

KÖNIGSKLASSE II

ARTWORKS FROM THE PINAKOTHEK DER
MODERNE AT HERRENCHIEMSEE PALACE
12.07.-28.09.2014

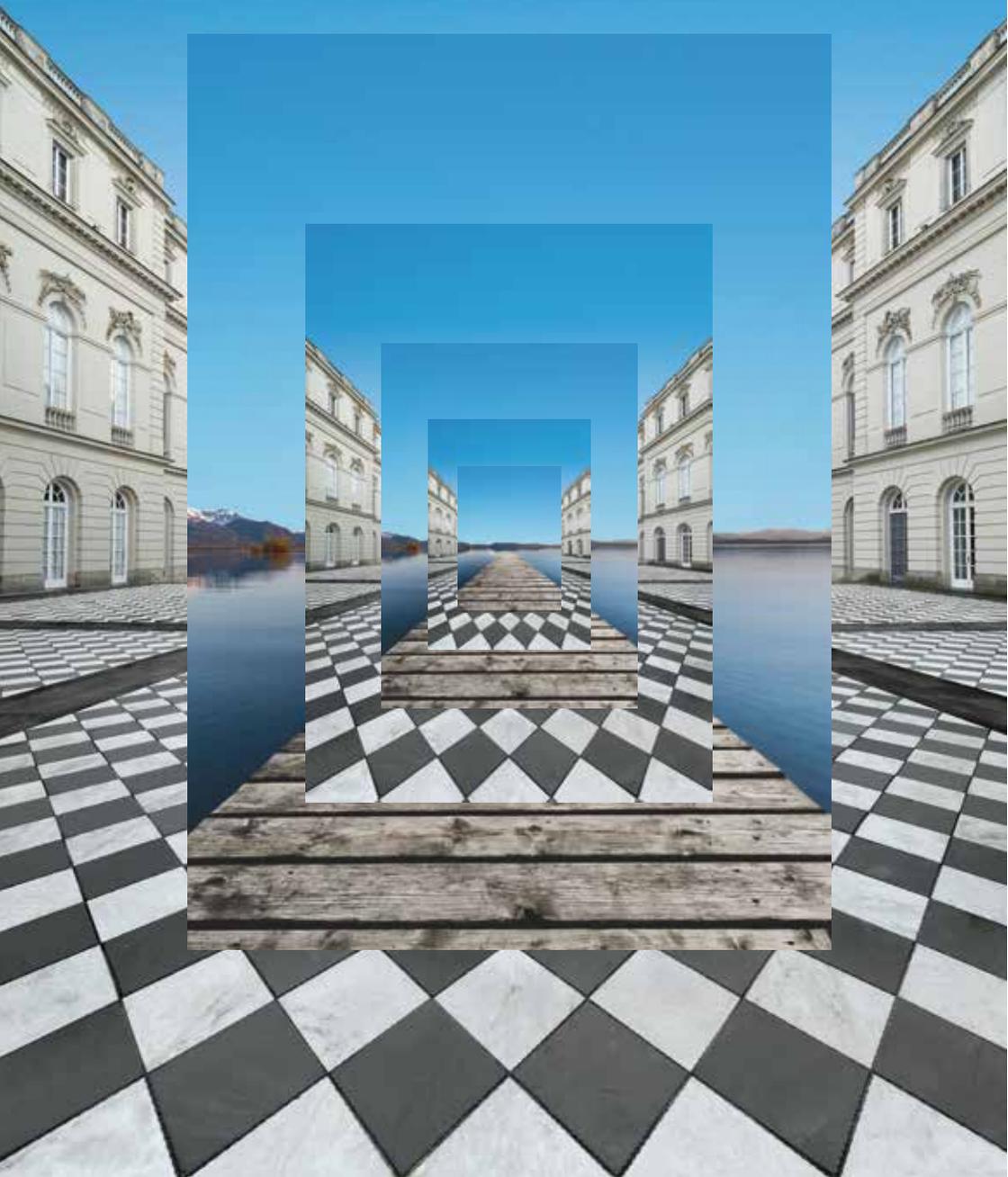




Photo Marble Court of Herrenchiemsee Palace: Haydar Koyupinar
© Bayerische Staatsgemäldesammlungen

