



Markus Lüpertz
Highways and Byways
A Retrospective. Paintings and Sculptures from 1963 until 2009
9 October 2009 – 17 January 2010

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Art and Exhibition Hall of the Federal Republic of Germany
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Exhibition Dates

Duration	9 October 2009 – 17 January 2010
Director and Curator	Robert Fleck
Managing Director	Bernhard Spies
Project manager	Susanne Kleine
Press officer	Maja Majer-Wallat
Catalogue / Press Copy	€ 34,90 / € 20
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Closed on Mondays opened on 1 June (Whit Monday)
Admission	
Standard / Reduced	€ 8 / € 5
Family ticket	€ 14
Public transport	Subway lines 16, 63, 66 and bus lines 610 and 611 to Heussallee. There is a car and coach park on Joseph-Beuys-Allee behind the Art and Exhibition Hall
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-243 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)

KULTURPARTNER





Information on the Exhibition

Born in 1941, Markus Lüpertz is one of the most prominent and influential contemporary artists in Germany. The Art and Exhibition Hall of the Federal Republic of Germany is delighted to be able to build on its successful series of large-scale monographic exhibitions of German painters – among them Gerhard Richter, Sigmar Polke and Georg Baselitz – and to present the most comprehensive retrospective to date of the work of Markus Lüpertz. Covering some 2000 square metres, the exhibition showcases a representative selection of approximately 150 paintings and sculptures by the artist who has always cast himself in the role of the ‘enfant terrible’ and the ‘painter prince’. Lüpertz’s oeuvre spans a period of almost fifty years, evolving from Pop Art-related ‘anti painting’ of the 1960s to the re-examination of classical painting that defines the work of the last couple of decades.

The exhibition sets out to explore Lüpertz’s multifaceted oeuvre, his driving passion and intellectual rigour. It presents an artist who never felt bound to any one style, never believed in the merely representational purpose of art, an artist ceaselessly searching for what he calls the ‘potential picture’.

The exhibition traces Lüpertz’s development from the ‘dithyrambic paintings’, which first brought the artist to public attention in the mid-1960s, to the ‘German motifs’ of the early 70s, from the abstract ‘style paintings’, the dream-like ‘Zwischenraumgespenster’ (literally: ‘Interstitial Ghosts’) and the celebrated Daphne sculptures to the ‘landscape paintings’ of the 90s and, finally, to the works of the first decade of the new millennium. Right from the start, Lüpertz applied himself not only to the fine arts but also to poetry and prose as well as music and theatre. These aspects of the artist’s work are addressed in the extensive events programme accompanying the exhibition. Workshops for children, young people and adults focus on themes brought up in the exhibition and offer participants an opportunity to engage with the works in a creative way.

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Biography

Markus Lüpertz

1941

Born in Liberec, Bohemia (today Czech Republic)

1948

His family flees to West Germany and settles in Rheydt in the Rhineland

1956–1961

Studies at the Krefeld Art School under Laurens Goosens

Sojourn at the Maria Laach monastery (depictions of the Crucifixion)

Spends one year working in a coal mine

Further studies in Krefeld and at the Düsseldorf Art Academy

Works in road construction

Extended stay in Paris

Since 1961

Working as an artist

1962

Moves to Berlin

Embarks on his 'dithyrambic paintings'

1963

Begins the Donald Duck Series

1964

Opening of the gallery Grossgörschen 35 in Berlin with the exhibition Dithyrambische Malerei (Dithyrambic Painting)

1966

Publishes the manifesto Kunst, die im Wege steht. Dithyrambisches Manifest (Art that Stands in the Way. Dithyrambic Manifesto)

1968

Publishes the manifesto Die Anmut des 20. Jahrhunderts wird durch die von mir erfundene Dithyrambe sichtbar gemacht (The Grace of the 20th Century is Made Visible by the Dithyramb I Invented)

First exhibition at Michael Werner Gallery

1970

Wins the Villa Romana Fellowship which entails a one-year stay in Florence

Starts on the Deutsche Motive (German Motifs)

