

BUNDESKUNSTHALLE



Martin Kippenberger
BITTESCHÖN DANKESCHÖN
A Retrospective
1 November 2019 to 16 February 2020

Media Conference: Thursday, 31 October 2019, 11 am

Content

1. General Information	2
2. Media Information	4
3. Biography	6
4. Publication	14
5. Current and Upcoming Exhibitions	15

Press Officer
Sven Bergmann
T +49 228 9171-205
F +49 228 9171-211
bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

Helmut-Kohl-Allee 4
53113 Bonn
T +49 228 9171-0
F +49 228 234154
www.bundeskunsthalle.de

Geschäftsführer
Reinier Wolfs
Patrick Schmeing

Vorsitzender des Kuratoriums
Ministerialdirektor Dr. Günter Winands

HRB Nr. 5096
Amtsgericht Bonn
Umsatzsteuer ID Nr. DE811386971

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
IBAN DE03 3807 0059 0317 7177 00
BIC DEUTDE33080



General Information

Exhibition	1 November 2019 to 16 February 2020
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curator	Susanne Kleine
Press Officer	Sven Bergmann
Catalogue / Press Copy	49 € / 25 €
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 25., 26.12.2018 and 1.1.2019: 10 a.m. to 7 p.m.
Admission standard / reduced	10 € / 6,50 €
Free admission	for all under 19s and for refugees
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde- Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.

Guided Group Tours information
and registration

T +49 228 9171-243
F +49 228 9171-244
vermittlung@bundeskunsthalle.de

General Information
(German / English)

T +49 228 9171-200
www.bundeskunsthalle.de

Supported by



Media Partner

MONOPOL
MAGAZIN FÜR KUNST UND LEBEN

Cultural Partner





Media Information

Martin Kippenberger
BITTESCHÖN DANKESCHÖN
A Retrospective

1 November 2019 to 16 February 2020

Martin Kippenberger (1953–1997) was one of the most versatile, productive and influential German artists of his generation. Like no other, he embodies the image of the 'typical artist'. Like no other, he lived an indiscernible symbiosis of life and artistic production – intensively and excessively, with all personal consequences. All his works are self-portraits in the broadest sense: They say something about him and his environment – even those that do not depict an actual image of him. His work is complex and is based on permanent self-questioning, whereby he does not shy away from breaks or even outright failure.

His activities included acting, performing, making exhibitions, organising and writing. His rich oeuvre comprises music, photographs, drawings, posters, collages, multiples, editions, artist's books, paintings, sculptures and large-scale installations. His instinct for his own public image was just as important a working strategy as his well-functioning network.

His art appropriates, quotes and deconstructs before it constructs something new. Kippenberger's work is based on a good knowledge of cultural and contemporary history and a keen observation of everyday life. He constantly picked up on topical issues from society, politics and (pop) culture and consistently reflected on themes and traditions in the visual arts. The diversity of his work, the axiomatic, seemingly arbitrary, unconventional and humorous playing with forms and contents place him in a Dadaist tradition – one need only think of Kurt Schwitters with his *Ursonate* and his parodic treatment of language.

Kippenberger's artistic gestures only ostensibly reflect a careless dilettantism, which he used in a well thought out and strategic manner. His work is characterised by exuberant creativity, great empathy and diversity with regard to content and form.

He was a master of sounding out and piecing together and combined, for example, banal motifs such as an egg with philosophical references – irritations, provocations, curiosity and passion characterise his work. His intuitive intelligence open up many, at times controversial possibilities of interpretation: It demands that the work be examined as a whole, as a network.

In his changing roles, Kippenberger created and transformed himself as an artist and questioned concepts of identification and authorship. He thus, for example, commissioned a poster painter to create a series of works titled *Lieber Maler, male mir (Dear Painter, Paint for Me)*, which was unusual and by all means outside the norm.

He makes pointed use of language and thus intensifies the narrative components of his works. His titles generally provide the key to the themes, and the exhibition thus quotes the title of one of his works, perfectly illustrating Martin Kippenberger's attitude of a permanent give and take, of input and output.

The exhibition itself reflects his extraordinary productivity, presenting works from all creative periods and most media, and thus opens the reception and discussion for the present times.



