

10 Years

PROGRAM  
OCT-DEC 2019

# Museum Brandhorst

BRAND

NEW?

# Brand New?

## 10 Years

### Museum Brandhorst

As a museum for contemporary art we aspire to constantly seek out fresh, current and relevant work, to know what is "brand new" – just as it says on Ed Ruscha's famous triangular painting from 2016, which we are currently showing on the stairway to the lower floor. Therefore the second issue of our magazine series on the anniversary exhibition "Forever Young – 10 Years Museum Brandhorst" is focused on the present. It is against the present that we continuously measure our work. It keeps us alert, opens our eyes, and as a result the collection changes constantly (p. 2). In the last ten years it has grown by around 500 works. These new acquisitions include, for example, paintings by Monika Baer, who explains in an interview (p. 34) how it was and still is to prevail in the male-dominated field of painting.

To give an impression of the diversity of these recent additions to the collection, our exhibition also changes at regular intervals: From mid-September we are showing newly-acquired pieces by R.H. Quaytman (p. 16) and Michael Krebber (p. 18) in the "Spot On" rooms on the ground floor, and from November we will present the recently acquired video installation "Fiorucci Made Me Hardcore [20 Year Anniversary Remaster]" (1999–2019) by Mark Leckey (p. 20) in the media rooms on the lower floor. A legendary piece – twice as old as the museum – which invites us to celebrate a homage to the British club culture to this day. In each issue we dedicate an essay to these many smaller and larger narratives contained in our exhibition. In this edition we examine the connection between Pop Art's technique of citation and the proliferation of images that is so typical of social media today (p. 6). A comprehensive overview of the program and all events that will take place here in the next three months can be found from page 22.

We look forward to your visit and we hope you enjoy reading this issue of our magazine.



Achim Hochdörfer  
Director Museum Brandhorst



Photo: Ron Amstutz, Courtesy of the artist

## On how the Brandhorst Collection is approaching the present – and searching for what will be important in the future

Art history always involves something amounting to historical far-sightedness. It is not hard to name the great upheavals and trends of the past. However, the closer one gets to the present, the more difficult it is to see developments. But that is precisely the mission of the Brandhorst Collection, what Armin Zweite, the first director of the museum, called the "historicization of the present". The collection, which was established by Udo and Anette Brandhorst in the late 1960s before continuing as a foundation from 1993, contains many of the trends that significantly shaped the art of the last few decades: Pop Art and Minimal Art, Arte Povera and Neo-Avantgarde. "The fact that it has become difficult since 2000 to name specific schools is intrinsic to the matter at hand," says Achim Hochdörfer, Director of the Museum Brandhorst. The formation of artistic movements, the sequence of clearly distinguishable styles and themes, are themselves a historical phenomenon. Nevertheless, tendencies can still be recognized, and these can also be seen in the collection.

"If I had to choose one piece from our collection that I believe captures the essence of the zeitgeist of the 2000s, it would probably be Seth Price's 'Vintage Bomber' from 2006, a gold-colored, vacuum-formed plastic cast of a bomber jacket. In the 1990s there were still utopian approaches, such as Wolfgang Tillmans' 'Rave' pictures. The 2000s were much darker; 9/11 set the tone." Seth Price's bomber jacket refers on the one hand to the lightness of

the 1990s, to the playing with identity through fashion: bomber jackets played a decisive role in several different subcultures. "But then it also looks like a death mask, the swan song of subcultures hollowed out by capitalism," says Hochdörfer. The shape and the folds suggest the human body, which however, is tellingly absent. The empty bomber jacket lies there like a second skin. "Ultimately, the gold makes us think of the crazy art market, which exploded at the beginning of the 2000s, and all that remained was the coveted consumer product, pure commodity fetish." In this manner, many topics that were addressed in the works of the 2000s are compressed into this one artwork: bodies and fashion and political disenchantment all wrapped in one.

"One of the great trends of the 2000s was the return of painting," says Hochdörfer. "More specifically: this was the period in which women, after decades, indeed centuries, finally found their way into the large museum collections." This development is astonishing for many reasons. Art history is a male domain – from the Glyptothek to the Alte Pinakothek to the Neue Pinakothek, our museums are inhabited almost exclusively by male artists. Post-war modernist painting increasingly developed into a macho medium. From Jackson Pollock to the Junge Wilde, canvases were filled with large male gestures and spattered paint. "The age of these large gestures was gone by the 2000s – and finally attention was redirected to the works of female painters, who of course had always been

Seth Price,  
'Vintage Bomber'  
(2006)





New to the collection: Jana Euler, "GWF 5" (2019)  
from the series "Great White Fear"

It is very clear that the age of the big male gestures is coming to an end.

— Achim Höchdorfer

there." Thus in recent years, works by Charlene von Heyl, Amy Sillman, Monika Baer, Jacqueline Humphries, R.H. Quaytman and Laura Owens have been acquired in depth, while Kerstin Brätsch and Jutta Koether were each given large individual shows with a focus on painting. Another surprising aspect of this development is that painting, actually quite a traditional, indeed conservative medium, suddenly appeared very modern – and posed the decisive questions of our time. "Naturally it would not do justice to these artists to simply categorize them merely into a movement or school," believes Hochdörfer. "For one thing, they each have highly individual approaches. But it is possible to name common themes that are addressed in different ways: one's own body as a battle scene of society and of one's own sensitivity, the enormous issue of digitalization, which is addressed by Kerstin Brätsch, for instance, with her Photoshop brushstroke, or Jacqueline Humphries, whose 'Black-light Paintings' radiate like screens."

But this development is far from being over: "That is clearly illustrated by our latest acquisition," says

Hochdörfer, "about which I am extremely pleased. At the moment Jana Euler is being celebrated internationally, and justifiably so. Her work is both accessible and sustainable." The Brandhorst Collection purchased two of her latest paintings from the series "Great White Fear". In one of the pictures, a great white shark, shoots out of the water, even at first glance clearly a penis; in the second picture, another shark slumps feebly and full of self-doubt. "Very humorously, the picture lampoons the whole phallocracy of old white men," says Hochdörfer. "It is very clear that the age of the big male gestures is coming to an end. Such a thing can only be welcomed."

## Laura Owens Untitled, 2015

A few years ago, while renovating her home, Laura Owens uncovered a set of newspaper stereotype plates from a 1942 edition of the *Los Angeles Times* that had been repurposed as flashing beneath the shingles on the side of the house. She scanned these plates, vastly enlarged and digitally manipulated them, and created a series of paintings, which she then silkscreened onto canvas. Some sections look as if they have been placed under a magnifying glass, while others have been cut out, revealing a delicate drawing beneath. Some of the original articles and pictures have been reworked and replaced with more recent information. The

shadows of the brushstrokes are in fact printed – and thus not at all traces of spontaneous painterly gestures. This makes it almost impossible to distinguish in this collage between what is painted, what is drawn, and what is printed; what is "real" and what is "fake." With this game of deception, Owens questions on the one hand the authenticity of digitally-circulated data. On the other hand, she also stages the relationship between painting and digital technology as something very exciting: For her, these are two tools of image production that challenge and enrich each other.



# The Proliferation of Pictures

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EXHIBITION

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On how reposting was invented by Pop-Art, and what that says about the present-day media



Just as diverse and varied as the Brandhorst Collection are the topics that can be addressed when viewing its works. We trace these subjects in the anniversary exhibition “Forever Young”, focusing on one particular aspect in each Cahier with a dedicated essay.

Long before social media, this principle – extracting, reposting, giving something a new meaning – was demonstrated in the field of art.