1971

Wins the German Critics Association Award

1973

Survey exhibition at the Kunsthalle Baden-Baden

1974

Organises the 1st Berlin Biennial

Guest lecturer and, from 1976 to 1987, professor at the State Academy of Arts in Karlsruhe

1975

Publishes 9 x 9, his first volume of poetry

1977

First Stil-Bilder (Style Paintings)

Exhibition Dithyrambic and Style Painting at the Kunsthalle Bern

Wall paintings for the Ruhleben crematorium in Berlin

Backs out of documenta 6 in Kassel together with Georg Baselitz

1980

Starts on the Alice in Wonderland cycle

1981

Publishes a collection of poems und ich spiele, ich spiele ... (and I play, I play ...)

1982

Participates in documenta 7 in Kassel

Stage set for the opera Vincent by Rainer Kunad at the Kassel State Theatre

Publication of his poetry collection Ich stand vor der Mauer aus Glas (I Stood Before the Wall of Glass)

1983

Stage set for the opera Werther by Jules Massenet at the Ulm Theatre (at the request of the cast, the stage set was removed before the opening night)

Professorship at the Summer Academy in Salzburg

Publication of Gedichte 1961–1983, Auswahl (Poems 1961–1983, A Selection)

Exhibition at the Stedelijk Van Abbemuseum, Eindhoven

1984

Extended stay in New York

Publication of Tagebuch New York 1984 (1984 New York Diary) and Bleiben Sie sitzen Heinrich Heine (Remain Seated, Heinrich Heine)

Works on the Pierrot Lunaire Pictures

1985

First pictures inspired by Corot

Begins to investigate themes of antiquity

1986

Professorship at the State Academy of Art in Düsseldorf; academy director from 1988 to 2009

Works on the series Zwischenraumgespenster (literally: Interstitial Ghosts)

Exhibition Belebte Formen und kalte Malerei. Gemälde und Skulpturen (Animated Forms and Cold Painting. Paintings and Sculptures) at the Lenbachhaus in Munich

Publication of a text on Camille Corot titled Hommage à Prévost, Berthe Morisot und Trouillebert (Homage to Prévost, Berthe Morisot and Trouillebert)

Sculpture Titan

1989

Retrospective exhibition of his paintings, sculptures and drawings from 1964 to 1988 at Abbaye Saint-André, Centre d'Art Contemporain in Meymac, France
First pictures inspired by Poussin

1989/90

Church window designs for the Cathedral of Nevers in Central France

1990

Awarded the Lovis Corinth Prize of the Esslingen Art Guild

1991

Designs the stage set and costumes for the opera Der Sturm (The Tempest) by Frank Martin (based on William Shakespeare) at the Bremen Theatre
Retrospective covering the years 1963 to 1990 at the Museo Nacional, Centro de Arte Reina Sofía, Madrid

1993

Survey exhibition of his paintings, sculptures and drawings at the Museum of Art in Bonn
Starts to work on the Series Männer ohne Frauen. Parsifal (Men without Women. Parsifal)

1994

Exhibition at the Palais Liechtenstein, Vienna
Exhibition on the subject of war at the Reuchlinhaus, Pforzheim

1995

The Pforzheim exhibition is shown at the Gallery of the City of Stuttgart
The exhibition of his bronze sculptures travels to the City of Mannheim Art Gallery, the City of Augsburg Art Collections and the Gerhard Marcks Haus in Bremen
Exhibition Der mediterrane Mythos (The Mediterranean Myth) at the Museum of Modern Art in Bolzano
Sculpture Judith

1996

Thematic survey exhibition of his work at the Art Collection of North Rhine Westphalia, Düsseldorf, accompanied by a symposium
Creation of the Otello cycle
Designs the stage set and costumes for Verdi's opera The Troubadour at the German Opera House on the Rhine in Duisburg and Düsseldorf

1997

Comprehensive exhibition of his paintings at the Stedelijk Museum in Amsterdam
Exhibition of his paintings, sculptures and drawings at the gallery of the Hypo Cultural Foundation, Munich, and the Von der Heydt Museum, Wuppertal
Starts on a new series featuring landscape motifs