OPENING HOURS

Daily 9.00 am–6.00 pm

GUIDED TOURS

FRI/SAT/SUN, 12.00 am and 2.00 pm

Admission: 3 Euro plus admission fee per person

Private tours by arrangement, booking in advance:

buchungen@pinakothek.de or phone + 49 89 2 38 05-284

Meeting point: unfinished stairwell inside Herrenchiemsee Palace

Curated by Corinna Thierolf

Assisted by Karen Appel and Judith Csiki

Front Cover:
Photo Marble Court of Herrenchiemsee Palace: Haydar Koyupinar
Photo Pedestrian Bridge: Florian Hofbauer, Neternis Fotografie
© Bayerische Staatsgemäldesammlungen
Design: KMS BLACKSPACE



A collaboration with



The exhibition has been
generously funded by



INTERNATIONAL PATRONS OF THE PINAKOTHEK E.V.



ANDY WARHOL

ROOM 1

Andy Warhol, probably the most famous American artist of the 20th century, produced in the mid-seventies a series of portraits which most of his close assistants named "Drag Queens", but which he himself always referred to as "Ladies and Gentlemen". At quick glance the viewer might be led to believe these are well-known faces, stars dressed up for some glamorous event. But this initial impression very quickly gives way to doubt. The defined, linear style of the underlying images is distorted by the application of wildly contrasting colours, which bear so little relation to the subjects themselves that they seem to lead a life of their own, unbound by contour. Unsettling areas of heightened shadow lie over the faces; the accentuated makeup is lurid, verging on grotesque. In his enigmatic portraits, Warhol explores the tension between the existing body and the desired one, between assumed personality and the real, between inherent glamour and the copied. The seemingly attractive, supposedly seductive poses jar with their frightening visual impact. Dream and nightmare merge and emotions collide as Warhol, like Velázquez and Goya before him, places the dreams and aspirations of outsiders and obscure unknowns on the same level with those of the establishment and the rich and famous.



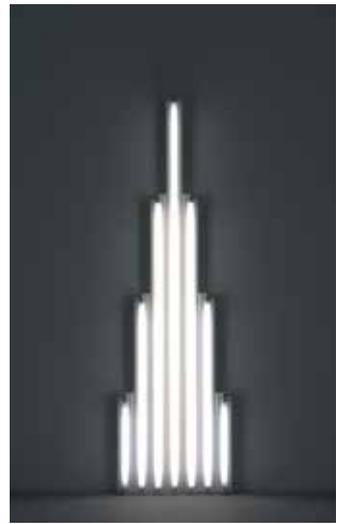
Andy Warhol (1928 Pittsburgh – 1987 New York)
Ladies and Gentlemen, 1975
Udo and Anette Brandhorst Collection
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc./
Artists Rights Society (ARS), New York



Andy Warhol
Ladies and Gentlemen, 1975
Udo and Anette Brandhorst Collection
© 2014 The Andy Warhol Foundation for the Visual Arts, Inc./
Artists Rights Society (ARS), New York



Dan Flavin (1933 Jamaica, N.Y. – 1996 Riverhead, N.Y.)
 untitled (blue and red fluorescent light), 1970
 On loan since 2013 of the Dan Flavin Estate to the Bayerische Staatsgemäldesammlungen
 Photo: Nicole Wilhelms
 © Bayerische Staatsgemäldesammlungen and Estate of Dan Flavin/VG Bild-Kunst, Bonn 2014



Dan Flavin
 "monument" for V. Tatlin I, 1964
 Donated by the American Patrons in 2008 to the Bayerische Staatsgemäldesammlungen
 © Estate of Dan Flavin/VG Bild-Kunst, Bonn 2014

DAN FLAVIN ROOM 2 AND 5, CORRIDOR FIRST FLOOR

Dan Flavin was among the most radical pioneers of 20th-century art. His chosen medium was fluorescent light. Flavin created his works for specific sites and precise instructions must be followed to adapt them for display in new locations. In this respect they differ from conventional paintings and sculptures, which retain their autonomy regardless of where they are exhibited. The barrier on display in room 2 consists of a series of squares, each measuring eight feet in length and placed diagonally across the exhibition space. It divides the space into two compartments, the first of which cannot be accessed. In the second, by contrast, visitors are free to pass. Both parts of the room are visible to viewers. The squares are made of fluorescent lights, which bathe the entire space in a red and blue glow. So strong is this illumination that it filters through to the outside of the building. For this reason, even when viewers turn their backs to the sculptural barrier, they remain in the midst of the artwork. The artificial light is inseparably connected with the natural light into which it blends. Dan Flavin's "monuments" for V. Tatlin consist of fluorescent lights of different lengths assembled in simple, symmetrical arrangements. In spite of their abstraction, Flavin's works bring to mind the architecture of skyscrapers, competing for the distinction of being the best and the highest. Flavin dedicated his works to the Russian constructivist Vladimir Tatlin who designed his famous Monument to the Third International in 1920. The structure was never realized, just as the Soviet political utopia never became reality. Flavin treats his older colleague's attempts to reach for the heavens (Tatlin's monument was meant to be 400 meters high) with great respect and, as the use of lower case in the title indicates, a dose of irony. Flavin's "monuments" were not intended as a memorial to any kind of ideology; he was more concerned with establishing facts.

