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# MUSEUM LUDWIG

## **Exhibitions in 2017**

– January 8, 2017

**We Call It Ludwig: The Museum Is Turning 40!**

– January 8, 2017

**Master of Beauty: Karl Schenker's Glamorous Images**

February 9, 2017 – May 1, 2017

**Gerhard Richter: New Paintings**

February 18, 2017 – May 14, 2017

**Otto Freundlich: Cosmic Communism**

Opening: Friday, February 17, 2017, 7 p.m.

Press conference: Thursday, February 16, 2017, 11 a.m., press preview at 10 a.m.

April 25, 2017 – July 30, 2017

**2017 Wolfgang Hahn Prize: Trisha Donnelly**

Award ceremony and opening: Monday, April 24, 2017, 6:30 p.m.

Press conference: Monday, April 24, 11 a.m., press preview at 10 a.m.

June 3, 2017 – August 27, 2017

**HERE AND NOW at Museum Ludwig: Reena Spaulings**

Opening: Friday, June 2, 2017, 7 p.m.

Press conference: Friday, June 2, 2017, 12 p.m., press preview at 11 a.m.

June 24, 2017 – September 24, 2017

**Bring Art into Life!**

**The Collector Wolfgang Hahn and the 1960s**

Opening: Friday, June 23, 2017, 7 p.m.

Press conference: Thursday, June 22, 2017, 11 a.m., press preview at 10 a.m.

October 14, 2017 – January 21, 2018

**Werner Mantz: Architectures and People**

Opening: Friday, October 13, 2017, 7 p.m.

Press conference: Thursday, October 12, 2017, 11 a.m., press preview at 10 a.m.

November 18, 2017 – March 11, 2018

**James Rosenquist: Painting as Immersion**

Opening: Friday, November 17, 2017, 7 p.m.

Press conference: Thursday, November 16, 2017, 11 a.m., press preview at 10 a.m.

February 9, 2017 – May 1, 2017

### **Gerhard Richter: New Paintings**

For over fifty years, Gerhard Richter (born on February 9, 1932, in Dresden and based in Cologne since 1983) has worked on a dazzling renewal of painting. The wide-ranging oeuvre of perhaps the most famous artist of our time presents a fascinating tension between figuration and abstraction, significance and banality. Since the late 1970s, abstract pictures have dominated Richter's work.

The exhibition features new paintings created this year. These abstract paintings in various sizes show an intense, dense mix of colors. The materiality of the paint and the use of chance in the painting process play a major role, as is so often the case in Richter's abstract paintings. The partial loss of control as well as the use of overpainting pose questions about the picture and the likeness and their relationship of these abstract paintings to social themes. The exhibition will also include pioneering works by Gerhard Richter from the collection of the Museum Ludwig.

The exhibition will be accompanied by a catalogue.

Curator: Rita Kersting

February 18, 2017 – May 14, 2017

### **Otto Freundlich: Cosmic Communism**

He is one of the most original abstract artists of the twentieth century, yet one of the least known. Almost forty years after his last retrospective with a catalogue raisonné (in 1978 at the Rheinisches Landesmuseum Bonn), the Museum Ludwig will now present the work of Otto Freundlich (1878–1943). With around eighty exhibits, the exhibition traces the work, thought, and life of an artist who produced not only paintings and sculptures, but also stained-glass windows and mosaics, and who in a searching reflection on the leading art movements of his time found his own way to abstraction—before being marginalized by the Nazis, denounced as “degenerate,” and ultimately murdered as a Jew.

This discrimination and eradication of both the artist and his work still mark the reception to this day. Many of Freundlich's works were destroyed in Germany under National Socialism. His *Großer Kopf (Large Head)*, which the Nazis placed on the cover of their guide to the *Entartete Kunst (Degenerate Art)* exhibition in 1937, today remains his most famous work. This retrospective aims to allow visitors to encounter his entire work and places it at the center of art-historical developments. It begins with the heads he drew and sculpted around 1910 and features his little-known applied artworks alongside his sculptures, paintings, and gouaches. Moreover, it offers insights into his writings, in which he positioned his work in its social and artistic context.