1998

Exhibition of sculptures at the Lowe Gallery, Atlanta
First presentation of his picture series Monte Santo at the Michael Werner Gallery, Cologne

1999

Completes the Vanitas cycle and exhibits it at the former coking plant Zollverein in Essen

2000

Installs an ensemble of three sculptures in the grounds of Bensberg Palace, Bergisch Gladbach
First presentation of the Vespers cycle as part of the exhibition Lost Paradise Lost. Kunst und sakraler Raum (Arts and Sacred Space) in Hanover

2001

Invited to develop a programme for the entrance area of the Federal Chancellery in Berlin. His murals Die sechs Tugenden (The Six Virtues) are complemented by the bronze sculpture Die Philosophin (The Philosopher) in the foyer

2002

Exhibitions at the Valencian Institute of Modern Art, Centre Julio González, Valencià and the Würth Museum, Künzelsau

2004

Awarded the fourth 'Julio González' International Prize

2005

Unveiling of the sculptures Adler (Eagle) in the Federal Court of Justice Building in Karlsruhe and Hommage an Mozart (Homage to Mozart) in Salzburg

2006

Honorary doctorate from the Wrocław Academy of Arts

2007

Unveiling of the sculpture Mercurius in front of the Post Tower in Bonn

2008

Unveiling of the stained glass windows designed for church of St Andrew in Cologne

2009

Unveiling of the Apollo sculpture in front of the church of St Elizabeth in Bamberg

Markus Lüpertz lives and works in Berlin, Düsseldorf and Karlsruhe



Wall Citations (extract)

‘An exhibition is a painter’s Sunday.

Showing pictures is always a way of engaging with the viewer. Pictures and sculptures remain blank, are not registered without a viewer, without an audience. Without stories about pictures, without legends there can be no pictures.’

1996

‘I even believe that one can so far as to say that there never was any abstract painting, that there never was any figurative painting. There were only forms – chiaroscuro, lines – which we, if indeed we recognise them, use in an abstract or figurative manner.’

2009

‘Content is a problem of communication which the artist tries to avoid. The viewer has to find and invent the content of the picture within himself. The artist is merely the one who brings about the defect, the wound, the crisis from which the question of content emerges like an afterbirth. Content, should it be explained somewhere, is a compromise for which the artist bears no responsibility. It is, however, available as a lie, as a means to an end and as a potential lime-twig.’

2009

‘There is no painting that does not derive from a column, from a Mycenaean smile, from a broken off arm. There is nothing in the fine arts that was not once at home in a temple. Every column stump is the beginning of a tree by Munch, which in turn is an arm in a work by Beckmann.’

2009

‘The figures stepped out of the vases,
Joined forms and colours
Danced in my abstract worlds
And made mischief with my seriousness.
Figures in front of horizons are content,
For an abstract artist like me this became a problem.’

1997

In order to distinguish myself I invented an object all of my own and was still far removed from a figure. This object I had invented was abstract in a particularly appropriate way. Completely free of any meaning, it still resembled an object in the painting and therefore allowed for a horizon.’

1997

‘The grace of the 20th century is made visible by the dithyramb I invented.

Not to give colour the chance to gloss over, to usurp the viewer’s attention or to pull the wool over his eyes.

Nothing is to be glossed over; everything has to remain visible; honesty is called for. Beautiful colour is dangerous because it helps.’

