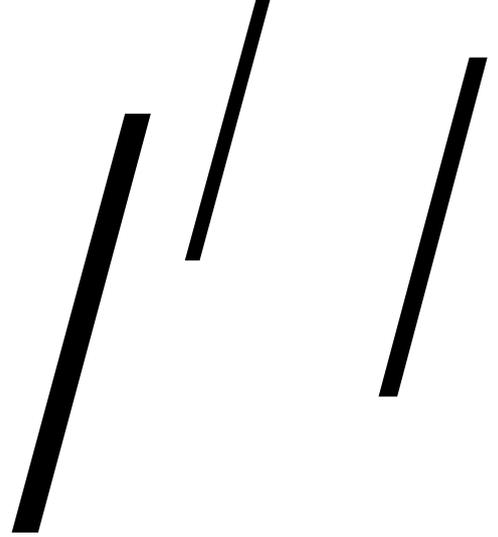


BUNDESKUNSTHALLE



HANNE DARBOVEN

Zeitgeschichten (Time Histories)

11 September 2015 to 17 January 2016

Media Conference: 10 September 2015, 11 a.m.

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BIC DEUTDE3380



Exhibition Dates

Duration	11 September 2015 to 17 January 2016
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Curators	Rein Wolfs Susanne Kleine
Exhibition Manager	Susanne Kleine
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue	€ 49.95
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced / family ticket Happy Hour-Ticket	€ 10 / € 6.50 / € 16 € 6 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Advance Ticket Sales standard / reduced / family ticket	€ 11.90 / € 7.90 / € 19.90 inclusive public transport ticket (VRS) on www.bonnticket.de ticket hotline: T +49 228 502010
Audio Guide for adults	€ 4 / reduced € 3 in German language
Guided Tours in different languages	English, Dutch, French and other languages on request
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de

Public Transport

Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.

Parking

There is a car and coach park on Emil-Nolde-Straße behind the Art and Exhibition Hall.

Navigation: Emil-Nolde-Straße 11, 53113 Bonn

Press Information (German / English)

www.bundeskunsthalle.de
For press files follow 'press'.

General Information
(German / English)

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Information on the Exhibition

Hanne Darboven (1941–2009) is one of the most exceptional international artists of the 20th century. Hence the Bundeskunsthalle in Bonn and the Haus der Kunst in Munich have collaborated to put on a parallel retrospective in order to do justice to her outstanding significance.

Hanne Darboven's demanding work can be described as artistic writing, visual art, and minimalist composition, and in summary as conceptual art. In the late 1960s, when she defined the current date as the foundation of her work, she started developing her guiding principles: serial sequences, patterns based on logic and mathematical formulas, and data translated into graphic or numerical representations. From then on, Darboven consciously opposed the conventional concept of art by placing her works in the tradition of writing and books: written by hand or typed on pieces of paper, they merge in expansive installations that often comprise hundreds of pages.

Hanne Darboven observed the political occurrences of her times and also the history and development of our culture and society with a watchful eye. Over the years, she created extensive thematic works that can be interpreted as straightforward comments on current events, but also as a tribute to great poets, philosophers, scientists, politicians, and artists. The linking of art and politics, and the connection between different forms of expression – such as literature, visual arts, film, and music – define the thematic tension fields of her 'recollective work' and chronicles. The aesthetics of her serial works continue to set standards as they inextricably combine formal accuracy, a decided artistic approach and (cultural) political awareness with masterly artistic expression.

The exhibition shows the aesthetic diversity and the large array of media in Hanne Darboven's oeuvre. However, the two venues explore different aspects. The main focus is on Darboven's characteristic serial writings and drawings, her early minimalist works, which include pictures made up of different materials and constructional drawings, and also musical compositions in which she translated numeral systems into sequences of musical notes, and filmic works. Furthermore, her sculptural work and object art, and to date never shown three-dimensional wooden structures created during the last three years of the artist's life – on the basis of early constructions from the middle of the 1960s – form a work-immanent bracket. To help understand the artist's conceptual cosmos, the exhibition also incorporates materials from her spacious studio and home – a seemingly cyclopaedic archive of objects.

