

Press contacts:
Sonja Hempel (Exhibitions)
Tel +49 221 221 23491
sonja.hempel@museum-ludwig.de

Anne Niermann (General Inquiries)
Tel +49 221 221 22428
annegret.niermann@museum-ludwig.de

MUSEUM LUDWIG

Exhibitions 2022

March 26 – July 31, 2022

ISAMU NOGUCHI

September 17, 2022 – January 22, 2023

Green Modernism: The New View of Plants

October 8, 2022 – February 5, 2023

**HERE AND NOW at Museum Ludwig
Anticolonial Interventions**

November 16, 2022 – February 12, 2023

2022 Wolfgang Hahn Prize: Frank Bowling

Presentations in the Photography Room

February 19 – June 12, 2022

**Voiceover
Felice Beato in Japan**

July 9 – November 6, 2022

Raghubir Singh: Kolkata

December 3, 2022 – March 12, 2023

Walde Huth: Material and Fashion

March 26 – July 31, 2022

ISAMU NOGUCHI

The Museum Ludwig is hosting the first comprehensive retrospective in Europe in over twenty years on the American-Japanese sculptor Isamu Noguchi (*1904 in Los Angeles, †1988 in New York). For the first time, it will cover all of Noguchi's creative periods with 150 works and present him as an experimental and politically engaged artist. The exhibition was organized and curated by the Museum Ludwig in Cologne, the Barbican in London, and the Zentrum Paul Klee in Berne along with the Lille Métropole Museum of Modern, Contemporary and Outsider Art.

Noguchi is a world-famous design icon who is known for his mid-century coffee table design and Akari lights. His work was shaped by an expanded conception of sculpture and the question of human beings' relationship to the earth, as well as his fascination with materials and technology. The exhibition shows the artist as a great twentieth-century sculptor.

Noguchi's thinking was transgressive, transnational, and radically interdisciplinary in every regard. From the 1920s to the 1980s he created monuments with a political message, light objects, stage sets, playgrounds, and gardens, always in pursuit of the connection between art and everyday life.

As an assistant to Constantin Brâncuși, Noguchi developed a deep intuition for the essence of materials and for the surfaces of wood and stone. He traveled to Europe, Asia, India, Mexico, and Hawaii—sometimes for several months at a time—studied brush drawing in China, and learned pottery techniques, ikebana (the Japanese art of flower arrangement), and landscape gardening in Japan. Appropriation and renewal in the sense of a global perspective were impulses that shaped his artistic work.

The retrospective begins with portraits—heads and figures, abstract and realistic, like a panorama composed of a wide variety of media, social contacts around the world, and artistic views. In the middle is the artist's self-portrait with blue eyes, along with Martha Graham and Buckminster Fuller—both of whom were artistic partners for decades—as well as Brâncuși, Noguchi's uncle Tagakai, the writer Tara Pandit, a Radio Nurse, the dancer Michio Ito, the painter José Clemente Orozco, the musician Kyoko Kawamura, and Noguchi's wife, the actress Yoshiko Yamaguchi.

The focal point of the exhibition is Noguchi's Surrealist *Interlocking Sculptures* from the 1940s. Some of these works recall human bodies with elements like limp limbs or bones. They combine playful composition and painful fragmentation.

The foundation of his life and work was his engagement with the social and political questions of his time. His opposition to racism and violence as well as the question of identity and belonging are reflected in many of Noguchi's artworks. In others, the memories of pain and oppression become almost invisible. Like hundreds of thousands of other Americans of Japanese descent, Noguchi spent time in an internment camp after the attack on Pearl Harbor in 1942. Even decades later, his sculptures made from the red stone of the Arizona desert bear the memory of this experience of discrimination.

The rich facets of his work include his public and political art projects from the 1930s, dance collaborations (including with the pioneering Martha Graham Dance Company), ceramics, as well as public works and plans for Jerusalem, Hiroshima, and Delhi.

The last room shows the design for *Memorial to Man/Sculpture to Be Seen from Mars*. The work was conceived in 1947, two years after the atomic bombs were dropped on Hiroshima and Nagasaki, but it was never realized. Since his early playground designs, Noguchi viewed the earth as an artistic material. In *Memorial to Man* he presents an extraterrestrial perspective on our planet earth. A human face appears on the surface of the planet, a reminder of the fact that humanity shaped the earth with culture but also destroyed it.

The exhibition was organized by the Museum Ludwig, the Barbican in London, and the Zentrum Paul Klee in Berne (September 23, 2022 – January 8, 2023) along with the Lille Métropole Museum of Modern, Contemporary and Outsider Art (April 6 – July 16, 2023). It is a joint project with the Isamu Noguchi Foundation and Garden Museum in New York.

