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MUSEUM LUDWIG

Exhibitions in 2019

January 19 – April 14, 2019

Hockney/Hamilton: Expanded Graphics

New Acquisitions and Works from the Collection, with Two Films by James Scott
Press conference: Friday, January 18, 2019, 11 a.m., press preview starting at 10 a.m.

March 9 – June 2, 2019

Nil Yalter: Exile Is a Hard Job

Opening: Friday, March 8, 2019, 7 p.m.
Press conference: Thursday, March 7, 2019, 11 a.m., press preview starting at 10 a.m.

April 10 – July 21, 2019

2019 Wolfgang Hahn Prize: Jac Leirner

Award ceremony and opening: Tuesday, April 9, 2019, 6:30 p.m.
Press conference: Tuesday, April 9, 2019, 11 a.m., press preview starting at 10 a.m.

May 4 – August 11, 2019

Fiona Tan: GAAF

Part of the *Artist Meets Archive* series
Opening: Friday, May 3, 2019, 7 p.m.
Press conference: Thursday, May 2, 2019, 11 a.m., press preview starting at 10 a.m.

July 13 – September 29, 2019

Family Ties: The Schröder Donation

Opening: Friday, July 12, 2019, 7 p.m.
Press conference: Thursday, July 11, 2019, 11 a.m., press preview starting at 10 a.m.

September 21, 2019 – January 19, 2020

HERE AND NOW at Museum Ludwig

Transcorporealities

Opening: Friday, September 20, 2019, 7 p.m.
Press conference: Friday, September 20, 2019, 11 a.m., press preview starting at 10 a.m.

November 16, 2019 – March 1, 2020

Wade Guyton

Opening: Friday, November 15, 2019, 7 p.m.
Press conference: Thursday, November 14, 2019, 11 a.m., press preview starting at 10 a.m.

From October 11, 2019

Schultze Projects #2: Avery Singer

Press conference and photo session: Friday, October 11, 11 a.m.

Presentations in the Photography Room

June 7 – September 22, 2019

Benjamin Katz: Berlin Havelhöhe, 1960

Press conference: Thursday, June 6, 2019, 10 a.m.

October 12, 2019 – February 2, 2020

Lucia Moholy: Writing Photography's History

January 19 – April 14, 2019

Hockney/Hamilton: Expanded Graphics

New Acquisitions and Works from the Collection, with Two Films by James Scott

Press conference: Friday, January 18, 2019, 11 a.m., press preview starting at 10 a.m.

Films about art can make art seem small and banal, but they can also expand and enlarge it—like the first films by the British art film pioneer James Scott (*1941). The Museum Ludwig will bring them into a dialogue with the works they feature: David Hockney's *Illustrations for Fourteen Poems by C.P. Cavafy* (1966–67) and works by Richard Hamilton. The Cologne-based collectors Herbert Meyer-Ellinger and Christoph Vowinckel donated this series of works by Hockney to the museum in 2016. Now it is being exhibited for the first time, along with works on paper by Hockney and Hamilton from the collection, supplemented with loans from private collections.

Illustrations for Fourteen Poems by C.P. Cavafy comes from an early creative phase that was central to David Hockney's (*1937 in Bradford, UK) development. This portfolio brings together three subjects of Hockney's art: his interest in the expressive possibilities of prints, the question of the relationship between literature and visual art, and the markedly self-evident portrayal of homosexuality in a dominantly heterosexual society. This self-evidence is further underscored in Scott's short film *Love's Presentation* (1966), which follows the genesis of the series. The film shows the artist as a craftsman and does not comment on the homoerotic subjects that he documents in detail in the pictures, not because he views them as taboo, but because—like Hockney's work itself—he anticipates a state in which suppression has been overcome and the taboo long forgotten.

Richard Hamilton (1922–2011) was one of the earliest representatives of British Pop Art. Hockney painted his portrait, and in 1971 both artists protested against admission fees for British museums. Hamilton's prints carry out subversion through affirmation, distilling banal elements of popular culture (celebrity worship, advertising, postcards) in order to reveal the emptiness behind the abundance, the horror behind the kitsch. Scott's film *Richard Hamilton* (1969) is also a film by Richard Hamilton. He brings the temples of consumption, pop stars, and crossed-out Marilyns back into circulation and dissolves them in the noise of the media from which Hamilton took them. This is film as "expanded graphics": not only educational, but also an expansion and liquefaction of art.

