

EXHIBITION CALENDAR 2019/2020

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ART

Bayerische Staatsgemäldesammlungen | Sammlung Moderne Kunst

www.pinakothek.de

WORKS ON PAPER

Staatliche Graphische Sammlung München

www.sgsm.eu

ARCHITECTURE

Architekturmuseum der TU München

E-Mail: bader@architekturmuseum.de

www.architekturmuseum.de

DESIGN

Die Neue Sammlung – The Design Museum

E-Mail: presse@die-neue-sammlung.de

www.dnstdm.de

Last update: 25 July 2019 | subject to change

Pinakothek der Moderne

DESIGN



Jabu Nala, Vessel, 2013, South Africa/ Zulu,
Collection of Franz, Duke of Bavaria
© Die Neue Sammlung – The Design Museum
(Photo: A.Laurenzo)

27 SEPTEMBER 2019 UNTIL 29 MARCH 2020

A DIFFERENT PERSPECTIVE. AFRICAN CERAMICS FROM THE COLLECTION OF FRANZ, DUKE OF BAVARIA

In July 2017, HRH Franz, Duke of Bavaria permanently donated his extraordinarily exquisite, diverse, and substantial collection of ceramic objects, dating from the 19th to the 21st century, to Die Neue Sammlung – The Design Museum. Starting on September 27, 2019, Die Neue Sammlung will be honoring this generous gift with a major exhibition at the Pinakothek der Moderne.

The title, "A Different Perspective", refers to the special contextualization of the objects in a design museum. It enables a presentation that opens up a new design-focused perspective. An extensive catalogue, in which international experts provide insight on individual aspects and areas of the collection, as well as an extensive accompanying program complete the presentation.

Pinakothek der Moderne

WORKS ON PAPER



Rembrandt, Woman in Bed (Saskia?) with a Wet Nurse, around 1638
Pen and ink and brush drawing in brown,
brown wash, 227 x 164 mm, Inv.-Nr. 1402 Z
Photo: Staatliche Graphische Sammlung München

27 SEPTEMBER UNTIL 13 OCTOBER 2019

IN FOCUS: HET BESTE VAN REMBRANDT—DRAWINGS AND ETCHINGS OF THE MUNICH COLLECTION / PETER PILLER "GEDULD"

The Staatliche Graphische Sammlung München marks the 350th anniversary of the death of Rembrandt Harmenszoon van Rijn (1606–1669) with a focused show of exquisite Rembrandt drawings and etchings from its own collection. The 14 Rembrandt drawings located in Munich as well as a representative selection of outstanding etchings provide a feast for the eyes in honour of an exceptional graphic master and an artist esteemed over the centuries right through to today.

Parallel to Rembrandt, the first sound installation "Geduld" 2019 by Peter Piller (* 1968) will be presented in this exhibition. The sung word "Geduld" is isolated from various cantatas by Johann Sebastian Bach, put together as a montage and transformed into a minimalist sound collage. In doing so, the artist traces the concept of patience - which is supposedly clearly associated with strength of character - back to a symbol that is open to further interpretations and projections and opens up a tonal resonance space for Rembrandt's graphic work.

Pinakothek der Moderne

ARCHITECTURE



House in its original configuration before the residents move in: Housing for Life Insurance Corporation (LIC), Ahmedabad, 1973
© Vastushilpa Foundation, Ahmedabad

17 OCTOBER 2019 UNTIL 19 JANUARY 2020

BALKRISHNA DOSHI

ARCHITECTURE FOR THE PEOPLE

Balkrishna V. Doshi (b. 1927 in Pune, India) is an architect, city planner, and teacher. He is among the most influential pioneers of modern architecture in India. In 2018, his life work was recognized with the Pritzker Prize, the world's most prestigious architecture award. Since the 1950s, Doshi has completed more than 100 buildings, among them cultural and administrative institutions, housing estates, and residential properties. He became internationally renowned through his visionary city plans and social housing projects, as well as through his active engagement in the area of education. Doshi's architectural sensibility is greatly influenced by Le Corbusier and Louis Kahn, with whom he worked as a young architect. Taking their modernist formal language as a starting point, he then developed his own unique aesthetic idiom, in accordance with both local needs and Indian traditions.