Biography

Martin Kippenberger

1953

Born in Dortmund, Germany, on 25 February
With two older and two younger sisters, he is the only boy in the family.
His mother is a dermatologist, his father is a mining engineer who becomes director of the Katharina-Elisabeth Mine in Essen-Frillendorf.

1957

The Kippenberger family moves to Essen

1962–65

Boarding school: Tetenshof in Hinterzarten/Titisee, Black Forest

1965–68

Boarding school: Honneroth near Altenkirchen in Westerwald

1968

College in Essen
Visits Zandvoort (Netherlands) and Wales

1969

Signs on as crew on a cargo ship as a way of traveling to Brazil

1970

Böhmer's shoe shop rejects his application to become an apprentice, following which he becomes a trainee window dresser at the Boecker fashion store in Essen

1971

Visits Norway and Sweden
Spends time in Otterndorf at the anti-narcotics organization Release (Verein zur Bekämpfung der Rauschgiftgefahr e.V.)
Moves to Hamburg, lives in various shared apartments or communes

1972–76

Student in the classes of Rudolf Hausner and Franz Erhard Walther at the Hochschule für Bildende Künste, Hamburg

Develops an intense interest in taking photographs, investigates photocopying as a means of reproducing images

1974

Stays at Sigmar Polke's commune in Willich near Düsseldorf on various occasions
Visits Mexico and Ibiza



1976

Spends nine months in Florence aiming to become an actor
Villa Romana in Florence rejects his grant application; nevertheless, he is often there

In Italy he produces his first major series of paintings, *One of You. A German in Florence*. In these compositions in black, white, and gray Kippenberger already uses his own life and surroundings as source materials: everyday scenes, people in his circle, shop-window displays, banal motifs, and found materials. By contrast, Gerhard Richter, whose work Kippenberger references, takes a very different approach in his early cityscapes and in his *48 Portraits* (1972), which exclusively depict notable men in modern history.

1977

Returns to Hamburg

Al vostro servizio. Anlässlich der Italienreise Hin und Zurück ("At Your Service. On the Occasion of the Italian Journey There and Back") (with Achim Duchow and Jochen Krüger) c/o Funccius Petersen in Hamburg is Kippenberger's first exhibition.

On this occasion Kippenberger also creates *Einer von Euch unter Euch mit Euch* ("One of You amongst You with You"), the first of over 180 posters. The full extent of his skills as a printmaker and draughtsman is seen in these posters with their multilayered, Dadaistic combinations of provocative images and texts, many of which have political connotations.

1978

Moves to Berlin

Kippenberger and Gisela Capitain set up *Kippenbergers Büro* on the sixth floor of an industrial building designed by Max Taut. This now serves as a venue for Kippenberger to present exhibitions, readings, film screenings, and concerts.

He also becomes the manager of the punk club S.O. 36, where he actively co-organizes concerts, film festivals, and performances.

1979

Visits the United States and Hawaii (New York, San Francisco, Las Vegas, Los Angeles, Honolulu)

The comedy and the dark side of long-haul tourism are addressed in the multi-media performance *Knechte des Tourismus* ("Vassals of Tourism") put on by Kippenberger and Achim Schächtele, for one evening only, at Café Einstein in Berlin. This artistic résumé of a journey together combines film, images, and musical-acoustic components in a manner that closely follows in the footsteps of Fluxus.

1980

Spends six months in Paris aiming to become a writer, living in an attic room in an old hotel, sitting in cafés and writing poetry.

1981

Returns to Berlin, only to leave it for good a few months later



Spends several weeks in Tuscany not far from Siena
First visit to St. Georgen in the Black Forest, to which he then regularly returns

Kippenberger commissions a professional movie-poster painter to execute the large-format series *Dear Painter, Paint for Me*. The title openly declares that another maker has had a hand in this work. In Italy Kippenberger paints small-format individual compositions and pictorial tableaus in a traditional oil-on-canvas technique.