Freundlich, who lived in Paris from 1924 onward, was friends with many of the leading artists of his time. An appeal to the French state to buy one of his works in 1938 was signed by Robert and Sonia Delaunay, Alfred Döblin, Wassily Kandinsky, Pablo Picasso, and many more. His singular development was characterized by his initial close relationship to the applied arts. Through carpets, mosaics, and painted glass he continued the medieval tradition of the guilds, which he linked with a collective art of the future. In the luminous flat surfaces of old church windows he saw a way to overcome the limitations of a plastic art conceived of in terms of the contours of the objects.

With his own applied artworks and above all his abstract pieces, he took this approach even further. Abstraction for him expressed a radical renewal that went far beyond art. For instance,

the curved patches of color in his paintings reflect the concept of space in Einsteinian physics, which he was familiar with from an early age. But for him, overcoming representationalism also had a social dimension. As he saw it, every form of material perception was permeated with possessiveness and thus outdated: "The object as the antithesis to the individual will disappear, and with it the state of one person being an object for another." He always viewed the harmony of the colors in his paintings in the context of the greater whole. Communism, of which he was a proponent, sought to abolish all boundaries "between the world and the cosmos, between human being and human being, between mine and yours, between all things that we see."

This retrospective will bring together numerous loans. One of the finest exhibits—and a central piece in the exhibition—comes from Cologne: the impressive mosaic *Geburt des Menschen* (*Birth of Man*, 1919), which miraculously survived National Socialism and the war hidden away in a shed. In 1954 the city of Cologne installed it in the newly constructed opera house. Yet although it was always accessible to the public, it gradually drifted into obscurity. Now it will be on view at the Museum Ludwig as a major work by the artist, and for the first time in the context of his entire work.

The exhibition was conceived by Julia Friedrich at the Museum Ludwig. After Cologne it will be presented from June 10 to September 10, 2017, at the Kunstmuseum Basel. It was planned in cooperation with the Musée Tavet-Delacour in Pontoise, which holds Freundlich's estate.

The exhibition was sponsored by the German Commissioner for Culture and Media, Prof. Monika Grütters. It has received generous support from the Art Mentor Foundation Lucerne, the Kulturstiftung der Länder, the Landschaftsverband Rheinland, and the Freunde des Wallraf-Richartz-Museum und des Museum Ludwig e.V.

An exhibition catalogue will be published by Prestel Verlag, which will offer a comprehensive overview of Otto Freundlich's work, thought, and life as well as the current state of research.

Curator: Julia Friedrich

April 25, 2017 – July 30, 2017

### **2017 Wolfgang Hahn Prize: Trisha Donnelly**

The Gesellschaft für Moderne Kunst am Museum Ludwig will present the 2017 Wolfgang Hahn Prize to Trisha Donnelly. With this prize, which has been awarded annually over the past twenty-three years, the organization will recognize the extraordinary oeuvre of this artist, who was born in 1974 in San Francisco and now lives in New York.

The prize, with funding of up to 100,000 euros, includes the acquisition of a work or a group of works by the artist for the collection of the Museum Ludwig. An exhibition of Trisha Donnelly's work will also take place at the Museum Ludwig. A catalogue will be published to commemorate the award.

The jury for the 2017 Wolfgang Hahn Prize included this year's guest juror Suzanne Cotter, director of the Serralves Museum of contemporary art in Porto; Yilmaz Dziewior, director of the Museum Ludwig; Mayen Beckmann, chairwoman of the Gesellschaft für Moderne Kunst; as well as Gabriele Bierbaum, Sabine DuMont Schütte, Jörg Engels, and Robert Müller-Grünow as board members of the Gesellschaft für Moderne Kunst.