Doshi's complete oeuvre will be shown this year for the first time in a European retrospective. With numerous architectural models, plans, paintings, photographs, films, and replicas of his architecture in original scale, the exhibition will comprehensively present Doshi's achievements in architecture, city planning, art, and design. The exhibition is a project by the Vitra Design Museum and the Wüstenrot Foundation in cooperation with the Vastushilpa Foundation.

Pinakothek der Moderne

WORKS ON PAPER

24 OCTOBER 2019 UNTIL 19 JANUARY 2020

HERMANN GLÖCKNER—A MASTER OF MODERNISM

Without a doubt, Hermann Glöckner (1889 Dresden – 1987 West Berlin) counts today as one of the exceptional artists among the avant-gardists of German Classic Modernism. Despite adverse political circumstances under the National Socialist dictatorship and the GDR regime that followed it in East Germany, he worked continuously in isolation in Dresden over the decades as a "nonconformist" and created an outstanding artistic oeuvre that still awaits discovery.

For a long time, Glöckner's works fascinated artists, first and foremost. Even today, Hermann Glöckner is preceded by his distinctive reputation as an "artist's artist." At the same time, he stood in the shadows of the established masters of Classic Modernism, almost unnoticed in art history. Only in recent years has his singular artistic contribution been placed within broader intellectual and artistic contexts and also presented to an international public as a new discovery. In the Munich exhibition HERMANN GLÖCKNER—A MASTER OF MODERNISM, examples of his early Tafelwerk (Panel Work) from the period between 1930 and 1935 are presented



Hermann Glöckner, Rot über Schwarz und Blau (Red over Black and Blue), around 1932
 Double-sided board, 498 x 350 x 2 mm
 Side A: Collage, colored paper, cardboard base,
 WVZ Dittrich 1992, No. 34
 Staatliche Graphische Sammlung München acquired
 in 2017 with the support of the Ernst von Siemens
 Kunststiftung, Munich and HRH Franz, Duke of
 Bavaria
 Photo: Staatliche Graphische Sammlung München
 © VG Bild-Kunst, Bonn 2019

together with a group of his Modelli (Models) of the 1960s and 1970s, which can be understood as drafts for the large-format, sculptural folded works he conceived. These central groups of his abstract-constructivist oeuvre are now the subject of a focused art historical examination for the first time.

Pinakothek der Moderne

ART



Vlassis Caniaris, Chicken Coop, 1974
 mixed media, various dimensions
 2018 acquired by PIN. Freunde der Pinakothek der
 Moderne e.V.
 © Vlassis Caniaris

8 NOVEMBER 2019 UNTIL 4 OCTOBER 2020

FEELINGS

Art and Emotion

For centuries humans have primarily been defined by their faculty of reason. Yet scientific research has recently been able to prove that our decisions are primarily determined by emotional forces. Emotions and feelings often have more control over our thinking and actions than we realize, and in many cases we do not even recognize what is driving us, or it is difficult for us to explain why something is particularly moving to us.

Artworks can also convey a wide variety of different moods. They frequently evoke associations with experiences that have sometimes been stored away for a long time. They have an influence on the viewers' interpretation and judgment, regardless of whether they are perceived as pleasant or unpleasant.

The exhibition brings together around 60 images, objects, films, and installations from an emotional perspective. They all offer an intuitive approach and create atmospheric spaces that either reflect emotional engagement or encourage it through their sensuality. The selected works by Vlassis Caniaris, Marlene Dumas, Elmgreen & Dragset,

Tracey Emin, Gillian Wearing and many more come from our own collection holdings as well as the Sammlung Goetz and other private lenders.

Pinakothek der Moderne

DESIGN



Ingo Maurer, Giant Bulb, 1966. Design M, Ingo Maurer, Munich
Photo: Die Neue Sammlung – The Design Museum (A. Lorenzo)

15 NOVEMBER 2019 UNTIL 18 OCTOBER 2020

INGO MAURER INTIMATE. DESIGN OR WHAT?

