

10 Years

Museum Brandhorst

FOREVER

YOUNG

Welcome to the Anniversary Exhibition “Forever Young”

Museum Brandhorst was founded ten years ago – and we are using the occasion of this anniversary to present our collection. “Forever Young – 10 Years Museum Brandhorst” is the name of the exhibition, and it shows three perspectives on contemporary art. These are explained in more detail in the feature on page 2. Another piece describes the more recent development of the Brandhorst Collection (p. 10). And finally, an interview with the painter Jacqueline Humphries (p. 32). Her blacklight paintings are presented in one of the two galleries titled “Spot On,” dedicated to a more in-depth introduction to some of the Brandhorst Collection’s most recent acquisitions. With their luminous, fluorescent colors, they almost look as if they could just as well hang in a club. This is quite fitting, since the opening of “Forever Young” is also a celebration. There will be a full program of talks and performances – all concerning the question of what relevance contemporary art holds for everyday life today. The program (from p. 14) lists all dates and provides more information. This booklet is the first of four issues. During the period of the exhibition, from May 2019 to April 2020, we shall illuminate various aspects of “Forever Young” and the Brandhorst Collection – and interview artists.

But for now we are delighted to be celebrating our birthday with you. We hope you enjoy this issue!



Achim Hochdörfer
Director, Museum Brandhorst

Patrizia Dander
Chief Curator, Museum Brandhorst

Forever Young — 2

Paths to the Present Day



Paintings currently on the lower level of the museum

Identity politics, digitalization, subjects in late capitalism:

Drawing on the holdings of the Brandhorst Collection, the exhibition “Forever Young – 10 Years Museum Brandhorst” shows how contemporary art is connected to our lives.

We constantly asked ourselves:
What is relevant right now?

— *Patrizia Dander, Curator*

When an exhibition from the holdings of the Brandhorst Collection bears the title "Forever Young," one might be forgiven for asking: Did someone forget to insert a question mark? Or is it meant to be ironic? Especially since many of the works on show are several decades old, while important contemporary positions such as post-internet art are not represented. How "young" can such an exhibition be?

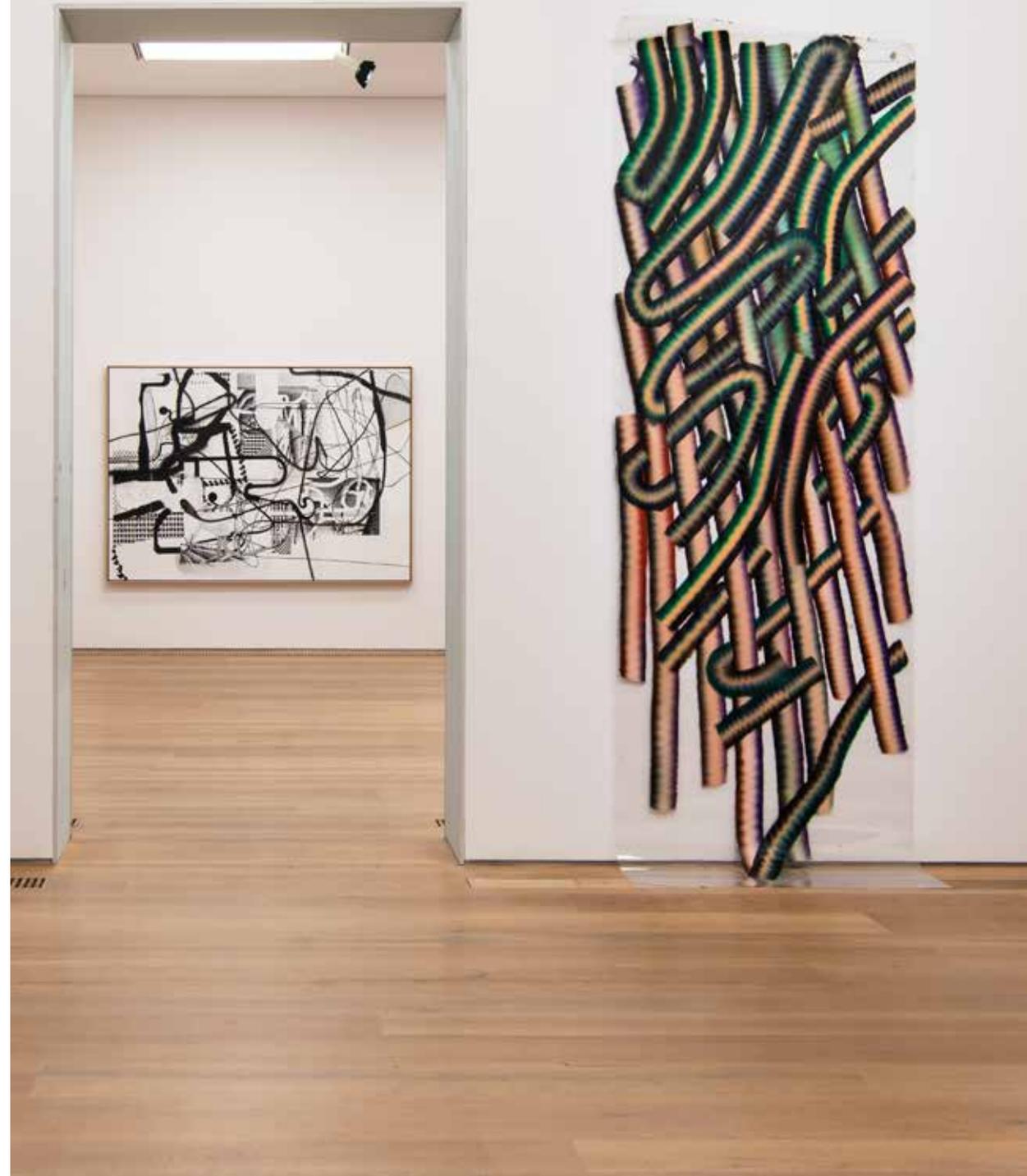
Patrizia Dander, chief curator at Museum Brandhorst, put together "Forever Young" and she explains what is meant by the title: "The point was not to merely show the most important works in our collection. Rather, the selection aims to create reference points to the present, to contemporary art production, but above all to social practices – and these can just as easily be works from the 1960s as more recent ones." The works shown latch on to key issues of the here and now: feminism and identity politics, the role of subcultures, the discourse on the body, the militarization of society, the ever-increasing commercialization of all areas of life, and lastly digitalization. All of that appears in "Forever

Young"; sometimes quite obviously and directly, sometimes as a quotation or a meta-discourse. "We constantly asked ourselves: What is relevant right now?" says Dander.

And thus it is only logical that pop plays such a key role in the exhibition. "The great thing about Pop Art is its generosity," says Dander, "it is so obviously connected to life." The preeminent figure – both in the context of art history and in the Brandhorst Collection – is of course Andy Warhol. He is represented in "Forever Young" with 45 pieces. "One can rightly call Warhol one of the most influential artists of the 20th century," says Dander. "Many of his subjects are still highly topical to this day: his preoccupation with gender and queerness, with bodies and self-dramatization, with the circulation of images and goods."

"Forever Young" aims to show a side of Warhol – and of Pop Art in general – that has not yet sufficiently entered public awareness: its political and sociocritical dimension. "When, in the mid-1970s, Warhol displays the life and the look of drag queens of color in his series 'Ladies and

Albert Oehlen and
Kerstin Brätsch
translate digital
imagery into painting



Katja Eichinger on Andy Warhol's Camouflage, 1986

As usual with Warhol, the seemingly simple surface of his pink "Camouflage" painting (1986) harbors a complex, multi-layered space of meaning, which he gets to the heart of with characteristic humor and lightness. Warhol uses camouflage, the most macho pattern imaginable. It stands for war, aggression, and surprise attacks. Yet Warhol's camouflage is pink. This is of course a deeply queer statement which expresses the exact opposite of camouflage's meaning. Pink subverts camouflage's military seriousness and thus questions the military's power. The soldier becomes "camp." This statement, of course, also points to the fact that gays at the time often had to conceal themselves in everyday life – and many still have to, even today. Yet, pink camouflage is anything but concealing. It's rather the opposite: vibrant and garish. A contradictory, postmodern interaction between signs and meanings. This is certainly the reason why pink camouflage became an extremely popular pattern during the 1990s, and contemporary yoga studios can hardly be imagined without it.

Katja Eichinger is an author. On the May 25 at 2 p.m. she will discuss another of her favorite Warhol works: the "Oxidation Painting" (1978), see program p. 14.



