

10 Years

Museum Brandhorst

Program

January to April 2020

English



WAY?

1/2 Way?

10 Years

Museum Brandhorst

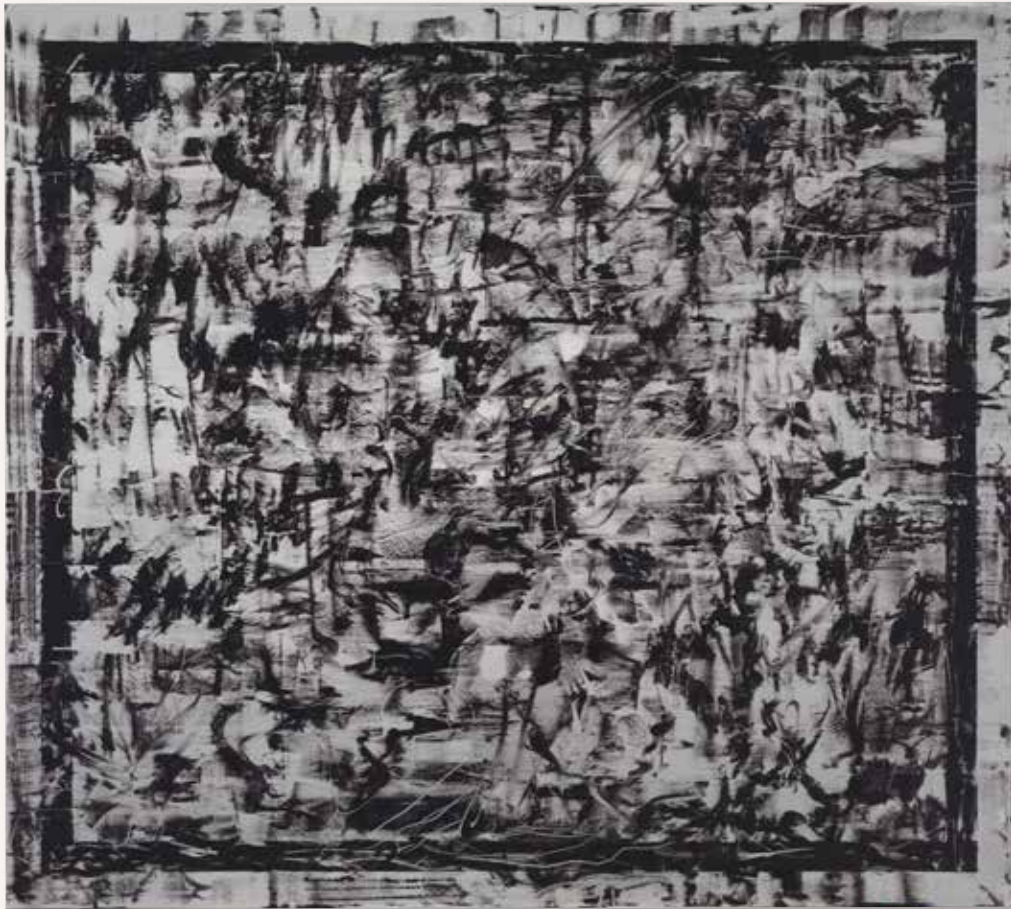
Some terms are so large that they threaten to completely overwhelm us. Capitalism is such an expression. Its mechanisms have invaded the smallest interstices of our lives: invisibly, it insinuates its way into our closest relationships; its technical innovations are reflected in our wishes and fears; it subconsciously shapes our convictions. The complaint about capitalism is as omnipresent as it is pressing. Art is not day-to-day politics – and yet one of the key themes of contemporary art is to analyze the fascinations and pathologies of our capitalistic ways of living. That is why Museum Brandhorst is also addressing our economic a priori in the exhibition "Forever Young": gathered together in the large room on the lower floor are various works that take a look at the types of subjects produced by capitalism. An essay on page 8 addresses this aspect of the exhibition. The works of Seth Price also play a role in this context. In his comprehensive interview on page 42 he explains, for example, why he decided to vacuum-pack body shapes and clothing. In a text about the Brandhorst Collection (p. 2) we explain our approach to in-depth collecting. And a very special and especially future-oriented form of art education – the work of the pi.lot project – is presented on page 30.

To start the year we have a small surprise for you: Thanks to the huge interest in our exhibition we have decided to extend "Forever Young". You can now visit the collection's presentation until 19 July 2020. This means that we are now half-way through our exhibition period, and a number of delicacies await you: At the beginning of the year I will be talking to Philipp Kaiser on 25 January about the changing interdependence between museums and the art market (p. 22). This will be followed in February and March by artist talks with Thomas Eggerer and Jana Euler, as well as events on the works of the artists Jean-Michel Basquiat and Keith Haring. You can find a detailed overview of all events in the coming months from page 22.

We hope you enjoy reading this Cahier and we look forward to your visit!



Achim Hochdörfer
Director Museum Brandhorst



From the very outset, the Brandhorst Collection has concentrated on individual artists, often acquiring works from their different creative phases. This philosophy allows the museum to examine precisely the development of individual artist positions, and to display them.

Generally, an artwork on a white wall is initially a silent puzzle. Without any context or information, all the viewer can do is think about what he or she is looking at – shapes, colors, material, and motif – and draw associations. On the lower floor of the Brandhorst, for example, a Silver Painting by the American painter Jacqueline Humphries (*1960), entitled "31/13" is currently hanging as part of the exhibition "Forever Young". It is part of a series in which Humphries mixed black oil paint with silver industrial paint and applied it to the canvas. This resulted in works that both absorb light and at the same time reflect it, in which the viewer shimmers or disappears in a blur. If you want, you can read many things into this picture. Landscapes, clouds ripped open by the storm, a rainy city from above. This kind of observation is legitimate, but of course it is also radically subjective.

This path to art does not obstruct another approach; indeed, both methods can ideally complement each other. Because: what one cannot initially see in the individual work is the route taken by Humphries in creating it – the stages in her creative work that are united in this piece, the discourse they continue, what she is citing, or from what she is demarcating

herself. Intangible works also reflect issues, personal experiences and – unifying both – a special development. The way in which Humphries constantly generates surfaces in repeatedly new variations using paintbrush, canvas and paints, which play with light and perspective and in which viewers can lose themselves: all of this is an expression of a progression. An artwork is always the intermediate step between the last and the next work, part of a development. The Brandhorst Collection has always been interested in the way artists develop, right from the very beginning. "We are interested in in-depth collecting," says Jacob Proctor, curator at Museum Brandhorst. "We focus intensively on individual artist positions. That sets us apart from many other public museums, which tend to cover styles and eras." The aim of this approach is to unite as many work phases by an artist in the collection as possible. This allows us to show and examine the developments they have gone through, the common thread through their work, or when and why it breaks, and perhaps even allows us to predict what we can still expect from him or her. The in-depth concentration on individual artist positions is the foundation of the Brandhorst Collection. The museum owns the most comprehensive range of

We want to show our audience how artistic positions can change over time, what influences and currents impact upon their art.

— *Jacob Proctor*

work by Cy Twombly (1928 – 2011) in the world, and the largest collection of pieces by Andy Warhol (1928 – 1987) outside the USA. But the collection also has five decades' worth of work by Alex Katz (*1927), as well as a large inventory of work by Mike Kelley (1954 - 2012), Seth Price (*1973), Albert Oehlen (*1954) and Jacqueline Humphries. The philosophy of in-depth collecting, and the associated discussion of artist positions in their development, is also expressed in the museum's exhibitions.

In "Forever Young", for example, there are "Spot On" rooms that are generally dedicated to one artist (sometimes two positions are presented), showing blocks of work that have recently been acquired by the Brandhorst. Until the beginning of September they hosted Jacqueline Humphries' "Black Light Paintings", and until 7 January works by Michael Krebber (*1954) and R.H. Quaytman (*1961). But also the design of many exhibitions in recent years has followed the approach of in-depth examination. Artists such as Kerstin Brätsch (*1979), Jutta Koether (*1958) and Seth Price were shown throughout most of the building, providing an extensive insight into their complex of works. "It is of course a statement, devoting so many resources, time and space to one artist. But we want to show our audience how artistic positions can change over time, what influences and currents impact upon their art," says Jacob Proctor.