1982

Living in Stuttgart before moving to Cologne toward the end of the year

Kippenberger sums up his work in Italy in *Ein Erfolgsgeheimnis des Herrn A. Onassis* ("A Secret of Mr. A. Onassis's Success"), which is presented at Galerie Max Hetzler in Stuttgart. Exhibition at Kunstforum Rottweil: *Der Kippenberger – Das Sahara- und das Antisahara-Programm* ("Kippenberger – The Sahara and the Anti-Sahara Programme"). The approximately 90 works on display include *Berlin by Night*, a triptych that references the excesses of Kippenberger's time in Berlin. The self-portrait in this group, *Dialogue with the Youth*, showing Kippenberger with a bandaged head, recalls an incident when he was beaten up by punks.

1983

Living in Cologne

Besides yet more multipart compositions, Kippenberger creates numerous individual works that address social and societal topics such as happiness, idealism, hierarchies, the future, and opinion formation.

Likable Communist Woman is an early example of his seemingly playful exploitation of distinctly political imagery and can be seen as a counterpart to the Capitalist Realism of fellow artists in Düsseldorf, notably Konrad Lueg, Sigmar Polke, and Gerhard Richter. The stylistic devices used in propaganda art drew on both German Expressionism and Western Pop culture.

Please Don't Send Home is one of Kippenberger's best known self-portraits from this early period. It recalls notorious photographs of businessman Hanns Martin Schleyer, abducted by the Red Army Faction, who was identified as a hostage by a handwritten cardboard placard in front of his chest.

Martin Kippenberger, along with Werner Büttner, Günther Förg, Georg Herold, Albert Oehlen, and Markus Oehlen, is one of the "Hetzler Boys," who – alongside artists from the galleries run by Rudolf Zwirner, Michael Werner, Monika Sprüth, and Paul Maenz – both create controversy in the art scene in Cologne and give it an international profile.

1984

Extended visit to Vienna; summer at Thomasburg in Edlitz near Vienna
Visits Knokke, Belgium

Kippenberger's first major joint exhibition – *Wahrheit ist Arbeit* ("Truth is Work") with Albert Oehlen and Werner Büttner – is presented at Museum Folkwang Essen.



Kippenberger studies political-cultural social models such as liberalism, Communism, National Socialism, and anarchy, and creates works questioning the stock images, meanings, and identities that have become fixtures in our collective memory.

Kippenberger creates his most extensive series, comprising almost 30 *I.N.P. Pictures* (I.N.P. = "ist nicht peinlich," i.e., "is not embarrassing"). He asks what is in fact embarrassing and to this end presents, besides himself, a wide range of everyday situations in Germany. Imagined identities, middle class aspirations, and the whole gamut of openly asserted, moralistic attitudes converge in a form of confrontation therapy, creating a visual characterization of German sensibilities.

The Return of the Dead Mother with New Problems triggers associations with topics ranging from generational conflict, bereavement strategies, and (maternal) traditions to the obstacles [in German: "stones in one's path"] that hamper any attempt to create something new.

The large-format composition *The Mother of Joseph Beuys* is yet another example of Kippenberger's engagement with the stand-out German artist of the twentieth century. Kippenberger now also engages intensely with architecture, its forms and functions. His fascination with architectural design, in part as a reflection of the spatial structures of human beings' nature and psyche, is a key topic in his art in 1984–85.

1985

Visits Santa Cruz, Tenerife, Graz, and New York

Metro Pictures in New York presents *Selling America and Buying El Salvador*, which is Kippenberger's first solo exhibition in the United States. El Salvador ("The Savior" in Spanish), the smallest country in the region and proposed as an acquisition by Kippenberger, was engulfed in a brutal civil war throughout the 1980s – a decade during which Central America, an ongoing target for the United States' "backyard" politics, was wracked by anti-imperialist liberation struggles.

Kippenberger continues to work through topics from the preceding years: social issues, politics, the economy, and cultural matters. He pursues his interest in architectural construction in paintings of three-dimensional diagrams and charts – his "cost and profit peaks." For the rest of his life Kippenberger actively engaged with the art-market "system" and its complex power relationships.

The series *Designs for Mothers' Rest Homes*, consisting of architectural models made from industrial palettes, has often disconcerted viewers – why use a cheap wooden material associated with transportation and logistics for models of buildings with such an important, social purpose? In 1976 Kippenberger's mother had in fact died when part of a load of palettes struck her. Banality, real-life brutality, and art production drastically converge in this series.