The exhibition received generous funding from the Terra Foundation for American Art, the International Society as part of the Gesellschaft für Moderne Kunst am Museum Ludwig, the REWE Group, the foundation “Der bewohnte Garten,” the Beatrix Lichtken Foundation, and the Goldstein Group.

Catalogue edited by Fabienne Eggelhöfer, Rita Kersting, and Florence Ostende, with texts by Dakin Hart, Fabienne Eggelhöfer, Rita Kersting and Nana Tazuke-Steiniger, and Florence Ostende, as well as a discussion between Karen L. Ishizuka, Katy Siegel, Danh Võ, and Devika Singh, in German and English, 304 pages, approximately 350 illustrations, Prestel Verlag, 45 euros (in bookshops, hardcover), 35 euros (at the museum, paperback).

Curator: Rita Kersting

Website and Social Media

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

September 17, 2022 – January 22, 2023

Green Modernism

The New View of Plants

The recent “nonhuman turn” has directed our attention to life other than human, and the new popularity of plants as home decor seems to be just one side effect of this. The exhibition *Green Modernism: The New View of Plants* leads us back into the early 20th century and how the arts approached plants—not nature on a large scale, but individual plants. Reading Walter Benjamin’s text “News about Flowers” from 1928, we witness the rise of visual novelties: “Speeding the growth of a plant with time lapse or showing its form with 40-fold magnification—in both cases a geyser of new image worlds erupts from places of being we would have least expected.” He was not the only one fascinated by microphotographs of plants or time lapse images. The movie theaters were crowded when *Das Blumenwunder* (“The Miracle of Flowers”) made visible plants’ liveliness in a whole new way, despite the fact that the “miracle” was based on laboratory recordings from testing the first artificial fertilizer.

Photographic enlargements of leaves, buds, and stems abstracted the plant until it was unrecognizable, reduced it to its ornamental form, and then popularized it through photography books such as Karl Blossfeldt’s *Urformen der Kunst*. Paintings, works on paper, and sculptures were also full of greenery during the Weimar Republic in Germany. After all, the “New Architecture” with its larger windows opened up new possibilities to build *Zimmergärten* (room gardens). Cactus windows became popular, while cactus hunts on the American continent depleted nature. Decorative plants conquered the cities. And while mainly men are to be found hunting cactuses in historical documents, it was left the women to take care of the “exotic” plants. But, as the fashion magazines of the time reveal, Flora remained female in the 20th century. The reception of Carl von Linné’s binary gender difference in the realm of plants exemplifies the fact that thinking about plants always means thinking about humans.

As objective as a drawing of a potted plant may look at first sight, it is part of a discourse that reaches deep into the major topics of modernism: exoticism and emancipation, population growth and urbanization, acceleration and deceleration. "Plant-being," as Walter Benjamin called it, has never only interested botanists. *Green Modernism* reveals aspects of visually thinking about plants against the backdrop of botanical insights during the first decades of the 20th century in Germany. Artists featured in the exhibition include Aenne Biermann, Heinrich Hoerle, Karl Blossfeldt, Renée Sintenis, Karl Schmidt-Rottluff, and Otto Dix. Their works are botanically and socially re-contextualized with the aim of delineating the new view of plants in times of technological and social change.

Today's popularity of plants is certainly influenced by an awareness of our interconnectedness and dependence made all the more vivid by the climate crisis. *Green Modernism: The New View of Plants* will therefore explore and communicate the possibilities of sustainable exhibition making. No physical loans will be included in the show, and the catalogue will be published online. The exhibition architecture will consist of recycled elements, and a cooperation with the museum's restaurant will enhance the plant-based menu, including pumpkins grown on the rooftop terrace as part of the strategy to green the Museum Ludwig.

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

Curator: Miriam Szwast, advised by Suzanne Pierre

Website and Social Media

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

October 8, 2022 – February 5, 2023

HERE AND NOW at Museum Ludwig Anticolonial Interventions

The eighth project in the exhibition series *HERE AND NOW at Museum Ludwig* embarks on an anticolonial journey through the permanent collection. Together with the artists Daniela Ortiz (b. 1985 in Peru) and Paula Baeza Pailamilla (b. 1988 in Chile), we will take a critical and curious look at artistic positions from Latin America. Which Latin American artists are part of the collection? How did modernist artists (most of whom were from Europe) reproduce the exoticizing gaze directed at the Global South? Which works need to be critically questioned, and which ones offer counter-models?