Curator: Julia Friedrich

Website and Social Media

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

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

March 9 – June 2, 2019

Nil Yalter

Exile Is a Hard Job

Opening: Friday, March 8, 2019, 7 p.m.

Press conference: Thursday, March 7, 2019, 11 a.m., press preview starting at 10 a.m.

Since the 1970s, Nil Yalter has worked as a pioneer of socially engaged and technically advanced art. She is one of the first artists in France to use the newly emerging medium of video. Yalter was born in Cairo in 1938, grew up in Istanbul, and has been living in Paris since 1965. With the artist's first-ever survey exhibition, the Museum Ludwig is presenting the diversity of her oeuvre, ranging from previously little-known paintings from her early work and video installations from the early 1970s to multimedia installations in which she combines photography, video, drawings, and sculpture into collages. The exhibition aims to trace the path of her engaged aesthetic. For the first time, the rarely exhibited paintings from her early work will be brought together with her turn toward political topics, which is expressed in drawings and a variety of media.

Nil Yalter's works emerge from current political situations: the sentencing to death of a Turkish activist, daily life in a women's prison, or the living conditions of illiterate guest workers. These are all subjects that are reflected in the exhibition title *Exile Is a Hard Job*. Language plays an important role for Yalter, along with cultural influences from the Middle East, Turkey, and Western Europe. She sensitively integrates the voices of the people depicted in her works. Using a quasi-anthropological methodology, she traces the life situations of these individuals and makes marginalized groups visible.

For her exhibition at the Museum Ludwig, the poster series *Exile Is a Hard Job/Walls. Construction, Demolition* will be continued in public spaces in Cologne and simultaneously shown in the entrance area of the exhibition. Nil Yalter hangs the posters—images from *Turkish Immigrants*, a series of her pictures from 1977 which show the first generation of so-called guest workers in Paris—without authorization in various neighborhoods. She writes the slogan "Exile is a hard job" on the posters in the dominant language of each neighborhood: German, Turkish, Arabic, Russian, or Polish.

As a pantomime artist, from 1956 to 1958 Nil Yalter traveled to Iran, Pakistan, and India. From 1963 to 1964 she worked as a stage designer and costume designer at various theaters in Istanbul. In 1965 she went to Paris, where she lives and works today. Since her first solo exhibition in 1973 at the Musée d'Art Moderne de la Ville de Paris, her work has been exhibited internationally in numerous solo and group shows at venues including FRAC Lorraine in Metz (2016), Arter – Space for Art in Istanbul (2016), the Center Pompidou in Paris (2012), the Galleria Nazionale d'Arte Moderna in Rome (2010), and MoMA PS1 in New York (2008).

Nil Yalter: Exile Is a Hard Job is an exhibition by the Museum Ludwig in cooperation with the Center for Curatorial Studies, Hessel Museum of Art, Bard College in Annandale-on-Hudson, New York. The exhibition is generously supported by the German Federal Cultural Foundation and the Kunststiftung NRW. Additional support comes from the Rudolf Augstein Foundation.

The exhibition will be accompanied by a catalogue with texts by Övül Durmusoglu, Fabienne Dumont, and Lauren Cornell as well as a discussion between Rita Kersting and Nil Yalter.

Curator: Rita Kersting

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

April 10 – July 21, 2019

Jac Leirner: 2019 Wolfgang Hahn Prize

Award ceremony and opening: Tuesday, April 9, 2019, 6:30 p.m.

Press conference: Tuesday, April 9, 2019, 11 a.m., press preview starting at 10 a.m.