The elaborate exhibitions are accompanied by serious academic monographs that analyze and examine each work from different perspectives. The aim is nothing less than to create standard works: who

ever wishes to study Koether or Price simply cannot ignore these compendiums. Furthermore, thanks to the spectrum of individual artist positions the Brandhorst can always show how certain discourses reflect the contemporary present in the works over the years. Or how artists comment on these events, or how their artistic approach relates to currents in contemporary art. This will once again be the case in the next large exhibition in the Museum after "Forever Young", in 2020. The Scottish artist Lucy McKenzie (*1977) moves between installations and painting. She often applies her pictures to objects – furniture, for example, recalling Art Nouveau – and then covering them in painted canvases. Thus a mattress attains the texture of marble, producing an illusionary interplay of hardness and softness, of expectation and disillusionment, of the apparently real unreality, for which McKenzie has been celebrated for many years. We will be taken on a journey to McKenzie's world, in which places emerge from a combination of interior design, fashion, and classical painting, providing docking sites for countless associations. ■



Soon at Museum
Brandhorst:
Lucy McKenzie's
"Rebecca" (2019)

Jutta Koether Fresh Aufhebung, 2004

In the early 2000s, Jutta Koether subjected her art to a series of strict systems. In 2004, she undertook the monumental work "Fresh Aufhebung", limiting herself to a uniform scale, 50 x 40 centimeters, and a single color, black. The resulting 170 canvases are a testament to the expressive potential of such limitations. Started and finished in a single day, almost like the practice of keeping a diary, each canvas stands as a minimal yet

distinct and self-contained abstract gesture. The entire series is also presented, in sequence, in an accompanying video. As Koether puts it, "I simply believe – for me personally, but also in general – that it is important, if you want painting to continue to thrive, to be truly something productive, positively connotated, which produces something new, you have to constantly practice how to read and perceive pictures."



Photo: Stephan Wyckoff

Jutta Koether's "Fresh Aufhebung" [2004] in the exhibition "Forever Young"

Monika Baer On hold (dregs), 2015

With her deep black painted canvas, Monika Baer creates a space in "On hold (dregs)" that seems to work according to its own rules. As if in still water, spirits labels seem to float and slowly sink to the bottom. They are painted in white and stand out from their background in an almost ghostly manner. However, the bottles themselves cannot be seen. Have they disappeared into the darkness of the canvas, or are the labels here detached from

a carrier? This immateriality is counteracted by thick traces of paint squeezed from the tube in pastel rainbow tones, reminiscent of sticky-sweet frosting. In daubs and squirts, they stick to the surface of the canvas in all their material presence, thereby penetrating the viewer's consciousness. The background, the depth of the black image space, recedes into the intangible distance, as if in a weightless state of intoxication.



Bodies in Market Conditions

8

EXHIBITION

9



Photo: Stephan Wyckoff

Which forms of subjectivity does late capitalism produce? And why is it so precarious? In the large room on the lower floor, works are shown that question our lifestyle.

Since 1990, capitalism no longer has any limits. In light of the imminent climate catastrophe, the statement by the literary critic Fredric Jameson that it is easier to imagine the end of the world than the end of capitalism is more topical and depressing than ever. Today, everything is part of the system. Including art, of course. What remains: It can cast its own gaze on the workings and consequences of this production relationship. This becomes clear in several respects in the exhibition "Forever Young". On the one hand, Pop Art – especially the works of Andy Warhol – is of course also an examination of the economy of attention, so inherent in capitalism, of questions of production, and not least of the conditions of

the art market itself. In the working manner so typical of Warhol, who refrained from explicitly passing judgement, capitalistic mechanisms tend to be presented rather than criticized. Another strand of the exhibition is much less ambiguous in this respect – even though it soon becomes clear that art's "criticism" of capitalism is not the mere naming of grievances, and certainly not a display of alternatives, but ideally detailed research, a demonstration of the economic subconscious. The pieces gathered together in the large room on the lower floor examine from different perspectives the question as to which kind of subjects are produced by capitalism, and why they are often so precarious.

Jeff Koon's "Amore" (1988) in front of Bruce Nauman's "Mean Clown Welcome" (1985) and Andy Warhol's "Camouflage" (1985) in the exhibition "Forever Young"

Among the most conspicuous works in the exhibition are without doubt the three objects by the British artist Damien Hirst (*1965). For example, a medical cabinet full of medicinal packaging, which bears the strange name "E.M.I." (1989). The cabinet comes from a series, all of whose pieces Hirst named after Sex Pistols songs. The confrontation with capitalism can already be found in the name, since the strategy of the early London punk band was to hijack the mechanisms of the music industry – using scandal to draw attention – and to exploit them before ultimately affirming them. Hirst alludes to this program in the name of the piece – and then collects huge amounts of medicinal packaging. The sheer volume points to the simple belief that physical and mental ailments can be healed by medication. At the same time we know that these packages are empty. Even more overwhelming is many visitors' declared favorite piece in the museum: Hirst's gigantic pill shelf, entitled "In This Terrible Moment We Are All Victims of an Environment That Refuses to Acknowledge the Soul" (2002). Curator Jacob Proctor: "Here Hirst works naturally with a typically neoliberal approach in the matter of medicine. He refers to the pharmaceutical industry, which promises relief or optimization with countless preparations. And this market is proliferating, but people still have to be able to afford all of this, which presents a problem to many in the USA and also in the UK." The flip side of these [empty] promises is then shown in "Waste (Twice)", from 1994: Display cases full of medical waste. What is collected here is absolute worthlessness, indeed even less: Objects that are so depleted that they arouse only revulsion.

The largest piece shown in the room is also concerned with our relationship with objects: Cady Noland's (*1956) huge installation "Deep Social Space" (1989). Here the American collects the insignia of the "heartland", as Ronald Reagan called the white, conservative population that brought him to power. Various objects of the red-neck lifestyle are displayed on a kind of fenced-in stage: a barbecue, beer cans, a US flag, handcuffs, a saddle... What initially looks like a somewhat simple (and also classist) criticism of white

trash reveals its depth only when viewed historically: "One can in fact understand this work only against the background of what happened in the USA under Reagan in the 1980s. The valorization from above of the white, conservative lifestyle using the term 'heartland' had massive consequences: society became militarized, while at the

"The sheer volume of medicinal packaging points to the simple belief that physical and mental ailments can be healed by medication. At the same time we know that these packages are empty."

same time, due to neoliberal economic policies, huge pauperization occurred. And in the liberal milieus of the large cities, AIDS claimed countless victims. It was a very dark time and Noland exhibits this horror like in a showcase," says Proctor. But there is another aspect that is just as interesting, and links the piece thematically to the other works in the room that are concerned with the economic framework conditions of our existence: "Deep Social Space" (1989) shows that objects are attributed with their own social potency. The collected items are not so much commodities; rather, they form a certain behavior.

Something similar also applies to the material of the sculpture "Blue, Purple and Blue/Purple" (1991) by Mike Kelley (1954 - 2012). Kelley constructed these hanging, bell-shaped struc-



Damien Hirst,
"Waste (Twice)" (1994)



Photo: Stephan Wyckoff

Cady Noland's "Deep Social Space" (1989) in the exhibition "Forever Young" in front of Andy Warhol's "Oxidation Painting" (1978)

tures from soft toys, arranged by color. There is always something profoundly tragic about soft toys, referring as they do to the child's need for warmth and love. They are an object in the truest sense of the word, substituting for time and affection. What is sadder than the collection of soft toys at the memorials to children who have died? And yet they are such utterly loved things. The animals used by Kelley were bought in second-hand stores. They are worn, stained, have been cuddled to bits. They are not real, but real feelings are attached to them, which makes Kelley's work both funny and poignant.

