

# MARIE GOSLICH (1859 – 1938)

## FROM THE ESTATE

Opening on September 13, 2014, from 18 – 21

Exhibition from September 14 to October 12, 2014



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On Saturday, September 13, 2014, Kehrer Berlin Galerie will open the exhibition „Marie Goslich (1859 – 1938). From The Estate“. The photographic estate of Eva Marie Elwine Goslich, born in 1859 in Frankfurt/Oder, includes approximately 400 glass negatives which were re-discovered in 2008 and exposed to a broader public in an initial monograph in 2013. Kehrer Berlin will be showing an exclusive selection of ten prints from the estate as a prelude to the Berlin Art Week 2014. The selection provides a thematically organized insight into the photo-journalistic work around 1900 of an extremely progressive and socially involved personality. In addition, on **Friday, September 19, at 19:00 in the gallery, we are pleased to invite you to an introduction to Marie Goslich's work by Dr. Krystyna Kauffmann.**

Marie Goslich grew up in a family of the educated middle class in Frankfurt/Oder. Until the early death of her parents, she attended the Städtische Höhere Töchterchule (Municipal Secondary School for Girls) from 1865 – 1875, continuing her instruction in a boarding school in Dresden in languages, music and tailoring. After completing her training, she is assumed to have moved to Berlin around 1890 to pursue a career as governess and private tutor, which at the time was considered an “appropriate” career for a woman. In 1891, through relations with the families of von Henning und Delbrück she became an editorial secretary for the Preußische Jahrbücher, a monthly magazine for politics, history and literature published by the historian Hans Delbrück, Goslich’s cousin. Marie Goslich published her first articles in the Preußische Jahrbücher, leaving the publication in 1898. She returned to teaching, but maintained her journalistic work. At the age of 44, in the „Photographische Lehranstalt“ of the Lette-Verein Berlin, founded in 1890, she learned photography and extended her professional activity to include photo-journalism. She became one of the very few women in the German magazine milieu to take an extremely critical view in word and image of the desperate situation of the farm workers, but also of developments in the city and the related real estate speculation in Berlin. During her tenure as editor of the magazine „Körperkultur“ (1907 – 1910) she published essays and illustrated articles about skating and roller skating and „gracefulness“. From 1911 to 1913 she was an editor, and from 1913 to 1926, the editor in chief of „Der Bote für die christliche Frauenwelt“, a mass publication with a weekly run of approximately 25,000 copies.

The photographs from her estate show Marie Goslich’s heightened interest for the most objective, natural portrayal of her subjects. The wandering journeymen and traveling salesmen, gypsies, farmers and workers whom she photographed in the environs of Berlin, Potsdam, around Schwielowsee and in the vicinity of the summer resort in Baumgartenbrück, reveal a precision and respectful intent to unobtrusively record the world of „simple people “ as close to reality as possible. At the same time her photographs show an eye for aesthetics, detail and composition. According to a letter from her adoptive son, Marie Goslich was „... a political person, for whom the monarchy meant everything. But she had the courage to openly criticize individual monarchs, like the last emperor, and after 1933, Hitler, whom she considered a political adventurer “. From the sparse information that has been documented to date, Marie Goslich spent a year in the mental hospital in Brandenburg-Görden in 1937, and was transferred to the sanatorium in Meseritz-Obrawalde, where she died under unexplained circumstances in 1938. Both institutions were known in the Third Reich as centres for the wilful destruction of life considered not worth living.

## **Contact**

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