In 2019, the Gesellschaft für Moderne Kunst am Museum Ludwig will recognize Jac Leirner with the Wolfgang Hahn Prize. The Brazilian artist, born in São Paulo in 1961, has been pursuing a subtle analysis of social and representational systems for many years. Found, often industrially manufactured everyday objects from which she creates installations, collages, and sculptures according to the principles of collecting, accumulating, and classifying play an important role in her work. This results in dense, often minimalist works that play with the aesthetic, representational, and socio-cultural levels of meaning of the objects.

The year 2019 is a special milestone for the Wolfgang Hahn Prize. For the first time, the Gesellschaft für Moderne Kunst is honoring a South American artist for her internationally relevant oeuvre. This will broaden the perspective of the award toward developments in global contemporary art. Leirner's work, located at the intersection of minimalism, conceptualism, and Institutional Critique, is an important addition to the collection of the Museum Ludwig. Thanks to the dedication of its members, the Gesellschaft für Moderne Kunst is presenting the Wolfgang Hahn Prize for the twenty-fifth year in a row.

Jac Leirner's work *Museum Bags* (1985/2018) will be acquired by the Gesellschaft für Moderne Kunst for the collection of the Museum Ludwig on the occasion of the award ceremony and presented in the context of the permanent collection. The award also includes a publication in collaboration with the artist, edited by the Gesellschaft für Moderne Kunst.

About Jac Leirner

Jac Leirner was born in 1961 in São Paulo, where she continues to live and work today. In 1982 her first exhibition took place there. This was followed in 1991 by institutional solo exhibitions at the Institute of Contemporary Art in Boston, the Museum of Modern Art in Oxford, and the Walker Art Center in Minneapolis. Since then, Leirner has continually exhibited at a variety of renowned institutions around the world. For instance, she had a major retrospective at the State Art Gallery of São Paulo (2011) and also exhibited at the Museo Tamayo Arte Contemporáneo in Mexico City (2014), the Museum of Contemporary Arts of Shanghai (2016), and the Irish Museum of Modern Art in Dublin (2017). Leirner has participated in numerous biennials,

including the São Paulo Biennial in 1989 and 1994, the Venice Biennale in 1990 and 1997, the Havana Biennial in 2000, and the Bienal do Mercosul in Porto Alegre, Brazil, in 2005 and 2015. In Germany Leirner's works were shown at Documenta IX in 1992 and in the same year at the Josef-Haubrich-Kunsthalle in Cologne.

About the Wolfgang Hahn Prize

This year marks the twenty-fifth presentation of the Wolfgang Hahn Prize by the Gesellschaft für Moderne Kunst. The prize is primarily intended to recognize contemporary artists who have already made a name for themselves in the art world through their internationally recognized oeuvre, but who are not as well known in Germany as they deserve to be. The prize money of a maximum of 100,000 euros comes from contributions by the members and is used to acquire a work or series of works by the artist for the collection of the Museum Ludwig. The prize includes an exhibition organized by the Museum Ludwig with works by the prize winner as well as an accompanying publication.

The name of the award honors the memory of the passionate Cologne collector and painting restorer Wolfgang Hahn (1924–1987), who was involved in various ways with European and American avant-garde art in Cologne. The Gesellschaft für Moderne Kunst is indebted to his exemplary work as a collector, a founding member of the Gesellschaft für Moderne Kunst, and head of the restoration workshops at the Wallraf Richartz Museum and the Museum Ludwig.

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

May 4 – August 11, 2019

Fiona Tan: GAFF

Part of the *Artist Meets Archive* series

Opening: Friday, May 3, 2019, 7 p.m.

Press conference: Thursday, May 2, 2019, 11 a.m., press preview starting at 10 a.m.

International artists discover archives in Cologne: this is the idea behind the residency program *Artist Meets Archive* by the Photoszene Köln as part of the Photoszene-Festival in 2018 and 2019. As cooperating partners, six institutions will each invite an artist to develop a project based on their collections. In addition to the Museum Ludwig, these include the Kölnisches Stadtmuseum, the Museum of Applied Arts Cologne, the Rautenstrauch-Joest-Museum, the Rheinisches Bildarchiv Köln, and the Photographische Sammlung/SK Stiftung Kultur.

