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# MUSEUM LUDWIG

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January 18 – May 3, 2020

**Blinky Palermo: The complete Editions  
Ulrich Reininghaus Donation**

April 22 – July 26, 2020

**Betye Saar. 2020 Wolfgang Hahn Prize  
Award Ceremony & Presentation**

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**Mapping the Collection**

June 6 – August 30, 2020

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**Silent Ruins**

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October 24, 2020 – January 24, 2021

**Sisi in Private: The Empress's Photo Albums**

January 18 – May 3, 2020

**Blinky Palermo: The Complete Editions**  
**Ulrich Reininghaus Donation**

Press conference, Thursday, January 16, 2020, 11 a.m., press preview starting at 10 a.m.

The German artist Peter Heisterkamp (1943–1977), who named himself after the mafioso Frank "Blinky" Palermo, is known for his objects, installations, and above all for the bright color fields of his fabric and metal pictures, which supposedly directly illustrate what they conceptually question: the sensual qualities of contemporary painting. Less well known yet no less clever and stimulating are works he created in editions: screen prints and offset prints, lithographs, objects, and a template for painting. Palermo made these editions throughout almost his entire career. They not only reflect his development from the 1960s to his early death in 1977, but also represent a deliberate expansion of his work.

In the medium of reproduction, Palermo radicalized two fundamental questions: doubts about image and work, as well as the reflection on industrial form and color implemented in art. The abstract content, the emblematic nature of a concrete form—Palermo's subject from the very beginning—is even more apparent in print. At the same time, the editions also preserve the real content of the signs, their materiality: what the artist carefully conceived and often worked on by hand during the production process is reproduced. Palermo used the technique of serial production to determine the change in status of art (and this also means his own work) in the age of technology: showing this is the aim of the exhibition.

Thanks to a donation from the Cologne collector Ulrich Reininghaus, since 2018 the Museum Ludwig has been the only public institution to have a complete collection of Palermo's editions. Now this collection will be presented for the first time. In preparation for the exhibition, it underwent a scholarly review. The exhibition catalogue documents the results: it includes an updated version of the out-of-print catalogue raisonné *Die gesamte Grafik und alle Auflagenobjekte 1966 bis 1975*, published in 1983 by the Munich gallerist and publisher Fred Jahn.

Curator: Julia Friedrich

The exhibition is supported by the Peter und Irene Ludwig Foundation.

**Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag # MLxBlinkyPalermo

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig – [www.museum-ludwig.de](http://www.museum-ludwig.de)

April 22 – July 26, 2020

**Betye Saar. 2020 Wolfgang Hahn Prize  
Award Ceremony & Presentation**

Press conference Tuesday, April 21, 2020, 11 a.m.

Award ceremony and opening: Tuesday, April 21, 2020, 6:30 p.m.

Betye Saar will be awarded the twenty-sixth Wolfgang Hahn Prize from the Gesellschaft für Moderne Kunst. This recognition of the artist, who was born in Los Angeles in 1926 and is still little known in Germany, is highly timely, the jury consisting of Yilmaz Dziewior, director of the Museum Ludwig; Christophe Cherix, Robert Lehman Foundation chief curator of drawings and prints at the Museum of Modern Art (MoMA) in New York; and the board members of the association decided. For more than fifty years, Betye Saar has created assemblages from a wide variety of found objects, which she combines with drawing, prints, painting, and photography.

For more than twenty-five years, the association has been awarding the Wolfgang Hahn Prize and has acquired a work or group of works by the prize winners. “Here the idea of civic participation comes together with the desire to support the museum’s vision for the future,” says chairwoman Mayen Beckmann. “We are delighted to honor Betye Saar, an artist whose great work is rooted in American art. She will add a previously missing, central position to the collection of the Museum Ludwig, in which many American artists are represented. In her wide-ranging oeuvre—which draws from shamanistic, religious, and philosophical sources, is composed of found items, and is politically motivated by ‘black feminism’—she takes us into her own world, which oscillates between dream, memory, and experience.”