It was a piece of legislation that drove tens of thousands of people onto the streets – above all young people. The reform of copyright law, which was passed by the EU parliament despite fierce protests, is aimed at preventing material protected by copyright from being published without the consent of the copyright holder. What concerned the protesters was nothing less than a free internet – including the possibility to post images, films and music – for example in the form of memes, in other words text-image combinations, which spread virally online. As the strength of feeling directed against the threatened upload filter clearly showed: these days, reposting third-party material is regarded as an extension, perhaps even as an original expression of one's digital personality.

Long before social media, this principle – extracting, reposting, giving something a new meaning – was demonstrated in the field of art. The principle of citation, in other words the eloquent reference to external material, whether motifs or styles,

is probably as old as art itself. Marcel Duchamp and his ready-mades radicalized this process by means of a hard media disruption. With his infamous "Fountain" (1917), an inverted urinal, he was also concerned with deconstructing the difference between making art and proclaiming art. When Andy Warhol appropriated the images of others in the early 1960s, such as a press photo for the Marilyn Monroe movie "Niagara" (1953), and reproduced them using a screen-printing method, it was something completely different. Duchamp's gesture also ingeniously demonstrated the impertinence of ripping something out from its material context. At first glance, Warhol operated in a more discreet manner, but ultimately he was more radical. He worked in the same medium: the image. The existing material already had its own aesthetic quality, showing the film diva at her most seductive. When Warhol printed the diva on a golden background, he endowed her with a religious aura. Yet by this time, Monroe's sanctity had already been broken: she died in a mysterious manner. Whether by suicide or contract murder



Previous page: installation view of works by Andy Warhol in "Forever Young"

Right: Andy Warhol, "Round Marilyn" (1962)



## Arthur Jafa ackingdoncomethas, 2018

Jafa's focus in "ackingdoncomethas" is the world of the preachers and gospel singers in African American congregations. His editing rhythm, which is oriented on black music, creates a hypnotic flow that reveals the collective pattern behind the unfettered performances. We see here the formation of a singular cosmos of symbols, language and gestures. At the same time, Jafa highlights the interplay between this cosmos and African American pop culture and political

culture. And how they have both been shaped by a long history of oppression and alienation. To create this 105-minute film the artist collaged material from different decades and eras of black history in the USA. This explains the differences in picture and sound quality in the film material.

**ONLY UNTIL 10 NOVEMBER 2019 IN THE MEDIA ROOM (-1.2) AT MUSEUM BRANDHORST.**



Film stills from Arthur Jafa's "ackingdoncomethas" (2018)



Photo: Stephan Wyckoff

Cady Noland, "Tanya as a Bandit" (1989) in front of Louise Lawler, "Plexi (adjusted to fit)" (2010/2011)

[speculation continues to run rife], her death was not least the product of a society that feasts just as much on the fame of its stars as on their demise. Warhol was not interested in criticizing this fact. Rather, displacing the picture produced a meshwork containing fame and tragedy, glamour and death, and the complex relationships between them. Long before sampling became widespread in pop and social media, Warhol demonstrates here one of the main characteristics of postmodern "reposting". The old context is nullified as a citation, but replaced by a new one, resulting in an oscillation of meaning. One aspect, which was a constitutive part of Warhol's strategy, was a confusion of authorship. The screen-printing method was conducive in this respect. In 1963 he declared: "I think it would be so great if more people took up silk screens so that no one would know whether my picture was mine or somebody else's."

The artist Elaine Sturtevant took this encouragement seriously. In 1964 she took Warhol's silk screen of the "Flowers" series and used it to create her own pictures, which she logically called "Warhol Flowers". Shortly afterwards she wanted

to work with the "Marilyn" silk screen, but because Warhol could no longer find it, she found an identical Marilyn photo and in this manner created her first work "Warhol Marilyn" (1965; a later reprise of this piece, "Warhol Black Marilyn" from 2004, can be seen in the exhibition). Sturtevant was not aiming to make an exact copy. Rather, she redirected the pictorial logic of Pop Art – reproducing existing motifs – back to the area of fine art. With her deliberately incomplete replicas she wanted to "trigger vertigo", she admitted. This is particularly apparent in the case of her "Marilyn". The contour of her lipstick is smudged, turning the smile into a grimace. That which was already suggested by Warhol becomes evident with Sturtevant: "Marilyn" is an image of transience.

With her working methods, Sturtevant represents a movement that is often called "Appropriation Art". Following the postmodern deconstruction of authorship, the focus here is no longer on the original expression, but instead, as Jacob Proctor, curator at Museum Brandhorst, calls it, "doing something with images" – meaning: those of others. In this respect, Louise Lawler assumes a



Wolfgang Tillmans, "Buchholz & Buchholz Installation 1993" (1993)

special position here. Her work "Plexi (adjusted to fit)" (2010/11) presents Warhol's famous "Boxes", which were created from the mid-1960s. Warhol made objects based on packaging samples. Lawler does not merely photograph these. At a closer glance it can be seen that the boxes here are behind a thin sheet of Plexiglass – because they are now being exhibited in museums, where Lawler photographs them. The objects made serially by Warhol at the time have now become expensive works of art that must be carefully preserved. It is a conflict of interest that is especially visible in the presentation of Warhol's "Boxes".

Wolfgang Tillmans shows that it is also possible to repost one's own material, by placing photos of the rave scene, which he took for lifestyle magazines, in the context of art. And again we observe a shift in meaning. What was once still celebrated

in the magazines of the early 1990s as a vibrant present now seems like a melancholic memory of a subcultural utopia that was soon threatened with sellout.

In the early 1960s, at the beginning of this artistic development, the means of reproduction were still mechanical, and complex. In the digitally dominated present, copying and reposting is often merely a matter of a few clicks. This results in, as Jacob Proctor calls it, a "hypertrophy of contemporary image culture", which admittedly was already incipient in the analogue age of printing, but which now represents our everyday media life. We measure the world in images, think in images, we communicate in images. In the process, we all too easily forget what art shows us: that images do not necessarily refer to that which we call "reality", but above all to other images.

Photo: Stephan Wyckhoff

ON VIEW

## Wolfgang Tillmans, Buchholz & Buchholz Installation 1993, 1993

This installation by Wolfgang Tillmans is a detailed reconstruction of his first solo exhibition, in 1993, at the Cologne gallery Buchholz & Buchholz. Here, Tillmans first tested a mode of presentation in which photographs, photocopies, and magazine pages are displayed non-hierarchically and spread across the entirety of the exhibition space. In the best sense, this installation acts as a portrait of its time. Created in the years after the fall of the Berlin Wall, the photographs show friends of the artist, techno DJs and musicians, and ravers in sweat-drenched T-shirts, their pupils dilated from ecstasy. It was the era of the first Love Parades and the beginnings of the Gay Pride movement in both Germany and England. In their affectionate gaze, the pictures convey the collective desire at that time to break away from fossilized social structures and political dogmas through the acts of dancing and partying.



Wolfgang Tillmans, "Lutz & Alex sitting in the trees" (1992), from "Buchholz & Buchholz Installation 1993" (1993)  
Courtesy Galerie Buchholz, Berlin/Cologne/New York

ON VIEW

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## KAYA (Kerstin Brätsch & Debo Eilers), KAFTAN\_ SCHNAKEN Table #2, 2015

KAYA is a complex construct. On the one hand, the artist duo is composed of Debo Eilers and Kerstin Brätsch, a sculptor and a painter who studied together and have been collaborating under this name since 2010. But KAYA also refers to Kaya Serene, a young woman who is friends with Eilers' family and who lent her name to the project – and in this work, her body as well. On a stage-like table (produced by the company Schnakenberg) lie casts of Serene's youthful body, surrounded by an "entombed" painting on polyester foil, which is attached to the table with straps and buckles. The body is adorned with coin or tokens, thus literally "capitalized." In this way, KAYA illustrates what has long determined our reality: our lives are imbued with processes of value creation, and in contemporary society youth itself constitutes a significant kind of capital.