Daniela Ortiz is committed to an antiracist and anticolonial discourse in her art. Paula Baeza Pailamilla is a *Mapuche* artist and engages with the cultural practices of her indigenous ancestors, among other topics. She is interested in collective actions that examine the political, social, and historical body. New works as well as new forms of conveying knowledge develop out of this collaboration. These include sound works by the artist Pavel Aguilar (b. 1989 in Honduras) and workshops by the artist Paloma Ayala (b. 1980 in Mexico).

As part of this decentralized exhibition, the anticolonial interventions scattered across the entire building make existing power structures visible, and not least remind us of the long, discriminatory history of the institution of the museum itself. At the same time, the questions raised point to the

future: How can we act in an anticolonial manner when we operate within colonial structures? Can a museum with predominantly *white* employees be anticolonial? Opening up to other perspectives can also mean giving space to indigenous forms of knowledge—for example, in order to discover sustainable ways of living and doing business in harmony with nature.

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

Curator: Joanne Rodriguez

Website and Social Media

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtags #HEREANDNOW #AnticolonialInterventions

November 16, 2022 – February 12, 2023

2022 Wolfgang Hahn Prize: Frank Bowling

Frank Bowling (*1934 in Bartica, Guyana) is the recipient of the 2022 Wolfgang Hahn Prize. The award ceremony will take place on November 15, 2022 at 6:30 p.m., on the eve of Art Cologne 2022.

The decision was made by the jury consisting of Zoé Whitley, director of the Chisenhale Gallery in London, and the board members of the Gesellschaft für Moderne Kunst: Mayen Beckmann (chairwoman), Gabriele Bierbaum, Sabine DuMont Schütte, Yilmaz Dziewior (director of the Museum Ludwig), Jörg Engels (treasurer), and Robert Müller-Grünow. Guest juror Zoé Whitley stated about the selection of the 2022 Wolfgang Hahn Prize winner: "Frank Bowling's paintings and critical writings have nothing short of redefined the possibilities of paint for the past six decades. The 2021 Wolfgang Hahn Prize recognises a resolute and uniquely innovative figure in the history of abstract painting. Spanning lived experience in Guyana, Britain and the United States, Bowling's oeuvre preserves histories in pigment, wax and gel. With peerless chromatic and material sensibilities, Frank Bowling establishes rules for himself in the studio which he invents, adheres to and then disrupts with a subsequent series of utterly new rules and parameters for the picture plane. His is a complex thought process executed on canvas, responding to the long tradition of painting in a consistently dynamic manner."

Thanks to the artist's generosity, the 2022 Wolfgang Hahn Prize will mark the first acquisition of one of his works for a public collection in Germany. The title of Bowling's painting *Flogging the Dead Donkey* (2020) is a wry statement about monochrome paintings: it's been done over and over again, like flogging a dead donkey. And yet the title is ironic because in this and other works, Bowling has taken painting in a new direction. He encountered the practice of monochrome painting during his early years in New York starting in 1966, when he engaged with the works of Ad Reinhardt, Barnett Newman, Clyfford Still, Marcia Hafif, and Mark Rothko, all of whom experimented with monochrome painting and its variants. The overall composition of Bowling's painting is an homage to earlier generations of colorists. The complexity of the surface textures and the extraordinary intensity of the red tones as well as the subtle flashes of other colors and remnants of gold pigments are inimitable. This late work, which illustrates Bowling's continuing engagement with color and geometry, gives life to his maxim that "the possibilities of color are infinite."

"The artist is being recognized for his work in the latter part of a long career and at the beginning of his status as a classic in art history. Frank Bowling creates unique abstract paintings that

subversively resist clear interpretations in their thematic and material complexity. With the acquisition for the Wolfgang Hahn Prize, the Museum Ludwig will be the first public collection in Germany to obtain one of Bowling's paintings, thus opening up the possibility of a deeper reception of his oeuvre. We are very grateful to Frank Bowling for his generosity," says Mayen Beckmann, chairwoman of the Gesellschaft für Moderne Kunst.

Yilmaz Dziewior, director of the Museum Ludwig: "Since 2017, when I saw Frank Bowling's exhibition *Mappa Mundi* at Haus der Kunst, I hoped to acquire one of his works for the collection of the Museum Ludwig. After all, a work like *Flogging the Dead Donkey* (2020), in which the spirit of American color field painting and British abstraction combine to form an incomparable, very independent position, represented a gap in our important and multifaceted collection of abstract tendencies. I'm delighted that we can now help bring Frank Bowling's work the attention it deserves in Germany."

