

PRESS RELEASE

EXHIBITION PROGRAM 2013

YOKO ONO

HALF-A-WIND SHOW. A RETROSPECTIVE

15 FEBRUARY – 12 MAY 2013

Yoko Ono is one of the most influential artists alive today. To mark her 80th birthday, (Ono was born on 18 February 1933 in Tokyo) Schirn Kunsthalle Frankfurt is hosting a comprehensive retrospective that presents a characteristic selection of the last 60 years of her artistic output. About 100 sculptures, films, installations, photos, drawings and text-based pieces as well as a dedicated music room will highlight just how Ono's work cuts across the different media while underscoring her central themes, offering an almost complete overview of the incredibly diverse cosmos of this quite extraordinary artist. Yoko Ono came to fame with her trailblazing works in the early 1960s, which first went on display in New York and later in Japan, including her *Instructions for Paintings* (exhibited in 1961 and 1962), her *Cut Piece* performance (1964-65) and her book *Grapefruit*, which was published in 1964 and shored up the thrust of her work. The retrospective attached special attention to Yoko Ono's works from the 1960s and 1970s, her incisive influence on the Fluxus movement, on Concept and performance art, on Environments, film and music, her efforts on behalf of world peace and her constant commitment to moving her trailblazing ideas forward. Several of the world-famous artist's spacious installations and current works will likewise be on show. Indeed, Yoko Ono has specially developed a new piece, the *Moving Mountains* installation and performance – for the retrospective at Schirn Kunsthalle.

Curator: Dr. Ingrid Pfeiffer (Schirn Kunsthalle)

LAST WORKS

FROM MANET TO KIPPENBERGER

28 FEBRUARY – 2 JUNE 2013

The exhibition "Last Works. From Manet to Kippenberger" on display at the Schirn Kunsthalle Frankfurt from February 28 to June 2, 2013 is dedicated to outstanding works and groups of works that artists produced in the very last phase of their creative career and which, each in its very own way, mark the end of a life's work. Meant to shed light on the issue of possible conclusions of an oeuvre, the show offers a compact selection of fourteen artistic positions from the late nineteenth century through to the present. Featuring about ninety works in poetic constellations, it spans from artists such as Édouard Manet, Claude Monet, Alexej von Jawlensky, Henri Matisse, Francis Picabia, Ad Reinhardt, and Georgia O'Keeffe to Giorgio de Chirico, Bas Jan Ader, Walker Evans, Willem de Kooning, Andy Warhol, Stan Brakhage, and Martin Kippenberger. Whether famous works from the end of an artist's life or late achievements

that are nearly unknown: each of the artists selected produced a group of works whose “final” character offers a special, sometimes innovative view on the respective oeuvre and raises a variety of questions concerning the imminent end of artistic activity.

Curator: Esther Schlicht (Schirn Kunsthalle)

GLAM! THE PERFORMANCE OF STYLE

14 JUNE – 22 SEPTEMBER 2013

Glam is an apt description for the extravagant style that musicians such as David Bowie and Marc Bolan made popular in Great Britain in the early 1970s and which by brashly linking high culture and subculture and questioning socially received concepts such as identity and gender swiftly became an international phenomenon. Its origins can be traced back to the British art college scene, where painter and graphic artist Richard Hamilton proposed that all art genres were equal in status – and strongly influenced Bryan Ferry. The latter was to emerge as the mastermind of the band Roxy Music and become the very epitome of the absolute art product of Glam, combining the avant-garde, Pop Art, and Camp to form an ultra-artificial aesthetic. The exhibition – organized by Tate Liverpool in association with Schirn Kunsthalle Frankfurt, and Lentos Kunstmuseum Linz – for the first time outlines the numerous different ways that the Glam era influenced film, photography, fashion, graphic design, performance and installation art, painting and sculpture. Alongside about 150 works by the likes of Guy Bourdin, Gilbert & George, Peter Hujar, Derek Jarman, Ray Johnson, Allen Jones, Jürgen Klauke, Ed Paschke, Sigmar Polke, Cindy Sherman, and Andy Warhol, the show is rounded out by photographs by Mick Rock as well as extensive documentary material.

Curator: Darren Pih (Tate Liverpool)

Project director at the Schirn Kunsthalle: Matthias Ulrich

PHILIP-LORCA DICORCIA

20 JUNE – 8 SEPTEMBER 2013

For the very first time in Europe, the Schirn will host a comprehensive retrospective on the oeuvre of US photographer Philip-Lorca diCorcia. Born in 1951, diCorcia is one of the most important and influential photographers of today. His images oscillate between everyday elements and arrangements that are staged down to the smallest details. In his oeuvre, images that are seemingly close to reality taken with an ostensibly documentary eye are undermined by highly elaborate direction of the images. One of the key topics that diCorcia addresses is the issue of whether reality can be represented and this is one of the continuous threads linking his photographs, most of which he creates as series. For example, for *Hustlers* (1990–1992), he took photographs of male prostitutes in minutely staged settings, while for what is presumably his most famous series, *Heads* (2000–2001), he captured a second of the everyday life of passersby on the street in New York, who were oblivious to him. Alongside the series *Streetwork* (1993–1999), *Lucky 13* (2004) and *A Storybook Life* (1975–1999), the exhibition at the Schirn, organized in

close collaboration with diCorcia, will also feature works from his new and ongoing *East of Eden* project.