Hanne Darboven. Retrospective in two parts

A collaborative project between the Bundeskunsthalle, Bonn, and the Haus der Kunst, Munich, in association with the Hanne Darboven Foundation, Hamburg.

Hanne Darboven. Enlighthenment, the exhibition at the Haus der Kunst, will be on display in Munich from 18 September 2015 to 14 February 2016.



Biography

'My secret is that I do not have one'
Hanne Darboven, 1991

1941

Hanne Darboven is born in Munich on 29 April 1941, the daughter of Danish-born Kirstin Darboven, née Vestergaard, and Cäsar Darboven. She grew up the middle child of three girls in Rönneburg, a rural area of Hamburg-Harburg, where her parental home still stands.

In 1866, Johann Joachim Darboven founded J.J. Darboven, a company that provided ready-roasted coffee at a time when most households purchased green coffee. The company is still trading. Johann Joachim's success prompted his nephew, Johann Wilhelm Darboven, to follow in his footsteps. In 1895 he opened J.W. Darboven, a coffee roasting plant and colonial goods store in Hamburg-Harburg (Colonialwaren- und Conserven-Geschäft mit Dampf-Kaffeerösterei). The business was run by Hanne Darboven's paternal family from 1895 to 1968.

1962

She enrolls at the Hamburg Art Academy (Hochschule für Bildende Künste, HFBK), studying under Willem Grimm and Almir Mavignier. She produces her first assemblages and perforations, the so-called 'Permutations'.

1966–1968

The young artist lives in New York, where she meets Sol LeWitt, Carl Andre, Joseph Kosuth and other conceptual and minimal artists as well as renowned art dealers like Leo Castelli. She produces her first construction drawings on graph paper, diary-like calendar entries and works that are based on calculations. *'My work consists of chronicling in the sense of existing; it is a form of working things through.'* Hanne Darboven, 1966

Back in Hamburg, Darboven embarks on works in which the calendar date forms the starting point of her creative strategies. The individual digits of the date are added to form cross sums and correlated with the so-called K-values (construction-values).

'Eventually, dealing, as one does, with the sense and nonsense of things on a daily basis, I hit upon the dates of the day.' Hanne Darboven 1989

1967

First solo exhibition at the Konrad Fischer Gallery in Düsseldorf. The gallery continues to represent her for many years to come. She begins to show her work in numerous exhibitions in renowned galleries and museums in Europe and the US.



1969

Conceiving of writing as a conceptual act, Darboven creates abstract, systematic written works, filling sheets with wavy lines or u-shaped squiggles. The artist refers to this as 'writing [scribing] without describing' and as 'concrete writing'. Darboven participates in the exhibition *When Attitudes Become Form* at the Kunsthalle Bern and in exhibitions at Haus Lange/Haus Esters, Krefeld, and the Institute of Contemporary Arts, London.

1971

Solo exhibition *Hanne Darboven* at the Westfälischer Kunstverein, Münster. She begins to integrate transcriptions of literary texts, accounts of political events, essays, newspaper articles as well as photographs or prints into her work. The transcription of Homer's *Odyssey* (1.–5. *Gesang*) is one of her first handwritten works.

'I have rewritten things by hand in order to convey myself through the experience I gained.'
Hanne Darboven 1991

1972

Participates in *documenta 5*, Kassel.

1973

First solo exhibition with Leo Castelli, New York, who continues to show her work in the years to come.

1975

Begins to work on *Schreibzeit* (Writing Time), an extensive piece that records history in number codes, texts, diagrams and photographs, and on *Weltansichten 00-99* (World Views 00-99), 1975-1980, which incorporates trading pictures and prints of advertising figurines of the family-owned brand IWE Darboven. Both works are visually dominated by the red borders of the recently introduced *Schreibzeit* paper which is strongly reminiscent of the title page of the *Spiegel* magazine.