CY TWOMBLY

ROOM 3

The astounding sensitivity of the work of Cy Twombly – the American painter, object artist, and photographer – is most tangible in this selection of his late works, from the collection of the Museum Brandhorst, Munich. Cy Twombly's earliest works were influenced by the Abstract Expressionism of his day, although he left New York in the late fifties and moved to Italy. His style is characterized by his ongoing dialogue with Mediterranean culture and history, which he tries to evoke through the use of relics, patina, and the dust of the past, as well as the experience of atmosphere, light, and Mediterranean flavours. Twombly is a painter of suggestion, not retelling, and his art is devoted to the moment. From a formal perspective, his pictures are precise representations of the creative process that formed them. The glaze-like overlapping layers of paint and the free flow of paint dripping down the canvas – moved by gravity, not the artist's hand – document the act of creation. Blobs of shimmering colour, fleeting lines of almost sketch-like quality, and suggestive words merge to form a unique visual language that sometimes displays vaguely figurative motifs, but ultimately remains true to abstraction. As art historian Kay Heymer states, the images are suggestive of "a present that does not elapse, but which is created over and over again in the retracing gaze of the spectator."



Cy Twombly (Lexington/Virginia 1928 – Rome 2011)
Summer Madness (Gaeta/Bassano), 1990
Udo and Anette Brandhorst Collection
© Cy Twombly Foundation



Arnulf Rainer (*1929 Baden near Vienna)
Gelehntes Kreuz im Herbst, 1989–1990
Collection of the artist
Photo: Robert Zahornicky © Arnulf Rainer 2014



Arnulf Rainer
Abendkreuz, 1989–1990
Collection of the artist
Photo: Robert Zahornicky © Arnulf Rainer 2014

ARNULF RAINER ROOM 4

Born in 1929 in Baden near Vienna, Arnulf Rainer was one of the most important artists of the second half of the 20th century. His early critical exploration of art movements such as Surrealism, Abstract Expressionism, and Art Informel led in the fifties to the emergence of his own style of “overpainting”. Existing pictures, both his own and other artists’, were covered in layer upon layer of paint, in what amounted to a second phase of production. The uppermost layer almost completely obscures the underlying layer and in this way questions the whole medium of painting. Typically a small part of the canvas remains free of paint, so that the original work is left as a historical fragment. This state of “preservation” in the act of overpainting creates a tension between painting and non-painting, darkness and light, between the complete and incomplete. The creative act of overpainting occurs in stages, in patient search of the hitherto missing in the original image. Parallel to this stylistic development, Arnulf Rainer introduced to his paintings a form that, more than any other, is laden with art-historical and cultural significance: the cruciform or cross. For Rainer himself, the cross is an expression of primal forces: a vertical and horizontal line representing the upright and the recumbent, life and death. In short: two forces that are ultimately opposed but always connected.

IMI KNOEBEL

ROOM 6

Inspired by his charismatic teacher Joseph Beuys, Imi Knoebel developed in the 1960s a radical language of forms that drew equally from American Minimal Art and the non-objectivity of Kazimir Malevich. His very first series of works, a group of nearly 90 "Line Pictures", shows Knoebel already probing different ways of structuring and partitioning the picture surface. He later called this process "feeling my way towards art". In the following decades he expanded this technique of exploration by adding colour and different materials – often found objects. Usually created in series, his three-dimensional picture objects represent the merger of the abstract moment of pure colour with the immediate visual impact of the materials used. In the ensuing "dissolution of the image", exemplified in the works shown here, Knoebel acts as a transatlantic bridge-builder who successfully combines the cool aesthetic of American Minimal Art with the auratic object-charged qualities of European art.