Amy Sillman, Fatso, 2009

Amy Sillman's works investigate the body. Her large-format images develop layer by layer in a process of formal invention and dissolution, like in "Fatso." A voluminous body takes up the center of the image: a pot belly. Yet everything seems to be in motion. The body refuses to settle into a fixed form; it dissolves towards the bottom into increasingly thicker folds. The unhappy stare of her one-eyed "fatso" offers a simultaneously humorous and oppressive image of doubting one's own painting. But most of all, it expresses an unease with one's own body in a wholly physical sense.



Photo: Bernd Borchardt



Cady Noland, "Deep Social Space" (1989) in front
of Andy Warhol, "Oxidation Painting" (1978)

Gentlemen,' from today's perspective that represents a decidedly identity-political – and thus surprisingly topical – statement," says Dander. A direct line can be drawn from there to the 1990s, when Wolfgang Tillmans traced the utopian potential of the rave scene in his portraits. A similar all-time favorite to Warhol is Jean-Michel Basquiat. His works, influenced by phenomena such as graffiti, reflect – like the works by Keith Haring on view – the habitat of the metropolis, which was addressed by artists from the early 1980s on: its codes and styles, but also the constant changes to which it is subjected, as well as its increasing commercialization.

A second narrative of "Forever Young" deals with the precarious status of subjects in late capital-

ism. All works on this theme are grouped together in the large exhibition room on the lower level. In contrast to the ground floor of the museum, the intention here is not to define individual currents or trends, but rather to present a room with different artistic positions that are related to one another, and which move thematically between an obsession with youth and self-optimization, between sell-out and pathologization – and which therefore reflect a society in decay. For example, "Deep Social Space" (1989) by Cady Noland is a kind of stocktake of the insignia of American white trash: barbecue, US flag, crushed beer cans. The dark side of the USA is also addressed by Mike Kelley, who concentrates on youth culture and the trauma of applying discipline, both in schools and education. The room also contains one of the



Nairy Baghramian, "Beliebte Stellen" (2015), in front of Chartline von Heyl, "Roadrunner" (2015) and "Ohne Titel (2/93 III)" (1993)

absolute favorites of Museum Brandhorst's audience: Damien Hirst's gigantic mirrored shelf with 27,639 meticulously arranged medical pills.

The third narrative of "Forever Young" is dedicated to a theme that already has its tradition at the Museum Brandhorst: contemporary painting. Recently, the exhibition "Painting 2.0" (2015/16) examined the role that painting can assume in the information age. Dander: "One theme is how body images have changed over time. Or how painting reacts to the reproductions of pictures in the media and the endless possibilities of the digital." The spectrum ranges here from the early 1960s, for example Sigmar Polke's subtly ironic painting "Goethes Werke" (1963) – the painted spines of the noble poet's collected works, a well-heeled cul-

tural insignia that is both dramatic and, in an age of online libraries, now obsolete – to the immediate present, for example when Kerstin Brätsch applies her signature brushstroke as if it had been sampled with a Photoshop tool.

"The wonderful thing about 'Forever Young' is that the exhibition offers something to every visitor," says Dander. "Experts, for example, will have the opportunity to see works that are new to our collection in the Spot On rooms, which are dedicated to one single artist. Other visitors who are only just discovering contemporary art for themselves will also find it easy to engage, since all of the works are linked in one way or another to the present. So everyone will come across something that relates directly to their world." ┘

Nicole Eisenman, Cat Walking Under a Disambiguous Trash Cloud, 2017

The paintings of American artist Nicole Eisenman are clearly figurative. One sees what there is to see at first glance. And they're often funny, but not this cat. A cloud of trash hangs above its head: collaged together, almost formless, and as the title says, "disambiguous." The umbrella hardly offers the cat any protection against the falling filth, and the cat stares at us with deeply sad eyes. Caspar David Friedrich's lonely wanderer above a sea of clouds, updated into a painterly internet meme.



Ed Ruscha, Really Old, 2016

Ed Ruscha trained as a commercial artist, and his works are graphic in the best possible sense. Like most of his work, this painting consists of a self-designed font on a tonal background. Ruscha spoke of its pale, earthy color as "a color that's forgotten it's a color." On top of this triangular field, he has placed three short phrases: "Brand New," "1/2 Way," and "Really Old." The subject is clear; it's about the process of aging. But does the expanding background point to the popularization of a once viral trend, or rather the foresight of old age? Ruscha, who painted the image at the age of 78, leaves the question open.



How the Brandhorst 10 Collection Found Its Way into the Museum

BRANDHORST COLLECTION

11

Collecting is good
for relationships.

— Cy Twombly



Udo Brandhorst
in conversation
with Cy Twombly

While Museum Brandhorst was founded ten years ago, the collection on which it is based is much older. Its story begins in 1972. Anette Petersen, later Brandhorst, and Udo Brandhorst had just moved to Cologne. They had met in Munich in 1965, and soon discovered their common passion: collecting art. Some sporadic purchases of classic modernist works were made – but since prices were starting to become astronomical, they both realized that they would not be able to build a significant collection in this area, so they opted for contemporary art. In this field, they both had the same favorite: the American Cy Twombly.

The painting “Orion III (New York City)” (1968) marked the beginning. A deep friendship developed between the couple and Twombly, which meant that the Brandhorsts were able to see many of his pieces before they even left the studio. But Twombly was only one of the main focuses of the incipient collection. Within a short period of time, the pair collected an impressive number of works from the neo-avant-garde of the 1960s and 1970s, by artists such as Georg Baselitz, Sigmar Polke, Gerhard Richter, Joseph Beuys, and Bruce Nauman. Today, these pieces perfectly complement the modern art collection of the Pinakothek der Moderne, which also belongs to the Bayerische Staatsgemäldesammlungen (Bavarian State Painting Collections).

In the 1980s and 1990s the couple expanded their collecting activities. The focus of their interest was now placed on what is sometimes known as “critical postmodernity”: that continuation of the neo-avant-garde that concentrates on the dark, abysmal aspects of the capitalist lifestyle. Artists like Mike Kelley, Cady Noland, Jeff Koons, Katharina Fritsch, Robert Gober, and Damian Hirst were added to

the collection. Later, another large focal point was created with Andy Warhol. Today the Brandhorst Collection owns the most significant selection of Warhol’s works outside the USA, at 120 pieces.

In 1993 the Udo and Anette Brandhorst Foundation was set up, and in 1999 a cooperation agreement was signed between the foundation and the Free State of Bavaria – the basis of the museum that would open ten years later, with the task of preserving the collection, conducting research, and presenting it to the public. In the meantime, the foundation’s collecting activities have continued. In the last ten years, the collection has grown from around 700 works to 1,200. Most recently, works by artists such as Amy Sillman, Jutta Koether, Wolfgang Tillmans and Arthur Jafa were added. This has resulted in a corpus that demonstrates clear lines of development from the middle of the 20th century to the present day. The concentrated density of top-class institutions is increasingly making Munich a hot spot when it comes to contemporary art: the Pinakothek der Moderne, with its four institutions, Sammlung Goetz, Haus der Kunst, Kunstverein München, Städtische Galerie im Lenbachhaus, and the Kunstbau, as well as Villa Stuck – what other German city can compete?

In the future the objective is to expand the previous geographic focus of the collection – USA and Germany –, while at the same time upholding its stringent orientation. The challenge presented is always the “historization of the present,” as Armin Zweite, former director of the collection, put it – presenting to the public in real time that which might be relevant from the perspective of future hindsight, or tomorrow’s canon, if you like. A mission that the collection has admirably mastered over the last 47 years. ┘

The Black Perspective: Arthur Jafa



In the context of the anniversary exhibition "Forever Young," Museum Brandhorst presents a selection of works acquired at the beginning of 2019 by the US filmmaker, cinematographer, and artist Arthur Jafa. Selected photographic works of his are integrated into the exhibition parcours, and his epic film "akingdoncomethas" (2018) will be shown in the museum's large media room from the beginning of July. In parallel, FILMFEST MÜNCHEN (Munich International Film Festival, June 27–July 6, 2019), in cooperation with Museum Brandhorst, will present "A Peculiar Vantage: A Selection of Black Cinema" – a film program curated by Arthur Jafa.

Jafa was born in Tupelo, Mississippi in 1960, in the midst of the American civil rights movement. Its cause, to bring an end to racism against the African-American population and to fight for equality both before the law and in everyday life, forms the backdrop to his work. Using different media, from photographs and objects to films, videos, and performances, he examines the mechanisms of exclusion due to cultural identity or ethnic background. One impressive example is his self-portrait from 1988, entitled "Monster," which gets to the heart of many of these facets. The Black Man is portrayed as primitive, frightening, monstrous: a deep-seated stereotype that continues to have an effect to this day.