She begins to amass her extensive collections of objects (items of everyday use, antiques, musical instruments, books posters, toys, curios, souvenirs) that complement her use of texts and act as repositories of memories. She commissions the construction of objects she needs for her collection.

'I do not make a sculpture – but I am having a horse built. I do not paint – but I fill the rooms with writing.' Hanne Darboven 1991

1977

Participates in *documenta 6*, Kassel.

1979

Bismarckzeit (Bismarck Era) is Darboven's first work to incorporate a sculpture. It is exhibited at the Rheinisches Landesmuseum in Bonn.

'I incorporate images into the work about the Bismarck era, because I picture that which I no longer write in numbers.' Hanne Darboven 1981



She begins to produce musical scores, converting her complex numerical records into musical notation. Some of her compositions are recorded and played during her exhibitions.

1980

She develops her green *Ubiquist* postcards and frequently uses them as a reference to her home.

Between 1980 and 1983 she produces the encyclopaedic work *Kulturgeschichte 1880-1983*, (Cultural History 1880-1983).

'What I wrote in *Schreibzeit*, I prove to you with images. Thousands of them.' Hanne Darboven 1982

She produces *Milieu 80* and *Wende 80*, the first work to incorporate music.

'One + one is one two. Two is one two. This is my primary theory for all the laws, that are played out mathematically in my work. I write mathematical literature and mathematical music.' Hanne Darboven 2004

1982

Participates in *documenta 7*, Kassel.

Represents the Federal Republic of Germany at the Venice Biennale with the work *Weltansichten 00-99* (World Views 00-99) of 1975-1980.

1982–1983

She directs the film *Vierjahreszeiten. Der Mond ist aufgegangen* (Four Seasons. The Moon has Risen) in which she presents her immediate environment (her studio-cum-residence and hometown).

1984–1985

Her works *Menschen und Landschaften* (People and Landscapes) and *Ansichten >85<*, *Harburg / New York* (Views >85<, Harburg / New York) incorporate numerous historical greeting cards and picture postcards to visualise the artist's essential reference points Hamburg and New York.

1990–1996

In her complex installation *Kinder dieser Welt* (Children of this World) Hanne Darboven visualises and chronicles the twentieth century through calculations, translates it into the musical composition *Blechbläsertrio Opus 43 A* (Brass Trio Opus 43 A) and integrates toys from all over the world.

1997

Hanne Darboven becomes a member of the Berlin Academy of Arts.

Exhibition *Kinder dieser Welt* (Children of this World) at the Staatsgalerie Stuttgart.

1997–1998

Participates in the exhibition *Deutschlandbilder* (Images of Germany: Art from a Divided Country) at the Martin Gropius Bau in Berlin.



1998

She produces *Europa 97* and *Gustav Stresemann postum*.

2000

Establishes the *Hanne Darboven Foundation, Hamburg* in her studio-cum-residence *Am Burgberg* in Hamburg-Rönneburg with the aim of 'preserving the extensive work of the founder as an internationally renowned artist and of making it accessible to the public.'

2002

Participates in *documenta 11*, Kassel.

2007

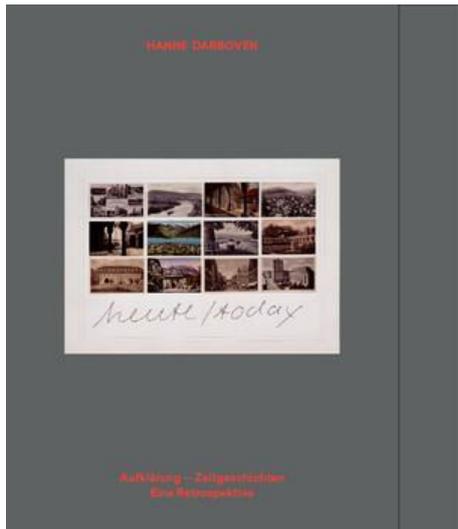
Her *Holzmodelle* (Wooden Models) translate early drawings from New York as well as later designs into plywood objects.