A direct antithesis to Kelley's amorphous cuddly bells might be found in Jeff Koon's (*1955) porcelain figure "Amore" (1988), which can be seen on the ground floor in the room on the topic of "Signs of the Metropolis". Here Koons, ironic master of the smooth surfaces, shows a small, touching

souvenir, grinning dumbly and holding a sticker that says "I love you". But while Kelley's soft toys thrive on their grubbiness, thus demonstrating something approaching a human side of economic circulation, this kitschy object, in its ambitious perfection, is nothing but a pure commodity. It looks at us with cold eyes, and the sticker "I love you", which it holds in its hand, is not so much a promise as a threat. ■

Mike Kelley's "Blue, Purple and Blue/Purple" (1991) in front of works on paper by the same artist

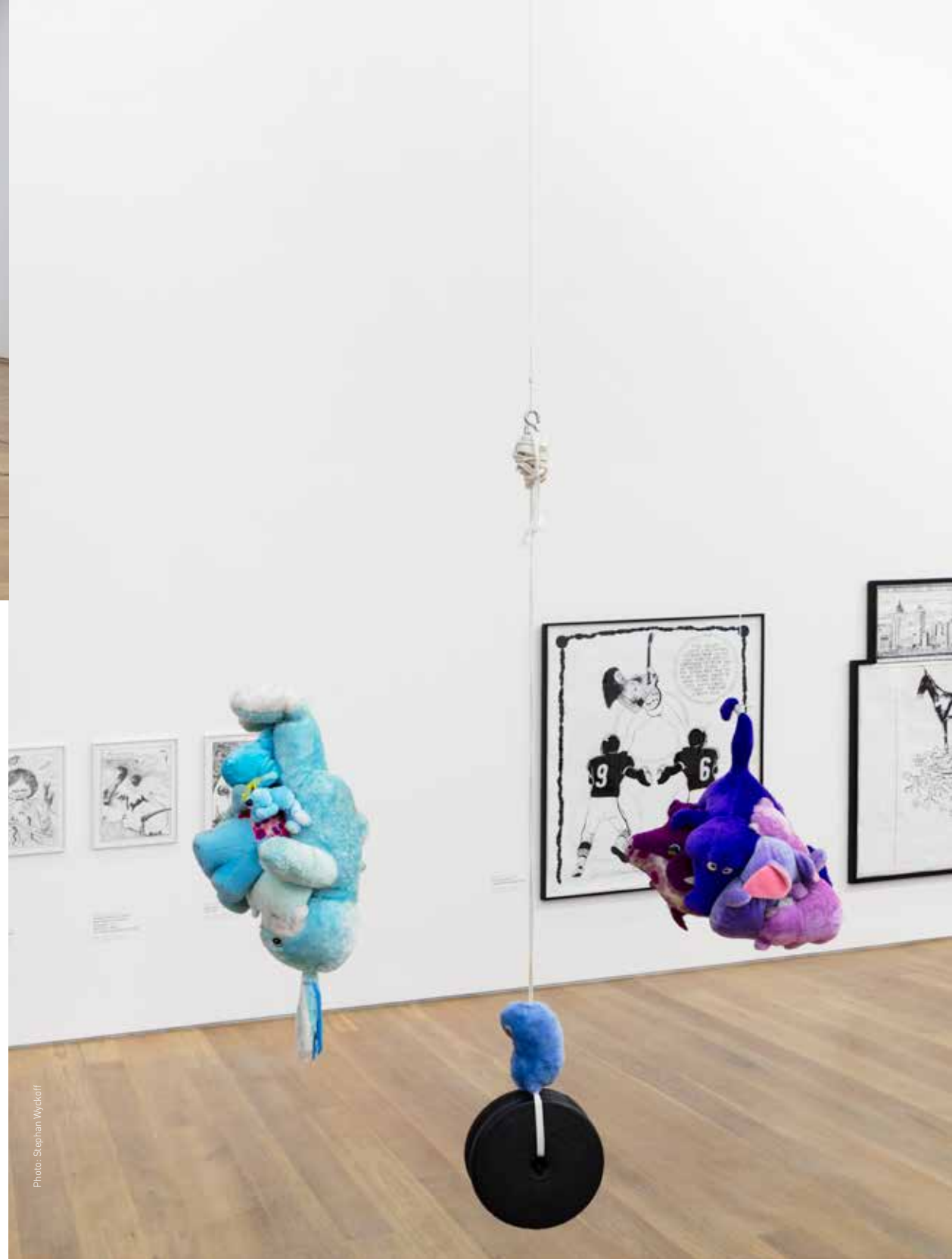
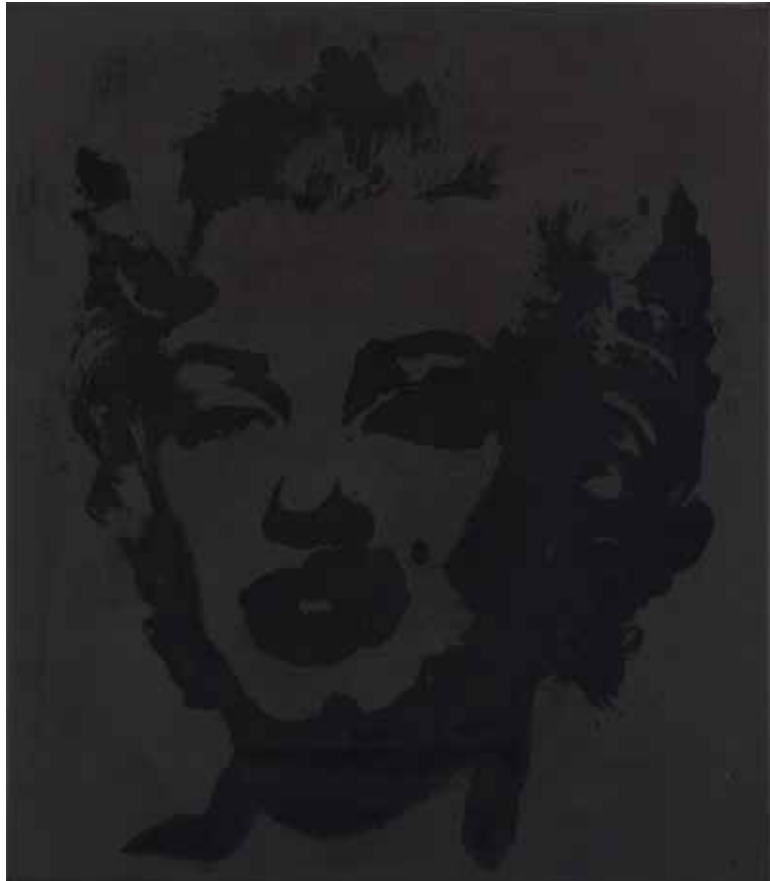


Photo: Stephan Wyckoff

Elaine Sturtevant
Warhol Black Marilyn, 2004

Elaine Sturtevant spent five decades repeating the works of other artists, turning the visual logic of Pop Art – to reproduce or multiply already existing motifs – back on itself. As early as 1964, she chose works by Andy Warhol for repetition: first his “Flowers” series, followed by his iconic “Marilyn” depictions. This “Warhol Black Marilyn” is a late reprise from 2004. Sturtevant was not interested in mere, true-to-detail repetition. Sturtevant increased the dramatic effect of the original motif. The contours of her lipstick are smeared, her smile turns into a grimace. What was already implicit in Warhol – he began his series in 1962 shortly after Monroe’s death – becomes evident in Sturtevant: Marilyn Monroe is turned into a symbol of transience and mortality.



Charline von Heyl
Spoudaiogeloion, 2015

The long title of the work “Spoudaiogeloion” derives from Greek and is a combination of the words for “serious” (spoudaion) and “comical” (geloion). The term refers to a literary genre that stylistically fuses these two opposites. Spoudaiogeloion first appeared in Greek comedy, where serious political and ethical issues were wrapped up in comical plays. Today’s satire also stems from this origin. Charline von Heyl’s paintings also

combine visual elements with contrasting moods. Thus, the background of the image is defined by matte, pastel, almost transparent color fields that, drawn over with pencil in places, evoke associations with individual body parts or even a face. The various shapes and patterns, as well as the superimposition of different visual elements and layers, are part of the painterly vocabulary with which von Heyl creates her precisely composed works.



Thomas Eggerer and Jana Euler

17 January to 19 April 2020
Room 0.8, Ground Floor

Artist Talk with Thomas Eggerer,
Tuesday, 3 March 2020, 7 p.m., at Zebra

Artist Talk with Jana Euler,
Tuesday, 24 March 2020, 7 p.m., at Zebra

Large painterly gestures and appearances are often deemed to be male. Characteristics, format, the application of paint, but also motifs, even whole painting styles – just think of Abstract Expressionism, for instance – are linked to an idea of masculinity. This resulted in a self-concept of painting that was fed equally by both painters and viewers. In their works, Jana Euler and Thomas Eggerer allude in very different ways to such painterly forms of expression of male dominance.

Euler's "GWF" series (2019), in which the artist portrays large-format sharks, serves these painting clichés, while at the same time torpedoing them. The phallically erupting bodies no longer appear threatening, but rather frightened. Instead of sovereignty and power, the fear-inducing subject itself exudes insecurity and weakness. The painterly variations that Euler goes through in the process become part of the argument. The "Great

White Fear", the white man's fear of the unknown other, pushes its way to the forefront. The sharks, with their anthropomorphised faces, become a humorous reflection of various neuroses – an expression that can be transferred to a paradigm shift affecting the whole of society.