The polystyrene figures of the *Hunger Family*, literally with holes in their stomachs, are taken from a scene in Alfred Hitchcock's *Rear Window* (1954) and recall figures by British sculptor Barbara Hepworth. This group is about more than just the "hunger for pictures" (to cite a popular book title from this time: *Hunger nach Bildern*) that was proclaimed in the early 1980s.

The paintings with homemade "I love stickers and absurd, banal texts by Albert Oehlen und Kippenberger cite the publicity campaign run by New York State in 1977 with the iconic "I love NY" logo by graphic designer Milton Glaser. His "feel-good" ideogram is one



of the most copied advertising logos in history. Kippenberger transposes the same marketing strategy into his own sphere of operation.

1986

Embarks on a trip to Brazil, calling it his “Magical Misery Tour”
Resides at Hotel Chelsea, Cologne
Visits Edinburgh

Miete Strom Gas (“Rent Electricity Gas”) – Kippenberger’s first solo institutional exhibition in a German museum – is shown at the Hessisches Landesmuseum in Darmstadt. In it Kippenberger presents a concentrated, opulent evaluation of his trip to Brazil.

Kippenberger creates his first major series of drawings – *Input Output* – on invoices from the Bahia Othon Palace Hotel in Salvador, Brazil; this series records the footprints of all the apartments, studios, and hotel rooms he can remember. These drawings are the prelude to his typical, now famous drawings on hotel note paper, which would play an increasingly important part in his creative work.

At this time he also produced a series of works such as the *No problem pictures*, *Retrospective Proposals*, *Garota de Ipanema* (“The Girl from Ipanema”), *Pictures under the Influence of Wind Directions*.

1987

Spends time in Nice
Visits Vienna, Graz, and New York

In the sculpture show *Peter. Die Russische Stellung* in Cologne, Kippenberger – in his concepts and through institutional critique – turns against the prevailing notions of aesthetics. To this day this extremely controversial show is regarded as one of Kippenberger’s most influential, impactful exhibitions.

Kippenberger explores the ambiguity of the German word “Preis” [meaning both “prize” and “price”] in his *Prize/Price Pictures*, which question not only the nature of the art market, its values and price categories, but also wider social values and estimations of status.

1988

Moves to Carmona near Seville at the beginning of the year with Albert Oehlen
The two spend a short time in Madrid toward the end of the year

Kippenberger creates the first of a total of three extensive series of self-portraits. He depicts himself in white underpants, much too large and pulled well up his midriff – a clear reference to the famous photograph of Pablo Picasso taken by David Douglas Duncan in 1962. But Kippenberger combines his unforgiving style of self-portraiture with his equally radical definition of sculpture: he includes five of his *Peter sculptures* in the compositions, treating them like attributes in classical portraiture.

He also produces his first *Lantern for Drunks*, which will be followed by many more.

1989

Returns to Cologne
Visits Nice, Los Angeles, and New York
His daughter Helena Augusta Eleonore is born



Moves to Venice, Los Angeles, toward the end of the year

Heavy Lad is a major installation. Kippenberger commissions an English art student, Merlin Carpenter, to use sampling to realize paintings. The samples are taken from illustrations in all of Kippenberger's catalogues. Each of the ensuing works is photographed, printed in its original size, and framed. Next the paintings are destroyed and distributed between three containers. Each group of photographs is exhibited with a container. The act of destruction and the heroic gesture of rebirth along with questions of authorship, originality, and reproducibility all collide in *Heavy Lad*.

Kippenberger develops three differently constituted *Transporter for Social Boxes*. The gondola motif exudes kitschy, Venetian romanticism; the title refers to "social boxes" = relationship boxes, which are taken on deceptively harmonious outings in the decorated gondolas.

1990

Living in Venice, Los Angeles

Moves to Frankfurt

Takes up a one year professorship at the Städelschule, Frankfurt am Main

Fred the frog – a series of paintings done in Los Angeles – has an astoundingly wide range of motifs, which seemingly either do not relate to each other at all, or only loosely, and which draw on diverse signs and symbols, both sacred and profane.