Photo: Ulrich Holz



# Artistic Contributions to the Exhibition “Forever Young”



## Three young artists look at, into and through the Museum Brandhorst

Maximiliane Baumgartner, Stephan Janitzky, and Kristina Schmidt, all of whom studied at the Academy of Fine Arts in Munich, have turned their attention towards the Museum Brandhorst, its collection, and the exhibition. The result is a foldout map for each of the three floors of the museum, in which the three artists approach the exhibited works and the architecture of the museum from their own perspective.

**UPPER FLOOR** In his orientation map Stephan Janitzky addresses Cy Twombly's painterly gesture and the presentation of his work in the museum and examines what impact this has on his own location in the room.

**GROUND FLOOR** In her contribution, Maximiliane Baumgartner unmasks the museum as a “doll's house” and therefore also its auratic charge. She reflects on the relationship between artistic and curatorial practice and its mediation.

**LOWER FLOOR** Kristina Schmidt raises the subject of her own position in the charged discourse of painting, its valuations, the “top dog” battles and the search for allies within the museum as an institution.

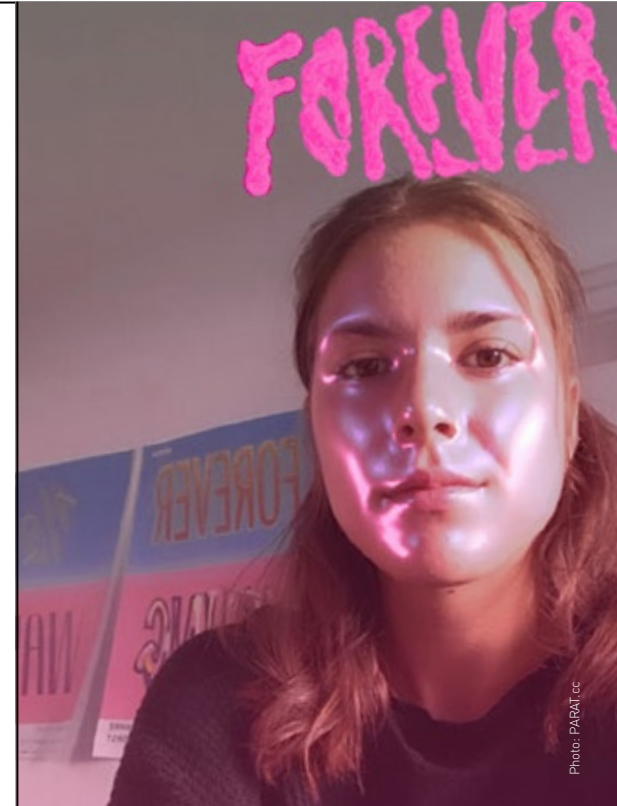
The foldout maps can be found in the entrance area of the exhibition, and may be taken away and distributed free of charge by all visitors.

# Merchandise & Face Filters

To mark our anniversary we have produced a number of fantastic “Forever Young” items ...

Come by and take a look in our Museum Shop:

- T-shirts & Long-sleeves
- Bags
- Umbrellas
- Picnic blankets
- Stationery articles
- Deckchairs
- and more ...



Try our two new Instagram face filters!

ACTIVATE NOW VIA THE MUSEUM BRANDHORST  
INSTAGRAM ACCOUNT.  
#MBFOREVERYOUNG



FAÇADE



FOREVER YOUNG





# R.H. Quaytman

14 September 2019 to 7 January 2020  
Room 0.7, Ground Floor

R.H. Quaytman's series of works are laid out like continuous chapters in a book. Museum Brandhorst shows paintings from the cycle "An Evening, Chapter 32" (2017), which reference, among other things, two paintings by Rubens's teacher, Otto van Veen.



R.H. Quaytman's oeuvre is structured like a book. Since 2001 the artist has grouped her works in chapters, each corresponding to an exhibition and its associated research. Most of the panel paintings shown here come from the cycle "An Evening, Chapter 32", created for the artist's exhibition at the Secession in Vienna in 2017. They are accompanied by two immediate predecessors, the "Sauromatei" paintings from 2016.

In "Chapter 32" Quaytman grapples with two paintings from the collection of the Kunsthistorisches Museum in Vienna: "The Persian Women" and "Amazons and Scythians" (both around 1597/1599), which are attributed to the Flemish painter Otto van Veen (1556–1629), who was the teacher of Peter Paul Rubens. Both paintings show stories of armed women. In his "Moralia," Plutarch wrote of the Persian women who sent their men back to war (which was eventually won) with raised skirts, saying: "Whither are you rushing so fast, you biggest cowards in the whole world? Surely you cannot, in your flight, slink in here whence you came forth." In contrast, "Amazons and Scythians" recalls a passage in Herodotus' "Histories:" The Amazons lay down their weapons and their clothing, and unite with their former enemies, the Scythians – he described this as the birth of the tribe of the Sauromatae.



Both: R.H. Quaytman, "An Evening, Chapter 32" (2017)

Quaytman appropriated Veen's paintings for her own panel paintings. Using screen-printing and textiles, she transferred image details, individual figures and a rear view onto the gessoed wood panels. Manual overpainting, but also screen-printed chessboard patterns and meshes, or fine surface refinements with gold leaf or copper powder overlay the motifs and are both attractive and confusing to the eye in equal measure. Quaytman's

"pictures of pictures" do not only open up a view of art-historical and social themes, such as the objectification of the female body through the male gaze. They are also a reflection of an age in which the technically reproducible image dominates: "I once wrote 'every painting is a monochrome, before you begin' but now I would put it differently. I would say every painting is a photograph before you begin." (R.H. Quaytman)

# Michael Krebber

14 September 2019 to 7 January 2020

Room 0.8, Ground Floor

Paintings and installations by Michael Krebber from the 1990s and early 2000s are on show, in which he reflects on the discourse on painting, and on art history as such, through a network of subtle references.

Most of the works shown here come from Michael Krebber's exhibition "The average, edible fish says ADIEU", which took place in Cologne at the end of 2001. At the time, the critic Frank Frangenberg wrote: "What else can the artist bring to fruition, if he wants to avoid overtaking his famous predecessors with irony and cynicism? Either he spends his life painting just the one mountain with Zen-like concentration [...]. Or, as Krebber has decided, he sees the artistic tradition as a quarry, from which he hammers out his chunks of rock, always on guard against himself and what he does."

And indeed Krebber does weave a fine web of references to artists and discourses, as shown by his installation "Was will die Kunst vom Film?" (What Does Art Want from Film?, 2001): The plastic folder on one of the wallpapering tables contains a photocopy of a drawing by Joseph Beuys, the "godfather" of the Rhineland art scene and advocate of a radically expanded concept of art. The chessboard recalls Marcel Duchamp's passion for the game; with his ready-mades he brought art as a "creation" to a conclusion. And the title itself refers to an issue of the magazine "Texte zur Kunst" from the time, which looked at the imminent loss of importance of traditional art genres in view of the increasing spread of media art.

So how to continue with painting? Krebber's pictures contain only frugally sketched and painted marks, almost as if they cannot find a "complete" form. There are repeated allusions to and commentaries on the "quarry" of art history: contour lines of a face in a three-quarter portrait, or the "ready-made" motif of a decorative material – a recourse to Sigmar Polke. It is remarkable that the tools in the paintings, brushes and wrenches, are recognizable only from their handles – as if the action takes place outside of the picture. And perhaps that is the best way to understand Krebber's paintings: as an intersection at which an entire network of internal and external reference lines and meanings converge.