Dr. Yilmaz Dziewior, director of the Museum Ludwig: “We are very pleased that we will soon have the work of this pioneering African-American artist in our collection. In the United States, Betye Saar has long been known to art enthusiasts. Today institutions such as MoMA in New York and the Los Angeles County Museum devote high-profile solo exhibitions to her. In Europe, by contrast, her work is still far too little known. It is our stated goal to change this and finally give the artist the attention she deserves.”

Guest juror Christophe Cherix on Betye Saar: “Betye Saar’s work occupies a pivotal position in American art. Her assemblages from the 1960s and early 1970s interweave issues of race, politics, and supernatural belief systems with her personal history. Having grown up in a racially segregated society, Saar has long held that art can transcend our darkest moments and deepest fears. Today, the emergence of a new generation of artists mining her poignant legacy attests to how profoundly Saar has changed the course of American art. The 2020 Wolfgang Hahn Prize not only acknowledges her extraordinary achievements and influence, but also recognizes the need to revisit how the history of art in recent decades has been written.”

**About Betye Saar**

Betye Saar has lived and worked in Laurel Canyon, Los Angeles, for over fifty years. Since 1961 she has had countless exhibitions, especially in the United States. Her early important solo exhibitions include *Black Girl's Window* at the Berkeley Art Center in California (1972) and *Betye Saar* at the Whitney Museum of American Art in New York (1975). Saar’s latest solo exhibitions in the United States opened in autumn 2019: *Betye Saar: Call and Response* at the Los Angeles County Museum of Art and *Betye Saar: The Legends of Black Girl's Window* at MoMA. The Museum De Domijnen in the Netherlands presented her first solo exhibition in Europe (2015), followed one year later by the retrospective *Uneasy Dancer* at the Fondazione Prada in Milan. Saar has been awarded six honorary doctorates and has received multiple lifetime achievement awards.

## Website and Social Media

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag # MLxBetyeSaar #WHP2020

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig – www.museum-ludwig.de

April 25, – August 23, 2020

### Mapping the Collection

Opening: Friday, April 24, 2020, 7 p.m.

Press conference: Thursday, April 23, 2020, 11 a.m.

The exhibition *Mapping the Collection* takes a new look at two influential decades in American (art) history: the 1960s and 1970s. The exhibition presents a selection of artworks from the Museum Ludwig's collection by female, queer, and indigenous artists as well as artists of color who are not represented in the collection, as an impetus for a broader reception of American art. The political and social events and developments of these two decades form the background against which our conception and reception of American art history is critically questioned.

From a European perspective, when we think of the 1960s and 1970s in the United States we mainly remember the African-American civil rights movement, the assassinations of John F. Kennedy and Martin Luther King Jr., and the protests against the Vietnam War. However, we know little about the Brown Berets and the Young Lords, the activists of the American Indian Movement, or the beginnings of gay liberation. Characteristic examples of art from this period include works by Andy Warhol, Roy Lichtenstein, Donald Judd, Robert Smithson, Robert Rauschenberg, and Robert Indiana. African-American artists, on the other hand, are barely present in the narrative of twentieth-century American art, and indigenous or Latinx artists even less so. Yet they of course also made important contributions to the development of art and culture in the United States.

In addition to works by these renowned artists from the Museum Ludwig's collection, *Mapping the Collection* also features works by lesser-known artists, such as David Wojnarowicz and Leon Polk Smith, who are also represented in the collection, alongside loans of works by Senga Nengudi, Adrian Piper, and T.C. Cannon (Kiowa/Caddo). The aim is on the one hand to show how artists reacted to the social and political developments of these two decades and, on the other hand, to demonstrate that formal and stylistic developments and the exchange of ideas did not stop at the boundaries of gender and race. This combination also brings previously overlooked connections and alliances among artists and between artists and activists to the surface, which demonstrates that art always remains connected to the social and political context of its creation. At the same time, it underscores the obstacles faced by artists from indigenous, African-American, and other marginalized communities, as well as the influence that artists' background—in regard to race, social class, and gender—has on the reception and understanding of art.