With his work "Waterworld" (2015), Eggerer appears to present the maximum contrast to the aggression inherent in Euler's works. His bathers wade and paddle quietly through the water, recalling scenes of bourgeois strolls from the history of modern painting. However, his figures look almost identical, and all spatial perspective is removed by the water, which occupies the entire area of the picture. In this way he breaks the impression of a social structure: what remains is the isolated parallel existence of exclusively white male figures. Their supposed individuality is countered by a uniformity which – not without irony – can be applied to many social structures. ■

Jana Euler,
"GWF 5" (2019)
from the series
"Great White Fear"





Thomas Eggerer, "Waterworld" [2015]

Josh Smith

17 January to 19 April 2020
Room 0.7, Ground Floor

By means of painting, Josh Smith explores the repeatability of motifs, plays with expectations between equivalence and uniqueness, and thus questions painting using its own means.

Since 2001, Josh Smith has placed one single motif or an isolated visual idea at the focus of his paintings series. His repertoire of subjects includes such different themes as sunsets, stop signs or his own signature. Sometimes, Smith presses two still-wet canvases together so that one picture becomes the partial imprint of the other and vice versa. Through the reproducibility of motifs by means of painting, the artist generates a feeling of equal value of pictures that actually promise to be unique.

Although the painterly gesture might at times appear dominant on the picture's surface, the act of repetition directly disrupts its significance. For Smith himself, the resulting impression of an expressive gesture is "the by-product of a process [...]. Every expression is sent through a filter, an 'expression filter', in order to get a logical result. It is not only pure and free, but also some-

how justified and logical." By depriving his subjects of uniqueness through reproduction, Smith removes the personal charge from the painterly gesture. Thus painting is questioned by its own means.

Smith's collages are also borne by this attitude. The compilation of different source material is a promise to the viewers that the subjective view of the artist is revealed in the picture. But those who hope to discover something personal behind the posters, invitations or menus will be disappointed. And as in the expressive painterly gesture, here too the technique itself becomes the central artistic concept. Even such an individual element as the artist's handprints on bar stools seem standardised when repeated. It becomes a sign in itself, which does not aim to express anything particular, but which rather speaks about something. ■



Josh Smith,
"Untitled" (2013)

As soon as the large “Zebra Curtain” (2017) by the artist duo Guyton\Walker closes in the foyer of Museum Brandhorst, the stage is free for an evening devoted to art.

**TALK**

Mutual Interdependencies: Museum and Art Market

**ACHIM HOCHDÖRFER IN CONVERSATION WITH
PHILIPP KAISER**
SATURDAY, 25 JANUARY 2020, 7 P.M., AT ZEBRA

The traditional boundaries between museums, galleries, auction houses, and private collectors are increasingly dissolving. Phenomenal price increases are placing state institutions under pressure. In contrast, commercial galleries are opening new sites all over the world, operating their own publishing houses, managing estates and staging academically curated overview exhibitions.

Philipp Kaiser knows both sides: After working as a curator and museum director at Kunstmuseum Basel, the MOCA in Los Angeles and Museum Ludwig in Cologne, he has been responsible since 2019 for the exhibition program of the Marian Goodman Gallery in New York, Paris, and London. Together with Achim Hochdörfer, Director of Museum Brandhorst, he will talk about the rapidly changing structures of contemporary art.

SCREENING

Jean-Michel Basquiat: The Radiant Child

DIRECTED BY TAMRA DAVIS, 2010, 93 MIN.
TUESDAY, 11 FEBRUARY 2020, 7 P.M., AT ZEBRA

Among the greatest American painters of the late 20th century, Jean-Michel Basquiat first achieved notoriety for his graffiti art under the moniker SAMO in downtown New York in the late 1970s, before a meteoric rise to stardom in the international art scene in the 1980s. His short life and tragic death at the age of 27 made him a cultural icon. Featuring a rare interview conducted with filmmaker and friend Tamra Davis shortly before his death – one of the only long interviews the artist ever recorded – as well as interviews with art world luminaries like Julian Schnabel, Larry Gagosian, Bruno Bischofberger, Glenn O’Brien, and many others. The film provides an in-depth look at both the artist and his work.

LECTURE

In Focus: Keith Haring

**LECTURE BY DARREN PIH,
FOLLOWED BY A FILM SCREENING**
TUESDAY, 18 FEBRUARY 2020, 7 P.M., AT ZEBRA

Keith Haring is regarded as a key figure in the New York art scene of the 1980s. Like almost no other artist, he managed to bridge the gap between the art scene and subculture, between a wide audience and experts. His works thrill with their accessibility, while addressing highly political topics such as homophobia, racism and the AIDS crisis. The genuinely open character of his works – one encounters them on poster spaces in the subway, on the walls of buildings, or in pop-up stores – and his political activism maintain an unbroken relevance to this day. Darren Pih, curator of the large Keith Haring retrospective at Tate Liverpool in 2019, presents this long-overlooked side of Keith Haring’s oeuvre.

ARTIST TALK

Thomas Eggerer in Conversation with Florian Pumhösl

TUESDAY, 3 MARCH 2020, 7 P.M., AT ZEBRA

Since the 1990s the artist Thomas Eggerer, who was born in Munich and lives in New York, has created subjects in his figurative paintings that are dedicated to the individual in the field of tension between community and isolation, as well as between the general public and individuality. The irony of his depictions of everyday scenes and gestures direct the gaze to their philosophical quality. In the context of the exhibition of his works in the “Spot On” series at Museum Brandhorst, he speaks to the Austrian artist Florian Pumhösl.

ARTIST TALK

Jana Euler

TUESDAY, 24 MARCH 2020, 7 P.M., AT ZEBRA

A scared white shark, a portrait of Ed Sheeran, or a female depiction of Christ: Jana Euler’s striking motifs are always only the entry to a larger debate about painting. For the last decade the Friedberg-born artist has used styles and expressive forms of painting eclectically in order to question the medium using its own means. In the process she opens the discourse on socially relevant issues. On the occasion of the presentation of the new acquisition of her works in the context of “Spot On”, we invite the artist to give a 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.

Public Tours

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.



Foto: Alois Wieshuber

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.

Sat 04.01.2020 (English) | Sat 08.02.2020 | Sat 04.04.2020 | Tue 21.04.2020

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.

Tue 14.01.2020 | Sat 01.02.2020 | Tue 10.03.2020 | Sat 28.03.2020 | Tue 14.04.2020

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 07.01.2020 | Sat 25.01.2020 | Tue 03.03.2020 | Sat 21.03.2020 | Tue 07.04.2020 | Sat 25.04.2020

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 11.01.2020 | Tue 28.01.2020 | Sat 15.02.2020 | Sat 07.03.2020 | Sat 11.04.2020

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.

Sat 18.01.2020 | Tue 04.02.2020 (English) | Sat 22.02.2020 | Sat 14.03.2020 | Sat 18.04.2020 (English)

APPLIES TO ALL TOURS

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

Tip: Private Tours

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 museum-brandhorst.de/en/guided-tours

At First Hand: Curatorial Tours

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

WITH MONIKA BAYER-WERMUTH

Tue 21.01.2020 | 3 p.m. (on "Forever Young")
Tue 24.03.2020 | 3 p.m. (on "Between Identity Politics and Collective Neurosis")

WITH PATRIZIA DANDER

Tue 18.02.2020 | 3 p.m. (on "Forever Young")
Tue 28.04.2020 | 3 p.m. (on "Forever Young")

WITH ACHIM HOCHDÖRFER

Tue 31.03.2020 | 3 p.m. (on "Cy Twombly")

WITH JACOB PROCTOR

Tue 11.02.2020 | 3 p.m. (on "The Dark Side of Pop Art", in English)
Tue 17.03.2020 | 3 p.m. (on "Forever Young", in English)



Workshops

Pictures, Pictures, Pictures, I, I, I, You, You, You, and Boris Becker

**WORKSHOP BY AND WITH THE ARTIST
THOMAS VON POSCHINGER**

My pictures are created in the studio. I work there alone and try to make new pictures from existing pictures. I used to have the fantasy of creating a picture from my imagination, but my paintings change during their creation, and refer to previous and future pictures. I need the experience, yet at the same time my pictures should be fresh and unique. If I find my picture boring, there is a good chance that the viewer will feel the same. Boris Becker once said that he was never nervous in a tennis match, since he was only ever able to control his own game anyway. The performance of a painter also depends on more than one player. Pictures end up on screens, in galleries, art associations or museums. There, the conditions of their reception change dramatically: new spaces and voices are added. I am interested in the manner in which pictures, painters and viewers present themselves in an art institution like Museum Brandhorst. In a world of screens, we constantly see and question paintings anew. Can we, do we want to continue to view pictures in isolation, as paintings? Can painters, do painters still want to paint pictures without reference to an endless outer world? In which relationship, therefore, do viewers, pictures, the creators of these pictures and the exhibitors see themselves? In the "Spot On" exhibition rooms devoted to Josh Smith and Jana Euler and Thomas Eggerer, we discuss these questions with the curator Monika Bayer-Wermuth. In the practical part of the workshop we present ourselves as picture-makers, using the pictures of Smith, Euler and Eggerer as a "grid", which we then recharge by painting.