→ **ARTIST TALK WITH MICHAEL KREBBER ON  
12 OCTOBER 2019 AT 7 PM (SEE P. 22)**

Michael Krebber,  
"1" (2001)





# Mark Leckey

from 23 November 2019

Room -1.2, Lower Floor

Large & Small Media Room

It was not always apparent that Mark Leckey would become one of the most influential artists of his generation. He was born in Birkenhead, near Liverpool, in 1964. He gained his art degree at the Newcastle Polytechnic as early as 1990. But he burst onto the art scene only in 1999, with his video "Fiorucci Made Me Hardcore" – a homage to the British club culture since the 1970s, produced for the exhibition "Crash!" at the Institute of Contemporary Arts in London. This laid the foundation for his work, which is located at the interface between the visual arts, pop culture and technology, and for which he was awarded the prestigious Turner Prize in 2008. It was followed by numerous large solo exhibitions: at the Serpentine Gallery in London (2011), WIELS in Brussels and the Munich Haus der Kunst (both 2015), the MoMA PS1 in New York (2016/2017) and currently at Tate Britain in London (2019/2020).

Shaped by the nostalgic desire to give expression to the memories of his own youth, in "Fiorucci Made Me Hardcore" Leckey assembled material from the days and nights of Northern Soul, casuals and ravers, which he compiled from extensive research, to make a hypnotic video. Underscored by a soundtrack by the artist, "Fiorucci" became his shrine comprising fashion, music and club culture. At the same time he created, in the words of the music critic Simon Reynolds, a portrayal of "what may have been the best moments from a number of young British lives in the last three decades of the 20th century. Their finest hour." This ability to combine his own experiences with social phenom-

ena describes the essence of the quality of Leckey's work: He uses the material documents of the experiences of others to illustrate his own. Whereas in the late 1990s and early 2000s he primarily made use of video tapes and photo prints, these days he mostly uses digital data circulated online.

His work is concerned with our affective relationship to things, with the desire that is fed by pop culture and consumer culture. Leckey says: "I'm a fetishist and I fetishize things, I'm drawn to these things and I'm obsessed by them, I have to somehow possess them, because I sense that they possess me." Such yearnings are acted out in the digital space in "Pearl Vision" (2012). This allowed him to have at least an "ersatz" encounter with the object of his desire: His body appears to fuse with the computer-animated snare drum. The fact that his fusion fantasies are certainly humorous, indeed self-deprecating in nature, is suggested by the offstage song, since the snare drum's solicitation "Turn me on", or the rapt-celebratory "Me and You, Me and You" presupposes that it is responding to Leckey's desire.

Film stills from  
Mark Leckey's  
"Fiorucci Made Me  
Hardcore" (1999)



# Talks in the Zebra

Close the curtain, the stage is open. The motto for autumn in the Zebra, with its diverse series of panel discussions, is: Talk! Talk! Talk!



## Did you know?

Several works designed especially for Museum Brandhorst by the artist duo Guyton\Walker (Wade Guyton and Kelley Walker) make it possible in just a few simple steps to transform the light-infused foyer into a space for performances, discussions, film screenings and much more. The situation is framed by seven paravents (all 2015), which can be deployed flexibly, and the eponymous "Zebra Curtain" (2017), which is printed on the inside with a zebra pattern and on the outside with a variety of sliced fruit. The works draw on digitally circulating images that can be printed on all kinds of surfaces – curtains, wood or also mattresses and tables – using different treatments.

## Artist Talk: Michael Krebber

**MODERATED BY TONIO KRÖNER**  
**SATURDAY, 12 OCTOBER 2019, 7 P.M.**  
**ZEBRA, FOYER MUSEUM BRANDHORST**

Hardly any artist is so strongly interwoven into a network of relationships and references as Michael Krebber, who emerged as one of the central figures in the myth-entwined Cologne art scene of the 1980s and 90s, and whose influence has spread far and wide in the years since. Drawing on the history of art (particularly the history of painting) as well as from philosophy, film, and the entirety of pop culture, in Krebber's work everything seems to coalesce in a style that is at once self-evident and yet difficult to grasp, ambiguous but not without a good dose of bone-dry humor. In connection with the series "Spot On", the Museum Brandhorst highlights significant bodies of work by individual artists in its collection. On the occasion of the current "Spot On" exhibition dedicated to Michael Krebber, we have invited the artist to speak with us about his work. The conversation is led by the Berlin-based artist and curator Tonio Kröner.

## Cy Twombly: Homes & Studios

**BOOK PRESENTATION AND TALK BY FLORIAN ILLIES**  
**IN THE "LEPANTO" ROOM AND DOCUMENTARY FILM**  
**"CY DEAR" IN THE ZEBRA, FOYER MUSEUM BRANDHORST**

**MONDAY, 4 NOVEMBER 2019, 7 P.M.**

Over many years, Cy Twombly (1928–2011) led a very secluded life. Nevertheless, all his life he always invested each place where his works were created with a central significance. For the first time, the volume just published by Verlag Schirmer/Mosel, "Cy Twombly: Homes & Studios" provides an insight into Twombly's private rooms and studios. The book has gathered together the most beautiful photographs by the artist and also by famous photographers such as Robert Rauschenberg, Ugo Mulas and Sally Mann, who visited Twombly in his studios in New York, Rome, Bassano in Teverina, Gaeta and Lexington. Nicola Del Roscio, a long-time friend of the artist and president of the Cy Twombly Foundation, provides the biographical background to his living spaces and work-spaces. The best-selling author Florian Illies describes in a text the relationship between space and photography, and will give a talk at the book presentation.

Also on this evening we want to celebrate the publication of the second volume of the catalog of Cy Twombly's sculptural works. This publication marks the conclusion of the scientific appraisal of all paintings, drawings, prints and sculptures by Twombly in the Verlag Schirmer/Mosel, which began in 1992. The poetic, mythically-charged sculptural objects – 147 works in total – are now accessible to the public for the first time, completely and conclusively in large, color illustrations.



## After Liberalism: On Struggling Privilege in Art

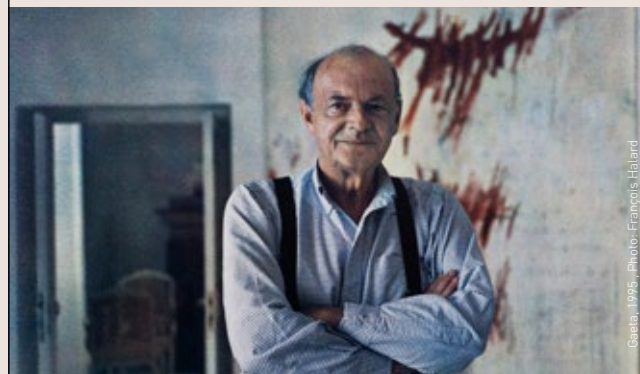
**TALK HOSTED BY KERSTIN STAKEMEIER**  
**WITH ANA TEIXEIRA PINTO (IN ENGLISH)**

**TUESDAY, 22 OCTOBER 2019, 7 P.M.**  
**ZEBRA, FOYER MUSEUM BRANDHORST**

In recent debates around contemporary art's social and asocial presence, a scene that thinks of itself as liberal, if not critical, was met with an adversary that is by no means new but that today has reached a new and actualized significance: an artist figure whose self-image is based on (and limited to) the perpetual acting out of social privilege. With the recent end of liberal society, the replacement of tales of emancipation by those of defensive aggression by the likes of right-wing parties and alt-right culture, the critical art world appears to lack the means not only to rid itself of artists falling into that line of social brutalization, but also even to identify what they label as "jokes", "fun" and "freedom of speech" as new guises of renowned modes of cultural fascistization. Ana Teixeira Pinto and Kerstin Stakemeier will discuss such questions of form, not just as that of artworks and cultural debates, but also as one of a post-liberal subjectivity among us.

Ana Teixeira Pinto is a writer and cultural theorist based in Berlin. She is a lecturer at the DAI (Dutch Art Institute) and at Leuphana University, Lüneburg.

Kerstin Stakemeier, a writer and educator based in Berlin, is a professor of art theory and mediation at the Academy of Fine Arts Nuremberg.