Rooted in colonial, feminist, and queer discourses, *Mapping the Collection* questions the familiar (art-)historical canon and at the same time, through the addition of archival materials, the works from the collection are “re”connected to the historical, political, and social context of their creation. This produces new links between artists, works, and art history. But the exhibition also examines

the role of the museum itself in the creation and affirmation of these (art-)historical narratives. *Mapping the Collection* raises questions about representation and agency that are as relevant today as they were then—in the United States and in Germany.

The exhibition originated from a research project of the same name, initiated by the Museum Ludwig in July 2018 with support from the Terra Foundation for American Art. Over a period of two years, the project focuses on the collection of twentieth-century American art at the Museum Ludwig and examines it with regard to postcolonial, feminist, queer, and gender-theoretical questions.

Curator: Janice Mitchell

The exhibition is supported by the Terra Foundation for American Art, the Kunststiftung NRW and the Landschaftsverband Rheinland.

### **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag #mappingthecollection.

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig [www.museum-ludwig.de](http://www.museum-ludwig.de)

June 6 – August 30, 2020

### **HERE AND NOW at Museum Ludwig**

#### **Dynamic Spaces**

Opening: Friday, June 5, 2020, 7 p.m.

Press conference: Friday, June 5, 11 a.m., press preview starting at 10 a.m.

Artists: Contemporary And, The Nest Collective, CUSS & Vukani Ndebele, Nkiruka Oparah, Frida Orupabo

The sixth edition of the series *HERE AND NOW at Museum Ludwig*, entitled *Dynamic Spaces*, aims to uncover stereotypical notions of 'Africa,' makes colonial power relations visible, and presents current experiences of Black identity.

For his exhibition the Museum Ludwig is collaborating with the art magazine *Contemporary And (C&)*. Founded by Yvette Mutumba and Julia Grosse, *C&* sees itself as "a dynamic space for issues and information on contemporary art from Africa and its Global Diaspora" beyond the Western canon. *C&* uses different formats: the hub is a multilingual online platform with exhibition reviews, interviews, columns, and news from the art world as well as a digital art space for recent video art. Twice a year a printed magazine is published. *C&* also publishes editions and organizes educational offerings, joint projects, and events around the world.

At the Museum Ludwig, the focus will be on the long-term project *C& Center of Unfinished Business*. This is a participatory library that uses videos and publications to make the traces of

colonial power relations and their effects up to the present day visible. After stops in Kassel, Berlin, Vienna, and Dresden, it will now come to Cologne, making dynamic connections to the museum, its location, and its visitors. In addition to C&'s own book collection, selected publications from the Kunst- und Museumsbibliothek Köln will also be integrated into a specially developed library architecture. By exploring aspects of the colonial legacy, the *Center of Unfinished Business* stimulates the unfinished discussion about its continuation in a wide range of areas.

In addition to the *Center of Unfinished Business*, video works by the African artist group The Nest Collective and CUSS & Vukani Ndebele from the C& Commissions series will be on view, as well as works by the artists Nkiruka Oparah and Frida Orupabo from the African diaspora.

While for C& Commissions the artists take the everyday social situation in their home countries as a starting point and deal with it in film—in one case as a chamber play, and in another as a horror film—Oparah and Orupabo use collage techniques to produce resistant images of Black bodies. Both artists' practice is characterized by reflection on the identity of the African diaspora as well as questioning the representation of the self and the other, the re-appropriation of photographs, and the consideration of the influence of visual cultures from the Internet. Their works expand the contents of the library into visual and digital areas of knowledge production.

*HERE AND NOW at Museum Ludwig* is an ongoing project series. For Yilmaz Dziewior, director of the Museum Ludwig, the sixth exhibition *Dynamic Spaces* exemplifies the experimental series which is based on collaboration and the integration of various artistic forms of production.