Jafa's central theme is "Blackness," the experience of being black, which is not limited to People

of Color. Rather, he describes it as the experience of being excluded consistently from the Western world: "As Black people, we are the ill sons, the illegitimate progeny, in the West. Although we can take advantage of all the merits Western society has to offer, we are still estranged. It is a common experience of African-Americans, homosexual people, or women." In his photographs and films he shows a world of Black people and thus inverts what prevailed for centuries: the dominance of the White man, who decided what was significant, and what wasn't. By presenting American (cultural) history as one shaped primarily by African-Americans, Jafa directly challenges this dominance.

Jafa's reception as an artist has gained momentum only in recent years, after initially taking part in exhibitions at the Artists Space (1999) and the Whitney Biennale in 2000. His work as a filmmaker and DoP, however, had already secured him a lot of attention in the 1990s, including, but not limited to, his cinematography for Julie Dash's "Daughters of the Dust" (1991) and Spike Lee's "Crooklyn" (1994). In 2013, he founded the film production company TNEG to promote Black avant-garde films with Elissa Blount Moorhead and Malik Sayeed. In 2017, he directed the video for Jay-Z's "4:44". Today, he is regarded as one of the most important African-American artists and filmmakers of his generation. He was awarded the Golden Lion for best artist at the Venice Biennale 2019 in May this year. ┘

ON VIEW

Arthur Jafa,
Monster, 1988/2019

Like many of Jafa's works, his memorable self-portrait "Monster" also represents an examination of racism in the USA. Through the title, he marks the Black subject as primitive, fear-inducing, monstrous – a deep-seated stereotype that still influences people's perceptions and actions to this day. One way of getting away from these stereotypes is empowering oneself by creating one's own image. Jafa takes the way he wants to be seen into his own hands, literally. This is also reflected in his self-assured gaze straight into the camera.

TALK

Panel Discussion with
Arthur Jafa and Guests

**MONDAY, JULY 1, 2019, 7 P.M.
MUSEUM BRANDHORST FOYER**

Talk and film program as part of the cooperation with FILMFEST MÜNCHEN. More information on the film program "A Peculiar Vantage: A Selection of Black Cinema," curated by Arthur Jafa, can be found at filmfest-muenchen.de

Weekend Program

BRAND
NEW“Brand New” Night
In cooperation with CreArt**FRIDAY, MAY 24, 2019**
7 P.M. TO MIDNIGHT, MUSEUM BRANDHORST
AFTERPARTY AT BLITZ CLUB

“Brand New” kicks off the weekend on Friday evening, and is aimed at young adults aged 16 and over. The exhibition visit is combined with a diverse public program, fresh beats, and cool drinks in and around Museum Brandhorst. The museum galleries are open until just before midnight. There, young art experts from the pi.lot-Projekt will speak about their favorite pieces. You will have many opportunities to be creative and to have fun: with art and dance workshops, activities, and auctions, as well as drinks and food trucks for every taste. The Blitz Club and the music label Public Possession will take care of the right sounds, which can be celebrated both indoors and outdoors with headphones in Silent Disco mode. On the lawn between Museum Brandhorst and Pinakothek der Moderne, the Hochschule für Fernsehen und Film will show an exciting open-air cinema program. From midnight on, the party continues at Blitz Club with DJ Len Faki and Benjamin Röder, and will extend into the early hours of the morning.

The evening is created with the support of CreART, a group of young people and students whose aim is to make Munich’s museums more accessible to their generation. They have formed under the motto “Art can be anything and everything, and so can museums.”

“Katja Eichinger
meets Andy Warhol”
Discussion**SATURDAY, MAY 25, 2019**
2 P.M., GALLERY -1.2, LOWER FLOOR
30 MINUTES

In a newly-conceived series, prominent personalities speak about their favorite pieces. To begin with, the author and movie journalist Katja Eichinger will talk about Andy Warhol’s “Oxidation Painting” (1978).

Abstract painting and an ironic take on the idea of expressive relinquishment are combined in these late works by Warhol, also known as “Piss Paintings,” for which he covered the canvas in copper pigment and oxidized it with urine. It is said that Warhol, when asked by two old ladies how it was made, could not bring himself to tell the truth. The myth of the pop icon, and a work that suggests a multitude of approaches and cross-media references, form the basis for the discussion between Katja Eichinger and Patrizia Dander, curator of the anniversary exhibition.



Photo: Public Possession

“Public Possession & Guests”
Pop-up bar & DJs**SATURDAY, MAY 25, 2019, 1 P.M. TO MIDNIGHT**
SUNDAY, MAY 26, 2019, 1 TO 6 P.M.
OPEN-AIR (WEATHER PERMITTING) & AFTER PARTY
AT CHARLIE (SATURDAY FROM MIDNIGHT)

During the celebratory weekend the Munich label Public Possession will accompany us with music and drinks. To this end, they will transform the delivery entrance at the rear of the building into a pop-up bar. In addition, the label founders Marvin & Valentino will compile associated tracks, field recordings, found material, and their own productions into a one-hour “Forever Young” anniversary mix. Played live on the anniversary weekend, and available as a Forever Free Download on the Museum Brandhorst website! After the musical warm-up in the museum, Public Possession will flip the switch to the “1/2 Way” party on Saturday, May 25, at Charlie: The sets are “Brand New,” as is the night-time line-up. You might feel “Really Old” the next morning, but most certainly also eternally happy.

“The Factory”
Monotype print station
by Kinderkunsthhaus**SATURDAY & SUNDAY, MAY 25 & 26, 2019**
12 NOON TO 5 P.M.
SPECIAL “FABRIC PRINTING” ON SUNDAY,
MAY 26, 2019, 1 TO 3 P.M.,
OPEN-AIR

Children and youngsters are welcome to explore the monotype process under the instruction of the Kinderkunsthhaus team. This traditional and uncomplicated printing method invites you to experiment – with surprising effects guaranteed. The monotype factory is held as an open workshop outside. Those who have time to visit the exhibition beforehand will find much inspiration in the works of Cy Twombly, for example.

In the context of the monotype workshop, there will be an extra special on Sunday: between 1 and 3 p.m. you can bring along your own light-colored tote bags and t-shirts to be printed with Andy Warhol’s aesthetic. In contrast to his screen-printing method, stencils will be used to design loud colors and individual motifs for the fabric.

No prior knowledge is necessary. It is possible to join in at any time. For children aged 3 years and above, accompanied by an adult.



Photo: MIXT Kinderkunsthhaus gGmbH

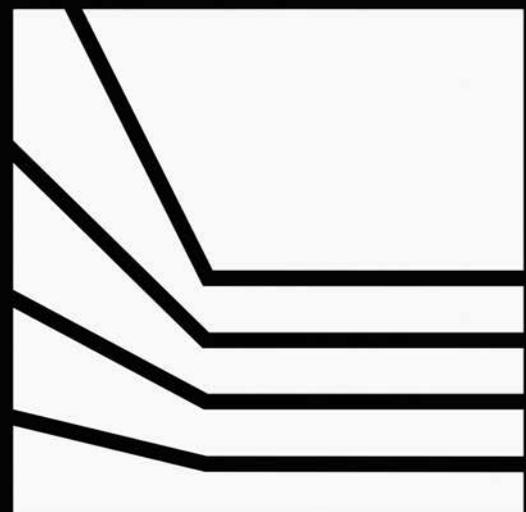
“Workout with Warhol” Cooperation with Boxwerk

FRIDAY TO SUNDAY, MAY 24–26, 2019
OPEN-AIR

Andy Warhol's art is world-famous. Less well-known, however, is the fact that the Pop art icon also had a predilection for fitness. In this sense, the “Workout with Warhol” is a sporting homage and an invitation to all to pump their pulse either before or after visiting the museum, in a varied outdoor training program: interval and fitness training for all levels and age groups, accompanied by professional coaches from Boxwerk. Warm-up is on Friday afternoon. The focus is on endurance, coordination, and mobilization. There is a special guest at the Freestyle Session on Saturday: Roger Rekless aka David Mayonga! Sunday morning starts somewhat quieter: before the museum opens, Robert Ehrenbrand invites early birds and yoga aficionados into the foyer.

BOXWERK vs
BRANDHORST

2009-2019
MAXVORSTADT
TEN YEARS



Graphic: Boxwerk

WARM-UP

Introductory training with a focus on endurance, coordination, and mobilization
All levels of ability; unlimited participants
Friday, May 24, 4:15 to 5 p.m.

BXW CAMP

Highly intensive interval training with a focus on the fitness challenges of boxing
Advanced level of ability; max. participants: 40
Saturday & Sunday, May 25 & 26, 2019, 1 to 2 p.m.

CIRCLE

Whole-body circuit training
Intermediate level of ability; max. participants: 40
Saturday, May 25, 2019, 3:30 to 4:30 p.m.
Sunday, May 26, 2019, 5 to 6 p.m.