1965



‘White must
Dance
Prance
As one possessed
Like buzzing flies and hornets wings
Meanwhile
The dumb fall silent
Droning, humming and ...’
1974

‘Then I’ve got orange to rust red stuck in my head
Orange to rust red
Drives me
Awake
Feuerbach
Orange to rust red
A little blue with the grey
Then I can easily do without ochre’
1974

‘By the railway embankment where the murderers live,
Where foxglove comes into bloom,
I sang my first Song of Germany.
I never wore helmet nor armour
I just laughed
And colluded with Heinrich Heine
When I think of Germany and so on ...
Not a marching man
Just a quiet glider
Through the Federal German night.’
1998

Sand hill terrain peels skin trees into bone forests
Dried flowers – wind clatter
Plays snowdrifts – yesteryear
Dust fountains pull shadow faces
The afterglow crawls
In long snaky lines on puddle veins
Gives away tree secrets
Spins the mouse
And circles the leafy ground
During the autumn leaves waltz
The high-bosomed spider widow
Weaves strings of dew drops into a prison for men.’
2000



‘It began in 1962 with the first pictures of the Mickey Mouse series which still had that unbroken Tachisme-derived colouring. They engaged with their time by adopting the colouring, reproducibility and banality of comic strips. Thus rather than being beholden to the intellect-driven Art Informel, they played with the superficiality of the comic strip. ... Those paintings spoke through contrasts and rejected any form of three-dimensionality.’

1989

‘I understand sculpture as an articulation of the horizon. In sculpture the work of art references the real horizon. ... In painting the horizon means the population of a world of one’s own with invented figures. The horizon divides the paper in sky and earth.’

1989

‘All I ever do is paint. I write poetry as a painter, I create sculpture as a painter, I write as a painter. Everything I know, I know on the basis of painting.’

1989

Catalogue

Markus Lüpertz

376 pages with color illustrations, hardcover

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Preview 2009/2010
subject to alteration

James Cook and the Exploration of the Pacific

till 28 February 2010

The British explorer, navigator and cartographer James Cook (1728–1779) achieved world fame for leading three expeditions into the vast and uncharted waters of the Pacific Ocean. He was the first to survey and map New Zealand, Australia and the South Pacific islands, completing our modern image of the world and finally defeating the idea of a mythical southern continent.

The exhibition includes around 500 original exhibits presenting the voyages of James Cook and the international team of scientists and artists accompanying him. Their work during the European enlightenment period contributed new insights to a host of disciplines from navigation and astronomy to natural history, philosophy and art. It even led to the birth of a new science: the field of ethnology and ethnography.

As early as the end of the 18th century many of the ethnographic and natural history objects from diverse Pacific cultures, which were collected during the three Cook voyages, were spread into various collections all over Europe. Now, for the first time, they are being reunited for this exhibition in Bonn. Many of the objects are of incalculable value to art historians since such exquisite feather ornaments, wooden sculptures and other Oceanic artefacts can no longer be found in the Pacific region.

The ethnographic exhibits are supplemented by magnificent paintings and drawings by the artists accompanying Cook on his voyages. Their works offer a fascinating insight into the explorers' euphoric yet curious view of the exotic South Sea landscapes. Ship models, original sea charts and navigation instruments also provide a vivid introduction to the world of James Cook's voyages. The exhibition is a cooperation between the Art and Exhibition Hall of the Federal Republic of Germany in Bonn, the Kunsthistorisches Museum – Museum of Ethnology, Vienna (March to July 2010), and the Historisches Museum, Bern (August 2010 to January 2011).

Arno Fischer – A Retrospective

5 November 2009 – 3 January 2010

Arno Fischer was the leading figure of photography in the former German Democratic Republic. His work in the 1950s focused on Berlin and reflects like no other the situation of the divided city. Later, working as a fashion photographer, he produced highly influential images for the legendary women's magazine *Sybilie*. Around the same time he took pictures of Marlene Dietrich in Moscow and also worked in New York, Poland and India. Today Arno Fischer is regarded as one of the most important German photographers, and the Art and Exhibition Hall is delighted to be able to devote a comprehensive retrospective exhibition to his work.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, in cooperation with the IFA – Institut für Auslandsbeziehungen e. V., Stuttgart



Byzantium

Splendour and Everyday Life

26 February – 20 June 2010

A wide-ranging selection of magnificent and historically important works of art brings to life the fascinating history and art of the Byzantine empire. The exhibition provides a comprehensive survey of the 'Byzantine millenium' which began with the foundation of Constantinople by Constantine the Great in 324 AD and ended with the conquest of the city by the Ottomans in 1453. The exhibition focuses on the period of Byzantium's greatest glory from the time of Justinian I (527–565) to the sacking of Constantinople at the hands of Christian crusaders in 1204.