Curator: Katharina Dohm (Schirn Kunsthalle)

STREET-ART BRAZIL

5 SEPTEMBER – 27 OCTOBER 2013

In the context of Brazil being the Guest of Honor at the Frankfurt Book Fair 2013, for the first time in Germany Schirn Kunsthalle will be showcasing the diversity of Brazilian graffiti art. Brazil's metropolises are home to some of the most vibrant and artistically interesting graffiti communities the world over. This colorful, dynamic and unique movement differs sharply in terms of both content and aesthetically from the US and European street art scenes. Not only the specific political/social mood in a country characterized by profound upheaval, but also the immense variety of techniques and styles are trademarks of Brazilian street art and make it stand out from the globalized graffiti culture. The spectacular show that starting with the Schirn's own outside walls will intervene in Frankfurt's urban space reflects the movement's current diversity with all its different artistic approaches. On show will be figurative and abstract work, joyful and socially critical images, from densely-packed large-size murals through to unobtrusive and ephemeral signs. US, Japanese or African influences blend with elements of the ancient indigenous traditions and modern Brazilian culture to create quite unexpected expressive pieces. Many artists from São Paulo and other cities in Brazil have been invited to shape the face of various of Frankfurt's urban spaces and thus transform what we see every day in the city.

Curator: Carolin Köchling (Schirn Kunsthalle)

BRASILIANA

INSTALLATIONS FROM 1960 TO THE PRESENT

2 OCTOBER 2013 – 5 JANUARY 2014

In fall 2013 Schirn Kunsthalle Frankfurt will launch a multifaceted group exhibition dedicated to artistic installations in Brazil. A tour of spaces and installations offering intense experiences will present the specifically Brazilian version of what has become a key medium in contemporary art. An exceptionally lively artistic community back in the late 1950s initially critically explored the theories and Modernist trends in Western metropolises, and this swiftly gave rise to an original and truly Brazilian form of art. The synthesis of elements from different cultures engenders self-determined characteristic Brazilian art that is powerful, very expressive, and in which a sensory, physical and intellectual penetration of art plays a key role. The transformation of the painted image into lived experience outside the image has been a core undertaking ever since. In this spirit, Brazilian artists produce expansive artworks that involve viewers as a whole, surround them, occupy them, incorporate them, challenge them physically, haptically and visually in many ways. This special, sensory thrust of the installations, which at the same time address political, social and ethical issues, has remained alive to this day. The exhibition presents installations from the

early 1960s through to new artistic positions to demonstrate the specifically Brazilian element of this “art of experience”, in which the observer is directly involved as a participant.

Curator: Dr. Martina Weinhart (Schirn Kunsthalle)

GÉRICAULT

IMAGES OF LIFE AND DEATH

18 OCTOBER 2013 – 26 JANUARY 2014

In fall 2013 Schirn Kunsthalle will hold the very first solo show on Théodore Géricault (1791–1824) in Germany. It will firmly center on two key sets of themes that the major French Romantic painter addressed: the physical suffering of modern man (as is so impressively presented in his still lifes of cut-off heads or limbs as the interweaving of life and death), as well as psychological torment (as in his portraits of the mentally deranged). This completely new way of representing existential situations, of madness and illness, of suffering and death, bear witness to Géricault’s especially modern thrust, and it gives subject matter otherwise associated with repugnance and disgust the status of profound images that are troublingly contemporary. Treading a thin line between the Romantic love of horror and the unsentimental eye of science, with his images of madness and death Géricault played a key role in the constitution and visualization of the modern individual. In dialog with the works of his contemporaries, such as Francisco de Goya, Johann Heinrich Füssli or Adolph Menzel, the exhibition expounds how the traditional view of Realism and Romanticism as diametrically opposing epoch-making styles is by no means tenable.