ALL LEVELS

Training for strength, endurance, mobility, and coordination
All levels of ability; unlimited participants
Saturday, May 25, 2019, 5:15 to 6 p.m.
Sunday, May 26, 2019, 2:45 to 3:30 p.m.

KIDS

Parkour circuit, tug-of-war, and much more...
For children aged 6 and above;
max. participants: 30
Saturday, May 25th, 2019, 2:30 to 3 p.m.
Sunday, May 26th, 2019, 4 to 4:30 p.m.

BECOMINGME

Dynamic yoga and movement
with Boxwerk coach Robert Ehrenbrand
Please bring your own yoga mat!
All levels of ability; max. participants: 50
Sunday, May 26, 2019, 8:30 to 9:30 a.m.

Sportswear is recommended.
Training is undertaken at your own risk.

Training sessions led by professional Boxwerk coaches: Robert Ehrenbrand, Felix Hartmann, Ravi Pagnamenta, Jakob Reichardt, Erich Schmölder, Robert Schweiger, and Nick Trachte.

“Meet Us” – The Team behind the Colorful Façade

SATURDAY & SUNDAY, MAY 25 & 26, 2019,
10 A.M. TO 6 P.M., TOURS IN THE GALLERIES
SATURDAY, MAY 25, 2019, 10 A.M. TO NOON,
BAVARIAN SAUSAGE BREAKFAST, EITHER OPEN-AIR
OR IN THE FOYER, DEPENDING ON THE WEATHER

For its anniversary, Museum Brandhorst is presenting its collection anew. Works that have not been on view for a long time will be shown, but also pieces that have come into the collection since the museum opened in 2009 and which could not be made accessible to the public until now. Over the course of the anniversary weekend, the museum's curators and conservators will present their favorite pieces, including important highlights, but also more recent contemporary positions (see calendar p.21). At the Weißwurstfrühstück (Bavarian sausage breakfast) from 10 a.m. on Saturday, May 25, you will have the chance to chat with the team in person about their work in the museum, and take a peek behind the scenes. Music will be provided by the Dixie jazz band Hot Lips, with the museum's own exhibition technician Stephen Crane on trumpet.

“I’m Sitting with My Hand- writing in the Landscape” Poetry Reading to the Work of Cy Twombly

SUNDAY, MAY 26, 2019
5 P.M., LOUNGE, UPPER FLOOR
45 MINUTES

The two-voice reading, conceived by the Munich poet Anja Bayer, is dedicated to Cy Twombly and his references to poetry from antiquity to modernity – and in turn creates the echo of his artistic work in selected poems by contemporary authors. Anja Bayer is joined by the Frankfurt poet Robert Stripling for this first edition of the Poetry Lounge at Museum Brandhorst, which will continue in the fall. In cooperation with the Stiftung Lyrik Kabinett.



Photo: Ray Demski

“Made Two Walking” Richard Siegal / Ballet of Difference

SUNDAY, MAY 26, 2019
AT NOON, 2 P.M. AND 4 P.M.
‘LEPANTO’ GALLERY, UPPER FLOOR
18 MINUTES

Taking African rhythm cultures as their starting point, Richard Siegal and the composer Lorenzo Bianchi developed a complex musical parkour with “Made for Walking.” Siegal reworked it for three performances in the ‘Lepanto’ gallery. It will now be performed as a duet with the title “Made Two Walking.” The dancers Margarida Neto and Claudia Ortiz Arraiza from Ballet of Difference not only move to the music of the percussionist Njamy Sitson, but they themselves also produce sounds with their own bodies. The overlapping patterns of movement and sounds produce a polyrhythmic interplay as a reflection on unity and multiplicity, community and difference.



Foto: Dan Beric

The Hi-Fly Orchestra

SUNDAY, MAY 26, 2019
FROM 2:30 P.M.
OPEN-AIR

Entertainment without any great poses, elegant and highly musical: The Hi-Fly Orchestra from Munich presents its multifaceted fusion of clave rhythms, soul, rhythm and blues, samba, a pinch of hardbop and cool jazz. The six jazz musicians are sure to get your hips grooving. Hopefully in the radiant Bavarian May sunshine. Museum Brandhorst flies to New York and back again. Dance along!

“Colorful Constructions” — Family Activity

SATURDAY & SUNDAY, MAY 25 & 26, 2019
10 A.M. TO 6 P.M.
OPEN-AIR AND LOWER FLOOR

At Museum Brandhorst there are lots of surprising things to discover, which inspire our imagination. Using all kinds of different materials, artists create their often unusual, sometimes mysterious artworks. The objects in the exhibition are discussed together. This stimulates the imagination to develop one's own one or two-dimensional artworks, e.g. in the form of a birthday cake. A varied activity program for grown-ups and children.

No prior knowledge necessary. It is possible to join in at any time. Children aged 6 years and above, accompanied by an adult.

Really Old?
 1/2 Way?
 Brand New?

10 Years Museum Brandhorst

Panel Discussion with
 Carla Schulz-Hoffmann
 and Armin Zweite

SUNDAY, MAY 26, 2019
6 P.M., FOYER
90 MINUTES

Achim Hochdörfer, director of Museum Brandhorst, looks back on the history of the collection together with important companions, and reviews the individual stages: the electrifying atmosphere in Munich in the late 1960s, when Anette and Udo Brandhorst first met; their years in Cologne together, when the collection began to take shape; the opening of Museum Brandhorst in May 2009; and finally a look at the present and future of the young institution. The panelists are Armin Zweite, founding director of Museum Brandhorst, and Carla Schulz-Hoffmann, former deputy general director of the Bayerische Staatsgemäldesammlungen (Bavarian State Painting Collections), who convinced the Brandhorsts to donate their collection to Munich.



The Impossible Encyclopedia

“Die unmögliche Enzyklopädie” (“The Impossible Encyclopedia”), a series of events presented by the Bavarian State Opera, visits Museum Brandhorst. Based on the themes and issues emerging from the works performed in a season, the State Opera's dramaturgy department invites you to pursue these concepts further. A voyage of discovery – together with artists, musicians from the opera house, and experts from various different professions and passions.

In terms of content, the theme of this year's Opera season “Alles, was recht ist” (“All that is just”) is the point of departure for this format – starting from the premieres and the underlying motifs that can be found in the plot and the music. This motto of the season can be understood at different contextual levels: on the one hand the restriction of and reflection on the customary concept of law, on the other hand the attitude of “banging on the table,” when enough is really enough and indignation is high. And is such outrage not necessary when one is confronted with power relationships that have become unbalanced, and are thus perceived to be unjust?

The 48th edition of the “impossible encyclopedia” questions these “power relationships” – discussions and a reading will be held and musical performances will be presented by the opera studio and a string quartet at Museum Brandhorst in front of artworks that reflect the topic.

On the anniversary weekend, an aria from “Otello,” one of this season's premieres, will be performed in the ‘Lepanto’ gallery at Museum Brandhorst. The eponymous hero Otello returns from a great sea battle – the Battle of Lepanto, depicted by Cy Twombly, might have been a model for William Shakespeare. At the end of Giuseppe Verdi's opera, Desdemona prays an Ave Maria. She begs forgiveness for the one who will strangle her: her husband Otello.

The exchange between opera and visual art is also continued in the series “sehend hören” (“hearing through seeing”), in which the themes of the performances are discussed and considered on the basis of artworks, which are aimed at expanding the cultural field of vision.



Foto: Wilfried Hiest

All Cooperations with the Bavarian State Opera at Museum Brandhorst

“AVE MARIA” FROM “OTELLO”

Thursday, May 23, 2019, 9.30 p.m.
 Sunday, May 26, 2019, 11 a.m.

“THE IMPOSSIBLE ENCYCLOPEDIA NO. 48: POWER RELATIONS”

Monday, June 3, 2019, 7 p.m.

“HEARING THROUGH SEEING” TOUR ON “OTELLO”

Saturday, July 13, 2019, 11 a.m.

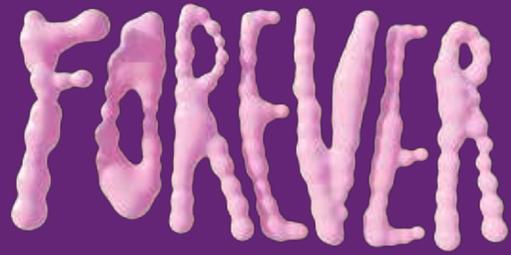
“HEARING THROUGH SEEING” TOUR ON “LA FANCIULLA DEL WEST”

Friday, July 26, 2019, 4 p.m.

Limited number of places.

Tickets for the June and July events are available via the Bavarian State Opera, telephone 089 21851920.