Ingo Maurer is one of the most versatile contemporary light designers. Be it paper, porcelain or plastic mice – he lights them up. From the incandescent lamp, to halogen or OLED, he is interested in the developments and applications of technical innovations – but he also takes a critical, sometimes political look at the changes. After all, it is the quality of light that is especially important to him. Every year since 2015, Die Neue Sammlung – The Design Museum has invited international proponents of design to exhibit in the Paternoster Hall. Ingo Maurer, a pioneer of light design, is the most recent in this ongoing series of contemporary design. Until February 16, Ingo Maurer's pendulum will be on display parallel to the exhibition in the rotunda of the Pinakothek der Moderne.

Pinakothek der Moderne

WORKS ON PAPER



Lorenzo de' Ferrari (1680–1744), Angel with Garland, around 1720
Black chalk, heightened with white
555 x 405 mm
Photo: Staatliche Graphische Sammlung München

24 JANUARY UNTIL 9 FEBRUARY 2020

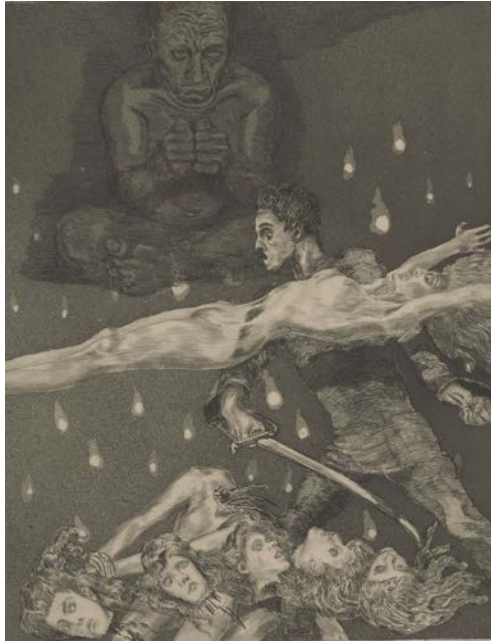
IN FOCUS: HEAVEN ON EARTH. DRAWINGS IN CONNECTION WITH ITALIAN WALL AND CEILING PAINTINGS

Wall and ceiling paintings flourished in the late Renaissance and the Baroque period. Herefore drawings were used for a variety of purposes. Many were produced before the completion of the grand design and are part of the creative process, while others were made after the images were completed. The works on show range from initial sketches of ideas for wall and ceiling paintings to figure studies and accurately prepared partial drafts, and even to completed compositional drawings.

Many of these drawings—in the form of pendentives or lunettes, for example—reflect the relationship between the planned paintings and the architectural structures. The architecture is the unifying force of the arts of this period, integrating sculpture, painting, and ornamental work.

Pinakothek der Moderne

WORKS ON PAPER



Max Klinger, Mord (Murder), 1915
Opus XIV, Zelt (tent), sheet 39, etching, plate size
230 x 180 mm
Photo: Staatliche Graphische Sammlung München

13 FEBRUARY UNTIL 10 MAY 2020

MAX KLINGER. ZELT (TENT) AND OTHER CYCLES

Max Klinger (1857–1920) was not only an all-round artist who drew, painted, and created sculptures, he was one of the most important graphic artists of his time. His printed works in particular make him a pioneer of modernism. With their radically new narrative style and image composition, his etching cycles influenced generations of younger artists and continue to fascinate to this day.

To mark the 100th anniversary of his death (4 July 1920), the Staatliche Graphische Sammlung München is showing for the first time „Zelt“ (Tent)—his rarely exhibited, largest, and final cycle. It is a copy of the special edition, which contains a series of proofs and prints of plates that were not included in the cycle. The exhibition begins with a documentation of the Munich collection—one of the most significant outside of Leipzig, Klinger’s hometown—as well as a series of his most famous cycles.

Pinakothek der Moderne

DESIGN

SCHMUCK
JEWELRY

DANNER
ROTUNDE

Yang Liu, plan for a neon sign for the entrance to the Danner Rotunda

FROM 14 MARCH 2020

JEWELRY IN THE PINAKOTHEK DER MODERNE: THE RECURATED DANNER ROTUNDA

For the reopening of the Danner Rotunda in 2020, Die Neue Sammlung invited two internationally renowned jewelry artists to recurate the jewelry in the Pinakothek der Moderne. Donations and acquisitions from the last five years guarantee new and exciting configurations with the collection holdings.