2009

On 9 March Hanne Darboven dies of cancer.

Catalogue

Hanne Darboven
Aufklärung – Zeitgeschichten



Format: 21.0 x 28.5 cm
Pages: 336 pages with 280 illustrations
Editor: Haus der Kunst and Art and Exhibition Hall of the
Federal Republic of Germany
Trade edition: € 49.95
Prestel, Munich
Publishing date: 16 October 2015



Current and Upcoming Exhibitions

KARL LAGERFELD. MODEMETHODE

until 13 September 2015

Karl Lagerfeld is one of the world's most renowned fashion designers and widely celebrated as an icon of the zeitgeist. *Karl Lagerfeld. Modemethode* at the Art and Exhibition Hall of the Federal Republic of Germany is the first comprehensive exhibition to explore the fashion cosmos of this exceptional designer and, with it, to present an important chapter of the fashion history of the twentieth and twenty-first centuries.

TROUBLE IN PARADISE

until 11 October 2015

14 contemporary artists investigate the subjects of 'garden' and 'nature' and explore the dichotomy between nature and art as well as that between naturalness and artificiality. The garden symbolises the cultivation and control of nature, the taming of rank growth and the urban longing for a neatly landscaped idyll. Since the twentieth century green spaces have been a central element of modern town planning – be that in the form of botanic gardens, public parks and recreation areas of various sizes or as private gardens. The project transforms the roof of the Bundeskunsthalle into a heterogeneous landscape that combines artist-designed site specific (garden) spaces with extant works.

Artists: Michael Beutler, Vajiko Chachkhiani, Thea Djordjadze, Petrit Halilaj, Maria Loboda, Christian Philipp Müller, Olaf Nicolai, Tobias Rehberger, Natascha Sadr Haghghian, Michael Sailstorfer, Tino Sehgal, Rirkrit Tiravanija, Alvaro Urbano, Ina Weber

PETRIT HALILAJ

She, fully turning around, became terrestrial

until 18 October 2015

Petrit Halilaj (b. 1986) is an artist whose work is concerned with tracing history and biography. The artist quotes images from his personal recollections and draws on them in his work, translating them into the changed reality of the present day and, with it, into a new context and a new 'guise' – which often involves considerable magnification. Halilaj pursues this investigation of the past not just on his own behalf. In many of his installations he reviews and dramatises his own biography that has been profoundly marked by the Kosovo War (1998–1999), turning it into an universal example for the quest for identity, for keeping memory alive and for a closer examination of the idea of home – especially in the ever-recurring story of its loss. To visualise this sustained engagement, the artist tends to use simple materials such as earth, straw, wood, concrete, stones or the rubble of his destroyed family home, but he also incorporates archival material he has managed to find, for example records from the destroyed Museum of Natural History in Kosovo. His installations are carefully conceived, precise



narratives that touch the viewer without being nostalgic or mawkishly sentimental.

JAPAN'S LOVE FOR IMPRESSIONISM

From Monet to Renoir

8 October 2015 to 21 February 2016

Media Conference: Wednesday, 7 October 2015, 11 a.m.

At the end of the nineteenth century Japanese collectors began to put together Impressionist collections of outstanding quality. This development began with the industrialist Kōjirō Matsukata, who was a close friend of Claude Monet. Today there are several distinguished collections that are shown in renowned public and private museums. A selection of exquisite works from these Japanese museums now returns exclusively to Europe.

At the heart of the exhibition are masterpieces by French Impressionist and Post-Impressionist artists, among them Monet, Manet, Cézanne, Gauguin, Bonnard, Pissarro, Renoir, Signac, Sisley and van Gogh. The exhibition sets out to present these works in Europe, where they have not been seen since they went to Japan. The paintings are complemented by a selection of works by Japanese artists from the period before 1920 that laid the foundation for modern, Western-inspired Japanese art. Together, they tell the story of the interaction and two-way artistic influence between Europe and Japan from a new perspective.

Subject to change!

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