Overview of All Events



Thursday, May 23, 2019

Friday, May 24, 2019

DOORS OPEN AT 7:30 P.M.

8 P.M. LADIES & GENTLEMEN
OPENING OF THE ANNIVERSARY EXHIBITION
"FOREVER YOUNG – 10 YEARS MUSEUM BRANDHORST"

Celebratory Speech
 Minister President Dr. Markus Söder, Mitglied des Landtags
 (member of parliament)

Opening Remarks
 Minister of State Bernd Sibler, Mitglied des Landtags
 (member of parliament)
 Prof. Dr. Bernhard Maaz, Director General,
 Bayerische Staatsgemäldesammlungen
 Achim Hochdörfer, Director, Museum Brandhorst

Introduction to the Exhibition
 Patrizia Dander, Curator of the exhibition

"Ave Maria" from "Otello" in the 'Lepanto' gallery
 Intermezzo in cooperation with the Bayerische Staatsoper

UPDATED INFORMATION CAN BE FOUND AT MUSEUM-BRANDHORST.DE

THE FOLLOWING APPLIES TO ALL EVENTS
 Unless stated otherwise, admission is free and no registration is necessary. Please understand that spaces are limited for some events. Unfortunately, prior booking is not possible for organizational reasons. Please arrive punctually. Thanks to the presence of a tent behind Museum Brandhorst, the program can take place in any weather, however possibly to a limited extent. We would like to document the anniversary days and the program of events. Please note that photos will be taken and videos filmed on site, which will be published in digital and analog form for the purpose of internal and external reporting.

MUSEUM OPENS AT 10 A.M.
 Evening program, 7 p.m. to midnight – free entrance

9 A.M. TO 1 P.M. HAPPY BIRTHDAY
 Birthday party with kindergarden and school classes

1 P.M. TO 5 P.M. | 0 60 MINUTES | PP. 28/29
PUBLIC GUIDED TOURS OF THE EXHIBITION
 Every hour, on the hour, to register see p. 29
 Regular entrance fee

3 P.M. | 0 60 MINUTES | P. 24
KANGAROO TOUR
 For young families, to register see p. 24
 Regular entrance fee

4:15 P.M. | 0 45 MINUTES | P. 16
WORKOUT WITH WARHOL / WARM-UP
 Endurance, coordination, mobility

7 P.M. TO MIDNIGHT
"BRAND NEW" NIGHT
 Art can be anything and everything, and so can museums! That is the motto of CreArt, a team of youths and young adults who have planned this start to the weekend. They invite you into the museum with discussions of the works, various workshops, activities and auctions related to the anniversary exhibition, an open-air short film program, silent disco, DJ sets by Public Possession (Benjamin Röder & Sascha Sibler), a pop-up bar and much more.

In cooperation with CreArt and the pi.lot-Projekt
 For adolescents and young adults aged 16 and over

FROM MIDNIGHT | AFTERPARTY AT BLITZ CLUB
 with DJ Len Faki and Benjamin Röder

MUSEUM 10 A.M. TO 6 P.M.
MEET US Our pi.lots introduce selected works from the exhibition

10 A.M. TO 6 P.M. | P. 18
COLORFUL CONSTRUCTIONS
 Family activity, from age 6
 Lower floor

11 A.M. | 0 15 MIN. | P. 17
MEET US Conservator Elisabeth Bushart about a work by Damien Hirst
 Gallery -1.1, lower floor

12 P.M. | 0 15 MIN. | P. 17
MEET US Conservator Heide Skowranek about Cy Twombly's 'Lepanto' cycle, 2001
 Gallery 1.2, upper floor

2 P.M. | 0 30 MIN. | P. 14
KATJA EICHINGER MEETS ANDY WARHOL
 In conversation with curator Patrizia Dander
 Gallery -1.2, lower floor

4 P.M. | 0 15 MIN. | P. 17
MEET US Conservator Ursula Ganß about a work by Nairy Baghramian
 Gallery -1.6, lower floor

5 P.M. | 0 15 MIN. | P. 17
MEET US Conservator Michaela Tischler about works by Keith Haring
 Gallery 0.5, ground floor

7 P.M. | 0 90 MIN. | P. 23
ZEBRA #1: FOREVER YOUNG!?
 Nan Mellinger in conversation with Annekathrin Kohout, Jovana Reisinger and Barbara Vinken
 Foyer

OPEN-AIR 10 A.M. | 0 2 HRS. | P. 17
MEET US Bavarian sausage breakfast (vegan and vegetarian alternative available)
 Dixie jazz band Hot Lips

10 A.M. TO 6 P.M. | P. 18
COLORFUL CONSTRUCTIONS
 Family activity, from age 6

12 TO 5 P.M. | P. 15
THE FACTORY
 Monotype printing station
 From age 3

1 P.M. TO MIDNIGHT | P. 15
POP-UP BAR & DJS
PUBLIC POSSESSION & GUESTS
 incl. Julie Fleischer, Bocaj
 (Radio 80000 / Public Possession),
 Obalski (Public Possession)

1 P.M. | 0 60 MIN. | P. 16
WORKOUT WITH WARHOL /
BXW CAMP
 Highly intensive interval training

2:30 P.M. | 0 30 MIN. | P. 16
WORKOUT WITH WARHOL / KIDS
 Parkour circuit, tug-of-war and much more ... From age 6

3:30 P.M. | 0 60 MIN. | P. 16
WORKOUT WITH WARHOL / CIRCLE
 Whole-body circuit training

4:45 P.M. | 0 25 MIN. | P. 16
WORKOUT WITH WARHOL /
FREESTYLE SESSION
 with Roger Reklless

5:15 P.M. | 0 45 MIN. | P. 16
WORKOUT WITH WARHOL /
ALL LEVELS
 Strength, endurance, mobility

FROM 9 P.M. | P. 15
"1/2 WAY" PARTY
 DJs, Pop-up bar,
 Open-air cinema program

FROM MIDNIGHT
AFTERPARTY AT CHARLIE
 with Mr. Tophat
 and Kim Ann Foxman

MUSEUM 8:30 A.M. | 0 60 MIN. | P. 16
WORKOUT WITH WARHOL /
BECOMINGME
 Dynamic Yoga and movement
 Please bring your own yoga mat
 Foyer

10 A.M. TO 6 P.M. | P. 17
MEET US Our pi.lots introduce individual works from the exhibition

10 A.M. TO 6 P.M. | P. 18
COLORFUL CONSTRUCTIONS
 Family activity, from age 6
 Lower floor

11 A.M. | 0 15 MIN. | P. 19
"AVE MARIA" FROM "OTELLO"
 Intermezzo in cooperation with the Bavarian State Opera
 'Lepanto' gallery 1.2, upper floor

12 P.M. | 0 20 MIN. | P. 17
"MADE TWO WALKING"
 Dance performance by Richard Siegal/
 Ballet of Difference with Njamy Sitson
 'Lepanto' gallery 1.2, upper floor

1 P.M. | 0 15 MIN. | P. 17
MEET US Conservator Andrea von Hedenström about a work by Andy Warhol
 Gallery -1.1, lower floor

2 P.M. | 0 20 MIN. | P. 17
"MADE TWO WALKING"
 Richard Siegal/Ballet of Difference
 'Lepanto' gallery 1.2, upper floor

3 P.M. | 0 15 MIN. | P. 17
MEET US Curator Jacob Proctor about a work by Laura Owens
 Gallery -1.3, lower floor

3:30 P.M. | 0 15 MIN. | P. 17
MEET US Curator Monika Bayer-Wermuth about a work by Sigmar Polke
 Gallery -1.8, lower floor

4 P.M. | 0 20 MIN. | P. 17
"MADE TWO WALKING"
 Richard Siegal/Ballet of Difference
 'Lepanto' gallery 1.2, upper floor

5 P.M. | 0 45 MIN. | P. 17
POETRY READING ON THE
WORK OF CY TWOMBLY
 Anja Bayer and Robert Stripling
 Lounge, upper floor

6 P.M. | 0 90 MIN. | P. 18
REALLY OLD? 1/2 WAY? BRAND NEW?
 Carla Schulz-Hoffmann and
 Armin Zweite in conversation
 with Achim Hochdörfer
 Foyer

OPEN-AIR 10 A.M. TO 6 P.M. | P. 18
COLORFUL CONSTRUCTIONS
 Family activity, from age 6

12 TO 5 P.M. | P. 15
THE FACTORY
 Monotype printing station
 From age 3

1 P.M. | 0 60 MIN. | P. 16
WORKOUT WITH WARHOL /
BXW CAMP
 Highly intensive interval training

1 TO 3 P.M. | P. 15
THE FACTORY
 Special fabric print. Please bring
 your own t-shirts or tote bags

1 TO 6 P.M. | P. 15
POP-UP BAR & DJS
PUBLIC POSSESSION & GUESTS
 Mikey Gee (Lagué Moin), Arnaud
 (Radio 80000 / Public Possession)

2:30 TO 5 P.M. | P. 18
THE HI-FLY ORCHESTRA
 Concert

2:45 P.M. | 0 45 MIN. | P. 16
WORKOUT WITH WARHOL /
ALL LEVELS
 Strength, endurance, mobility

4 P.M. | 0 30 MIN. | P. 16
WORKOUT WITH WARHOL / KIDS
 Parkour circuit, tug-of-war and
 much more ... From age 6

5 P.M. | 0 60 MIN. | P. 16
WORKOUT WITH WARHOL / CIRCLE
 Whole-body circuit training

ZEBRA

The Salon at Museum Brandhorst

On selected evenings during the anniversary year, the Salon will present guests from the fields of art, music, theory, and society under the mantle of entertaining critique and inspiring contemporaneity.

