

ANNUAL  
PROGRAM  
2021

UNTIL 28 FEBRUARY 2021



Left: "Focus: Expressionism. Selinka Collection," Kunstmuseum Ravensburg 2020-21, © VG Bild-Kunst, Bonn 2021, photo: Wynrich Zlomke / right: "Emeka Ogboh. The Way Earthly Things Are Going," Kunstmuseum Ravensburg 2020-21, © the artist, photo: Wynrich Zlomkw

## **FOCUS: EXPRESSIONISM SELINKA COLLECTION (first floor)**

The exhibition presents more than forty works of German Expressionism selected from the Selinka Collection of the Kunstmuseum Ravensburg. With numerous graphic reproductions—such as the characteristic woodcuts—as well as watercolors and paintings, the show focuses on the 1910s while simultaneously providing insights into the reframings which have been undertaken in the museum during the last two years. The young artists who, at the beginning of the twentieth century, rebelled against the constraints of social and political structures as well as against traditional painting embodied a new feeling about life. Their works were no longer based on a true-to-life depiction of what they actually saw, but instead on an expression of what they subjectively felt. With works by Erich Heckel, Alexej von Jawlensky, Max Kaus, Ernst Ludwig Kirchner, Otto Mueller, Gabriele Münter, Edvard Munch, Max Pechstein, Karl Schmidt-Rottluff et al.

Simultaneously displayed on the ground floor is the exhibition THE BLUE BIRD. CORNEILLE FROM THE EYES OF CHILDREN, by children for children.

## **EMEKA OGBOH THE WAY EARTHLY THINGS ARE GOING (second floor)**

The Kunstmuseum Ravensburg is presenting, for the first time in Germany, the eindringlich: striking sound- and light-installation THE WAY EARTHLY THINGS ARE GOING by the Nigerian artist Emeka Ogboh (\*1977, lives in Berlin). The multi-channel installation combines a polyphonic an ancient Greek lament with market data from global stock exchanges which is transmitted in real time on an LED news ticker. Ogboh establishes a dialogue between current reports from the capital markets and a deeply moving song about forced migration and the search for a better life. He creates a spatial composition out of sound and light which causes us to think about the global effects of the financial markets on people and their fates.

20 MARCH TO 11 JULY 2021



Left: Barbara Klemm, Grosseto, Italien, 1983, hand-made print, silver gelatine on baryta paper, 30 x 40 cm, photo: Barbara Klemm | right: Max Pechstein, Früher Morgen, 1911, oil on canvas, 75 x 100 cm, Selinka Collection, © Max Pechstein, Pechstein Hamburg / Tökendorf, 2019

## TIME-OUT OF BREAKS AND MOMENTS OF AWAKENING (all three floors)

This group exhibition—proceeding from the Selinka Collection of the Kunstmuseum Ravensburg—concentrates on the multifaceted meaning of the term “timeout.” In a dialogue among works of the 20<sup>th</sup> and 21<sup>st</sup> centuries, the dynamic field of the timeout is investigated, from moments of pleasure and idleness all the way to forms of protest and resistance. Already the Expressionistic works of the group of artists known as “Die Brücke” (1905-1913) conveyed timeouts of enjoyment and refusal. In the depictions of excursions into nature at the beginning of the 20<sup>th</sup> century—for example, nude swimming in the lakes of the Moritzburger Teiche—there is evidence of the refreshing break as well as of a programmatic alternative to the prudery of Wilhelminian society. In contemporary positions as well, the timeout comes to the fore as an aspect of social criticism; the classic clockwork-driven existence imposed by economics is put to question, or emphasis is given to the importance of the timeout for artistic productivity. At the latest with the works which engender contemplation or offer a humorous impetus to deceleration, it becomes possible for the visitor at the same time to physically experience the genuinely modern notion of the timeout as an interruption of daily life divided into and dominated by temporal increments. With the provisional freezing of public life during the global corona epidemic, the term “timeout” has acquired new connotations to which the Romanian artist Dan Perjovschi (\*1961) has responded with pointed commentary in his graphic interventions.

With works by Marina Abramović, Bas Jan Ader, Cosima von Bonin, Nathalie Czech, Alejandro Cecarco, Die Tödliche Doris, Otto Dix, William Engelen, FORT, Valeska Gert, Rodney Graham, Axel Heil, Sophia & Franziska Hoffmann, Christian Jankowski, Ernst Ludwig Kirchner, Barbara Klemm, Friedrich Kunath, Mark Leckey, Otto Mueller, Ernesto Neto, Yoko Ono / John Lennon, Max Pechstein, Dan Perjovschi, Karl Schmidt-Rottluff, Mladen Stilinović, Grace Weaver, Erwin Wurm and Andrea Zittel