Closely connected to the above is the edition of objects *Feet First* (1990 - 91), a set of wooden frogs nailed to crosses, each with a beer tankard and an egg. Kippenberger commissions the figures from a woodcarver making religious pieces in Tyrol. Here too, other levels of meaning also play into the self-evident provocation of these works. It is important, firstly, that the frog is nailed to a cross made from an artist's stretcher frame, and secondly, that it symbolizes metamorphosis both in natural history and in the history of civilization.

The six life-sized sculptures *Martin, into the Corner, You Should Be Ashamed of Yourself*, realized in different variants, are a response to an article in the German art magazine *Wolkenkratzer* in the late 1980s, in which Kippenberger is accused of being an alcohol-dependent, misogynistic cynic with dubious political beliefs.

1991

Living in Cologne and Frankfurt

Visits Vienna, San Francisco, and Tokyo

Regularly visits the Greek island of Syros from now onward

Winter semester 91/92: teaches the "Erfreuliche Klasse Kippenberger" ("Pleasing Kippenberger Class") at the Gesamthochschule [further education college] in Kassel

San Francisco Museum of Modern Art presents *Put Your Eye in Your Mouth*, Kippenberger's first institutional exhibition in an American museum. For the first time Kippenberger integrates some of his "Gummibilder" ("Rubber Paintings") into a show. The starting point for these white, black, or gray Rubber Paintings are canvases, to which thick coats of latex have been applied, creating three-dimensional, almost sculptural formations. A series of black Rubber Paintings is included in the major exhibition *Tiefes Kelchen* ("Deep Throat")



that Kippenberger installs in a subway construction tunnel for the Wiener Festwochen. This is Kippenberger's first major project in a public space.

Like the series *Dear Painter, Paint for Me* of 1981, the first version of *Paris Bar* is realized as a commission by a movie-poster painter in Berlin.

The series *War Wicked* (1991–92) is based on the painting of the same name from 1983.

This series works through diverse variations on a war ship, a Father Christmas, and colorfield background painting. In some works there are also "scribbles," whose sketchy look derives from Kippenberger's artist's book *Die Welt des Kanarienvogels* ("The World of the Canary"; 1989), which is itself a commentary on A. R. Penck's extensive series of drawings *Die Welt des Adlers* ("World of the Eagle"; 1984).

1992

Living in Frankfurt

Guest lectures at Yale, in Nice and Amsterdam

Extended visit to Syros, moves to St. Georgen in the Black Forest

The *Hand Painted Pictures*, the second major series of self-portrait paintings, is done on Syros and in Frankfurt. Emphatically described as "hand painted," they are a counterpart to the 1981 series *Lieber Maler, male mir* ("Dear Painter, Paint for Me"). The 1992 series is based on photographs taken during a visit to Venice, California.

Jan Hoet, artistic director of *documenta IX*, does not invite Kippenberger to participate in the exhibition, but does agree to him making a poster. So Kippenberger installs a street lantern – at Friedrichsplatz right outside the Fridericianum – directly above Walter de Maria's invisible *Vertical Earth Kilometer*, which was accepted in 1977 for *documenta VI*. The lantern is a metaphor for Kippenberger himself who, despite being rejected, still finds a way to make his presence felt at that year's *documenta* – melancholic, ironic, and respectful in one. *Untitled (Lantern for documenta IX)* is one of a series of lantern sculptures that were made between 1988 and 1993.

1993

Spends time in Paris

Visits St. Louis

Like the first version of *Paris Bar*, the second version – a picture within a picture – is realized by a movie-poster painter.

The series *Invention of a Joke* with a total of nine paintings, is made for the exhibition *Candidature à une rétrospective* ("Application for a Retrospective") at the Centre Georges Pompidou in Paris. Kippenberger uses the grid method to transfer individual squares of a found image to large-format canvases. The motif thus disintegrates, and the narrative moment splinters into "abstract" components.