Hosted by Nan Mellinger and guests, ZEBRA will be held against the backdrop of the eponymous curtain installation by Guyton\Walker in the foyer of Museum Brandhorst.

With a zest for contrast and music to suit. The bar is open. Admission is free.



Still from Jovana Reisinger's film
"Beauty Is Life" (in production)



Max Dax and Emil Schult in front of his
"Autobahn-Comic" (2004-2019)

Photo: Jennifer Bräuer

Photo: Emma Nilsson

ZEBRA #1 Forever Young!?

SATURDAY, MAY 25, 2019
7 P.M., FOYER

At the half-way point of the anniversary week-end, a cheerful and profound intermediate status update on getting-older-but-not-yet-old, with Nan Mellinger hosting media scientist Annekathrin Kohout, literary scholar and fashion expert Barbara Vinken, and filmmaker and author Jovana Reisinger.

The sociological categories of childhood, youth, and adulthood would appear to be obsolete. Now, youth may continue forever, and in an age of constant repositioning and destabilization, it no longer ends as it used to, with the transition to adulthood, a life-long career, starting one's own family, etc. Rather, youth expands endlessly. The excessive emphasis on youth is connected to the paradigm of naturalness, the preference for the "naturally beautiful" as opposed to the "artificially beautiful." In social media, an opposite trend can be diagnosed: selfies with distorted faces, masks, and contouring are phenomena that indicate that the artificial is no longer scorned, but instead appreciated. In the digital public space, it serves as a necessary tool for preserving some remnant of privacy and identity.

How do film, literature, and fashion reflect the ageless aesthetic of digital culture? How does the shift of body images and identities articulate itself in the analog space?

With sprezzatura, the first ZEBRA moves between critical analysis, artistic manifestation, and girl-splaining to questions of gender and taste. Musical empowerment is provided by the anniversary mix "Forever Young" by Public Possession.

ZEBRA #2 Music as the Carrier of Ideas / It Will Always Continue

TUESDAY, JULY 16, 2019
7 P.M., FOYER

The reciprocal influence of the visual arts on music is the topic of the second ZEBRA Salon, hosted by Max Dax. The author, publicist, and former editor-in-chief of "Spex" takes to the road with the artist Emil Schult.

Born in 1946, Emil Schult is regarded as one of the first people in the Federal Republic of Germany to have conceived of art and music simultaneously. With song texts such as "Autobahn" or "Taschenrechner," the master student of Joseph Beuys and Gerhard Richter gave a decisive impetus to the young band Kraftwerk at the beginning of the 1970s. His album covers provided groundbreaking conceptual identities for one of the world's most influential pop bands. As well as this collective collaboration, a comprehensive body of paintings was created over the last five decades, in which Schult's interest in epochal changes meets his fascination for nature, science, and technology.

Switches in media and appropriation, curiosity and interest in the strategies and methods of others dictate the beat, when the conversation tours from Düsseldorf to the West Coast of the USA and, after a stopover in the Bahamas, back to the Rhineland. A (sound) trail leads to Hamburg, where the exhibition curated by Max Dax, "Hyper! A Journey Into Art And Music," can currently be seen.

"Music as a carrier of ideas / it will always continue." July 16 in Munich.

FURTHER ZEBRA DATES IN FALL 2019

An Institution for the Whole Family

Numerous programs for children and families will mark the start of the anniversary year on the weekend of May 24–26 (see page 20 for the calendar). But Museum Brandhorst has even more on offer for families.

Artmobile

A small satellite lands in the Kunstareal: both big and small visitors to the museums can release their creativity at a colorful and multifunctional station. Here, open-air, everything that is often forbidden inside museums is allowed: spilling, dripping, sticking, making a mess, and experimenting with different techniques. The Kunstmobil was initiated by Museum Brandhorst with the support of the Stiftung Pinakothek der Moderne. The architects behind the StiftungFREIZEIT collective see themselves as urban researchers. With their temporary interventions they invite people to rethink public spaces culturally, socially, or politically. And now in the Kunstareal, too.



Graphic: Stiftung Freizeit

Kangaroo tour

FRIDAY, MAY 24, 2019, 3 P.M. (WITHOUT REGISTRATION)
WEDNESDAY, JUNE 26, 2019
3 P.M., 60 MINUTES
WEDNESDAY, SEPTEMBER 18, 2019,
11 A.M., 60 MINUTES

Out of the house, into the museum! Each month we offer parents with babies the chance to experience a selection of works from our collection in a relaxed atmosphere. The starting point of the one-hour tour is your own observations and perceptions, which you can discuss with other interested parents. The art historian and educator Jessica Krämer, herself a mother, will accompany you on these tours. Museums are not temples: Babies' cries and nursing pauses do not bother our artworks.

The tour is included in the admission price.
 Meeting point: Museum information desk
 Limited number of participants.
 Registration and receipt of participation ticket on May 24, 2019, up to 30 minutes before the start from the information desk.
 All other dates please register at programm@pinakothek.de or telephone 089 23805-198.



Graphic: Carla Nagel

Children's Tour "Art Expedition – All Kids on Board!"

**FREE ACTIVITY BOOKLET TO ACCOMPANY THE
 EXHIBITION, AND A CHILDREN'S TOUR
 EVERY SECOND SATURDAY OF THE MONTH
 4 P.M., 60 MINUTES**

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. Throughout the three floors, the activity booklet that was created specifically for this exhibition will accompany us, with its lovingly designed tasks, and provide exciting stimuli for exploration and for expressing creativity.

The tour takes place at the same time as the regular exhibition tour.

The activity booklet was generously supported by Bernhard and Julia Frohwitter, as well as the Udo and Anette Brandhorst Foundation. LYRA is aiding the children's creativity by supplying the many coloring pencils that are used throughout the museum. The booklet was developed and designed by Anne Funck and Carla Nagel. Both the booklet and the pencils are handed out free of charge in the museum.

13.07.2019 | 14.09.2019 | 12.10.2019 | 14.12.2019

Family Tour

**AT THE SAME TIME AS THE REGULAR EXHIBITION TOUR
 4 P.M., 60 MINUTES**

What is Dad's favorite artwork? Which color thrills Grandma the most? Does your sister see something else 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.

27.07.2019 | 28.09.2019 | 26.10.2019 | 23.11.2019 |
 21.12.2019



Photo: Falk Kagelmacher

Workshops: Time off with art

Treat yourself to some inspiring time off in the museum.



30 Minutes – One Work

**FROM JULY 1, 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.

KunstWerkRaum

with Uli Ball, Carolina Glardon, Ann-Jasmin Ullrich, Kalinca Vicente, and Isabelle Zahradnyik

Our intercultural program provides an opportunity to meet people of different origin, language and experience. After a playful familiarization session, we let ourselves be inspired by selected works from an exhibition and then try out various artistic techniques. KUNST (art) is the starting point for creating a joint WERK (work), thus opening up the RAUM (space) for intercultural exchange.

Supported by BNP Paribas and PIN. Freunde der Pinakothek der Moderne e.V.

Fri 07.06.2019 | 3 to 5.30 p.m. KunstWerkRaum
Fri 19.07.2019 | 3 to 5.30 p.m. KunstWerkRaum

For young people, adults, and families with children aged 6 or above
Meeting point: Rotunda in the Pinakothek der Moderne
Participation and admission free of charge
Register at kunstwerkraum@mpz.bayern.de

Freestyle. Drawing Course for Young People

with Gabriele Gräfin von Mallinckrodt

The four-part course is aimed at all those with a desire to draw. Whether comic, Manga, fashion, or classical drawing – everyone can experiment with their own forms of expression and techniques in front of our originals.