At the same time, the entrance to the Danner Rotunda will be newly accentuated thanks to a neon sign by communications designer Yang Liu to celebrate the 100th anniversary of the founding of the Danner Foundation. Lighting designer Flavia Thumshirn is responsible for updating the lighting concept and “bildwerk art” have been requested to develop a digital pathway for visitors with additional information about the items of jewelry.

Pinakothek der Moderne

ARCHITECTURE



Hospital in Ngaubela in Cameroon, 2014
Photo: Matthias Kestel

19 MARCH UNTIL 14 JUNE 2020

EXPERIENCE IN ACTION! DESIGNBUILD IN ARCHITECTURE

TUM's Architecture Museum is opening its largest and most comprehensive exhibition on "DesignBuild" to date—a teaching method offered at numerous architecture schools around the world, where students can plan, design, and implement projects on a full-scale basis. They build homes, theaters, schools, kindergartens, and hospitals, mostly in developing countries, but occasionally also in underserved areas on their own doorstep. The teaching method is not without criticism, but it offers students the opportunity to lend a hand and deal with unknown people, other cultures, and different materials.

DesignBuild has a long tradition, but in recent years has become an increasingly popular concept at many universities. The purpose of the exhibition is therefore to inform the general public about the social impact and long-term significance of this teaching method.

Pinakothek der Moderne

WORKS ON PAPER



Installation of Boxenstop I, 2017
Photo: Staatliche Graphische Sammlung München

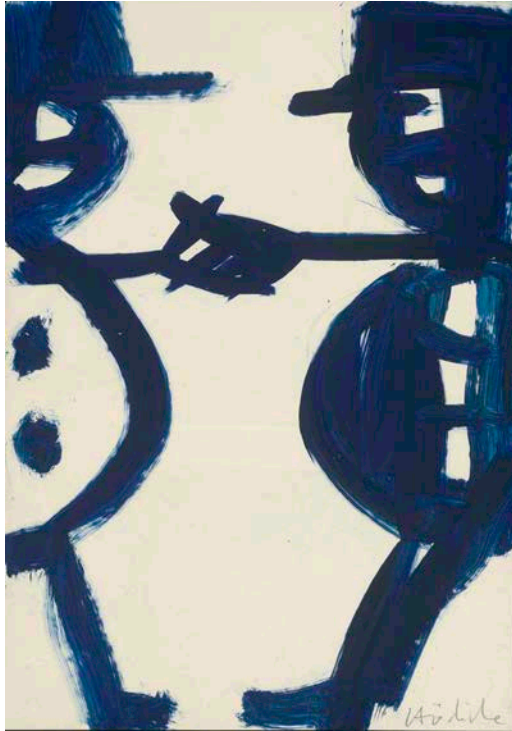
15 MAY UNTIL 1 JUNE 2020

BOXENSTOP II—DRUCK MACHEN

With BOXENSTOP II—DRUCK MACHEN, the Staatliche Graphische Sammlung München, in collaboration with the Akademie der Bildenden Künste München, is realizing its second exhibition project with academy students. The focus this time is on lithography—a classic printing technique that will be pushed to its limits by the young artists in their works. The project will be exclusively designed for the Vitrinengang (display-case passage) at the Pinakothek der Moderne. This ambitious undertaking is sustained by a shared belief that in a museum dedicated to contemporary art, one would naturally wish, on and off, to take a look at the work of the city young creators in order to experience at close hand what artistic issues can trigger tomorrows talents.

Pinakothek der Moderne

WORKS ON PAPER



K.H. Hödicke, Schneemann/Schornsteinfeger (Snowman/Chimney Sweep), 1990/91
mixed media on paper
Photo: Staatliche Graphische Sammlung München
© VG Bild-Kunst, Bonn 2019