At the Museum Ludwig, the photographer, video artist, and filmmaker Fiona Tan (*1966 in Pekanbaru, Indonesia, lives in Amsterdam, Netherlands) will work with the archive of the Agfa advertising department, which has been packed away in storage for forty years. The archive comprises an estimated 25,000 photographs and negatives from the Agfa advertising department. These photographs served as source materials for advertising leaflets, brochures, exhibitions, and the magazine *Agfa Photoblätter*, which the company used to promote its

products. The subjects range from travel photography to fashion, portraits, animals, sports, and landscapes in both black and white and color, created between the 1920s and the 1960s. The archive has yet to undergo a scholarly review.

Fiona Tan's work revolves around questions of identity and memory, the own and the foreign, documentation and fiction. The archive as a time capsule often plays a central role in her artistic strategies of research and classification. The title of the exhibition *GAAF*, an anagram of Agfa, means "immaculate" in Dutch. Fiona Tan will explore the still unprocessed Agfa advertising archive, and is particularly interested in the color photographs from the 1950s and 1960s. They exemplify the euphoria of the "economic miracle" in Germany: couples posing on the beach or in the snow, immaculately and colorfully styled. The artist herself writes: "*Most interesting for me is that all these photos were taken by professional photographers, but were intended to look as if they could have been taken by amateurs. Thus often informal images of daily life have been staged to appear true and authentic. These images cause me to reflect upon the pose, upon artificiality versus spontaneity and authenticity; particularly in relation to the central theme of vernacular photography: family life.*"

GAAF brings the colorful, artificial world of these images, which were previously hidden away in storage at the Museum Ludwig, into focus for the first time. In the exhibition, Tan will supplement them with works from the photography collection of the Museum Ludwig as well as with further loans. She thus brings highly staged advertising photographs together with artistic, documentary images and amateur photographs, which in this context create what is perhaps a more authentic, but certainly less idealized image of their time.

The exhibition will be accompanied by a publication and a film program.

Curator: Miriam Halwani

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

More information about the *Artist Meets Archive* project is available at www.photoszene.de.

July 13 – September 29, 2019

Family Ties: The Schröder Donation

Opening: Friday, July 12, 2019, 7 p.m.

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

Participating artists:

Kai Althoff, Juliette Blightman, Cosima von Bonin, KP Brehmer, Tom Burr, Lukas Duwenhögger, Andrea Fraser, Isa Genzken, Dan Graham, Renée Green, Ull Hohn, Martin Kippenberger, Pierre

Klossowski, Mark Leckey, Hilary Lloyd, Lucy McKenzie, Christian Philipp Müller, Nils Norman, Stephen Prina, Stephen Willats, Danh Võ

The exhibition *Family Ties: The Schroeder Donation* shows the idiosyncratic and sensual side of art from the 1990s and 2000s. During this time, a new art scene formed in Cologne: new galleries were opened by the likes of Christian Nagel, the magazine *Texte zur Kunst* was founded, and an artist collective ran the alternative exhibition space Friesenwall 120. The Rhineland—in an intensive exchange with New York—developed into one of the intellectual centers of the decade.

While in the 1980s “painter princes” such as Markus Lüpertz and Georg Baselitz as well as *enfants terribles* such as Martin Kippenberger and Albert Oehlen dominated the Cologne art scene, the attitudes of the next generation of artists shifted. An artistic practice emerged in which the many different meanings of community played an important role, ranging from family to clan, clique, gang, and strategic alliances. Collaborative projects replaced the traditional art object. Furthermore, the artists developed a complex frame of reference based on their own biography and the historical events at its core, contemporary political developments, and counter-narratives of art history.

Alexander Schröder followed these developments from Berlin. Already as an art student at the Hochschule der Künste Berlin, he founded his own gallery along with Thilo Wermke. At the same time, he began collecting contemporary art with his special eye. Today his collection exemplifies the idiosyncratic and playful side of 1990s and 2000s, which were shaped by Conceptual Art. Now he has donated substantial works from his collection to the Museum Ludwig by artists such as Kai Althoff, Cosima von Bonin, Tom Burr, Lukas Duwenhögger, Isa Genzken, and Danh Võ.

