more: many applicants have the misleading notion that Saint Martins with its MA course is this stylish, glossy school. Most people don't get it: It's nothing more than a few work desks and hard work.

What skills do you need and what can I learn in your course?
The students have to offer us something that is unique, something that no Photoshop or Illustrator can emulate. To study in a university of arts doesn't mean living life in the fast lane. What you do is you take winding roads, and there you discover capabilities that you thought you didn't have. You screw up, are wrong and try again as long as you need to find your way.

What do you make of the influence of new media on fashion design?
I am old school. I'm possessed by clothes, how they are made, how they work. The world is digital these days. But to produce clothes, to understand them, is an awfully long process. Today it's all about how fashion looks on digital screens, which is why fashion gets ever brighter and jazzier. Tom Ford said he couldn't create black clothes any more because they don't look good on a screen. If this aspiration dominates then that's a sign of a demise. It's an era of money and the market – and money is lacking in the education system.

To what extent is creative education a scarce resource?
Education is the source of everything in the future. If education is governed by the market, then creativity suffers as a result. All

those trends in the internet, like sea punk, all the Azealia Banks of this world – empty-word vessels like sustainable fashion or cross-gender trends. That doesn't have anything to do with fashion. You can make the worst bullshit look good on Instagram. I'm not a pessimist, it's simply the damn truth and no one wants to hear it.

What would be a reason to study fashion design at CSM?
I want to empower students to give their best. Some of them do their exams and immediately go to Paris to work for a big label; they have big apartments and are extremely well paid. Others live from hand to mouth because they do their own thing and are happy with it. The fashion industry is a good industry to work in. CSM offers entry to it on the highest possible level.
Quote: “Tom Ford said he couldn't create black clothes any more because they don't look good on a screen. If this aspiration dominates then that's a sign of a demise.”

NAN GOLDIN

Photographer

Text KÄTHE KRUSE

It was sometime in 1983 that I met Nan Goldin in Berlin, but I don't remember exactly. I had come to New York with *Die Tödliche Doris* for a concert, in April 1984. We hung out together all the time. We danced through the night with Cookie Miller and often went to the *Gold Bar*, where Nan was working. She always had her camera with her; she took pictures of everything.

In that same summer she came to visit me in Berlin with Kiki Smith and Suzanne Fletcher. We all lived in one room, the bed against the blood-spattered wall. In those two months we stayed together day and night. Our friendship lasts to this day. Now she lives in Berlin again, in the same building as I do, and I see her work developing: for the first time she is showing her drawings at the *Mathew Marks Gallery* in New York, until the 23 December 2016.

In the summer of 1984 I organised a big slideshow at *Kino Babylon* in Dresdener Straße. It was sold out, with over 600 people in the audience. But at that time no one saw it coming that Nan would be world famous some day.

Many of the photos she took of me I was given as a gift. For years a series of my daughters was on display in our kitchen, amongst it the famous picture *Edda and Clara bellydancing* from Elton John's collection. It was removed from an exhibition in London until a law court ruled that it was art and not child pornography. Nan is the most sensitive person I know. She emphasises with people and manages to make a photo in the perfect moment. She gets entirely involved with all her senses and takes intense pictures of grown-ups and children alike. She manages to create a relationship and closeness. If this doesn't happen, she doesn't take pictures.

She is a genius, she lives life at its fullest with all its highs and lows, even capturing her own troubles in pictures. I admire and love her so much.

Käthe Kruse was drummer of the avant-garde band *Die Tödliche Doris* from 1982 to 1987. She is a fine artist and performance artist. Her next exhibition can be seen in the gallery *Vinzenz Sala* in Paris from 28 January to 18 March 2017.

NENEH CHERRY

Singer

Text JAN KEDVES
Photo HENDRIK SCHNEIDER

Being funky, political, feminine, a mother, multicultural (because you grew up in a Swedish-American family of artists between New York, Stockholm and London), moreover: being not just vaguely sexy, but celebrating your own sexuality in an affirmative and self-determined manner. Neneh Cherry achieved all that at once in 1989, and delivered the *whole pop culture package* in a way in which probably only *M.I.A* has managed since. In her *Manchild* video, the daughter of Free Jazz legend Don Cherry walks through a pre-digitally animated water-world, holding her few-month-old daughter Tyson on her arm. The hard-working, soulful, tough-rapping mother as warrior queen styled in the timelessly hip 1980s-look of London's Buffalo Gang: black-laced biker shorts and chunky *Adidas* high-tops. In that song Cherry unfolds the whole panorama of future jealousy and gender dramas. In other words: my daughter will be so beautiful and irresistible that hordes of proud boys will despair at her and drown their vulnerable masculinity in a sea of male tears – splash! Incredibly, *Manchild*



has lost nothing of its modernity. It has shaped my view of women (and men) like no other music video.

NICOLETTE KREBITZ

Director, Actress

There are not too many of her kind out there, especially not in Germany: cool, cosmopolitan, relaxed women that write scripts and bring them to the big screen. Somehow that's an oxymoron in this country. You are allowed to be cute, hysterical, peculiar or tough. But cool, relaxed, and cosmopolitan? Nicolette Krebitz grew up without her father, and for that matter without a classical concept of role models. That liberated her mind. She studied dancing, switched to acting. In 2002 Jürgen Teller photographed the then 29-year-old for a *New Order* album cover. As an actress she was the It Girl of the

1990s and received several awards. Her film *Wild* (2016) was a hit with critics and audiences alike. In the movie Lilith Stangenberg – a member of the Berliner Volksbühne ensemble – begins an affair with a wolf that oscillates between obsession, seduction and self-emancipation. To come up with such an idea, to dare to make such a movie, and to be able to balance realism and metaphor seamlessly is a rare achievement. Why a wolf? Because he's got a clear standpoint, Krebitz says. Just like her.

REI KAWAKUBO

Designer

The avant-garde designer studied art and literature in Tokyo and launched her career as a freelance stylist. In 1973 she founded her own label *Comme des Garçons*. For decades now, her signature style has been to disrupt classical silhouettes with a variety of forms. Her first show in Paris in 1981 was perceived as a scandal. It was her who made ripped clothes socially acceptable by giving outfits scruffy seams and strange dents. To this day *Comme des Garçons* remains a standout label, created by a standout woman.

RENÉE SENTENIS

Sculptor (1888–1965)

Renée Sintenis was one of the defining sculptors of the first half of the 20th century, a reference point for the artistic life of the Weimar Republic. She became famous for her small-format animal sculptures, the Berlin bear among them. As a miniature he is awarded to winners of the Berlinale. She was the archetype of the new woman: tall, androgynous, wearing haute couture – a real Fräulein at the very beginnings.

SAHRA WAGENKNECHT

Politician