Curator: Prof. Dr. Gregor Wedekind (Johannes Gutenberg University Mainz)

Project director at the Schirn Kunsthalle: Kristin Schrader

PHILIP GUSTON

LATE WORKS

6 NOVEMBER 2013 – 2 FEBRUARY 2014

The courageous and quite extraordinary oeuvre of US painter Philip Guston (1913–1980) was one of the most controversial of the age. He was the first painter to return to figuration in the post-War era and was quite pioneering in linking high art and images from popular culture, so that today many celebrate him as the trailblazer of postmodern, figurative painting. In 1950, though self-taught Guston earned his spurs in the New York art world as defined by Jackson Pollock, Willem de Kooning and Mark Rothko, and emerged as one of the major champions of Abstract Expressionism. At the end of the 1960s, he embarked on an intense phase of drawing, something that culminated in his breaking away in painting from the “purity” demanded of abstract art: Guston introduced coarse figures and fragments of figures into his works; they populate his pink, red, black and blue canvases, smoking, drinking, and not infrequently painting. Large heads, severed hairy legs, clumsy shoes, and all manner of architectural fragments such as walls, doors, and lamp bulbs are among Guston’s themes, which are reminiscent of 1920s comics. The first exhibition of these paintings, with their anarchic sense of humor and feel for the grotesque, was in 1970 and caused a veritable scandal, as many critics accused him of “betraying” abstract art. To

mark the 100th anniversary of his birth, Schirn Kunsthalle is honoring Philip Guston with an exhibition boasting a concentrated selection of some 40 works from what was his most exciting period, showing how they form a milestone in American painting.

Curator: Dr. Ingrid Pfeiffer (Schirn Kunsthalle)

RONI HORN

12 DECEMBER 2013 – 26 JANUARY 2014

However varied the media in which the American artist Roni Horn expresses herself, it is a single theme that preoccupies her in her photos, sculptures, installations, drawings and texts: the changeable, inconsistent nature of identity. By mirroring pairs of images or objects, for example, the artist – who was honoured in 2009 with a major retrospective at the Tate Modern, London and the Whitney Museum of American Art in New York – creates an interplay between similarity and difference that has a disconcerting effect on the viewer. The latter can enter into the framework of an alleged me-and-you relationship, or seek himself in the gaze of a photographed face directed towards or away from him. Particularly Roni Horn's photographic portraits, which are arranged in sequences, invite participation in such dialogue. In 2013, in an exhibition project designed especially for the Schirn, the artist will present one of these series in the exhibition hall's rotunda as well as – in the form of an intervention – in the urban space of Frankfurt. Portraits will encounter us silently and without context at various locations; the question as to whether we find ourselves in them or are unsettled by her gaze will remain unresolved.

Curator: Kristin Schrader (Schirn Kunsthalle)

ESPRIT MONTMARTRE THE BOHÈME IN PARIS AROUND 1900

7 FEBRUARY – 25 MAY 2014

"The quarter resembles one huge studio," wrote a contemporary critic in the 1890s, describing Paris' Montmartre. As an opposing pole to the mundane Paris of the "Belle Epoque", Montmartre hill, at the time, still had an untainted village-like flair that appealed to many poets, composers and painters. This different type of Paris first found literary expression as a microcosm in the artistic self-portrait in Henry Murger's novel *Bohème* (1847–1849), but soon attracted many artist who, despite often being from upper middle class families, consciously preferred the life of an impoverished Bohemian reflected this new image of the artist as the voluntary/involuntary outside in their art in initially highly realistic and expressive ways. With some 150 paintings and works on paper by the likes of Pierre Bonnard, Ramon Casas, Edgar Degas, Kees van Dongen, Vincent van Gogh, Max Jacob, Marie Laurencin, Pablo Picasso, Henri de Toulouse-Lautrec and Suzanne Valadon the exhibition will truly bring the special atmosphere of Montmartre around 1900 to life. Historical photos as well as countless posters and prints will shed light on other aspects of this unusual moment in art history.

Curator: Dr. Ingrid Pfeiffer (Schirn Kunsthalle)

DOUBLE FEATURE

EVERY LAST WEDNESDAY OF THE MONTH AT 7.30 PM

Schirn has chosen the name “Double Feature” for a series of events that focuses on a medium which now places a pivotal role in art production, namely film. Regularly, on the last Wednesday of the month, national and international artists present one film of their own and the movie they personally love most. “Double Feature” will be held in the Schirn’s movie hall, purpose designed by Frankfurt-based artist Michael Riedel. Many artists have started to use the medium of film in the course of digitalization and the associated technical simplification of the process and it is now an artistic genre in its own right and as part of multimedia installations a key element of contemporary art. Instead of presenting works on film or video as supplements to other pieces, “Double Feature” concentrates only on the silver screen and thus fosters the kind of attention to be encountered in movie theaters. The artists taking part will juxtapose a film of their own to a favorite film and by doing so create a context in which the similarities and differences will emerge all the more clearly. In 2013, “Double Feature” will present contributions by Sascha Pohle, Sebastian Diaz Morales, Bernhard Schreiner, Yael Bartana, Judith Hopf, Salla Tykkä and Tamara Grcic, among others.

Curators: Katharina Dohm, Matthias Ulrich (Schirn Kunsthalle)

SUBJECT TO CHANGE

**SCHIRN KUNSTHALLE OPENING HOURS: TUESDAY, FRIDAY-SUNDAY 10 AM – 7 PM,
WEDNESDAY AND THURSDAY 10 AM – 10 PM**

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WWW.SCHIRN.DE WEBSITE FROM THE “PRESS” SECTION.**

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