

PRESS INFORMATION

K20 Grabbeplatz and Schmela Haus

JOSEPH BEUYS. PARALLEL PROCESSES

Introduction	2
Selected Exhibited Works (Large Installations)	4
Joseph Beuys: Biographical Dates	6
Kuehn Malvezzi: On the architecture of the exhibition	9

K21 Ständehaus

AUSWERTUNG DER FLUGDATEN

Art of the 80s. A Düsseldorf Perspective

Introduction / Artists	10
The Three Locations of the Kunstsammlung: K20, K21, Schmela Haus	12
Program Preview for 2010 and 2011	13

Current press photos are available for editorial purposes and can be downloaded from the restricted press zone of our Internet site at www.kunstsammlung.de.

User name: presse
Password: kunstsammlung

STIFTUNG KUNSTSAMMLUNG
NORDRHEIN-WESTFALEN

Grabbeplatz 5
D-40213 Düsseldorf

K20 GRABBEPLATZ
K21 STÄNDEHAUS
SCHMELA HAUS

Gerd Korinthenberg
Alissa Krusch
Kommunikation / Presse

Tel.: + 49 (0)211.83 81-730
Fax: + 49 (0)211.83 81-201

presse@kunstsammlung.de
www.kunstsammlung.de

JOSEPH BEUYS. PARALLEL PROCESSES

September 11, 2010 – January 16, 2011

Exhibition curators: Marion Ackermann, Isabelle Malz

By effecting an inextricable unity of artistic thinking and action, Joseph Beuys (1921-1986) became one of the most charismatic creative personalities of the 20th century. His multifaceted oeuvre — which continues to exert an influence on contemporary artistic production — is still featured and discussed under the most diverse aspects. Through ten major installations and large-scale sculptural works, the exhibition “Joseph Beuys. Parallel Processes” (Sept 11, 2010 – Sept 16, 2011) at the Kunstsammlung Nordrhein-Westfalen am Grabbeplatz in Düsseldorf examines a variety of themes and clarifies Beuys’s “expanded conception of art.” Political and artistic utopias are fused now into “social sculpture” in order to provide new perspectives onto society. During the exhibition, well-known artists will discuss their views of Beuys at the Schmela Haus.

Through his activities, Joseph Beuys expanded our concept of the work of art: he believed in the power of art to change people, and he imagined both social and artistic utopias. Manifesting itself progressively has been his worldwide influence, one that remains detectable even in the most recent art production. Among the altogether circa 300 works on view at the Kunstsammlung am Grabbeplatz and at the Schmela Haus are masterworks such as “**zeige deine Wunde (Show your Wound)**”; 1974/75), “**The pack (das Rudel)**” (1969), and “**Fond IV/4**”(1970/71).

A number of installations, on loan from major museums and private collections, are leaving their permanent locations for the Düsseldorf exhibition the first time since the death of the artist. Shown in Europe now for the first time is the large-scale installation “**Stripes from the house of the shaman 1964-72**” (1980). Also featured is a comprehensive selection of drawings, objects, plastic images, and relics from Beuys’s actions, all of which establish interrelationships between art and life in singular ways.

Coming together in “Parallel Processes” are sculptural and pictorial aspects, theoretical reflections, and art actions, along with this artist’s idiosyncratic transformations of working materials and objects, to form an extraordinary portrait of Joseph Beuys’s unique lifework. Invested with a new contemporaneity and urgency are both the sculptural qualities of his art and its performative potential. Experienced with great immediacy throughout nearly 3000 ft.² of exhibition space is the complex network structure which joins Beuys’s artistic oeuvre into a coherent totality.

Configured in the three large halls of the Kunstsammlung am Grabbeplatz are a variety of exhibition landscapes, all of which visitors are invited to traverse. Incorporated as an additional venue is the Schmela Haus, each of whose four rooms is endowed with a singular character through contrasting spatial dimensions, floorings, and lighting arrangements. The exhibition architecture, developed in collaboration with Wilfried Kuehn of the Berlin office of **Kuehn Malvezzi**, is based on analyses of visitors' physical behavior within the installations, of how their movements are »choreographed« by the respective work. In ways consistent with the chronology of works and their processes of parallelization, the exhibition has been shaped throughout the two exhibition halls of the extension building of the Kunstsammlung am Grabbeplatz as an alternating, rhythmic sequence of spacious, open plans and concentrated, self-enclosed units.

This exhibition forms part of the program of the **Quadriennale 2010**, organized by the regional capital of Düsseldorf. A scholarly collaboration between the Kunstsammlung Nordrhein-Westfalen and Friedrich-Schiller Universität in Jena has received substantial support from the Federal Ministry for Education and Research (BMBF). Under preparation since 2009 by a team of young researchers and commencing this coming January is a symposium on Beuys. The setting will be the former Galerie Schmela, recently acquired by the Federal State of North Rhine-Westphalia – a venue where Joseph Beuys made art history with his exhibitions and actions during the 1970s and 1980s. The program draws upon the participants' catalog texts on the individual works and on the thematic areas which preoccupied Beuys. Exploring a range of possibilities for presenting Beuys's works during the run-up to the exhibition was the successful lecture series **BEUYS AUSSTELLEN?** (Exhibiting Beuys?; Nov 12, 2009 – June 24, 2010), organized by the Kunstsammlung and developed in collaboration with Prof. Wilfried Kuehn and the Hochschule für Gestaltung in Karlsruhe.