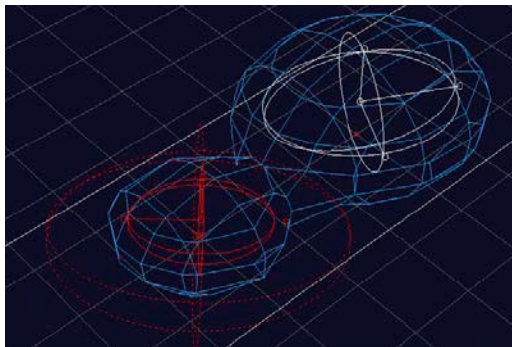
11 JUNE 2020 UNTIL 13 SEPTEMBER 2020

K. H. HÖDICKE. AVANT-GARDE

The painter K. H. Hödicke (born 1938 in Nuremberg) is undoubtedly one of the key figures—along with his fellow artist friends Georg Baselitz and Markus Lüpertz—of the new figurative painting of German postwar modernism. In the mid-1960s, like other artists of his generation, he differentiated from the stiff conventions of the German Informel with his figurative painting. His striking urban subjects, which go hand in hand with his unique furious painterly gesture and garish expressivity of colors, make him the urban chronicler of Berlin in the roaring 1980s. The quality of his painting—direct, impartial, and without commentary—has been recently rediscovered. The retrospective exhibition K. H. HÖDICKE. AVANT-GARDE gives a comprehensive overview of his most significant phases of work since the early 1960s. It demonstrates all the subjects of Hödicke's world of images and presents him as the homo universalis of a modern, fast-paced, visual image culture in which, in the spirit of Charles Baudelaire, there is always something timeless that resonates alongside its transience. Although he must be regarded as a classic today, Hödicke has lost none of his joie de vivre and can be celebrated as a rediscovery in the Munich exhibition.

Pinakothek der Moderne

ARCHITECTURE



Master geometry of the BMW Pavilion by Bernhard Franken, 1991–2001
© Bernhard Franken for ABB Architects

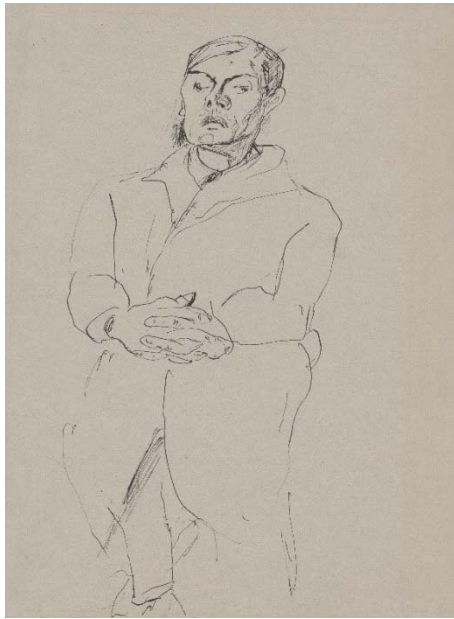
16 JULY UNTIL 11 OCTOBER 2020

THE ARCHITECTURE MACHINE. THE ROLE OF THE COMPUTER IN ARCHITECTURE

Computers have become an integral part of our everyday lives. Whether in the office, at the cash register in the supermarket, or in the living room—bits and bytes are now part of almost all technical devices. Today, computers are also the norm in architectural practices, aiding the design as well as the visualization of new projects. It has become an “architectural machine.” For the first time in the German-speaking world, the exhibition takes a comprehensive look at digital development in architecture. From its beginnings in the 1950s and 1960s to the present day, the architecture museum tells this exciting story in four chapters and presents the computer as a drawing machine, a design tool, a storytelling medium, and an interactive communication platform. The fundamental question behind it is simple: has the computer changed architecture, and if so, how?

Pinakothek der Moderne

WORKS ON PAPER



Max Beckmann, Self-portrait, seated with folded hands [recto], 1917, pen and black ink
317 x 239 mm
Staatliche Graphische Sammlung München acquired in 2017 with the support of the Ernst von Siemens Kunststiftung, Munich
Photo: Staatliche Graphische Sammlung München
© VG Bild-Kunst, Bonn 2019

8 OCTOBER 2020 UNTIL 10 JANUARY 2021

MAX BECKMANN/OMER FAST. WHAT CAN YOU SEE

The starting point and center of the new film project **WHAT CAN YOU SEE** by Omer Fast (born 1972 in Jerusalem) is a major graphic work by Max Beckmann (1884–1950) from 1917, which the collection was recently able to acquire. Max Beckmann will never be able to document his temporary mental and physical decline as ruthlessly as in this self-portrait. It retrospectively describes his war experiences from the First World War and their post-traumatic consequences; he brings his subcutaneous emotional agitation to the surface of his face with a hauntingly determined graphic shorthand.