The first of a total of five mock-ups of entrances to a *METRO-Net* subway system is installed on the Greek island of Syros. The second is constructed in 1995 in Dawson City, Canada. In 1997 *METRO-Net* projects are realized in Leipzig, Kassel, Münster, and New York. That same year, Kippenberger creates a mock subway ventilation shaft (rather than an entrance) for the *Skulptur. Projekte in Münster*, and another ventilation shaft is realized posthumously in 1998 at the MAK Center for Art and Architecture in West Hollywood. Veit Loers, the then director of the Fridericianum museum, invites Kippenberger to put together a solo exhibition. Instead Kippenberger "finds" the "Kunstverein



Kippenberger" at the museum, and over the coming years, under the auspices of his "Kunstverein," presents a series of exhibitions with fellow artists.

Kippenberger continues the alternation between artist and curator with his MOMAS project (1993–97). In an allusion to one of the largest art museums anywhere in the world, the Museum of Modern Art, New York (MoMA), he founds the "Museum Of Modern Art Syros" and names himself as its director. The "museum building" is an unfinished, concrete skeleton without walls. Eight exhibitions are realized there, and Kippenberger commissions an architect to draw up theoretical plans for finishing the museum so that it can become a fully-functioning venue.

1994

Living in St. Georgen, Black Forest

"Kunst ist Schrebergarten" ("Art is an allotment") – this comment by Michael Krebber becomes a hook for the creation of an extensive complex of works, comprising paintings, an installation, multiples, and drawings. This creative outpouring revolves around two individuals: Daniel Gottlob Moritz Schreber (1808–1861) and his son Daniel Paul Schreber (1842–1911); it was the elder Schreber, in the city of Leipzig, who gave his name to the first small, city-owned gardens (allotments) leased to individuals. And in 1903 his son, who later succumbed to mental illness, published *Denkwürdigkeiten eines Nervenkranken* ("Memoirs of My Nervous Illness"), in which he meticulously describes his delusions. Fragments of text from Schreber's book flow into this group of works by Kippenberger, as do anatomical and psychoanalytic motifs and an examination of the bourgeois allotment mentality. It seems that the combination of a clearly demarcated, much-desired terrain and a convoluted set of rules – in more general terms, that strange simultaneity of idyll and aggression, which is one of the hallmarks of allotment gardening – is also found in other social constructs.

The installation *Don't Wake Daddy*, which also invokes the allotment as a symbol of a thoroughly regulated life, taps into the same vein in the father-son conflict, namely the dual need for recognition and independence.

The Happy End of Franz Kafka's "Amerika" is premiered at the Museum Boijmans van Beuningen. It is a mise-en-scène of the idea of the last chapter of Franz Kafka's unfinished novel, which was originally to be named "The Man Who Disappeared," in which the protagonist Karl Rossmann – a European immigrant in America – applies, brimming with hope, for a job with a theater. Kafka's description of the scene is ambivalent and Kippenberger's "Happy End" is pervaded by the tension between hope and disappointment, between winning and losing. He relocates the American utopia to a green playing field, based on a soccer pitch; the table-and-chair groups tell of endless job interviews, with the items of furniture almost looking like allegorical symbols of employer and would-be employee.

1995

Spends three months in Tokyo

Moves to Burgenland, Austria, toward the end of the year

Creates an extensive cycle of drawings on hotel note paper

1996

Living in Burgenland and Vienna



Marries Elfie Semotan, honeymoon in Venice
Spends time in Copenhagen, Nice, and New York

This year, which sees Kippenberger producing six major series of paintings, is one of the most productive in all of his artistic career.

With a total of around 25 works, the group of "Eier-Bilder" ("Egg Paintings") is one of the most numerous of these six series. "The egg in art" is not just a riposte to Andy Warhol's banana, it also instigates a debate about a much-neglected motif in art and yet again highlights Kippenberger's ability to create a multilayered artistic universe from even the most modest of source materials.

In *L'Atelier Matisse sous-loué à Spiderman* ("Studio Matisse Sublet to Spiderman") a life-sized, Spiderman figure crouches down in a cliché of an artist's studio. The figure's head and hands are replicas of Kippenberger's own head and hands.

As in the series of self-portraits from 1988, the series *Jacqueline: The Paintings Pablo Couldn't Paint Anymore* is based on photographs taken by David Douglas Duncan. Only now it is not Picasso, but his grieving widow Jacqueline, who is portrayed by Duncan. Unlike the black-and-white originals, Kippenberger's paintings are strikingly colorful. "What a painter could no longer paint" is one of Kippenberger's tasks.