Mayen Beckmann, chairwoman of the Gesellschaft für Moderne Kunst, offered the following statement on the selection of the artist: "The jury was enthusiastic about Trisha Donnelly's diverse, idiosyncratic work. With sculptures, drawings, performances, films, and photographs,

she creates works that lead us as viewers into entirely different spheres of perception. Her consistency and radical approach to questions of aesthetics or reception were an important reason for honoring Trisha Donnelly with the Wolfgang Hahn Prize. This is very much in keeping with the spirit of Wolfgang Hahn, who saw the connection between life and art in the avant-garde.”

Suzanne Cotter, director of the Serralves Museum of contemporary art in Porto: “Few contemporary art prizes have such an inspirational impact as Cologne’s Wolfgang Hahn Prize. It is a great joy to be able to present this year’s prize to Trisha Donnelly. Trisha Donnelly is among the most persuasive artists of her time. Her work makes it possible to rethink form and experience it in an entirely new way. It is thrilling in its own, simultaneously synesthetic and unsettling manner. This artist resolutely opposes the easy consumability of a restrained and ultimately controlled art. The extraordinary generosity of her work in particular, which integrates the visual—especially the photographic—as well as the spoken, audible, and physical, has an electrifying effect.”

Yilmaz Dziewior, director of the Museum Ludwig: “For us as an institution whose mission is to collect contemporary art, the presentation of the prize to Trisha Donnelly is excellent news. I have followed Trisha’s work closely for years; she brings the problem that artists have long worked on—namely, what the very concept of an artwork means—into the future. Her independence and resistance to all forms of appropriation are essential elements of her work, as is her ability to adjust to the specific exhibition venue and context, only to overturn everything, to dispense with any context of meaning, and to directly appeal to the viewer. The Wolfgang Hahn Prize thus once again sets new standards by recognizing an extraordinary and pioneering artist.”

The exhibition, publication, and the evening of the award ceremony are supported by BAUWENS and Ebner Stolz.

The exhibition will be accompanied by a catalogue.

June 3, 2017 – August 27, 2017

### **HERE AND NOW at Museum Ludwig: Reena Spaulings**

Who—or what—is Reena Spaulings? To get to the bottom of this question requires more than a short biography or documentary installation views. After all, the amorphous nature of the collective’s work is based on the shifting between diverging roles, themes, and formats.

Reena Spaulings first appeared in 2004 as a protagonist in a novel of the same name. Written by numerous authors from the milieu of the Bernadette Corporation collective, the book describes her as an almost neutral character: an It girl who makes her way between modeling, debauched parties, and her job as a museum attendant in New York during the post-9/11 years. The energy of the writing process, which took place in an empty shop on the Lower East Side, soon resulted in the formation of a gallery as well as the gallerist Reena Spaulings. While her personality is fictional, like the character in the novel, the gallery work is firmly rooted in reality at the two Reena Spaulings Fine Arts branches in New York and Los Angeles as well as at art fairs such as Art Basel, Frieze, and the International Contemporary Art Fair (FIAC). At the same time as the founding of the gallery, Reena Spaulings the artist began to exist. From here on she increasingly presented exhibitions in the commercial art context, including shows at Galerie Chantal Crousel in Paris, Galerie Neu in Berlin, and Campoli Presti in London, and also took part in group exhibitions at institutions such as the Serpentine Gallery and the Kunsthalle Zürich.

In Reena Spaulings’s artistic practice as well, the undermining of traditional divisions of labor and the blurring of established hierarchies of the art system are an important point of departure. So

what happens when the fictional artist and gallerist portrays her more or less respected colleagues, as in the 2013 series *The New Dealers*? Do these works only reveal the art context along with its dependencies? Does the portrayal of the art dealers criticize, make fun of, or celebrate its subject?

Significantly, Reena Spaulings focuses on painting, which is augmented with performances and opened with collaborations. This gives her style a flexible and changeable appearance from one exhibition to the next. The collective thus follows an approach that seemingly attempts to resist a conventional creation of value through a recognizable style as well as the overemphasis of biography. Her working method also involves an engagement through painting with the various aspects (institutional and commercial, but above all art-historical, literary, and pop-cultural) associated with the location and time of each exhibition. This forms the basis for the themes of Spaulings's works as well as an undogmatic practice, as recently demonstrated by a group of Pokémon paintings and portraits of Michel Houellebecq.