The exhibition receives substantial support from the HERE AND NOW group of members of the Gesellschaft für Moderne Kunst am Museum Ludwig e.V. as well as the Storch Foundation.

Curator: Romina Dümler

### **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtags #HIERUNDJETZT and #dynamischeraeume.

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig [www.museum-ludwig.de](http://www.museum-ludwig.de)

September 26, 2020 – January 3, 2021

## **Russian Avant-Garde at the Museum Ludwig: Original and Fake**

### **Questions, Research, Explanations**

Opening: Friday, September 25, 2020, 7 p.m.

Press conference: Thursday, September 24, 2019, 11 a.m., press preview starting at 10 a.m.

After a long period in which the subject was taboo, an increasing number of museums are opening up to a transparent accounting of counterfeit works, exchanging insights, and, if necessary, deciding to write off works from their collections. With a studio exhibition on the Russian avant-garde, the Museum Ludwig is asking questions about the authenticity of works in its collection. Thanks to Peter and Irene Ludwig, in addition to Pop Art and Picasso, the Russian avant-garde is one of the focuses of the museum's collection, with more than 800 works from the period between 1905 and 1930, including some 100 paintings.

For various reasons, works of questionable authorship have continually found their way into private and institutional collections. Works by Russian avant-garde artists were counterfeited particularly often (due to their delayed reception after Stalinism, for instance). Even recently, paintings from this period which turned out to be counterfeits have been presented in museums. The Museum Ludwig is also affected and is currently systematically investigating its collection of paintings with the help of international scholars. This research represents an important contribution to the international discourse on the Russian avant-garde. One goal is to identify and distinguish incorrect attributions in the museum's collection.

The exhibition presents the initial findings. With around thirty works by Natalia Goncharova, Kliment Redko, Nikolai Suetin, Nina Kogan, El Lissitzky, and other artists, it presents art-historical and technological methods for making artistic authorship and false attributions recognizable. In addition to works from the museum's own collection, selected loans from museums in Moscow, Thessaloniki, and the United States will be on view. In a unique way, counterfeits will be directly compared with originals and models.

Based on striking examples, visitors can look behind the scenes and gain an understanding of provenance research and various investigative techniques such as infrared and X-ray images, fabric tests, and material analyses. Certain pigments, such as titanium white, serve as markers that allow the dating of a painting to be verified. The exhibition presents different perspectives by researchers in restoration, art technology, law, and art history on the question of the authenticity of an artwork and its consequences.

Of the over 100 paintings in the Russian avant-garde collection at the Museum Ludwig, more than half have undergone an art-historical and technological examination, most by Dr. Maria Kokkori, art historian and art technologist at the Art Institute of Chicago and a specialist in the Russian avant-garde, in collaboration with the painting restorer at the Museum Ludwig, Petra Mandt. The research is supported by the Peter and Irene Ludwig Foundation, the ZEIT-Stiftung, and the Gerda Henkel Foundation. Fourteen paintings by Mikhail Larionov and Natalia Goncharova were selected for a fundamental examination in the Russian Avant-Garde Art Project, which was conducted by Dr.

Jillean Nadolny from the Art Analysis Research Institute in London in collaboration with Petra Mandt.

The exhibition is generously supported by the Ernst von Siemens Kunststiftung, the Peter and Irene Ludwig Foundation, and the Beatrix Lichtken Stiftung. A catalogue and a symposium are in preparation.

Curators: Rita Kersting and Petra Mandt

### **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag # originalandfake

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig – [www.museum-ludwig.de](http://www.museum-ludwig.de)

October 10, 2020 – February 21, 2021

### **Andy Warhol Now**

Opening: Friday, October 9, 2020, 7 p.m.

Press conference: Thursday, October 8, 2020, 11 a.m., press preview starting at 10 a.m.