Thomas von Poschinger (born 1981) is an artist who lives and works in Munich. He has a Master's degree in art history, and was a master student of Günther Förg.



Workshop in four parts; it is also possible to join at a later stage, or to participate in individual sessions. Each workshop can be booked individually.

Thurs 20.02.2020 | 5:30 to 7 p.m.
In conversation with curator Monika Bayer-Wermuth

Thurs 27.02.2020 | 5:30 to 7 p.m.
Practical Session

Thurs 05.03.2020 | 5:30 to 7 p.m.
In conversation with curator Monika Bayer-Wermuth

Thurs 12.03.2020 | 5:30 to 7 p.m.
Practical Session

Sound, Melody, Noise

**WORKSHOP ON THE ANNIVERSARY EXHIBITION
"FOREVER YOUNG" WITH ALEXANDER LÖWENSTEIN
FOR 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, and on the other 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.

Tue 28.01.2020 | 2 to 5 p.m. | Museum Brandhorst

Freestyle

**DRAWING COURSE FOR YOUNG PEOPLE AGED 13
AND OVER
WITH GABRIELE VON MALLINCKRODT**

This four-part course is aimed at anyone who feels like drawing. Whether comics, Manga, fashion or classical drawing – everyone can experiment in front of our originals with their own forms of expression and techniques.

Four-part workshop:
Wed 15.01.2020 | 4 to 6 p.m. | Pinakothek der Moderne
Wed 22.01.2020 | 4 to 6 p.m. | Museum Brandhorst
Wed 29.01.2020 | 4 to 6 p.m. | Pinakothek der Moderne
Wed 05.02.2020 | 4 to 6 p.m. | Alte Pinakothek

FOR ALL WORKSHOPS EXCEPT "POP-UP FACTORY"
Meeting point: Museum information desk | Cost: € 15 incl. admission, reduced € 10 | Ages 18 and under free of charge | Materials will be provided | Limited places available. | Register at programm@pinakothek.de or telephone 089 23805-198.

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?

Thur 23.01.2020 | 11 a.m. to 1 p.m. | Alte Pinakothek
Thur 20.02.2020 | 11 a.m. to 1 p.m. | Pinakothek d. Moderne
Thur 26.03.2020 | 11 a.m. to 1 p.m. | Museum Brandhorst

Pop-Up Factory at Museum Brandhorst

**OPEN WORKSHOPS FOR VISITORS OF ALL AGES
IN THE LOUNGE OF MUSEUM BRANDHORST (1ST FLOOR)**

On the last Sunday of every month, our lounge on the first floor is transformed into a Pop-Up Factory. There, visitors of all ages can get creative in small, practical workshops, talk to our friendly team about art, discuss our exhibition and its relationship to everyday social issues. The program also offers numerous impulses for exploring our museum in a whole new way. Very much in the spirit of our collection's focus on Andy Warhol and the comprehensive anniversary exhibition "Forever Young", the main topic from January to March is "Consumption".

Sunday 26.01.2020 | 23.02.2020 | 29.03.2020 | 26.04.2020
12 noon to 4 p.m.

The workshop is included in the admission price | Children and young people under the age of 18 free of charge | No prior knowledge necessary | Limited number of spaces | It is possible to join in at any time | Children must be accompanied by an adult

An Institution for the Whole Family

If you are planning to visit the museum with the whole family, we have lots 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 25.01.2020 | 22.02.2020 | 28.03.2020 | 25.04.2020
4 P.M., 60 MINUTES
AT THE SAME TIME AS THE REGULAR EXHIBITION TOUR FOR FAMILIES WITH CHILDREN 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.



Foto: Constanza Méndez

Kangaroo Tour

WED 11.03.2020
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.

ALL TOURS

Meeting point: Museum information desk | The tour is included in the admission price | Limited places available | Registration up to 30 minutes before the start from the information desk.

Art Expedition – All Kids on Board!

SAT 11.01.2020 | 08.02.2020 | 14.03.2020 | 11.04.2020
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.

Anne Funck (top right) and Carla Nagel (right) were in charge of the concept and design for our anniversary activity booklet, which can be used by young and not-so-young visitors during their tour of the museum.



Foto: Falk Kagelmacher

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 inspire you 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.



Gestaltung: Ibrahim Özias

Developing a Viewpoint of One's Own

On the last Sunday afternoon of each month, visitors to Museum Brandhorst and the Pinakothek der Moderne encounter young pupils who present their personal favorite pieces. In preparation, the so-called pilots completed a five-day foundation course. This encourages them to develop their own viewpoint on modern art – and to communicate it.



Next year, the “pi.lot project” celebrates its fifteenth anniversary – a good opportunity for Monika Bayer-Wermuth and Kirsten Storz from Museum Brandhorst to speak to the initiators and organizers behind the project, who run it on behalf of the Udo and Anette Brandhorst Foundation and the art131 Foundation: the two artists Annegret Hoch and Sabrina Hohmann, and the art historian and architect Dr. Yvonne Bruderrek.

Museum Brandhorst: The pi.lot project has now been in existence for almost fifteen years. That is a great testament to the success of the idea behind it. Which factors characterize the concept?

Hohmann: When the Pinakothek der Moderne Foundation asked me in 2005 to develop a program for youth education, I researched the matter throughout Germany. I eventually came across a project in Dresden at the physical-technical collection. There, young people presented certain objects to the public. The way they stood there, freely and independently, engaging in something new out of their own interest and for the sake of attaining knowledge, and how they managed to inspire others, impressed me greatly. And it was under this impression that the concept of the pi.lot project emerged, which is based on three pillars: first, its voluntary nature.

What are they?

Hohmann: The project is based on three pillars: first, its voluntary nature. The pupils have to reg-

ister themselves, which means they are motivated and come of their own volition. They are exempted from school for the five-day foundation course, which for the fine arts is unique in Bavaria.

The second important point is that our focus is firmly on pupils' perception. Therefore, they don't come here just to be lectured at. Our aim is to connect young people with art, a connection that they experience here. And that means relating their own perspective to what they are viewing, and intensifying their feelings. The pi.lot project places great value on an open attitude, as well as an in-depth exchange with its pilots, ideally over a number of years.

And the third pillar?

Hohmann: That our seminars are always led by two people from the profession. Ideally an artist and someone with a background in art history. When I say that modern art is part of our everyday reality, that also includes the people who work with it. But they are so unreachable to young people. How

many of them know artists? I didn't know any when I was young. That is a real obstacle. The pi.lot project aims to create links and stimulate discussion. The seminar leaders are also welcome to hold different opinions; it allows the pupils to see straight away: there is no right or wrong.

How does the program work in practice?

Bruderrek: The new pilots first complete the foundation course, which lasts five days and always ends on a Sunday, in a first "Pilot Sunday". Over the course of these days we make numerous trips to the museum, but we also visit libraries and studios. There is also professional speech training and a chat with the curator. We deliberately try to time the library visit as late as possible. The pupils should first enter into their own dialogue with the works and find their own words and descriptions. Therefore we talk a lot about art, also beyond the scope of the foundation course itself. We want to foster an open attitude, and trust. By these means they get to know our approach, and that there are often no conclusive viewpoints. Ultimately, when choosing the artwork we encourage them to opt for something more complex rather than a piece that is simply pleasing – that raises questions and leads to the development of their own opinion. When the exhibition changes, or at the pilots' own request, they can then choose a new piece. That ensures that everything remains lively and active.

And how do the young people react when they are no longer told how to interpret an artwork, unlike at school? That's likely to be a new, and probably also difficult experience for many?

Hoch: That's true, they have to come out of their shell. The length of the foundation course is crucial: We spend five whole days together and also eat lunch together. During this time, an atmosphere of trust develops. And we are there to guide the pupils. The first day in particular is used to get familiar with each other and to encourage openness.