The exhibition *Family Ties* shows the Schröder Donation alongside key works from the Museum Ludwig collection and focuses on the art from the turn of the twenty-first century. The influence of Cologne and the Rhineland at this time will also be explored in relation to the art scene in New York. The exhibition demonstrates the significance of artist groups and collaborations in changing constellations at the time. Proximity and distance, connectedness and competition, inclusion and exclusion existed in productive friction with each other. In Cologne, where many of the works were created or first shown some twenty years ago, visitors will be able to examine the current relevance of this art.

The exhibition is supported by the Sparkassen-Kulturstiftung Rheinland.

An exhibition catalogue will be published.

Curator: Barbara Engelbach

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

September 21, 2019 – January 19, 2020

HERE AND NOW at Museum Ludwig
Transcorporealities

Opening: Friday, September 20, 2019, 7 p.m.

Press conference: Friday, September 20, 2019, 11 a.m., press preview starting at 10 a.m.

The exhibition series *HERE AND NOW at Museum Ludwig* understands the museum as an open structure for experimental formats. It seeks to expand the spatial and conceptual boundaries of the institution beyond familiar comfort zones.

Under the title *Transcorporealities*, the fifth exhibition in the series is dedicated to the complexity of corporeality. New materialist and post-humanist theories assume that all bodies are porous, open systems that overlap and intermingle in constant exchange with other bodies and their environment. This idea of “transcorporeality” could also be applied to the museum: instead of a hermetic fortress and temple of an art-historical canon, it can be understood as a permeable body that defines itself and changes as a living organism in a constant metabolic process due to external influences.

In this sense, the exhibition activates a transitional space: the foyer of the museum, which is freely accessible and opens toward the urban space with its transparent windows and glass doors on two sides. Around a stage for performance, dance, artistic research, discussion, and dialogue, the invited young international artists as well as local and international organizations and initiatives will transform the foyer into a flexible exhibition space. The artworks will integrate the existing architecture or leave vein-like tracks in the collection. All the works are linked by an examination of physical processes of transformation and the permeable boundaries between nature and culture, humans and machines, or individuals and the environment.

The exhibition 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: Leonie Radine

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

November 16, 2019 – March 1, 2020

Wade Guyton

Opening: Friday, November 15, 2019, 7 p.m.

Press conference: Thursday, November 14, 2019, 11 a.m., press preview starting at 10 a.m.

Born in 1972, the American artist Wade Guyton has created a conceptually consistent and refreshingly idiosyncratic oeuvre for more than two decades. He is best known for his large-scale canvas paintings made with a conventional inkjet printer, which feature iconic subjects such as flames, the letters X and U, and the *New York Times* website. After acquiring several of the artist's works for the collection, the Museum Ludwig is hosting a major survey exhibition in 2019 that will present his oeuvre from the beginning of his career to his most recent works. Wade Guyton plays a key role in the artistic engagement with images in the digital age. He combines traditional visual media—such as primed canvas—with digital printing processes so that deliberate degradations lead to aesthetically astonishing results. By appropriating existing images and confronting them with new technologies of reproduction, Guyton has developed an updated form of appropriation art over the past twenty years. While his first inkjet paintings on canvas were initially interpreted in formal-aesthetic terms in regard to a modernist approach, the development of his work shows that even the seemingly abstract patterns of stripes, squares, and circles are rooted in specific digital images.

The exhibition is being developed in close collaboration with the artist. It will bring together all the media he uses, from works on paper that Wade Guyton calls “drawings” to photography, sculpture, and his groundbreaking inkjet paintings, spanning the entire space for temporary exhibitions as well as the DC Hall and three adjoining rooms. The earliest works include sculptures made of bent tubular-steel chairs as well as his “drawings” printed with geometric patterns and shapes on ripped-out pages of art and design catalogues. The latest works include pictures of his immediate surroundings, such as his studio and the urban landscape of New York. Instead of presenting the works in chronological order, groups and themes are combined into surprising combinations, which reveal the diversity and complexity of this work.

On the occasion of the exhibition, a full catalogue of the artist's solo exhibitions will be published with texts by Johanna Burton, Yilmaz Dziewior, Michelle Kuo, and Kerstin Stakemeier.