The exhibition is the third show in the project series *HERE AND NOW at Museum Ludwig*, which features experimental formats that critically examine the conventions of the presentation of art in the context of the museum. The show is Reena Spaulings's first institutional collaboration with a museum.

This project is supported by the *HERE AND NOW* group of members of the *Gesellschaft für Moderne Kunst am Museum Ludwig e. V.* as well as the Storch Foundation.

The exhibition will be accompanied by a catalogue.

Curator: Anna Czerlitzki

June 24, 2017 – September 24, 2017

### **Bring Art into Life!**

#### **The Collector Wolfgang Hahn and the 1960s**

In the 1960s the Rhineland was an important center of a revolutionary development in art: a new, internationally connected generation of artists rebelled against traditional art. They used everyday life as a source of inspiration and everyday objects as the materials for their works. They went out into the urban environment. They broke down the boundaries of art disciplines and worked with musicians, writers, filmmakers, and dancers. At the epicenter of this turbulent time, the Cologne restorer Wolfgang Hahn (1924–1987) began to acquire new artworks and assemble them into a multilayered collection with works of *Nouveau Réalisme*, Fluxus, happenings, Pop Art, and Conceptual Art.

Hahn recognized that contemporary art around 1960 was essentially process-based and performative. From the beginning, he visited events for new music, Fluxus performances, and happenings. He initiated works such as Daniel Spoerri's *Hahns Abendmahl*, realized Lawrence Weiner's 1969 concept *A SQUARE REMOVAL FROM A RUG IN USE* in his living room, and purchased not only concepts and scores, but also audio works and 16-mm films from artists.

On the other hand, he approached contemporary art with a historical consciousness. As a witness to performances and happenings, he recorded what occurred; he conducted interviews with artists in order to learn more about their creative methods and artistic positions; and he collected works and documents from specific performance contexts. For instance, there are a large number of objects from Nam June Paik's legendary 1963 exhibition *Exposition of Music: Electronic Television* in his collection.

In 1978 Hahn sold his collection to the Austrian government. There, along with the gifts from the collectors Peter and Irene Ludwig, it forms the foundation of contemporary art at the Museum moderner Kunst Stiftung Ludwig in Vienna (founded in 1962 and now called the mumok – Museum moderner Kunst Stiftung Ludwig Wien).

By viewing the Hahn Collection for the first time as a self-contained contemporary document, the exhibition at the Museum Ludwig and the mumok offers a new perspective on art of the 1960s and '70s beyond art-historical or geographic categories.

### **Artists**

Anouj, Arman, Ay-O, Joseph Beuys, George Brecht, Michael Buthe, John Cage, John Chamberlain, Christo, Bruce Conner, Philip Corner, Merce Cunningham, Gérard Deschamps, Jim Dine, François Dufrêne, Öyvind Fahlström, Robert Filliou, Sam Gilliam, Ludwig Gosewitz, Nancy Graves, Raymond Hains, Al Hansen, Dick Higgins, Allan Kaprow, Alison Knowles, Arthur Koepcke, Gary Kuehn, Yayoi Kusama, Barry Le Va, Boris Lurie, Gordon Matta-Clark, Claes Oldenburg, Yoko Ono, Nam June Paik, Lil Picard, Klaus Rinke, Mimmo Rotella, Dieter Roth, Niki de Saint Phalle, Günter Saree, George Segal, Daniel Spoerri, Paul Thek, Jean Tinguely, Ursula, Franz Erhard Walther, Andy Warhol, Robert Watts, Lawrence Weiner, H.C. Westermann, Stefan Wewerka, Jacques de la Villeglé, Wolf Vostell, Gil J. Wolman

The exhibition will later be shown from November 3, 2017, to June 10, 2018, at the mumok in Vienna.