Wed 26.06.2019 | 4 to 6 p.m. Pinakothek der Moderne
Wed 03.07.2019 | 4 to 6 p.m. Museum Brandhorst
Wed 10.07.2019 | 4 to 6 p.m. Alte Pinakothek
Wed 17.07.2019 | 4 to 6 p.m. Pinakothek der Moderne

For young people aged 13 and above
Meeting point: Museum information desk
Cost for the whole course: 15 Euro
Limited number of spaces
Register at programm@pinakothek.de
or by telephone: 089 23805-198.



Photo: Falk Kageimacher

Looking and Seeing. Drawing in Front of Originals

with Jess Walter

We encounter the works in the museum with paper and pencil. The idea is not to copy the originals, 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 personal access to the works. What do I see? Which new approach will enable me to draw?

Thu 26.09.2019 | 11 a.m. to 1 p.m. Museum Brandhorst
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

Meeting point: Museum information desk
Cost: 15 Euro incl. admission, concessions 10 Euro
Free for young people under the age of 18
Limited number of spaces
Register at programm@pinakothek.de
or telephone 089 23805-198.

Let's Talk about Art

**EVERY LAST FRIDAY OF THE MONTH, 4 P.M.
30-MINUTE TALK, FOLLOWED BY A DRINK IN THE CAFÉ**

Artworks attract our attention in many different ways. Their emotional effect can differ greatly. Beyond art-historical categorization, this event seeks to encourage conversation about how art resonates within us. 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.

26.07.2019 | 30.08.2019 | 27.09.2019 | 25.10.2019 |
29.11.2019 | 27.12.2019

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.

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.

FOREVER

Forever Young

"Forever Young – 10 Years Museum Brandhorst" traces an arc from the early 1960s to contemporary art production, and links our numerous new acquisitions of recent years to famous works from our collection. The tour focuses not only on highlights such as Andy Warhol, Monika Baer or Sigmar Polke, but above all on new purchases from the last 10 years – from Keith Haring and Albert Oehlen to Louise Lawler and Charline von Heyl.

Sat 27.07.2019 (English) | Sat 17.08.2019 | Sat 07.09.2019 (English) | Sat 28.09.2019 | Sat 19.10.2019 | 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 surfaces. The tour shows how Pop art could be a phenomenon of both mass culture and subculture, and how its strategies still influences artists to this day.

Sat 06.07.2019 | Sat 03.08.2019 | Sat 24.08.2019 | Sat 14.09.2019 | Tue 01.10.2019 | Tue 22.10.2019 | Tue 12.11.2019 | Tue 03.12.2019 | Sat 28.12.2019

Between Identity Politics and Collective Neurosis

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. This tour contrasts these analyses of identity politics with works that concentrate on the desire for optimization and the collective neuroses of our performance-oriented society.

Tue 16.07.2019 | Tue 06.08.2019 | Tue 27.08.2019 | Tue 17.09.2019 | Sat 05.10.2019 | Sat 26.10.2019 | Sat 16.11.2019 | Sat 07.12.2019

At First Hand – Curatorial Tour

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

WITH ACHIM HOCHDÖRFER (ON CY TWOMBLY)
Tue 09.07.2019 | 3 p.m.

WITH PATRIZIA DANDER (ON "FOREVER YOUNG")
Tue 02.07.2019 | 3 p.m.
Tue 10.09.2019 | 3 p.m.
Tue 10.12.2019 | 3 p.m.

WITH MONIKA BAYER-WERMUTH (ON "FOREVER YOUNG")
Tue 30.07.2019 | 3 p.m.
Tue 20.08.2019 | 3 p.m.
Sat 09.11.2019 | 4 p.m.

WITH JACOB PROCTOR (ON "FOREVER YOUNG")
Tue 08.10.2019 | 3 p.m.
Tue 26.11.2019 | 3 p.m.
in English

Each tour lasts around 60 minutes. Meeting point at the museum information desk. The tour is included in the admission price. The following applies to all tours: limited places available for participants; registration and receipt of participation ticket up to 30 minutes before the start of the tour.

→ TIP

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 emailing buchung@pinakothek.de



Photo: Olympia Contopidis



Photo: Stephan Wickhoff

Painting Is Dead. Long Live Painting!

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, this tour shows how painting as a medium has not merely defended its position in art, but how it also picks up on and reflects changes in image culture, from photography to television through to social media and the internet.

Sat 20.07.2019 | Sat 10.08.2019 | Sat 31.08.2019 | Sat 21.09.2019 | Sat 12.10.2019 | Tue 19.11.2019 | Sat 14.12.2019

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 23.07.2019 | Tue 13.08.2019 (English) | Tue 03.09.2019 | Tue 24.09.2019 | Tue 15.10.2019 | Sat 02.11.2019 (English) | Sat 23.11.2019 | Tue 17.12.2019 (English)



Foto: Yan Revazov

The three performances by Ballet of Difference (BoD) on Sunday, May 26, will be among the highlights of the festival weekend. An interview with the celebrated American choreographer Richard Siegal about his movement and sound duet “Made Two Walking,” which was developed especially for presentation in the ‘Lepanto’ gallery.

Interview by Nan Mellinger

Ageism is yet one more difference BoD seeks to unpack.

— Richard Siegal

How do you feel about staging a piece in the context of a museum?

The invitation to perform at Museum Brandhorst was unexpected and very welcome. I feel a close connection to contemporary art and particularly to artists of Cy Twombly’s generation. My father was a painter contemporaneous with Cy Twombly, with a comparable biography, sojourns abroad, aesthetic agenda. Oil canvases and the smell of linseed oil make me feel at home.

What’s the difference between performing on an empty stage in a black box as opposed to in an exhibition space that is ‘pre-defined’ or connoted by artworks?

Essentially none. Performers can feel themselves “on stage” under almost any circumstances.

“Made Two Walking,” an adaption of your piece “Made for Walking,” will be experienced by the audiences in the setup and aura of Cy Twombly’s intense abstraction of the famous Battle of Lepanto in 1571. What are the references between the themes of this historical Christian-Muslim clash of empires and the performance by Margarida Neto and Claudia Ortiz Arraiza, accompanied by the percussionist Njam Sitson?

So much of interest has been written about Lepanto. To explore difference in its every facet is Ballet of Difference’s mission. Certainly the epic struggle between civilizations is an obsession of Twombly’s, which finds common concern with our work. Rather than targeting the East-West clash, this performance obliquely points toward a North-South narrative, following our recent research trip to Africa.

Even before the reframing of the performance for this occasion, however, I was motivated by the martial underpinning of the quartet upon which it is based. A cursory study of the dancer’s footwear, for instance, quickly brought me to the subject of boots as a military technology, from the Etruscan hobnailing of soles to the possible Mongolian origins of the raised heel that gave Genghis Khan’s horsemen such devastating agility.

The somewhat tongue-in-cheek title of the exhibition is “Forever Young.” As choreographer and former dancer, can you relate to the desire for eternal youthfulness?

First off, I don’t consider myself a former dancer. And that probably speaks directly to the question. When I was in my 20s we all thought a biological bomb would go off the day we turned 30. As it turns out, I now consider my best dancing years not to have even started until I was 33. They continued well into my 40s. Merce Cunningham was an active member of his own company in his mid-60s, according to an interview with him I recently heard. And I remember seeing him perform a cameo when he must have been 75. As did Martha Graham. So what is young? Certainly not a synonym for able. Ageism is yet one more difference BoD seeks to unpack. ┘

I Am Painting Last Paintings All the Time

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Jacqueline Humphries in conversation:
fluorescent colors and blacklight,
communication technology, screens,
last paintings, and humor.

Interview by Dominikus Müller

Jacqueline Humphries, how did you decide to become an abstract painter? It's a decision that sounds – forgive me for putting it like this – quite "abstract" to me.

Well...I mean, all this started a really long time ago. You know, in art school they put you in a room with a model and tell you to draw this model. I'd done a lot of paintings of my family and people I knew before, but suddenly I was supposed to draw a body that I didn't know. That didn't make any sense to me. There was a lot of abstraction around at this time in New York, the post-minimalist painters, people like Brice Marden or Richard Serra, so this

seemed to be the way to go. I wasn't really entirely comfortable with painting "things" anyway. But... the real answer to your question is: I don't remember – it's just too long ago. Isn't it usually like that: You just start doing something and then you try to keep it up by finding new reasons to go on? That's the real challenge!

Okay, let's not talk about where it all started then, but where to take it from there. How do you keep going?