Supporting the Beuys exhibition »Parallel Processes« as exclusive sponsor is **HSBC Trinkaus**. In doing so, this bank – founded 225 years ago – marks its jubilee year by continuing a long tradition of corporate patronage and philanthropy in the realms of social projects, art, and culture. Our media partner for this exhibition is the **Handelsblatt**.

Exhibition Catalog

A comprehensive catalog with color illustrations of all exhibited works guides the reader through the presentation's various "parallel processes." Edited by the Kunstsammlung Nordrhein-Westfalen; published by Schirmer/Mosel, Munich; 432 pages, hardbound, 230 color illustrations; with contributions by Marion Ackermann, Gottfried Boehm, Isabelle Malz, Maja Naef, and Johannes Stüttgen, and an interview with Marina Abramovic; museum price 49.90 euros.

Selected Exhibited Works (Large Installations)

Stripes from the house of the shaman 1964 – 72, 1980

Felt, wood, coats, animal skin, rubber tubing, manuscript, copper, quartz, minerals, pigments, 340 × 655 × 1530 cm, Collection of the National Gallery of Australia, Canberra, Purchased in 1981

Location in the exhibition: Konrad and Gabriele Henkel Gallery (new building, 2nd upper level)

The pack (das Rudel), 1969

VW bus dating from 1961, 24 sleighs, flashlights, felt covers, fat sculptures, harnesses, 200 × 400 × 1000 cm, Kassel, Museumslandschaft Kassel, Neue Galerie

Location in the exhibition: Klee Halle (ground floor level)

Fond IV/ 4, 1970 / 71

Felt, iron, copper (9 stacks of felt, consisting of 90 pieces each), covered with an iron slab: each 92 × 48.5 × 68 cm; 1 stack of metal slabs, 46 iron slabs below, 54 copper slabs above: 104 × 48,5 × 68 cm; on the wall: 30 stacks of felt, glued together, suspended with copper wire, 68 × 48,5 × 35 cm), 92 × 48.5 × 700 cm, Kunstmuseen Krefeld, on permanent loan from the Federal State of North Rhine-Westphalia

Location in the exhibition: Klee Halle (ground floor level)

zeige deine Wunde / Show your wound, 1974 / 75

2 tools (bark chisels), 2 white chalkboards, 2 double-pronged forks with rag kerchiefs standing on two slates, 2 dissection tables, 2 containers of fat, 2 blackboards, 2 editions of the newspaper *La Lotta Continua*, 2 containers with panes of glass, ca. 500 × 800 × 580 cm, Städtische Galerie im Lenbachhaus, Munich

Location in the exhibition: Grabbe Halle (ground floor level)

Straßenbahnhaltestelle / Tram stop (A Monument to the Future), 1976

29 iron pieces, culverin, 4 cylinders, streetcar rails, 22 drill pipes, 1 spherical borer, 74 × 246 × 837 cm, Staatliche Museen zu Berlin, Nationalgalerie, Marx Collection

Location in the exhibition: Konrad and Gabriele Henkel Gallery (new building, 2nd upper level)

Honigpumpe am Arbeitsplatz / Honey-pump at the Workplace, 1977

Honey, margarine, ship's engines, pump, steel cylinders, plastic tubing, 3 bronze jugs, stainless steel piping galvanized with zinc, copper cylinders, variable dimensions, Louisiana Museum of Modern Art, Humlebæk, Denmark

Location in the exhibition: Konrad and Gabriele Henkel Gallery (new building, 2nd upper level)

vor dem Aufbruch aus Lager I / before departing from camp I, 1970/80

Installation consisting of 28 elements: 3 wall elements, painted brown; 1 blackboard bearing chalk diagrams mounted on stand with pieces of chalk, sponge, carbide lamp, 1 desk with kitchen knife, petroleum lamp, footstool seat with fat, below this a wooden slat, its tip wrapped with tinfoil; 3 wooden slabs, painted brown, on top of these, truncated pyramid with projection screen, 7 wooden elements with wood hammer, all painted brown; 1 wooden cuboid with lid and 2 wooden wedges, painted brown, 1 copper walking stick on wooden rack, ca. 600 x 300 x 250 cm, Lothar Schirmer Collection, Munich

Location in the exhibition: Konrad and Gabriele Henkel Gallery (new building, 2nd upper level)

Scala Napoletana, 1985

Wood, steel wire and lead ladder 440 x 25 cm; lead spheres measuring Ø 50 cm, variable sizes, ARTIST ROOMS, Acquired jointly with the National Galleries of Scotland through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Location in the exhibition: Konrad und Gabriele Henkel Galerie (new building, 2nd upper level)

Blitzschlag mit Lichtschein auf Hirsch / Lightning with stag in its glare 1958 – 1985

39 elements: bronze, iron, aluminum, compass, variable sizes, Guggenheim Museum Bilbao