Omer Fast will make this emptiness and the drama—two criteria that are indispensable to his own work—the subject of a cinematic adaptation. Due to his cinematic capriccio, one can count on the fact that at the end of *Closed Circuit* the viewers can no longer be sure which side of the drama they are on. The exhibition forms the opening act to a trilogy taking place over the next few years that will facilitate a dialogue between substantial works on paper by Max Beckmann from the holdings of the Staatliche Graphische Sammlung and contemporary artists.

Beckmann's "world theater" is exemplary in contemporary artistic discourses and thus offers the audience the opportunity to get to know Max Beckmann and experience him as an artist who still has a lot to say in the twenty-first century.



Omer Fast, exhibition catalogue cover,
Gropiusbau, Berlin 2017

Pinakothek der Moderne

DESIGN



Stanislav Libenský and Jaroslava Brychtová
1991/1992, Produced 2001
cast and polished glass, H. 85 cm, W. 85 cm, D. 11 cm
Die Neue Sammlung – The Design Museum
Permanent loan from the Danner Stiftung, Munich
Photo: Die Neue Sammlung – The Design Museum
(A. Laurenzo)

15 OCTOBER 2020 UNTIL 17 JANUARY 2021

DANNER PRIZE 2020.

CELEBRATING THE 100TH ANNIVERSARY OF THE DANNER STIFTUNG

In 1920, in memory of her late husband Benno, Therese Danner established a foundation unique to Germany, if not in all of Europe: The Benno and Therese Danner Applied Arts Foundation for the Promotion of Handicrafts in Bavaria – better known as the Danner Stiftung. Marking the foundation's 100th anniversary, Die Neue Sammlung has invited winners of the Danner Prize – awarded every three years since 1984 – to show their works together for the first time beneath the glass roof of the Pinakothek der Moderne. Their works will be displayed alongside barely known items from the 100-year old collection of the Danner Stiftung.

Pinakothek der Moderne

KUNST



Exhibition view, Fotografie heute (Photography Today): Private Public Relations, 2018
Photo: Bayerische Staatsgemäldesammlungen

NOVEMBER 2020 UNTIL FEBRUARY 2021

FOTOGRAFIE HEUTE (PHOTOGRAPHY TODAY) III

An exhibition series on artistic photography in the digital age. The Photography Collection at the Pinakothek der Moderne has been exhibiting and collecting current positions in international art photography since its inception. Since 2016, this commitment has taken on a specific format with the biennial exhibition series Fotografie heute (Photography Today), which can also be viewed as a multifaceted discussion and information forum. The exhibition series takes themes and focal points from our own collection as a point of departure for pursuing the updating of photographic positions and the development of new artistic strategies. Against the backdrop of the substantial changes that digitalization has brought about in almost all areas of life, photography is also in a constant process of redefining itself. Is photography today still what the viewer thinks they know and believes they are seeing? How is its relationship to reality and authenticity defined on the one hand, and to the autonomy of the image on the other? How do digital processes, which are not only specific to photography, mask the creation of the image, its appearance, and its reception?

NOVEMBER 2020 UNTIL SEPTEMBER 2021

ROBOTICS, AI & DESIGN

Robotics and Artificial Intelligence are current topics that pose the greatest challenges to our society. Simultaneously, there are numerous new opportunities in the design of processes and products.

Die Neue Sammlung – The Design Museum has invited Prof. Dr. Sami Haddadin, the director of the Munich School of Robotics and Machine Intelligence (MSRM), and his team to create an interactive exhibition to showcase their developments for the future of health, work and mobility in the age of robotics and artificial intelligence. The team has planned an immersive exhibit in which visitors can experience the processes of expanding artificial intelligence. In addition to demonstrating the evolution of artificial intelligence, the exhibition will also focus on questions relating to the associated design forms.

Sami Haddadin, a luminary of robotics and artificial intelligence will be featured next in this ongoing series of international contemporary design proponents. Die Neue Sammlung – The Design Museum started this series in 2015.

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