31 JULY TO 1 NOVEMBER 2021



Left: Helmut Sturm, Ohne Titel, around 1975, oil on canvas, 100 x 110 cm, VG Bild-Kunst, Bonn 2021 | Right: Helmut Sturm, Ländlicher Konflikt, 1961, oil on canvas, 150 x 120 cm, private collection, VG Bild-Kunst, Bonn 2021, photo: Richard Beer

## HELMUT STURM PLAYING FIELDS OF REALITY (first and second floors)

This retrospective exhibition offers for the first time comprehensive insights into the multifaceted oeuvre of the painter Helmut Sturm (1932-2008) and sheds light on his various creative phases from the end of the 1950s up to his death. Sturm's intensely colored works provide important testimony to an expressive painting in Germany which adroitly combines abstraction and figuration. He makes his way through a dynamic process of painting to a visual language that breaks open the spatial borders of the canvas. Sturm considered the canvas to be a "spatially moving playing field" in which closedness and expansion, construction and spontaneous gesture are combined with "all sorts of junk from the toy box of reality." As a co-founder of the artists' group "SPUR," one of the first avant-garde movements in postwar Germany, he made a fundamental contribution to the atmosphere of new artistic beginnings during the 1960s. During the five decades of his artistic output, the long-term professor at the Munich Art Academy was likewise a central protagonist in the artists' groups "Geflecht" and "Kollektiv Herzogstrasse"; he was also briefly involved with the Situationist International. He turned the constant questioning of his painting into a lifelong task.

The exhibition and a comprehensive catalogue will be realized in collaboration with the Kunsthalle Emden and the Museum Lothar Fischer i. d. OPf. as well as with the estate of Helmut Sturm. The collections of all three museums include important works by the painter.

Occurring in parallel on the ground floor will be the exhibition series "Projections," which presents filmic works by contemporary artists.



20 NOVEMBER 2021 TO 20 FEBRUARY 2022



Left: Max Ernst, *Quelques fleurs*, 1927, oil on canvas, 22.3 x 27.5 cm, Kunstmuseum Bonn, loan from the Professor Dr. med. Wilfried und Gisela Fitting Stiftung / right: Caroline Achaintre, *Ibis*, 2012, hand-tufted wool, 250 x 215 cm, courtesy of Arcade, London & Brussels and Art:Concept, Paris, photo: Andy Keate

## MAX ERNST (first floor)

Max Ernst (1891–1976) numbers among the great formal transformers and intellectual innovators in the art of the 20<sup>th</sup> century. Throughout his life, his oeuvre was characterized by intellectual curiosity, joy in experimentation and a wealth of inventiveness. As an early protagonist of Dadaism, a pioneer of Surrealism and ongoing inventor of new artistic techniques, he created a unique oeuvre which resists every clear stylistic definition. His pictorial worlds are the creations of a seemingly endless yet extremely precise imagination which he stimulated through the exploration of experimental techniques. In a well-calculated equilibrium between chance and control, new or expanded techniques such as collage, frottage (making a rubbing from an unequal surface), grattage (scratching fresh paint with a blade) or décalcomanie (transferring images from paper onto glass or metal) served to investigate the unconscious, the visionary and fantastical. Not only on the basis of sheets from the famous frottage entitled "Historie naturelle" does the exhibition convey an impression of Max Ernst's joy in experimentation and his urge toward visionary expression, but also through small-format paintings, watercolors, collages, prints and a few sculptural works. With more than forty works from the Wilfried and Gisela Fitting Collection as well as from the Hans Bolliger Collection of the Kunstmuseum Bonn, this show extends an arc from the beginnings to the late works, focuses especially on the 1920s and 1950s, and invites visitors to immerse themselves in the imaginative pictorial worlds of Max Ernst.

## CAROLINE ACHAINTRE (second floor)

The first solo exhibition by Caroline Achaintre (\*1969, lives in London) in a German museum conveys insights into the memorable oeuvre of the German-French artist. Achaintre transfers traditional techniques such as tapestry, ceramic and watercolor into the present, concomitantly exploring the borders between abstraction and figuration. Her imposing, large-format tapestries, intimate ceramics and watercolors issue an invitation to the free play of fantasy and bring to the fore wondrous, apparently animal figures and mask-like formations. Achaintre's sources of inspiration are images from high and popular culture which develop a life of their own in her works. In addition to art-historical points of reference such as German Expressionism, "Primitivism" and the Arts and Crafts Movement among others, it is the genres of horror, heavy metal and science fiction which are likewise important for her along with the subversive spirit of Central European carnival customs. Achaintre develops her vigorous tapestries through the technique of tufting, by which individual strands of wool are shot through the tapestry from behind with the help of a pressure gun. These works seem to be mysterious relics of an unknown culture and radiate a both vividly physical and insistently sensual presence. Solo exhibitions: Dortmunder Kunstverein, Dortmund (2018), Belvedere, Vienna (2019), CAPC Musée d'Art Contemporain, Bordeaux (2020), Fondazione Giuliani, Rome (2020), Fondation Thalie, Brussels (2020) et al.