Wade Guyton was born in 1972 in Hammond, Indiana, and lives in New York. His most recent major institutional solo exhibitions took place at the Museo Madre in Naples (2017), the Museum Brandhorst in Munich (2017), the Musée d'art moderne et contemporain in Geneva, and Le Consortium in Dijon (2016).

Curator: Yilmaz Dziewior

Curatorial Assistant: Leonie Radine

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

From October 11, 2019

Schultze Projects #2: Avery Singer

Press conference and photo session: Friday, October 11, 11 a.m. The artist will be present.

For the second edition of the project series *Schultze Projects*, the artist Avery Singer will design a new, site-specific work for the main staircase at the Museum Ludwig. It comprises a total of six panels, around four by twenty meters in size. The name of the series refers to Bernard Schultze and his wife Ursula (Schultze-Bluhm), whose estate is managed by the Museum Ludwig, and in whose memory every two years an artist will be invited to create a large-scale work for the museum's main staircase, starting in 2017.

For her mostly large-scale works on canvas, Avery Singer (*1987 in New York) uses a formal language that makes clear references to modernism, but is generated from the simple shapes of a digital graphics program for architectural 3D models. Using modern software, Singer first designs a three-dimensional pictorial space and transfers it to the canvas using airbrushes, acrylic paint, and tape.

In recent years, Avery Singer has received a remarkable amount of international attention. She has had solo exhibitions at the Kunsthalle Zürich (2014), the Hammer Museum in Los Angeles (2015), the Stedelijk Museum in Amsterdam (2016), and most recently the Kölnischer Kunstverein (2017). She also took part in the anniversary exhibition *We Call It Ludwig: The Museum Is Turning 40!* (2016).

About Bernard Schultze

From 1968 onward, Bernard Schultze and his wife Ursula (Schultze-Bluhm) lived and worked as artists in Cologne. For decades they were a fixture of the city's cultural life and had a particularly close relationship with the Museum Ludwig. The museum holds a large part of their artistic estate. Bernard Schultze was one of the pioneers of Art Informel in Germany with his works from the early 1950s. The large-scale format was a central aspect of his later work. It represents the substantial point of reference for the artists invited to participate in the series.

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

Presentations in the Photography Room

June 7 – September 22, 2019

Benjamin Katz: Berlin Havelhöhe, 1960

Press conference: Thursday, June 6, 2019, 10 a.m.

On the occasion of the eightieth birthday of Benjamin Katz (born in 1939 in Antwerp, Belgium), the Museum Ludwig will present the important series of photographs *Berlin Havelhöhe* (1960),

which was recently acquired. Suffering from tuberculosis, Katz spent one and a half years in the Havelhöhe hospital in Berlin and photographed the patients' day-to-day life as well as the hospital grounds and buildings, which were originally used by the Nazi Reichsakademie for the Luftwaffe. The photographs represent a social as well as an artistic document, since they record Katz's beginnings as a photographer. *Berlin Havelhöhe* also exemplifies the image of the artist as a young man.

The presentation will feature forty-five prints and the entire series of 318 photographs, which will be mounted on thirty sheets as small vintage prints.

The presentation will be accompanied by a catalogue.

Curator: Barbara Engelbach

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

October 12, 2019 – February 2, 2020

Lucia Moholy: Writing Photography's History

On the occasion of the anniversary of the Bauhaus, this presentation will show the extent to which the photographer Lucia Moholy rewrote the history of photography. In addition to her photographs, the Museum Ludwig archives include letters that demonstrate her lively exchange with the photography collector and historian Erich Stenger. Together they planned to write a book about the history of photography. However, the rise of the Nazis drove Moholy into emigration, while Stenger became a sought-after expert in the field in Germany. Moholy ultimately published *A Hundred Years of Photography* on her own in London. The exhibition will cover this work as well as the relationship between Moholy's writing and photography.

Curator: Miriam Halwani

Website and Social Media

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

Facebook/Instagram/Twitter/Vimeo: @MuseumLudwig

www.museum-ludwig.de

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