# Day of Restoration

## “Secured: The Traces of Time”



Photo: Falk Kageleinschacher

**WITH URSULA GANSS, HEIDE SKOWRANEK,  
MICHAELA TISCHER**  
**SUNDAY, 13 OCTOBER 2019 | 12 NOON TO 5 P.M.**

“Secured: the traces of time” is the motto of this year’s European Day of Conservation-Restoration, which applies equally to all cultural assets. In tours lasting 30 minutes, restorers from the Doerner Institute explain how artefacts change, and how these testimonies of the past are examined and preserved.

12 a.m. & 1 p.m. | Unwanted traces: Perfection in the works of Damien Hirst as a challenge for conservation and museum presentation | with Heide Skowranek

2 & 3 p.m. | Traces from the New York underground: On the creation and conservation of the “Subway Drawings” of Keith Haring | with Michaela Tischer

3 & 4 p.m. | Recognizing and analyzing traces: How to become a museum restorer | with Ursula Ganß

Meeting point: Museum information desk | The tour is included in the admission price. | Limited number of participants. | Registration and receipt of participation ticket up to 30 minutes before the start from the information desk.

# The Long Night of Museums

**SATURDAY, 19 OCTOBER 2019, 7 P.M. TO 2 A.M.**

Museum Brandhorst will also open for visitors on the Long Night of Museums on 19 October. Everything revolves around the anniversary exhibition “Forever Young”. Visitors can stroll through the galleries for a visual experience from the early 1960s to the present day, accompanied by matching background music. Selfie screens with special face filters by the museum will be available for your own personal memories, and the museum’s own bookshop offers “Forever Young” souvenirs at a special anniversary price.

It is the unique variety at an unusual hour that so thrills the public each year on the Long Night of Museums, as more than 90 museums, collections, galleries, churches and historical sites open their doors for a night-time visit from 7 p.m. to 2 p.m. The Long Night ticket costs € 15 and is valid as an admission ticket for all participating institutions, as a transport ticket for the MVG shuttle buses, and as a transport ticket for the MWV in all tariff zones.

All information can be found at [www.muenchner.de](http://www.muenchner.de)

## Long Night kids’ program

On the afternoon before the Long Night, the pupils of the “pi.lot” project will be in action in Museum Brandhorst: Between 2 p.m. and 4 p.m. (and also between 7 p.m. and 10 p.m.), the young art guides will present artworks they have themselves chosen from the anniversary exhibition “Forever Young”. For families with young children there is an experience and exploration tour with the creative drawing book “Kunstexpedition”. The coloring book is free of charge and available from the cash desk. Another highlight: the visual treasure hunt PostcARTs, a free hands-on game for children aged 12 and older, guides grown-ups and kids through the museum and contains loads of exciting details on the works exhibited and on the artists.

“On art and the love of art”

**DISCUSSION SERIES BY 3SAT  
FOR THE LANGE NACHT DER MUSEEN**

**SATURDAY, 19 OCTOBER 2019, 8.00 P.M. TO MIDNIGHT  
DISCUSSION SERIES, IN THE ZEBRA, FOYER MUSEUM  
BRANDHORST**

On the occasion of the “Lange Nacht der Museen”, the presenter Markus Brock, famous from the 3sat program “Museums-Check”, will conduct conversations about art in the Zebra. Among those invited are artists, curators, employees of the Pinakothek museums and Museum Brandhorst, as well as Munich celebrities with a love of art.

→ The “Museums-Check” already visited Museum Brandhorst in July 2019, and made a wonderful program about our museum. This will be shown in the museum during the Lange Nacht, and can also be found online in the 3sat media library.



Photo: Janis Hanemann



# Public Tour

Would you like to learn more about the artworks, the artistic positions, and the collection? You can join public tours at Museum Brandhorst every Tuesday at 3 p.m. and Saturday at 4 p.m., each dedicated to very different aspects of the program.



Photo: Alisa Wesshuber

## Long live painting! Painting from the 1960s to today

The death of painting has been declared at regular intervals ever since the invention of photography, its significance deemed obsolete. Based on selected works from the 1960s to the present day, you can discover here how painting as a medium has not merely defended its position in art, but how it also picks up on and reflects on changes in image culture, from photography to television to social media and the internet.

Sat 12.10.2019 | Tue 19.11.2019 | Sat 14.12.2019

## Forever Young

"Forever Young – 10 Years Museum Brandhorst" traces an arc from the early 1960s to contemporary art production and creates a link between our numerous new acquisitions of recent years and famous works from our collection. On a tour through all floors of our museum you can discover the architecture while getting to know some of the highlights in the collection: from Andy Warhol and Cy Twombly through Keith Haring and Albert Oehlen to Louise Lawler and Charline von Heyl.

Tue 05.11.2019 | Sat 30.11.2019 | Sat 21.12.2019

## The dark side of Pop Art

The Pop Art artists, especially Andy Warhol, glorified the icons of pop culture and were the first to show consumer goods and the products of the mass media in art. At the same time, their works also addressed the downside of capitalism and consumer culture, such as the obsession with superficialities. The tour shows how Pop Art could become, at one and the same time, a phenomenon of both mass culture and subculture, and how their strategies still influence artists to this day.

Tue 22.10.2019 | Tue 12.11.2019 | Tue 03.12.2019 | Sat 28.12.2019

## Between identity politics and collective neurosis – Art and society from Andy Warhol to Damien Hirst

Since the 1960s many artists have addressed questions of identity in their works, with reference to skin color, sexual orientation or social class. They celebrate these identities, but also make discrimination visible. Together we look at artworks that focus on the theme of identity and contrast them with pieces that examine the desire for optimization and the collective neuroses of our performance-oriented society.

Sat 05.10.2019 | Sat 26.10.2019 | Sat 16.11.2019 | Sat 07.12.2019

### AS PART OF THE "WEEK OF THE MANY":

Sat 09.11.2019, 4 p.m.  
Sun 10.11.2019, 11 a.m. (English)  
Sun 10.11.2019, 2 p.m.



## Cy Twombly

With more than 170 pieces, the inventory of works by the American artist Cy Twombly in the Brandhorst Collection is unique worldwide. The tour provides the opportunity to immerse yourself in the incomparable work of the artist and to gain an insight into his multifaceted oeuvre in the media of painting, sculpture and drawing. Highlights such as the Rose Gallery or the monumental "Lepanto" Cycle (2001) are naturally included in the tour, which also examines Twombly's lyrical combination of image and text.

Tue 15.10.2019 | Sat 02.11.2019 (English)  
Sat 23.11.2019 | Tue 17.12.2019 (English)

## Tip: Private Tour

If you plan to come with a large group, or if you would like to take a tour at a specific time, you may book in advance by calling 089 23805-284 or e-mailing buchung@pinakothek.de. We are also happy to organize a guided tour exclusively for your group. Information on this and our booking form can be found at [www.museum-brandhorst.de/en/guided-tours](http://www.museum-brandhorst.de/en/guided-tours)

## At first hand: Curatorial Tour

On the following dates, the curators of Museum Brandhorst will take you on a tour providing first-hand information.

### WITH PATRIZIA DANDER (ON "FOREVER YOUNG")

Tue 10.12.2019 | 3 p.m.

### WITH JACOB PROCTOR (ON "FOREVER YOUNG")

Tue 08.10.2019 | 3 p.m. (English)  
Tue 26.11.2019 | 3 p.m. (English)

### APPLIES TO ALL TOURS

Each tour lasts around 60 minutes | Meeting point at the museum information desk | The tour is included in the admission price | Limited places available for participants | Registration and receipt of participation ticket up to 30 minutes before the start from the information desk.



# Workshops

Do you want to let your creativity run free, or engage with new, inspiring encounters? Our wide-ranging workshops and programs are just the thing for you!