Typically, I work in big groups of works which are concerned with a specific issue; I work through

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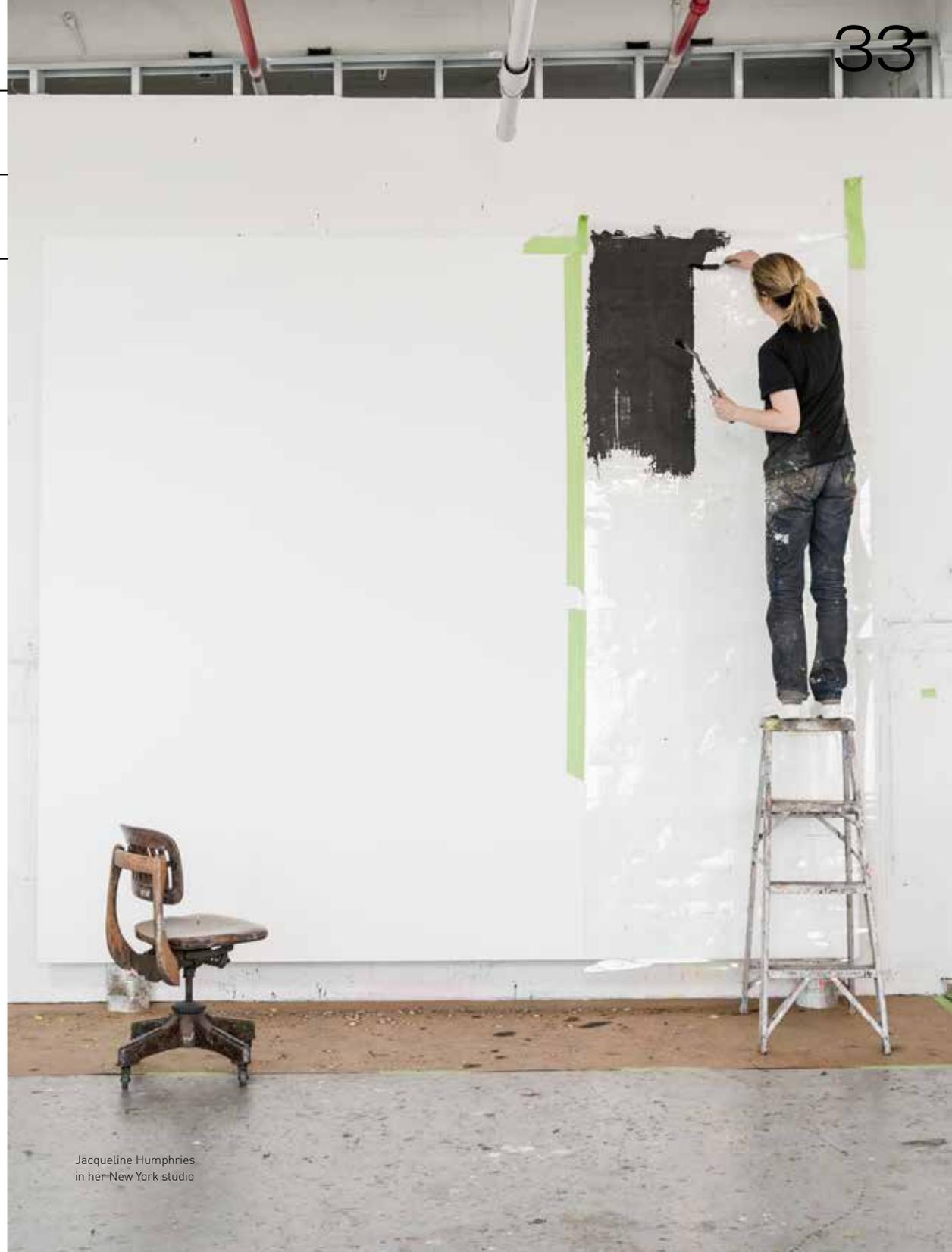


Photo: Gil Blank

Jacqueline Humphries
in her New York studio

these and “paint my way out” of them. And then I wait around for another boat to pass. Quite simple. Another thing that keeps me going in a more general sense: In painting discourse you have this idea of the “endgame” – that you always try to make the last painting in a way, the definitive one; one that distills everything that painting was up until that very moment, in a simple and compelling composition. And I like the fact that those “last paintings” are continuously generating new last paintings. So I am painting last paintings all the time.

Your Blacklight Paintings, which are on view in “Forever Young” at Museum Brandhorst, use fluorescent paints and are only visible under black light conditions. Do you also paint them in the dark?

Yes, I do paint in the dark, which is a strange thing to do. But you get used to it. As more and more fluorescent paint is applied to the canvas, the room becomes brighter. What you then see is indeed kind of a surprise. These fluorescent paints are not generally used to make gestural abstraction, but rather in a night club or so. The idea for these paintings came after seeing the famous Rothko Chapel in Houston, which I really love. My thought was: What would these paintings look like if this would be a night club, not a chapel? But I was also

trying to solve a basic problem: How to get someone even to look at a painting? Using fluorescent paint seemed like a good gimmick.

I also understood your Blacklight Paintings as some sort of x-ray versions of Abstract Expressionism.

Definitely. I wanted to counterpose the revered high-art quality of Abstract Expressionism. So I combined an Ab Ex vocabulary with paints that come out of military and pop culture and that really hadn’t been used in a fine art context, because they were deemed not appropriate and “low.” So I was smashing two things together that didn’t belong together – and forced them to become a different thing altogether. I didn’t want to make abstract expressionist paintings; I was trying to use the tropes of Ab Ex to rearticulate the relationship of the painter to the viewer.

How important are current technological conditions for your work, our screen-based way of relating to the world for example? And where does abstract painting stand in regard to all this?

Much of the work I’ve been doing for the last few years just came out of sitting in my studio star-

Photo: Chris Kendall



Installation view, “Anti-Establishment,”
Center for Curatorial Studies at Bard College, 2012

I wanted to counterpose the revered high-art quality of Abstract Expressionism.

— *Jacqueline Humphries*



Jacqueline Humphries,
"Against Day" (2005)

Photo: Chris Kendall

Emojis are really great!
I can make a painting and
give it an emotion just
by using a certain emoji.

— *Jacqueline Humphries*

ing at my phone – procrastinating, texting, writing emails. And I was thinking: I spent all these years in New York City, making friends, making paintings, and all I got was this stupid keyboard!? All these relationships I had have been reduced to my interactions with a keyboard. So I started incorporating emojis into some of my paintings and thus tried to reapproach abstraction from the point of communication. You know, it's such a great thing! I can make a painting and give it an emotion just by using a certain emoji. The paintings now come with their own emotion.

Which paintings are you currently looking at?

I keep coming back to Édouard Manet. I think he's really the reason I became a painter. I am almost obsessed with the last paintings he made – the last ones, again – poignant, beautiful, and simple little paintings of flowers. He was dying and the friends that came visiting him brought along all these flower bouquets. So he painted those. But even if they only show flowers, they are infused with the urban atmosphere of Paris at that time. At least they seem to be for me. How can a little bouquet of violets evoke all that – Paris, industrialization, the bourgeoisie? I keep looking at them, because they restore my faith in painting.

Do you have to have humor to be a good abstract painter?

Of course, there has to be enjoyment in what you do. Abstract painting allows for an overflow of my cynical side. I also think that the Blacklight Paintings are ridiculous in a way – at least I hope they are! I can take that feeling and point it back at myself: an "abstract painter," making "giant abstract paintings!" Come on! Especially lately, I feel a lot of self-mockery in my work. Maybe it has to do with getting older. It is just absurd to keep going this way, it really is! In the end, there is something very comical in doing something nobody asked for. ┘

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Museum Attendant
Stefan Rauch on
Cy Twombly's Rose
Paintings

by Wolfgang Westermeier



As a museum attendant, one not only has time to observe artworks thoroughly, but also the reactions they elicit from visitors. For many, Cy Twombly's paintings seem childlike and naive. One always hears people asking: What's with all this scribbling? There are regular tours through the exhibition, and I learnt from them that it was completely Twombly's intention to paint like that. For example, from time to time, he forced himself to paint with his eyes closed, or with his left hand although he was right-handed. I guess he wanted to keep surprising himself.

Children are much more responsive to this intuitive kind of painting than adults. They don't spend a lot of time wondering why they like one painting more than the other. They just say whatever comes to mind. For example, they like the bright yellow roses more than the dark blue ones, simply because the colors are more pleasant. My niece once discovered a lion's head in the rightmost blossom in the dark blue rose painting. I needed three weeks to gradually make out jaws, ears, and the like.

I can imagine that this was exactly what Twombly wanted: that people would understand his paintings intuitively, that they would lose themselves, and keep discovering new things.

Cy Twombly,
Untitled (Roses), 2008 (Detail)

Photos: Constanza Meléndez

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and Kirsten Storz

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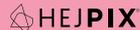
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Anniversary Exhibition

May 24, 2019 to April 2020

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