Hohmann: And that is necessary! What does it mean to view art if we leave out everything we already know, or what is written in books? An interpretation is always incredibly personal, an artwork can trigger certain memories or strong emotions,



Sabrina Hohmann,
Dr. Yvonne Bruderrek
and Annegret Hoch
(from left to right)
shape and supervise
the pi.lot project.

including aversion. That is something very valuable, and we try to transport that as gently as possible over the five days.

Bruderrek: I also believe that this way of engaging with art positively influences young people's development. Presenting their artworks in the museum, they cannot shirk. There are always things they simply must endure, opposing opinions, annoying people – and every month to have the courage to come back.

What value do the young people see in the project, what fascinates them about it – in some cases, for many years?

Bruderrek: On the one hand it is the exercise of trying to express one's own opinion in words and presenting them to a wide audience. It is a challenge, but it is rewarded when the young people get something back from the public. It is a great feeling of success to perform so well on one's own. The pupils also often report that, over time, they pay more attention to the nuances of language, and constantly reconsider the contexts in which they express certain things. They learn how to question themselves: Does this word suit the artwork, but is also appropriate for my listeners? As a result, the presentations change over time.

Hoch: The young people discover that suddenly their opinion is relevant and recognized. They can work with the museums for a long time, give their guided

tours, and they also get paid. But what makes them feel more valued than anything else is that they can expect a new audience and a new conversation on every pi.lot Sunday.

Hohmann: In the talks in front of the artwork, the pupils communicate their interest and their feelings, enhanced by the knowledge they have about the piece in question, its background, material, the artist and much more. That is something very important and personal, and should lead precisely to this appreciation.

Some former pilots told us that they still feel a special connection with the museums. For us as a museum, this open dialog in front of the works is invaluable, since it makes people realize: This here is not just some silent temple.

Bruderrek: Yes, at the end of the seminar week the pupils feel at home here. They suddenly find it quite natural to pop by for ten minutes, spend their lunch break here, or arrange to meet up with friends to visit an exhibition.

Hoch: The museum loses the negative aspect of its venerability. It can be integrated more naturally into everyday life, and they make it their own.

What is so special about engaging with contemporary art?

Hohmann: In principle, the issues that are most important to people have always remained the same. Contemporary art is an expression of the time in which it is created. It's important that pupils can read this language and understand it, if only in parts.

Bruderrek: At the same time, one's own view gains more weight through the engagement with contemporary art. That is how one former pilot put it. Often, there is not yet much literature on the subject, which means one must rely on oneself and view the work in a differentiated manner. That might be somewhat intimidating, but it is also a lovely feeling to be taken so seriously. And in the process, the finesse of language and expression is also stimulated.

How does the future look for the pi.lot project?

Hoch: It will continue to fly, won't it?

Bruderrek: Absolutely. As long as nobody stops us. Not only is the project very well-received, but the team behind the scenes is also the same as in 2005. I think that speaks for itself. So it is a very quiet and self-evident continuation.

Hohmann: I hope that the project will become older than I am. More and more people should get the opportunity to enjoy it. It should put down roots in many other museums and cities. The project is an example of how a society has its say. The fact that I can just stand there and represent something is very democratic. It speaks on the one hand for the importance that art can still have in our lives today, and on the other hand for taking oneself seriously, and being noticed. ■

Impressions of the project from our active pilots

Contemporary art covers a broad spectrum of concepts and genres and is therefore very multifaceted. I am fascinated by contemporary art because it addresses an international audience with its combination of various themes and aspects.

Vismaya Basting, 17 years old



I want to explain contemporary art to others because I am not only fascinated by art itself, but also interested in the opinions of others. When you listen to other people's views on art, you start thinking in a much more complex manner, and your focus expands.

Tanya, 14 years old



For me, contemporary art means engaging with current global issues. Whether it's a critique of various things like those expressed by Damien Hirst in his works, or the statement by Oehlers, which he hides in his exhibit.

Nour, 17 years old

I am fascinated by contemporary art, because it is regarded as something very cryptic in society. I want to help visitors to understand art and show them what it can reveal.

Pedro, 18 years old

I love contemporary art because it goes beyond the mere presentation of nature, the body and objects. And in many works, it is not the motif that is in the foreground, but rather the story behind it. This is how art creates its numerous facets, which gives me the possibility to see and experience a work in a very special manner.

Moritz, 18 years old



I want also to give others an understanding of contemporary art, since it tells so many unbelievably interesting stories which, however, cannot be recognized at first glance. We only need to look a little closer in order to then immerse ourselves in the wonderful world of art.

Marti, 18 years old

For me, contemporary art means having the freedom to decide myself what I do and do not consider to be art. It means having the chance to be able to converse actively with others.

Nargez, 16 years old



NEXT SEMINARS

Spring: 11 to 16 February 2020

Registration until: 31 January 2020

Summer: 21 to 26 July 2020

Registration until: 26 June 2020

Participation in the five-day seminars is voluntary and free of charge. The courses take place during school hours; the pupils are exempted from lessons.

Each group is led by two seminar instructors (qualified personnel) and contains 12 persons.

Registration under: besucherpilot.de

PI.LOT-SUNDAYS 2020:

26.01. | 23.02. | 29.03. | 26.04. | 31.05. | 28.06. | 26.07. | 30.08. | 27.09. | 25.10. | 29.11. | 27.12.

From 11:30 a.m. to 1 p.m. every last Sunday of the month

Each pupil receives a fee for giving a guided tour of 15 Euro per 90 minutes.

Discover diversity – visiting the Museum Brandhorst with the MPZ

The activities offered by the Museumspädagogisches Zentrum (MPZ, Centre for Museum Education) allow diversity to be experienced, promote cultural exchange, and facilitate cultural participation. Newly developed programs accompany “Forever Young”.

Program for School Classes

#FOREVER YOUNG – SASSY, SHRILL, CUTTING-EDGE! 10 YEARS MUSEUM BRANDHORST

Consumption, commerce, body cult, role models, staging, digitalization... What does contemporary art have to do with me or my life?

60 min. | 90 min. | 120 min. | *1, 2, 3, 4, 5, 6

ANDY WARHOL SUPERSTAR

We take a look behind his highly topical work – star cult, consumer frenzy, flood of images, social criticism – and experiment using printing and stencil techniques.

60 min. | 90 min. | 120 min. | *1, 2, 3, 4, 5, 6, 7

EXPERIMENTING WITH CONTEMPORARY ART

The current exhibition inspires us to conduct artistic experiments in the studio. This gives us an exciting insight into the diversity of contemporary art!

120 min. | *1, 2, 3, 4, 5, 6, 7

MODERN ART AS INSPIRATION FOR STORIES – IMAGINING, IMPROVISING, WRITING

We let our thoughts run free and immerse ourselves in the diversity of stories that contemporary art can offer us. Creative writing formats provide us with support.

90 min. | 120 min. | *1, 2, 3, 4, 5, 6

ART IS POLITICAL! – IS ART POLITICAL?

What appalls us? And how can we react? We analyze the political and social relevance of different art objects and discuss them.

60 min. | 90 min. | *1 (from 3rd grade), 2, 3, 4, 5, 6

DISCOVER DIVERSITY: THE (ART) WORLD IS COLORFUL!

Plurality, diversity, queerness... Contemporary art offers not only a variety of socially relevant topics, but also with regard to medium, technique and material.

60 min. | 90 min. | *1 (from 3rd grade), 2, 3, 4, 5, 6, 7 | Free of charge until further notice (Discover diversity – with the MPZ against xenophobia)

WHAT DOES CONTEMPORARY ART DO... AND WHAT DOES IT HAVE TO DO WITH ME?

The works in the Brandhorst Collection provide many socially relevant and topical starting points to discuss with each other – from the cult of the star and the body cult to consumption, from the media-dominated flood of images to staging, fakes and role models.

120 Min. | *2

Nursery Schools Program

HOW DOES THE COLOR GET INTO THE PICTURE?

To solve this puzzle, we look very closely at pictures by different artists. What was used here to scribble and daub? Are there other ways to put paint on a canvas? We find answers to these questions and try it out ourselves. We can even print in the studio.

SKY BLUE, LEMON YELLOW AND FIRE RED

What colors do we know? On our color expedition through the museum we want to look for them, and discover even more! Can we give them a suitable name? What do they remind us of, and how do they feel? How do the colors affect us, and what can we do with them? We prepare our museum visit with an introductory practical session in the studio, where we experiment with pencils and chalk, and mix our own shades for our color book.