## Image vs. Observation Writing workshop “Describing art with poetry”

**WITH THE POET TOBIAS ROTH**  
**FOR ALL PARTICIPANTS AGED BETWEEN 13 AND 20**

How can I write my own poem about a contemporary artwork? What does the painter know about me? What did he or she not know? The poetic description of artworks is always conducted with two eyes: one is directed at the picture, the other at ourselves, as viewers. Together we will explore the anniversary exhibition “Forever Young” and record our experiences and observations in verse.

Tobias Roth, born 1985 in Munich, is a poet, translator, editor and member of the board of trustees of the publishing house Das Kulturelle Gedächtnis (Berlin), which was founded in 2017.

The writing workshop is held in cooperation with lyrix, the German federal competition for young poetry. Lyrix is the top address for all those who like to write poetry, and is funded by the Federal Ministry of Education and Research: [www.bundeswettbewerb-lyrix.de](http://www.bundeswettbewerb-lyrix.de).

Tue 29.10.2019 | 10.30 a.m. to 1.30 p.m.

### APPLIES TO ALL WORKSHOPS

Meeting point: Museum information desk | Cost: € 15 incl. admission, reduced € 10 | Ages 18 and under free of charge | Materials will be provided | Limited number of participants. | Register at [programm@pinakothek.de](mailto:programm@pinakothek.de) or telephone 089 23805-198.

## Sound, Melody, Noise – Workshop on the anniversary exhibition “Forever Young – 10 Years Museum Brandhorst”

**WITH THE SOUND ARTIST AND  
MUSIC TEACHER ALEXANDER LÖWENSTEIN**  
**FOR ALL PARTICIPANTS AGED BETWEEN 14 AND 99**

Sound, melody, noise – together with Alexander Löwenstein we shake up the foundations of music and explore: How do sound, melody and noise fit the visual arts? In the exhibition “Forever Young” we interact with the originals in the museum space. On the one hand this is done with conventional instruments, on the other hand with the “sound mobil”, which was developed by the workshop leader – a mobile sound installation that enables museum visitors to create sound loops to match the original works within only a short space of time. Later on we examine composers (such as John Cage or Pierre Schaeffer) who were active at the same time as the artists in the exhibition, and we shall also apply their strategies in practice.

Fri 18.10.2019 | 2 to 5 p.m.

Fri 22.11.2019 | 2 to 5 p.m.

Fri 06.12.2019 | 2 to 5 p.m.

## Drawing in the museum. On the exhibition “Forever Young – 10 Years Museum Brandhorst”

**WITH THE ARTIST STEPHAN JANITZKY**  
**FOR ALL PARTICIPANTS AGED BETWEEN 12 AND 99**

In a workshop with the artist Stephan Janitzky, while drawing we occupy ourselves consciously with our own act of seeing. By viewing, examining and looking around the exhibition, we aim to train our conscious perception. The goal is not to achieve the perfect drawing. The focus here is on active discovery – on a small scale. Starting from the graphical, gestural style of Cy Twombly, we begin on the upper floor and draw our way through the exhibition with an alert eye.

Thu 10.10.2019 | 5:30 to 8 p.m.

Sat 26.10.2019 | 10:30 a.m. to 1 p.m.

Thu 07.11.2019 | 5:30 to 7 p.m.

Sat 23.11.2019 | 10:30 a.m. to 1 p.m.

Thu 05.12.2019 | 5:30 to 7 p.m.

Sat 21.12.2019 | 10:30 a.m. to 1 p.m.



Photo: Falk Kageimacher

## Looking and seeing. Drawing in front of originals

**WITH THE ARTIST JESS WALTER**

We encounter the works in the museum with paper and pencil. The idea is not to copy the models, but instead to individually feel and transform what you see. We pay attention to directional relationships, movements, contrasts, line structures and interrelationships of forms. Playful drawing exercises ease the beginning and support the personal access to the works. What do I see? Which new approach will enable me to draw?

Thu 24.10.2019 | 11 a.m. to 1 p.m. | Alte Pinakothek

Thu 21.11.2019 | 11 a.m. to 1 p.m. | Pinakothek der Moderne

Thu 19.12.2019 | 11 a.m. to 1 p.m. | Museum Brandhorst



Photo: Falk Kageimacher

# Time off with Art

Treat yourself to some inspiring time off in the museum.

Let's talk about art

**EVERY LAST FRIDAY OF THE MONTH, 4 P.M.**  
**FRI 25.10.2019 | 29.11.2019 | 27.12.2019**  
**30-MINUTE TALK, FOLLOWED BY A DRINK IN THE CAFE**

Artworks attract our attention in many different ways. Their emotional effect can differ greatly. They agitate us or provoke reflection, and sometimes their humor causes us to laugh. Some artworks have such a strong impact that we can still remember our encounter with them many years later. Each month, different people select a piece from the collection and share their personal experiences and thoughts. We invite you to continue the conversation afterwards with a drink in the Museum Brandhorst café.

Meeting point: Museum information desk | Cost: € 15 incl. admission and one drink | Limited number of participants. | Registration and receipt of participation ticket up to 30 minutes before the start from the information desk.



Photo: Falk Vogelmeier

## Themed Tour "30 Minutes – One Work"

**EVERY THURSDAY**  
**12:30 TO 1 P.M.**

Once a week, this brief themed tour provides an inspiring exchange during your lunch break. We invite you to discuss a certain artwork. And afterwards, the conversation can continue at lunch.

Meeting point: Museum information desk  
 The tour is included in the admission price. Limited number of participants. Registration and receipt of participation ticket up to 30 minutes before the start from the information desk.



Photo: Falk Vogelmeier

# The Eternal in the Here and Now

On the first Saturday of every month, the fields of art history and theology come together before an artwork in the Pinakothek der Moderne or in the Museum Brandhorst. This encounter leads to a creative dialog that also involves the audience. Prior to the discussion there is a half-hour musical interpretation of the topic in neighboring St. Markus' Church.

The subtle differences –  
 Subculture, forever young

**THE ETERNAL IN THE HERE AND NOW 1**  
**SATURDAY, 5 OCTOBER 2019**

"Subcultures" formulate divergent positions from the social and cultural mainstream, sometimes even radically opposed positions. At the end of subcultural development, however, is its appropriation by the mainstream, which in turn creates the necessity and space for new subcultures. In this respect subculture in itself is "forever young" – just like the constantly renewing nature of art, which is repeatedly inspired by subcultural developments – from Jean-Michel Basquiat and Keith Haring to Jeff Koons and Cady Noland.

**3.30 P.M.**

Musical intonation in St. Markus, Gabelsbergerstr. 6, 80333 Munich  
 Duo "Moon Ra" with Martin Seeliger (saxophone, didgeridoo) & Angelika Vizedum (percussion, vocals)

**4.00 P.M.**

Museum Brandhorst (admission: € 7)  
 Dialog conducted by Dr. Angela Opel and Olaf Stegmann, pastor at St. Markus

All you can do is help  
 people and encourage  
 them to live their lives.

**THE ETERNAL IN THE HERE AND NOW 2**  
**SATURDAY, 7 DECEMBER 2019**

In his works, the American Pop Artist and anti-AIDS activist Keith Haring has addressed issues such as social justice, capitalism and racism, but also the oppression of the individual by dictatorship, and religious fundamentalism. What does human freedom look like in the context of society, politics and religion? In the 1980s Haring experienced how personal freedom and the freedom of personality were called into question. His answer is art: "It celebrates humanity, instead of manipulating it."

**3.30 P.M.**

Musical intonation in St. Markus, Gabelsbergerstr. 6, 80333 Munich  
 Rafael Alcántara (saxophone, flute)  
 & Victor Alcántara (piano)

**4.00 P.M.**

Museum Brandhorst (admission: € 7)  
 Dialog conducted by Dr. Angela Opel and Dr. Peter Marinkovic, Dean Munich-East



# An Institution for the Whole Family

If you are planning to visit the museum with the whole family, we have loads of events to offer you. Go exploring on your own with our activity booklet, join one of our kangaroo tours with your baby, or take a museum tour that will provide an unforgettable experience for the whole family! We look forward to welcoming you.