The Raft of Medusa is Kippenberger's most extensive, thematically interconnected cycle. It comprises paintings, objects, drawings, and lithographs. Referencing Theodore Géricault's renowned painting *Le Radeau de la Méduse* (1819), Kippenberger creates self-portrait motifs that echo the agonized gestures and contortions of the shipwreck victims on the raft. These self-portraits are based on photographs taken by fellow artist Elfie Semotan. A drawing of the raft's construction, made by a survivor, serves as the basis for a carpet design. The small-format paintings in this series depict individual segments of this drawing.

The compositions in the series *Window Shopping Until 2 a.m.* are amongst the last works that Kippenberger is able to complete. They are based on fashion photographs – a set of *Flowers* – by Elfie Semotan, which she shot in 1996 for the French magazine *View on Colour*.

1997

In early February Kippenberger opens not only his *Respektive 1997–1976* at the Musée d'art moderne et contemporain in Geneva but also the exhibition *Der Eiermann und seine Ausleger* ("The Egg Man and His Outlayers") at the Museum Abteiberg in Mönchengladbach.

Martin Kippenberger dies in Vienna on 7 March.

Compiled by the Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne

Publication Accompanying the Exhibition

Martin Kippenberger
BITTESCHÖN DANKESCHÖN
A Retrospective



With a preface from Rein Wolfs and texts from Susanne Kleine and Jakob Schillinger.

In German and English language
304 bound pages
450 coloured illustrations
28 x 22 cm
Hardcover

Museum edition: 49 Euro
Bookstore edition: 68 Euro
Editor: snoeck, Cologne



Current and Upcoming Exhibitions

California Dreams
San Francisco – a Portrait
until 12 January 2020

As places of longing, California and San Francisco in particular have always stood for the dreams of a "better life": dreams of prosperity and abundance, of other (at times utopian) social orders, innovative life styles, creative artistic perspectives, and new technological horizons. Both the Asian-Pacific region in the west and Europe in the east have had a lasting impact on San Francisco.

Time and again, global impulses have emerged from San Francisco: from the gold rush of the 19th century to the great social and political movements of the 20th century.

The exhibition draws a many-faceted portrait of the city over four centuries and touches upon important global issues of our time, especially those of migration and displacement. All together it celebrates San Francisco as a place whose pluralistic identity is constantly being renegotiated to this day.

Federal Prize for Art Students
24th Federal Competition of the Federal Ministry of Education and Research
until 5 January 2020

Every two years, the Federal Ministry of Education and Research holds the competition Federal Prize for Art Students. The competition is open to students enrolled at the 24 art academies in Germany. Every academy nominates two of their most promising students. An independent jury selects five to eight winners. The prizes include an exhibition with catalogue at the Bundeskunsthalle, cash prizes and studio grants.

The competition *Federal Prize for Art Students* is supported by the Federal Ministry of Education and Research and organised by the German National Association for Student Affairs. Its chief aim is to support young artists, to give them an opportunity to exhibit their work and to make the transition from the academy to the professional world.

This year's design of the poster, catalogue and website lies in the hands of the Academy of Fine Arts in Nuremberg.

Beethoven
World.Citizen.Music
17 December 2019 to 26 April 2020

In cooperation with the Beethoven Haus Bonn, the Bundeskunsthalle marks the 250th anniversary of Beethoven's birth in 2020 with a major exhibition.

The interdisciplinary exhibition traces the key events and phases of Beethoven's life and correlates them with his singular musical oeuvre. The central narrative is underpinned by a series of select special focus sections – for example 'Beethoven as a Patient', 'Networks' or 'Business Strategies' – each of which relates to key works. The exhibition presents unique original objects and iconic portraits to shed light on the composer's personality and scrutinise the many clichés and myths that have grown around him over the course of the last 200 years. Period instruments and audio stations invite visitors to immerse themselves in Beethoven's captivating musical cosmos. Further to his creative practice, the exhibition explores the cultural and historical context of the composer's life and work.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven-Haus Bonn.
Subject to alterations!