Andy Warhol is indisputably the best-known representative of Pop Art. His iconic subjects such as Marilyn, the Campbell's soup can, and Coca-Cola bottles are part of the collective memory. Thirty years after his last retrospective in Cologne, *Andy Warhol: Now* presents Andy Warhol as an artist whose innovative work can be rediscovered, especially for a young generation in the age of migration and social diversity.

Andy Warhol (\*1928 in Pittsburgh–†1987 in New York) captivated and polarized people with his personality, and his art shaped an entire era. His multifaceted work redefined the boundaries of painting, sculpture, film, and music. Even more than his deliberate flirtations with the world of commerce and celebrities, from today's perspective his advocacy of alternative ways of life makes him an exceptional artist who can still reveal new interpretations and insights.

As a young man from a religious, working-class milieu, Warhol carved his own path into the art world, which was still dominated by Abstract Expressionism. In his early work, personal, often homoerotic drawings stood alongside commissions as a successful advertising illustrator, while his unmistakable screen prints made him the epitome of the new Pop Art movement. His explorations of advertising, fashion, music, film, and television attest to Warhol's lifelong fascination with pop culture. But just as his celebrity portraits and Coca-Cola bottles held a mirror up to American society, Warhol stands for a diverse, queer counterculture that found its expression not least in his New York studio, the Factory.

This major exhibition follows this path with over 100 artworks in a variety of media and illuminates Warhol's expanded artistic practice against the backdrop of pressing social issues. Famous key works such as the Elvis Presley series and colorful variations of an electric chair are represented as well as less well-known aspects, which allow for a current view of this artist of the century in a time of political and cultural upheavals. For instance, it illuminates the influence of Warhol's immigrant background as the son of Ruthenian immigrants in Pittsburgh, which is reflected in a complex processing of religious themes and subjects, among other things. Many works, such as the magnificent series *Ladies and Gentlemen*, show Warhol as a queer artist who postulated openness and diversity as fundamental and vital factors of a diverse society. In this way, in his work Warhol continually and expertly negotiates topics that remain highly relevant today.

*Andy Warhol. Now* is a joint exhibition by the Museum Ludwig in Cologne and Tate Modern in London. In 2021, following stops will include the Art Gallery of Ontario in Toronto and the Dallas Museum of Art.

Curators: Stephan Diederich and Yilmaz Dziewior

For Tate Modern: Gregor Muir, Director of Collection International Art and Fiontán Moran, Assistant Curator

The exhibition is supported by REWE Group, the Peter and Irene Ludwig Foundation and the Strabag Real Estate GmbH.

### **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag # MLxAndyWarhol #warholnow

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig – [www.museum-ludwig.de](http://www.museum-ludwig.de)

### **Presentations in the Photography Room**

February 15, 2020 – June 14, 2020

#### **Silent Ruins**

#### **F. A. Oppenheim Photographs Antiquity**

The ruins of the Acropolis appear to stand silently in Felix Alexander Oppenheim's photographs from 1853. No people are visible, and modern-day Athens remains out of view. In 1854 forty-two of his photographs were published in the large-format album *Atheniensische Alterthümer*, divided into two volumes: *Die Akropolis* and *Details der Akropolis*. The Museum Ludwig holds one of the two surviving copies; the second is at the J. Paul Getty Museum in Los Angeles. Like Paul de Rosti, whose photographs from South America for Alexander von Humboldt the Museum Ludwig presented last year, the lawyer Oppenheim learned photography from Gustave Le Gray in Paris. Previously a jury in Cologne had acquitted him and his friend Ferdinand Lassalle of stealing documents, thus precluding any possibility of a legal career. And so Oppenheim traveled. But the

much-cited “silent grandeur” of the ancient relics, as captured by Oppenheim, does not obscure the traces of looting and destruction, as well as archaeological recovery. For instance, in his introductory texts Oppenheim speaks of the “genius and great mastery with which the ancients knew how to treat this branch of art [sculpture]” and at the same time of “rummaging in foreign countries” and the “abduction” of sculptures. For the first time, the full album will be on view. It reveals a moment in history when the enthusiasm for antiquity, early archeology, the Greek symbol politics, and the struggle for rightful ownership created for these silent ruins a context rich in words and images.