## Family Tour

**SAT 26.10.2019 | 23.11.2019 | 21.12.2019**

**4 P.M., 60 MINUTES**

**AT THE SAME TIME AS THE REGULAR EXHIBITION TOUR FOR FAMILIES WITH KIDS AGED 6 AND OLDER**

What is Dad's favorite artwork? Which color thrills Grandma the most? Does your sister see something different in the painting than you do? The family tours at Museum Brandhorst aim to explain the exhibition to families in a playful and entertaining way. The young and the old can experience the museum and its artworks together. Afterwards, we take a closer look at the content of the artworks in a creative session. Postcards that are distributed throughout all floors of the exhibition provide small talking points on individual artworks or themes, stimulating deeper contemplation and joint discussion.



Photo: Constanza Meléndez

## Kangaroo tour

**WED 16.10.2019**

**11 A.M., 60 MINUTES**

**TOUR FOR PARENTS WITH SMALL CHILDREN**

Engaging with art while holding a baby? This tour allows mothers and fathers to enjoy a relaxing museum visit with their small children. During inspiring rambles through the galleries we explore artworks together and exchange views on what we see. Our experienced art experts – themselves parents – share exciting background knowledge and allow enough time and space for viewing, conversation and nursing breaks.

### APPLIES TO ALL TOURS

Meeting point: Museum information desk | The tour is included in the admission price | Limited number of participants | Registration and receipt of participation ticket up to 30 minutes before the start from the information desk.

## Art Expedition – All Kids on Board!

**SAT 12.10.2019 | 09.11.2019 | 14.12.2019**

**4 P.M., 60 MINUTES**

**AT THE SAME TIME AS THE REGULAR EXHIBITION TOUR FOR KIDS AGED 6 TO 12**

In this guided tour, we invite children aged between six and twelve on an adventurous art expedition through Museum Brandhorst. The topics, which change monthly, inspire and stimulate the imagination. Therefore we use the activity booklet that was created specifically for this exhibition. With its lovingly designed tasks it accompanies us through the museum, and provides exciting stimuli for exploration and drawing.



Photo: Constanza Meléndez



Design: Ibrahim Oztag

## PostcART – Picture Hunt

**A FREE GAME ON THE COLLECTION FOR VISITORS AGED 12 AND OVER**

There are 14 postcards all over the museum, waiting to be discovered and collected! Each postcard shows you a new address that leads you to the next work of art on the picture hunt. A small stamp with an image will help you to find it. The cards contain plenty of information about the works and artists, but they also give you a lot of inspiration to take a close look at the art itself and to develop your own opinion. You can go on an exploration tour alone, but you can also exchange ideas and discuss in a team. Have fun exploring, viewing and thinking!

Generously funded by the Udo and Anette Brandhorst Foundation.

## Monika Baer on occupied terrains, states of intoxication, and the spectacle that is painting

In conversation with  
Franziska Linhardt

**Museum Brandhorst is celebrating its tenth birthday this year under the motto “Forever Young”, a programmatic title that also questions itself. How is painting doing? May it always be young, is it still being treated as it always has been?**

When I started studying art in the 1980s, the question for me was how painting could be art at all, or how it could articulate itself beyond painting-specific niches. And that has remained the case. I don't regard myself as a painter per definition, but rather as an artist who works within the field of painting. But, of course, circumstances and conditions have changed since then. Certain issues that were once highly topical are no longer quite so relevant. Now, painting pictures is a perfectly obvious option and no longer seems to be obscured by fun-

damental obstacles. The question “painting, how is that supposed to work?!” seems to have been dealt with – at least for now.

**When you started painting in Düsseldorf at that time, the city was considered to be one of the hot-spots of painting, however the scene was heavily dominated by macho approaches. Has anything changed in that regard?**

Definitely. Historically – especially in Germany – the art world was primarily male (and white), and anyone who did not fit this category was excluded or “forgotten” in retrospect. This frustrating situation motivated me from the very outset to counteract this dominance with a kind of “Really? Let's see about that!” attitude. This preferential







Monika Baer,  
"Untitled" (2007)

That has changed: the confidence to claim and defend certain terrains with painted pictures.

— *Monika Baer*

treatment has by no means been fully overcome. And even when the previously privileged now moan about the supposed cudgel of political correctness today, we only need to look at the statistics showing the severely disproportionate share of white, male artists in large collections and important exhibitions. In addition, they receive much higher prices, on average, for their work. And this despite the fact that the focus is now on many more women artists, whose work is taking up and occupying space while addressing this disparity. Good examples of this are Jutta Koether, Jana Euler or Amelie von Wulffen, as well as many other artists whose work certainly also draws from a desire to strike back. That has changed: the confidence to claim and defend certain terrains with painted pictures.

**In your series, the canvas becomes a stage for different objects, symbols and painting techniques. Who or what is a prop here, and what is your relationship to the painted motifs?**

I decided at an early stage to trust the pictures, or more precisely the pictorial notions, that suggest themselves to me. Then I have to figure out what sort of picture it should be, since groups of works, after all, usually emerge sharing a common pictorial and spatial logic. I could perhaps compare my approach with that of a director, who is not herself active on stage, but instead directs an ensemble to perform the material that is relevant to her. The motifs in my pictures are agents that carry the story, they do not merely represent something, but rather embody it. Each time I must

discern anew which form the pictures will take, as what the things as well as the painting itself will appear. Throughout the various different series, therefore, a circulating vocabulary is constantly developing. The motifs – such as banknotes, bottles, keyholes, spiders' webs, sausage slices, bricks and painterliness itself – step up, hold their pose, and withdraw again into the background. In that respect, every picture is a performance.

**Does that mean that color can also be a protagonist in your pictures?**

Yes, increasingly, I believe. To me there are my red paintings, the blue paintings, the yellow ones. In the sense that a certain individual color or its pigment takes on a main role, or itself becomes a motif. The Museum Brandhorst displays a painting of mine in which, for the first time, I used a single color that wasn't white as a narrative moment, as a protagonist. Whereas in previous pictures the sky was painted, in other words described, in "Untitled" (2007) it is the unmixed blue pigment itself that is interpreted as the sky, against which dollar bills and street markings appear.

**But the money is also an important character here, isn't it? The banknotes on the canvas remind us, incidentally but also outrightly, of the commodified value of art. Painting is particular is imbued with the processes of value creation.**

Of course, the motif of money is charged with meaning, but that is also the point. Here the picture is congruent with the currency.

It is important to me to work within the boundaries and strict limitations of painting, and to test it each and every time, with each new series.

— *Monika Baer*

Phantasmatically I avoid the detour of a painted motif and just make money directly. At the same time, the hundred-dollar bill shows a small landscape – thus a landscape painting is also hidden in the money, in the banknote, in the picture. The third protagonists, beside the blue color and the cash, are the street markings. For years I had tried out whether a picture can provide the material for subsequent future pictures, and whether can I follow through with this process as a principle. That will be why the motif of street markings reoccurs frequently.

**For the first time, the Museum Brandhorst is now exhibiting works from your later series "In Pieces" (2013-2015) and "On Hold" (2015), which show various empty alcoholic drinks, or simply a weightless black, an imageless state of intoxication. Post-orgiastic scenes of a celebration – in your pictures, have we come too late to the party?**

The paintings share the fact that the party takes place alone, only one figure or face – if at all – turns up. It is not a big orgy, but rather a solitary binge. Here in the sense of intoxication as the intertwining of bliss and destitution. The bottles are painted as realistically in their temptation and glamour, because they represent the one and only true thing.