Imi Knoebel (*1940 Dessau)
Roter Ritter, 1981
Acquired in 1995 by the Bayerische Staatsgemäldesammlungen
© VG Bild-Kunst, Bonn 2014



Georg Baselitz (*1938 in Deutschbaselitz/Sachsen)
Volk Ding Zero – Folk Thing Zero, 2009
Private collection | Photo: Jochen Littkemann, Berlin
© Georg Baselitz 2014



Georg Baselitz
Peter in kurzer Hose (Remix), 2008
Private collection | Photo: Jochen Littkemann, Berlin
© Georg Baselitz 2014

GEORG BASELITZ ROOM 7

Georg Baselitz has been instrumental in shaping the course of contemporary painting since 1960. His work is an expressive exploration of social and personal reality, the result of a powerful, often provocative, and refreshingly humorous critique of various styles and motifs in art history. By inverting and fragmenting the subject matter of his paintings, he disturbs the balance of content and form. This sense of confusion is heightened by the additional use of abstract brush strokes, apparently rendered on the canvas for their sake alone. In bold defiance of the conventional mechanisms of perception, the artist's innovative compositions demand that viewers review the supposedly familiar. This artistic strategy culminates in his Remix paintings of 2005, in which earlier paintings from his oeuvre undergo playful transformations regarding their formal qualities and themes. With these new versions Baselitz stays true to his own demand that painting must always have topical relevance.

WOLFGANG LAIB

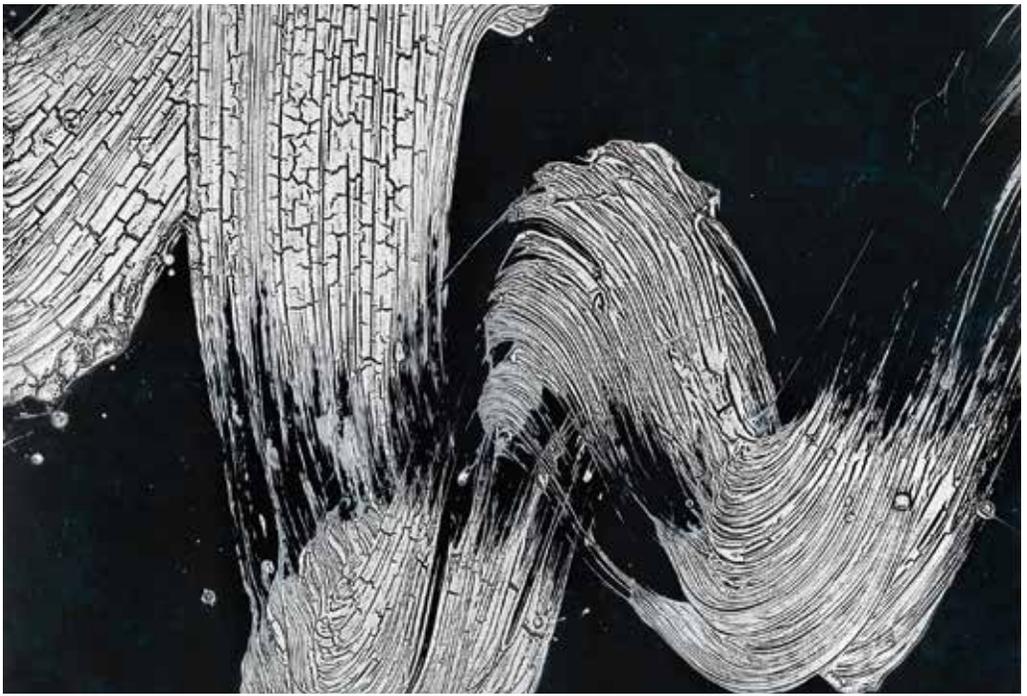
OVAL ROOM

Wolfgang Laib's art is of a striking simplicity and beauty. His works consist of only a few, usually non-manmade materials: pollen, milk, beeswax, marble, rice, and sealing wax. In the unrenovated wing of the palace, an area was set aside to hold an artwork made entirely from pine-tree pollen, which Laib has collected since the early 1980s. Laib studied medicine in the seventies but chose not to pursue a career as a doctor, instead becoming a visual artist. He has "dusted" a rectangular field on the floor to fit the dimensions of the space. Through the uniform, precise application of the material, a consciously produced form emerges which stands in contrast to the natural product itself, which is normally randomly strewn on the wind. The same controlled application, however, heightens the luminosity of the pollen and captures it as a single moment in time.