The exhibition is generously supported by the Kunststiftung NRW and the Peter and Irene Ludwig Foundation.

The exhibition will be accompanied by a catalogue.

Curators: Barbara Engelbach (Museum Ludwig) and Susanne Neuburger (mumok)

October 14, 2017 – January 21, 2018

### **Werner Mantz: Architectures and People**

Werner Mantz (1901–1983) is known as one of the most prominent photographers of the Neues Bauen movement of modernist architecture in Cologne during the 1920s. Born and raised in Cologne, in 1921 he opened a photo studio, where he initially took portraits of prominent intellectuals, artists, and politicians. In 1926 he began receiving commissions as an architectural photographer for Wilhelm Riphahn, Peter Franz Nöcker, Caspar Maria Grod, and other representatives of avant-garde architecture who implemented Konrad Adenauer's housing policy for a modern Cologne. Architectural magazines such as *Bauwelt*, *Die Form*, and *Bauwarte* frequently published his works. Their objective, black-and-white austerity gives the deserted buildings and streets in Mantz's pictures the appearance of monumental backdrops of the modern age. It was these pictures that made Cologne's modernist architecture renowned beyond the boundaries of the city.

In 1932 Mantz opened a second studio in Maastricht, and he moved to the Netherlands in 1938. There he returned to portrait photography and specialized in portraits of children. He saw his portraits as equally important as his architectural photographs, but they have not yet been exhibited. The Museum Ludwig will now bring together these two aspects of his oeuvre and will allow visitors to experience Mantz's work in its historical breadth and diversity for the first time ever.

The exhibition is a joint production with the Nederlands Fotomuseum in Rotterdam, which holds the extensive collection of Mantz's photographs from the Netherlands.

The exhibition will be accompanied by a catalogue.

Curators: Miriam Halwani (Museum Ludwig) and Frits Gierstberg (Nederlands Fotomuseum)

November 18, 2017 – March 11, 2018

### **James Rosenquist: Painting as Immersion**

In a major exhibition by James Rosenquist (\*1933), for the first time ever the Museum Ludwig will present works by this renowned representative of American Pop Art in the context of their cultural, social, and political dimensions. Along with archive materials and documents designated by the artist as source materials, some of which have not previously been exhibited, the show will reveal a historical cosmos. After all, James Rosenquist's compositions are to a large extent the result of his marked interest in the political events of his time.

A good example of this is the installation *F-111*. Rosenquist created it in 1964, during one of the most politically turbulent decades in United States history. As the work's main subject he chose the F-111 fighter jet, a state-of-the-art, high-tech weapon then under development, and unsettlingly combined it with images of everyday American consumerism. Among other materials, Rosenquist used aluminum panels for this work, which reflect the viewers, thus asking them to question what they are seeing.

This attempt to pull viewers into the picture, to involve them visually and physically, emotionally, and intellectually, is also evident in the three-part ensemble with a length of twenty-seven meters entitled *The Swimmer in the Econo-mist*, which Rosenquist created between 1997 and 1998 for his exhibition in Berlin. It depicts national identity, reminders of the darkest hours of German history, and fragments of consumer goods.

The exhibition follows the central aspect of "painting as immersion," as the artist himself calls it, while offering a wide-ranging overview of James Rosenquist's work since around 1960.

Along with works from the museum's own collection and generous loans from James Rosenquist himself, important works from institutions such as MoMA and the Guggenheim Museum in New York, the Centre Georges Pompidou in Paris, and the Moderna Museet in Stockholm will be shown.

It will later travel to the ARoS Aarhus Kunstmuseum in Denmark.

The exhibition is supported by the Peter and Irene Ludwig Foundation. The restoration of the work *Horse Blinders* was made possible by the Ministry for Families, Children, Youth, Culture and Sports of the State of North Rhine-Westphalia and the Wüstenrot Stiftung.

The exhibition will be accompanied by a catalogue.

Curators: Stephan Diederich, Yilmaz Dziewior