Frank Bowling (*1934 in Bartica, Guyana) lives and works in London. He graduated from the Royal College of Art in 1962. As an artist and contributing editor for *Arts Magazine* in New York from 1969 to 1972, he made an early and significant contribution to debates on African-American art. Bowling was appointed Royal Academician in the United Kingdom in 2005 and was awarded the Order of the British Empire in 2008 for his services to the arts. In 2020, he was awarded a knighthood in Queen's birthday honours.

Bowling's work is represented in over fifty collections around the world, including the Menil Collection in Houston, the Metropolitan Museum of Art in New York, and Tate Britain in London. His art has been featured in many exhibitions, including solo exhibitions at the Whitney Museum of American Art in New York in 1971 and the Serpentine Gallery in 1986 as well as in the extensive solo exhibition *Mappa Mundi* (2017–2019) at Haus der Kunst in Munich, the Irish Museum of Modern Art in Dublin, and the Sharjah Art Foundation. Tate Britain in London hosted a comprehensive retrospective of his work in 2019.

Since 2016, BAUWENS and EBNER STOLZ have supported the evening of the award ceremony, the presentation, and the publication of the Wolfgang Hahn Prize.

Website and Social Media

The Museum Ludwig will be posting about the exhibition on its social media channels with the hashtags #WHP2022 #FrankBowling.

Presentations in the Photography Room

February 19 – June 12, 2022

Voiceover

Felice Beato in Japan

In 1863, the photographer Felice Beato (*1832, Venice; †1909, Florence) came to Japan and started a photography studio in Yokohama. His staged genre photographs of Japanese people in traditional clothing were printed in large editions and were popular among travelers to Japan. His portfolio also included photographs of prominent landscapes and travel routes which served as souvenirs. The photographs could be purchased directly at his studio as individual prints or bound in precious lacquered albums. Based on the classic art of Japanese woodcuts, the filigree hand

coloring in particular lends these pictures a special charm. Japanese woodcut artists skillfully applied translucent watercolor to the photographs.

Beato had previously worked as a war photographer in the Crimean War and during the Indian Rebellion of 1857, and as an architectural photographer of prominent monuments in the Middle East before going on to sell his photographs in Yokohama. His photographs of Japan can now be found around the world, including in the photography collection of the Museum Ludwig.

The Western, exoticizing view of pre-modern Japan that these pictures convey will be questioned in the presentation. Voiceovers by Japanese people create a multilayered effect similar to these photographs taken by a Western photographer and colored by Japanese woodcut painters.

Curators: Miriam Szwast and Meike Deilmann

Website and Social Media

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

July 9 – November 6, 2022

Raghubir Singh: Kolkata

The photographer Raghubir Singh (*1942, Jaipur; †1999, New York) returned to Kolkata repeatedly over a period of ten years to create a complex and multilayered photographic portrait of the city. Having grown up in Jaipur, the capital of the Indian state of Rajasthan, Singh visited Kolkata for the first time in 1975 before he moved to Hong Kong and Paris; later he lived in London and New York. In his street views in particular, Singh condenses Kolkata's varied impressions into photographs of impressive color and composition. Singh saw these colors as characteristic of the geography and culture of India. He used them to direct the viewer's attention across the entire picture so that the foreground and background often appear as if on a single plane. In this way, the different historical layers are equally represented in the photograph. Singh's photographs are a cosmopolitan's homage to a cosmopolitan city. The presentation features twelve photographs from the series *Kolkata* which are part of the Museum Ludwig collection.

Curator: Barbara Engelbach

Website and Social Media

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

December 3, 2022 – March 12, 2023

Walde Huth: Material and Fashion

In 2020 the Museum Ludwig was able to acquire over 250 works by the photographer Walde Huth (1923–2011). She came to fame with her fashion photographs of 1950s haute couture in Paris and Florence. Her portfolio also included advertising photographs for manufacturers of velvet, stockings, and furniture. In the beginning of her career she rarely used color photography, even

though she had become familiar with its technical possibilities early on from her work in the development department for color photography at Agfa in Wolfen from 1943 to 1945. But when she did use it, she truly celebrated color. Those who were able to visit the strong-willed Cologne native toward the end of her life often told of the chaotic state of her apartment. Her pictures were also part of the chaos. In an interview Walde Huth once said: "I just tend to love improvised and not so perfect or sterile things. I don't like polished galleries, where the photographs are hung like that. A picture can't be effective that way." This presentation aims to offer a sensitive introduction to Walde Huth based on these newly acquired works.

Curator: Miriam Szwest

Website and Social Media

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