NO PICTURES – AND NEVERTHELESS ART

There is so much to discover in Museum Brandhorst. Some things surprise us, and might even make us laugh. We want to look very closely at artworks that are not pictures. What are they made from, and what are they supposed to represent? We try to find out together. Afterwards, in the studio, with lots of ideas in our heads we will try to build our own artwork with recycling materials.

All programs: 60 min. | 90 min. | 120 min. | 5 years and older

*Legend:

Elementary school (1), middle school (2), secondary school (3), high school (4), vocational school (5), nursery school (6), special school (7)



MPZ RESERVATIONS

Telephone: 089 9541152-20 -21 oder -22
(Monday to Thursday: 9.00 a.m.–3.00 p.m.)
buchung@mpz.bayern.de, www.mpz-bayern.de

SPECIAL OPENING HOURS FOR SCHOOL CLASSES

accompanied by the MPZ: Tuesday to Friday, from 9 a.m.

FUNDING OPPORTUNITIES

Classes with a large proportion of children or young people from low-income families, or those with more than 50 % of pupils from a migrant background can apply to have half or even all of the guide costs refunded by the MPZ.

Applications must be made when booking on the MPZ website. Applications can be approved until the available funds, which are limited to one year, have been exhausted.

For German classes, classes for asylum-seekers attending vocational school, and refugees in Bavarian vocational schools (BIK, BIJ, BVJ), as well as special schools and inclusion classes, our program is generally free of charge. In such cases, no application is necessary.

Training courses for teachers and educational staff – free of charge – take place at regular intervals.

Individual dates and topics can also be organized for groups of more than 10 persons. Below are some of the formats:

- **INSPIRATION ART – CURATORS GUIDE PARTICIPANTS THROUGH THE CURRENT EXHIBITION**
followed by ideas for lessons from the field of museum education.
- **MUSEUM EDUCATION FOR CONTEMPORARY ART IN MUSEUM BRANDHORST**
- **VISITING MUSEUM BRANDHORST WITH YOUNG ART RESEARCHERS**
- **EXPERIENCING ART IN MUSEUM BRANDHORST**



Upcoming Courses

Thurs 27.02.2020 | 2:30 to 5 p.m.

VISITING MUSEUM BRANDHORST WITH YOUNG ART RESEARCHERS

Thurs 26.03.2020 | 6 to 8 p.m.

SHOW YOUR COLORS – DISCOVER DIVERSITY

in cooperation with Museum Brandhorst as part of the Internationale Wochen gegen Rassismus (IWGR, International Anti-Racism Weeks)

Thurs 30.04.2020 | 2:30 to 5 p.m.

#FOREVER YOUNG – SASSY, SHRILL, CUTTING-EDGE – 10 YEARS MUSEUM BRANDHORST

“This is so contemporary” – a project review

Contemporary art is often regarded as too challenging and difficult to understand – and therefore as less suitable for pupils. And yet children, adolescents and young adults have just the right prerequisites – openness, curiosity and their own creativity – to experience beneficial encounters with contemporary art. In the event “This is so contemporary” by the Bayerische Museumsakademie (BMA) in cooperation with Museum Brandhorst, the significance of contemporary art for schools was first discussed in a didactic lecture by Professor Kirschenmann from the Akademie der Bildenden Künste and then illustrated using specific projects from various museums for different school years from elementary to high school. In the afternoon, taking the example of the “Forever Young” exhibition in Museum Brandhorst, the ca. 60 participants received first-hand information from the curators Dr. Monika Bayer-Wermuth and Jacob Proctor, and afterwards also had the opportunity to develop and discuss possibilities for teaching and activating pupils.

The participants were made up of teachers from elementary, middle and secondary schools, high schools and vocational schools, as well as museum staff and students.

People should visit Museum Brandhorst because ...

... the guided tours accompany you playfully.
Refika

... visiting the museum is like an art safari.
Florian



... it's like an adventure.
Yanik

... there are great stories behind the art.
Justin

Pupils in grades 7 and 8 from the Sonderpädagogische Förderzentrum Bad Tölz



... it is a young, cool and exciting museum.
Fabian

... every picture reveals a story.
Nathalia

... you can “try out” art there.
David

THE MPZ

The Museumspädagogisches Zentrum (MPZ, Centre for Museum Education) is an institution of the Free State of Bavaria and the state capital Munich. It develops and conducts museum and city tours, workshop programs, educational courses and recreational events. It acts as an educational agency in the museums, advises museums in didactic matters, and publishes papers on museums and museum education.

The MPZ is also the headquarters of the Bayerische Museumsakademie (BMA, Bavarian Museum Academy), which is dedicated to further education and training in the museum sector.

More information is available at www.bayerische-museumsakademie.de

Time off with Art

Treat yourself to some inspiring time off with our lunch and after-work programs in the museum.

AFTER-WORK

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.

- Fri 31.01.2020 Ed Ruscha, Not Only Securing the Last Letter But Damaging It as Well (Boss), 1964
- Fri 28.02.2020 Andy Warhol, Triple Elvis, 1963
- Fri 27.03.2020 Jutta Koether, Fresh Aufhebung, 2004
- Fri 24.04.2020 Wolfgang Tillmans, Buchholz & Buchholz Installation, 1993

Meeting point: Museum information desk | Cost: € 15 incl. admission and one drink | Limited places available | Registration up to 30 minutes before the start from the information desk.



LUNCH

30 Minutes – One Artwork

EVERY THURSDAY

12:30 A.M. 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.

Each Thursday another artwork is being discussed. More information on museum-brandhorst.de.

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.



Foto: Falk Kägelmacher

We are Friends

Friends meet up, share a passion, experience and understand art, get to know artists personally, listen to curators live and up-close, exchange views and have fun – that is PIN.

10 Facts about PIN.

- 1 The name PIN. stands for the friends of the Pinakothek der Moderne.
- 2 PIN. has more than 900 members.
- 3 PIN. invites members to almost 100 events a year: exhibition previews, artist talks, visits to collectors, art trips, curator discussions and parties that are never forgotten.
- 4 PIN. supports Museum Brandhorst and the four museums in Pinakothek der Moderne: the Sammlung Moderne Kunst, the Staatliche Graphische Sammlung München, the Neue Sammlung – The Design Museum and the Architectural Museum of the Technical University of Munich.
- 5 PIN. has existed since 1965.
- 6 These days, PIN. funds projects by the museums to the tune of around two million Euro per year: acquisitions, exhibition financing and educational programs.
- 7 PIN. invites members once a year to a very special event: a night in the museum. Around 800 invited guests meet in the rotunda of the Pinakothek der Moderne for a thrilling auction and a multigenerational "Party for Art". The revenues from the auction flow without deductions into the projects of the museums.
- 8 The PIN.YC. means the PIN. "Young Circle" – anyone under the age of 40 can get involved.
- 9 "Forever Young", the title of Museum Brandhorst's anniversary exhibition, also applies to PIN.: Our main preoccupation is the future viability of the museums.
- 10 Would you like to become a member? We look forward to having you! All of the information can be found at pin-freunde.de.



Working with Energies

Seth Price on absent bodies, social codes
and the schizophrenia of images.

A conversation with Monika Bayer-Wermuth



Seth, you were born in 1973, part of the last generation that grew up without the internet and smartphones. How did, in the early 2000s, the computer become a central part of your practice as an artist?

I actually didn't own a computer at the time, but I was around a computer at work. It was a tool that was available for me there. I was trying to make art out of nothing, really, since I didn't own any property, didn't have a computer, didn't have a studio and couldn't afford art materials. So in that context working with freely available information and images was one of the only options that was available to me.

How did you come to employ such a broad range of techniques?

I started with drawing from very young age. Before I could write. And I have a lot of interests and absorb things into my work. I tend to understand things by using them as materials in the work and maybe misreading them, converting them, manipulating them, and even destroying them sometimes. It is a way to understand something by fighting with it. You can also say it has the violence of an erotic relationship. A sensual relationship when it comes to material, and a perverse relationship when it comes to meaning. Once this becomes a way of grasping something that you are attracted to, repulsed by, or thinking about, then anything can come into art. It is only founded on interest.

Especially since there are so many methods and media circulating in your work, I would love to hear a little bit about your process...