**Intoxication and excess have always been linked with the male artist myth, above all. Is the sketched person with a hat the drunken artist, awakening from his inebriation?**

The person with the hat is certainly one of the many possible "I's". Of course, the figure of the bohemian artist with his particular lifestyle is a real cliché bonus here, which I happily exploited. But I was simply also interested in the subject of alcohol dependency. One starting point for the pictures was a drawing by James Ensor entitled "The Artist's Mother in Death" (1915). While in Ensor's case the dead mother is lying in bed in the background whereas the actual focus is on the still life of bottles in the foreground, in my pictures a face is embedded in a charged painterly field with the bottles lying or standing lined up in the foreground. Then, finally, in the picture "In Pieces", it really is over. Only the corks and the phantoms of the bottles remain. The canvas itself has also been cut in two, shortened, and sewn back together. After the excess, therefore, it is now "in pieces".

**And what is behind it – pure cynicism or a proper dose of subversive humor?**

My pictures are not cynical; however, they are against idealization and sentimentality, and in favor of hysteria and destabilization. It is important to me to work within the boundaries and strict limitations of painting, and to test it each and every time, with each new series. That is the logic that holds together all of my work and all of the pictures, irrespective of how different and contradictory they may appear.



James Ensor,  
"The Artist's Mother in Death"  
(1915)



## Monika Baer In Pieces, 2013–2015

Monika Baer's "In Pieces" is mysterious. Here the artist has pushed everything to the margins. Painted delicately and translucently, half-empty bottles of alcohol, some of them overturned, gather at the bottom of the work. The scene is reminiscent of a just-abandoned stage. The remains suggest a state of intoxication –

a timeless theme in art. One imagines the absent protagonist as a cliché of the tormented artist's soul, soaked in alcohol. Here, Baer not only presents the authority of the expressive – male – painter-ego as a caricature, but also paints the picture of a creative rush that is as sophisticated as it is banal.



# “Forever Young” 40 Anniversary Weekend

In May the Museum Brandhorst staged a four-day celebration to mark its tenth birthday. Impressions of a sunny, high-spirited and diverse festival.



Photo: Constanza Malenica

ANNIVERSARY WEEKEND



Museum director Achim Hochdörfer and curator of the exhibition Patrizia Dander during the opening of “Forever Young”.

Photo: Hannes Rohrer



Photo: Jens Hoffmann

“Forever Young” spans an arc from the art of the early 1960s to contemporary works. Alongside popular highlights, many recent acquisitions are on view for the first time.





Photo: Hannes Föhner

The main focus throughout the program of the entire weekend was on art. Crowds of visitors flocked to the museum.



Photo: Falk Kugelmeier



Photo: Jens Hartmann

The exhibition was studied and celebrated from a variety of perspectives in discussions, lectures and performances.

A European art hotspot celebrates its birthday right in the middle of Munich. In just ten years, the Museum Brandhorst has grown into a beacon for contemporary art.

— Markus Söder, Prime Minister of Bavaria



Photo: Jens Hartmann

Intermezzo in the "Lepanto" room: Musicians from the Bavarian State Opera played "Ave Maria" from Giuseppe Verdi's "Otello".



Photo: Falk Kugelmeier



Photo: Franziska Piesch

From left: Museum Director Achim Hochdörfer, H.R.H. Franz, Duke of Bavaria, the donor Udo Brandhorst, General Director of the Bavarian State Paintings Collection Bernhard Maaz, Prime Minister of Bavaria Markus Söder, Head Curator Patrizia Dander and Minister of State Bernd Sibler



Photo: Jens Hartmann





Photo: Constanza Meléndez

In the “Brand New” night the museum invited young people aged 16 and above to a very special evening.



Photo: Falk Kugelmaier

The exhibition could be explored until midnight. The program was designed by the Youth Advisory Board CreArt and the pi.lot project.

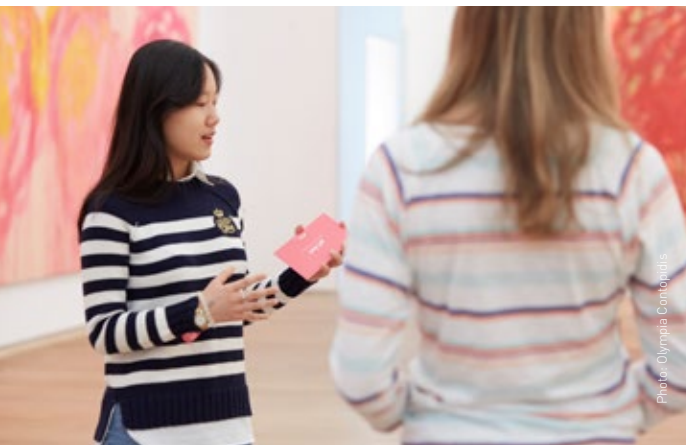


Photo: Olympia Contopoulos



Photo: Constanza Meléndez

On Friday and Saturday the celebrations lasted until late at night, enhanced by the music program presented by the Munich label Public Possession.



Photo: Constanza Meléndez

A pop-up bar, food trucks, projections and the artmobile made the outside space come to life. “Forever Young” is everywhere.



Photo: PARATec



The grandiose collection, which is amazingly coherent in spite of its diversity, has clearly been shaped and enlarged again in recent years.

— Armin Zweite, former Director of the Brandhorst Collection



Photo: Constanza Meléndez

During the anniversary weekend you could not only look at art, but also produce it yourself too.



Photo: Constanza Meléndez

Patrizia Dander and Katja Eichinger during the conversation about Warhol's "Oxidation Painting".



Photo: Falk Kagemacher

Two dancers from Richard Siegal's "Ballet of Difference" during their performance in the "Lepanto" room.

After visiting the museum, art lovers could raise their pulse rate in the "Workout with Warhol" thanks to Boxwerk.



Photo: Constanza Meléndez



Photo: Constanza Meléndez

The artmobile was opened in time for the anniversary weekend and since then has provided a wide-ranging open-air program for museum visitors of all ages. It was made possible through the Udo and Anette Brandhorst Foundation and the Foundation of the Pinakothek der Moderne.



Photo: Falk Kagemacher



Pi.lot guide Nour Dhifallah  
on Albert Oehlen's painting  
"Rodchenko I" (1982)

As told to  
Marie Degenfeld



Photo: Olympia Cortipidis



Albert Oehlen, "Rodchenko I" (detail), 1982

The furious facial expression, the clenched fist and the determination in his face – the first time I saw "Rodchenko I" by Albert Oehlen, my gaze stayed with the person in the middle. To me the man is an expression of the revolutionary spirit of the Russian Revolution. A symbol of the will to change the political situation. Alexander Rodchenko, second from left, was a Russian artist, constructivist and photographer. What only a few people know: The painting by Oehlen has its origin in a photograph. Oehlen painted the motif, almost true to the original but in his own style, at the start of his creative process. He must have thought it would be

easy to copy yet difficult to understand. Oehlen is well-known for integrating pictures by other artists into his works. If I had to describe the painting in two words, I would choose "bleak" and "under-appreciated". It is easy to overlook, yet it contains so much. In my first few months as a pi.lot guide I explained "Rodchenko" more than 200 times at Museum Brandhorst. And every single time I noticed another new aspect, such as the sweeping brush behind Rodchenko. That is not in the original photograph. Nobody knows what it is supposed to represent. Visitors often puzzle over it – is it a mop or a banner? Opinions differ.

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FOREVER YOUNG  
10 Years Museum Brandhorst  
Anniversary Exhibition  
May 24, 2019 to April 2020

Museum Brandhorst  
Theresienstrasse 35a  
80333 Munich

Opening hours  
Daily 10 a.m.–6 p.m., except Mon  
Thurs 10 a.m.–8 p.m

Admission € 7  
Concessions € 5  
Sunday € 1

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