The entire creative process behind the pollen work – from collecting the pollen to its meditative scattering – is a homage to the experience of time. Now thirty years old, the pollen is analogous to a time capsule, a storer of all the places it has travelled to over the many years. Once the exhibition is over, the pollen will be carefully swept up, sieved, and stored in jars until the next installation.



Wolfgang Laib [*1950 Metzingen]
Blütenstaub von Haselnuss, 1992 – 2012
Museum of Modern Art, New York, 2013
Photo: Jason Mandella © Wolfgang Laib



Fabienne Verdier (*1962 Paris)
Mélodie du réel I, 2014
Private collection © Fabienne Verdier

FABIENNE VERDIER ROOM 8

At the root of every painting is the line. And in the large-scale works by French artist Fabienne Verdier, line becomes the central motif. During her ten-year studies in China (1984–1993), Verdier immersed herself in traditional Chinese painting, philosophy, and aesthetics, which played just as important a role in the development of her work as her profound discourse on Western art did. Her paintings are created in a “vertical act of painting” with the help of a giant brush (comprising bristles made from 35 horse tails), suspended from the studio ceiling, allowing the artist to guide it over the surface. Across this axis spanned between heaven and earth she follows the flow of paint, combining her planned artistic goal with the unpredictable impulse that springs from intuition. The act of painting becomes itself the subject of the painting and resembles the insemination of the picture surface. “Mélodie du réel” is the unfolding of a world ruled by its own logic, not subject to spatial or temporal boundaries. Here there is no perspective, no object, no real vanishing points to speak of, only the impasto of the line which reverberates in our field of vision and stands in stark contrast to the ground, formed by numerous layers of paint and of seemingly infinite depth. Verdier creates a pictorial gesture. As the original expression of energy, the wavy line manifests its fundamental aesthetic and physical connection with the world.



John Chamberlain (1927 Rochester/Indiana – 2011 New York)
STERLINGPROMQUEEN, 2008
Courtesy More Gallery, Photo: Haydar Koyupinar
© Bayerische Staatsgemäldesammlungen
© VG Bild-Kunst, Bonn 2014



John Chamberlain
MARVELOUSEBONY, 2008
Courtesy More Gallery
© VG Bild-Kunst, Bonn 2014

JOHN CHAMBERLAIN ROOM 9

“Art is about taking a normal thing and making an unusual object out of it,” commented John Chamberlain, who in the late fifties started appropriating abandoned bodywork lying around in backyards as material for his art. Through bending, rolling, and pressing, the car parts take on expressive forms. The results are folds, cavities, and swells – a sculptural game that is further heightened by the unusual jumble of unrelated parts. The sculptures often have a remarkably anthropomorphic character, which, like the reflections on their shiny surfaces, intensifies the relationship with the viewer. The reflections change as the viewer moves, giving an impression of dance-like lightness, despite the objects’ size and the heaviness of the material. The original titles of the works have their origin in Chamberlain’s intuitively playful handling of language. While still a student he began to collect, break down, and reassemble words (much like auto parts) to join them together in innovative ways.

WILLEM DE KOONING

ROOM 10

Along with Jackson Pollock, Willem de Kooning was the most important exponent of Abstract Expressionism in America. Into his late work there flowed the sum of his artistic experience, underpinned by an unrelenting joy of discovery and an astounding lightness of touch. In the free, lively compositions of his late period, he celebrated the basic themes that underlie any painting – line, form, and colour – in all their infinite changeability. In just a few brushstrokes, De Kooning was able to give form to an abstract line, imbuing it with life and stimulating figurative connotations. Yet no matter how representational the resulting image may appear against its pale background, it seems always to be hovering weightlessly, as if in a dream. In these works, De Kooning focusses on the primary colours red, yellow, and blue – a sovereign theme to which Piet Mondrian had previously paid tribute in his geometric grids. In his richly allusive works, De Kooning pays homage to Mondrian and to several other artists besides, all the while developing his own vernacular with a freedom replenished yet unhampered by the weight of artistic tradition.



Willem de Kooning (1904 Rotterdam – 1997 Springs, N.Y.)
untitled XL VII, 1983

On loan since 2008 from the Willem de Kooning Foundation, New York, to the Bayerische Staatsgemäldesammlungen
© The Willem de Kooning Foundation, New York/VG Bild-Kunst, Bonn 2014