The process is always about experimentation with material. Whether it is plastic or wood or data, (in the case of the collector website), it is always about

experimenting with processes and manipulations of material. I'm not really thinking about the connotations. I think if you are working with materials, information and ideas in a way that is sensitive and human and full of repulsion and attraction and all these forces and energies then of course you are going to collect ideas. Almost as if you drag something sticky through the dirt. It collects things. But I can't think about the process when I'm working on art. That's like the enemy of art. I'm just trying to work with energies and my own feelings about these materials. And if you can freeze the energies in the artwork, then of course naturally ideas come along. Sometimes they are stupid ideas, but you can't avoid them.

A work that always fascinates me is the "Vintage Bomber" (2006). It is part of your series "Vacuum Sculptures". In a way it freezes something that is usually in flux, it creates an imprint of a certain moment. What is the story behind that sculpture?

I had been making "Vacuum Sculptures" out of human body parts. And those I cast. I made moulds and casts in my studio. And I thought I would try to step away from the body in that direct way and work with something that refers to the body. That's why clothing was interesting to me, and also the codes in clothing. For example, the fact that the bomber jacket is originally a military jacket worn by fighter pilots. It seemed it has a lot of ways into the work and out of the work. There wasn't one entry and one exit.

When I see a bomber jacket, I usually associate it in the first place with punk culture or other subcultures, and see its identity as a fashion object more than its military origin... What role does that story of the object play in the work?



I like that it is the military connotation which originally allows it to become attractive to youth subcultures. And then they claim it. And then the recoding of it in subcultures – the way you are reading it – that makes it then attractive to all kinds of designers to make very high priced versions. These codes are getting picked up and carried along.

When the jacket it is hanging downwards it always looks like a pistol...

(laughs) I know what you mean. That was not on purpose. I just arranged it. I had to freeze it somehow to work on it. I had to paint it with shellac to make it entirely hard and I had to cut the back off so it had a flat relief quality. It had to be processed heavily.

And the year 2006? Why was it important for you to have the date so present on the object?

Because first you have something that is very suggestive. You could say it's an image. And you already have suggested some readings or energies in this image. So clearly it suggests things and provokes things. And then you have another kind of information which is numbers, a date. It's quantitative. It doesn't suggest, it tells you something very concrete. The image is not quantitative, it is extremely qualitative. And the numbers are a different order of information. With the date of production, you give somebody something extremely concrete, almost tautological. I don't know why I did it in the moment, but it just felt right putting together an artwork which caused energy, tension, friction. It opened the doors.

The "Image Rights Style Bag" (2012) also contains a kind of antagonism. The work looks like an envelope but then a sleeve is coming out on one side of

the object. Not only its pattern from the logo print also its unstable appearance is reminiscent of clothes. How do you think these aspects together?

The work is a soft sculpture. It's variable, in that it can be installed in a lot of different ways. It's something that I started playing around with in these plastic mylar works in 2005. The work can be reconfigured every time. The image rights envelope could be a flat work on the wall but it can also be piled on a platform. Something that you can keep on figuring out. When it is piled on a platform it is more like discarded clothes on the floor of a bedroom. And these image rights, this Corbis logo, I just love this logo. It looks good and I figured there is just something about how words came back into clothing in the biggest possible way after the 90s. The incorporation of language as something abstract, not just as a logo, was something that felt interesting to me. I just wanted it to be part of that.

This idea of instability or variability has something ephemeral to it, something the works from the "Silhouettes Series" have as well. The templates for the outlines are taken from Google image search results for eating, speaking, and communication. So they are showing scenes of human interaction, but the bodies are pictured purely through the space between them. They themselves are physically not represented. Why did you choose to keep these figures absent in the work?

It was a solution to the question of how to work with images. How you translate something from the immaterial world to the material world was one of the big questions of the last 15 years for artists and maybe for culture more generally. It became so pressing for people because all of a sudden everybody, especially after the introduction of social media, has a life in this immaterial



Photo: Simon Vogel

Top:
Seth Price, "Image
Rights Style Bag" (2012)

Left:
Installation view,
„Seth Price – Social
Synthetic" (2017/18)

How you translate something from the immaterial world to the material world was one of the big questions of the last 15 years for artists and maybe for culture more generally.

— Seth Price

space. It's in the device in your pocket, part of you. It's a schizophrenic feeling and it is something artists immediately started to work on. Photographs are one of these things which used to have a very material quality, because they lived on photo paper or in books as prints. In the last fifteen years they suddenly vanished. At the same time they became everything and everywhere. How you make something material but you also reflect on this problem of presence and absence, between material self and immaterial self, I think this is part of that question.

Looking at images not only with our eyes but also touching them and manipulating them on our phones became an evident part of our social media activity and culture. Even though the images are immaterial or virtual...

The relationship has become more complicated. It is not that it became completely immaterial, nor that it was completely material before. Those categories have their arms around each other and you almost can't take them apart anymore.

I really like the moment of the kiss in this "Silhouettes" work when the form opens up, dividing the work into two parts. This is so immaterial. I would say that this is a very telling moment...

I think that it actually came out of a formal problem. If you have a form of two people touching, shaking hands or kissing and you take this negative space from around the people, the fact that they are touching necessarily creates two shapes.

If you have two people who are not touching each other, you can represent the shape between them with a single continuous shape. But it was part of the challenge that it was composed of two physical pieces and if you don't put them together in the right relationship on the wall the artwork means nothing. If they are shifted only a couple of inches you lose the image entirely. It is part of the work that you have to remake the image every time you rehang the artwork.

This idea of "absence" comes up again and again in your work. Let's take the "Vintage Bomber" for example: the vacuum form depicts the imprint of the jacket, but the jacket itself is not there. The "Silhouettes" show scenes of human interactions that are represented through negative space. Or in the "Mylar Sculptures" that include imagery from internet-circulated Jihadist execution videos. The images in this case are there but the works are installed in a way that the images are obscured. In all of these objects, interactions or images are simultaneously present and absent. Is this a strategy you pursue deliberately?

I think it is not a strategy or a deliberate move. It comes of an inclination when I am making a work to find out what makes it interesting for me or challenging. And it has to do with putting opposed forces into the work. So it could be about immaterial and material, or it could be also about making something that is ugly but also beautiful, things that force the works against themselves. That is, for whatever reason, more alive for me as a working method than working with something unified. ■

Seth Price,
"Untitled" (2008)



Photo: Ron Amstutz

Restorer Heide Skowranek on Damien Hirst's "In this Terrible Moment We Are Victims Clinging Helplessly to an Environment that Refuses to Acknowledge the Soul", 2002

As told to Pauline Krätzig



I dread the day when we will have to dismantle the pill shelf. Since May 2019 it has been hanging on the lower floor for the current exhibition; before that it lay dormant in the repository. As a restorer I am responsible for the preservation of artworks. For contemporary installations this requires exact documentation and often an exchange with the artist about the material, the working process and the possibility of reinstallation – and this work by Damien Hirst is quite a handful: the 27,639 pills in the display case are not, as many believe, motionlessly rigid. Every time the piece is assembled, each pill is placed individually by hand on the high-gloss shelves and affixed on a small, 2mm silicon spot with the brand name "Billy Blobs". And in this glass box, measuring more than two meters high and nine meters wide, each pill has its own fixed position, designated by the artist – almost like the dots of colors that are positioned with a paintbrush on a painting. A system of coordinates, five assistants and four weeks are required before all of the pills can be installed and the overall picture is right.

This precision and aesthetic is what fascinates me about Hirst's arrangement, which like many of his works concerns existential human issues. Visitors often ask whether the pills inside are real. They aren't. They consist of synthetic resin, bronze and gypsum. My job is to maintain this illusion, while also taking consideration of the historicity, which contemporary artworks are increasingly attaining. Basically, it is divided into 27,639 unbelievably artificially manufactured details – which, alongside real, existing tablet names such as Valium, also carry fantasy names like Amen, Beach or Lilly. Together, they produce a colorful cocktail that humans take non-stop in order to pep themselves up, come down, or improve their mood. The further the viewers distance themselves from Hirst's gigantic medical cabinet, the clearer its reflective backdrop holds up a mirror to them: Am I myself a victim of this high-performance society? I've been feeling a cold coming on since yesterday. I haven't yet taken anything for it. ■

IMPRINT

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FOREVER YOUNG

10 Years Museum Brandhorst

Anniversary Exhibition

24 May 2019 to 19 July 2020

Museum Brandhorst

Theresienstrasse 35a

80333 Munich

Opening hours

Daily 10 a.m.–6 p.m., except Monday

Thursday 10 a.m.–8 p.m

Admission € 7

Concessions € 5

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