More than 400 loans from European and American museums – precious ivories, spectacular icons and manuscripts, architectural fragments, sculptures and everyday objects – are presented in their original contexts. Digitally reconstructed sites (e.g. Constantinople or Ephesus) address key questions about the Byzantine state, its art, culture, society and economy and offer visitors an unprecedented insight into everyday life in the Byzantine empire.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, in cooperation with the Roman-Germanic Central Museum, Mainz

Liam Gillick

1 April – 8 August 2010 (new date)

The English artist Liam Gillick is internationally acclaimed as an artist whose practice investigates the continuation of radical Modernism into the present. He has been appointed to represent Germany at the 53rd Biennale in 2009 – the first non-German artist to be honoured with a one-man exhibition in the German Pavilion. The Art and Exhibition Hall is delighted to be able to bring the artist to the attention of a wider audience in Germany after the conclusion of the Biennale. Focusing on the interaction between the critical potential of Gillick's art and the aesthetic qualities of his works, the exhibition traces the development of the artist's practice with important groups of works that shed light on the themes he addresses.

Afghanistan – Rediscovered Treasures

The collection of the National Museum Kabul

11 June – 3 October 2010

In the late 1970s archaeologists working in Afghanistan discovered the remnants of an ancient cemetery dating from around the time of Christ's birth. Some of the graves yielded large numbers of spectacular gold ornaments of incalculable artistic and cultural value. The legendary finds bear witness to the ancient kingdom of Bactria, situated at the crossroads of a wide range of Eastern and Western cultures. Conceived by the Musée Guimet in Paris, the exhibition presents some 220 works that have miraculously survived the decades of war and destruction that have ravaged Afghanistan.



Thomas Schütte

15 July – 7 November 2010

Internationally acclaimed as one of the most significant German artists, Thomas Schütte participated in several of the *documenta* exhibitions and won the prestigious Golden Lion at the 51st Venice Biennale in 2005. Schütte's sculptures address a wide range of subjects and are characterised by a multifaceted formal vocabulary. His work encompasses voluminous sculptures that reflect the life of ordinary people in everyday situations, architectural models, memorial sites, drawings and watercolours. The exhibition was planned in cooperation with the Museo Reina Sofía, Madrid, and continues the Art and Exhibition Hall's series of monographic presentations of leading German artists such as Gerhard Richter, Sigmar Polke, Georg Baselitz and Markus Lüpertz.

Vibración - Modern Art from Latin America

17 September 2010 – 23 January 2011

The exhibition presents an overview of 20th-century abstract art in Latin America, an unknown continent as far as classical Modernism is concerned. The display draws on the holdings of the Cisneros Fontanals Art Foundation, which caused a sensation when the collection first opened in Miami in 2005 and which now makes its first appearance in Europe. The exhibition focuses on three European émigré artists whose work had a decisive impact on abstract art in Latin America: the German photographer Grete Stern, the German sculptor Gertrude Goldschmidt (Gego) and the Swiss Mira Schendel.

Napoleon and Europe

Dream and Trauma

17 December 2010 – 25 April 2011

During the near-twenty-year span of his reign, Napoleon Bonaparte (1769-1821), more than any other historical figure, revolutionised the political, social and cultural landscape of Europe and wrought changes that can be felt to this day – both positively and negatively. The Art and Exhibition Hall has been able to secure outstanding loans from all over Europe in order to draw a comprehensive picture of Napoleon and his time. Painting and sculpture reached new heights of excellence in the Napoleonic era – both in the propaganda paintings by David, Gérard and Ingres and in the work of those who opposed the French emperor, among them Goya and the German romanticists. Under Napoleon's aegis the Louvre was opened as the first 'modern' museum of fine arts. The exhibition will also shed light on the large-scale plundering of art collections in the countries occupied by Napoleon.

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