Curator: Miriam Szwast

### **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag #stilleruinen.

[Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig www.museum-ludwig.de](#)

June 27, 2020–September 27, 2020

### **Joachim Brohm: Ruhr Landscapes**

In 2006, the Museum Ludwig acquired eleven works from the series *Ruhrlandschaften* (*Ruhr Landscapes*) by Joachim Brohm (\*1955) from between 1981 and 1983, which offer a special look at this time of change in the Ruhr. The economic crisis and a wide-ranging structural change triggered by the decline of heavy industry left their mark on society as well as the industrial landscape. Brohm’s color photographs differ markedly from the many photographs of the Ruhr that were taken at the same time, which mapped the region, its people, and everyday life in photography. Often taken from a great distance, they show a broad view of an abandoned landscape in which the details become significant. This also includes the fact that people settled in the formerly industrial landscapes which were now used for new purposes.

Brohm, who studied visual communications at the Folkwangschule in Essen from 1977 to 1983, saw these subjects as a documentation of “the combination of leisure offerings and the leisure industry.” He was inspired by the new American documentary photography, which no longer depicted heroic cities or sublime natural landscapes, but gas stations, parking lots, suburban neighborhoods, motels, and business parks in a natural landscape changed by human beings. The series *Ruhr Landscapes* is an early example of Brohm’s independent photographic position, with which he opens up a new view of the region beyond the widespread stereotypical depictions of the Ruhr.

Curator: Barbara Engelbach

## **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag #Brohm.

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig [www.museum-ludwig.de](http://www.museum-ludwig.de)

October 24, 2020 – January 24, 2021

## **Sisi in Private: The Empress's Photo Albums**

Press conference: Friday, October 23, 2020, 11 a.m., press preview starting at 10 a.m.

Empress Elisabeth of Austria-Hungary, called Sisi, collected photographs in the 1860s, but kept her collection private throughout her life. Today the Museum Ludwig holds eighteen of her albums with approximately 2000 photographs in *carte de visite* format. They show members of the nobility—many of them from Sisi's family—celebrities, and artworks. The most renowned are the “albums of beauties.” “I'm starting an album and am now collecting photographs—only of females. I would like to ask you to send me whatever pretty faces you can find from Angerer and other photographers,” she wrote to her brother-in-law Archduke Ludwig Viktor in 1862 from Venice. The request also went to the Austrian ambassadors via the minister of foreign affairs, who brought her photographs from Constantinople, St. Petersburg, Paris, London, and Berlin. The two albums of beauties at the Museum Ludwig are precious—i.e. decorated with amethysts, brass fittings, gilt edges, and bound in leather—and yet perhaps surprisingly their composition appears heterogeneous at first glance. How did Sisi curate these works in her private gallery of beauties, her counterpart to the Gallery of Beauties at Nymphenburg Palace? And why the focus on women? The answer is that Sisi used these highly staged pictures of other women to shape her own image. The years in which she created the albums are those in which she “fled” from Vienna, as her biographer Brigitte Hamann writes, and lived for months in Venice, Madeira, and Corfu. In these years of her absence from Vienna, while she collected photographs, she matured into a more energetic, self-confident figure whose beauty would become legendary. In the late 1860s, at the age of 31, she decided not to be photographed anymore. The presentation outlines the connections between her almost obsessive collecting of portraits of women and the image she formed of herself.

Curator: Miriam Szwast

## **Website and Social Media**

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtag #MLxSisi.

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig [www.museum-ludwig.de](http://www.museum-ludwig.de)

We would like to thank the Peter and Irene Ludwig Foundation for their enduring support over many years.