Location in the exhibition: Grabbe Halle (ground-floor level)

Palazzo Regale, 1985

2 brass-glass vitrines containing objects, 7 brass panels covered with varnish and gold dust, each panel 200 x 100 cm, Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Acquired with support from the Kulturstiftung der Länder (Culture Foundation of the Federal States) and the Stiftung Kunst und Kultur des Landes Nordrhein-Westfalen (Arts Foundation of North Rhine-Westphalia)

Location in the exhibition: Grabbe Halle (ground-floor level)

Joseph Beuys: Biographical Dates

Compiled by Christine Demele

1921 Joseph Heinrich Beuys is born in Krefeld on May 12. His parents are the merchant Josef Jakob Beuys and his wife Johanna, née Hülsermann. In autumn, the family moves to Kleve. In 1930, Beuys's father opens a flour and feed store in Rindern bei Kleve.

1927 – 1932 Joseph Beuys attends elementary school, and later gymnasium, in Kleve.

1939 Around 1939, works for almost a year as a circus acrobat.

1941 Beuys leaves the gymnasium with a »Reifevermerk« (qualification for university studies) and volunteers for military service. Begins training as a radio operator, which will take him to Posen and Erfurt.

1942 Stationed at Königsgrätz beginning on December 1.

1943 In a letter to his parents, Beuys shares his decision to take up the profession of sculptor after the war.

1944 Beuys's plane crashes over the Crimea during a mission as a radio operator, he is treated in a military hospital. This is followed by a deployment as a paratrooper on the »Western front.«

1945 Beuys is interned as a prisoner of war by the British in Cuxhaven.

1946 Beuys enrolls at the state-run Art Academy in Düsseldorf. Studies initially with Josef Enseling, but switches after three semesters to the class of Ewald Mataré.

1952 Beuys becomes a master student of Mataré's.

1953 First solo exhibition with the van der Grintens in Kranenburg.

1954 Beuys leaves the Academy and rents a studio in Düsseldorf-Heerdt.

Circa 1955 – 1957 In the mid-1950s, Beuys enters a profound crisis, which he overcomes in 1957/ 58.

1958 Meets Eva Wurmbach, who later becomes his wife.

1959 Joseph Beuys and Eva Wurmbech marry.

1961 The couple moves into a studio-apartment in Düsseldorf-Oberkassel. During the same year, Beuys is appointed a professor of monumental sculpture at the Düsseldorf Art Academy. His son Wenzel is born.

1963 Taking place at the Düsseldorf Art Academy are the first Fluxus concerts involving Beuys.

1964 Beuys participates with sculptures and drawings in the »documenta 3« in Kassel. His daughter Jessyka is born.

1965 Mounts his first commercial gallery exhibition in the Düsseldorf gallery of Alfred Schmela.

1967 Beuys founds the *Deutsche Studentenpartei* (German Student Party). His first large monographic exhibition takes place in Mönchengladbach; associated with this event is the sale of a wide-ranging complex of works to the collector Karl Ströher of Darmstadt.

1968 Resistance to Beuys and his teaching practices gathers momentum among Academy professors.

1970 The *Deutsche Studentenpartei* becomes the *Organisation der Nichtwähler* (Organization of Nonvoters).

1971 Beuys founds of the *Organisation für direkte Demokratie durch Volksabstimmung – Freie Volksinitiative e.V. Düsseldorf* (Organization for Direct Democracy through Referenda – Citizen's Initiative of Düsseldorf) which absorbs the *Organisation der Nichtwähler*.

1972 On May 19, Beuys presents his concept for a *Internationale Freie Schule für Kreativität und interdisziplinäre Forschung* (International Free School for Creativity and Interdisciplinary Research) in the auditorium of the Düsseldorf Art Academy. On October 11, he is fired by Johannes Rau, then Minister of Scientific Affairs of the Federal State of North Rhine-Westphalia. Beuys had occupied the Secretariat of the Art Academy with rejected student applicants in order to compel their acceptance in his class.

1973 Beuys launches his *Verein Freie Internationale Hochschule für Kreativität und interdisziplinäre Forschung e.V.* (Association of Free International Universities for Creativity and Interdisciplinary Research).

1974 Beuys travels to the US for the first time, gives lectures at universities in New York, Chicago, and Minneapolis.

1976 Takes part in the Venice Biennale with the environment *Straßenbahnhaltestelle* (Tram Stop). Receives the Lichtwark prize from the city of Hamburg.

1977 At »documenta 6« in Kassel, Beuys launches his *100 Tage Freie Internationale Hochschule für Kreativität und Interdisziplinäre Forschung* (100 Days of the Free International University for Creativity and Interdisciplinary Research) and installs the installation *Honigpumpe am Arbeitsplatz* (Honey-pump at the Workplace).

1978 Awarded the Thorn Prikker Plaque of Honor from the city of Krefeld. Beuys is appointed professor of "Gestaltungslehre" (basic design) at the Vienna Academy of Applied Arts. On December 23, 1978, his manifesto »Aufruf zur Alternative« (Appeal for Alternatives) is published in the daily newspaper the *Frankfurter Rundschau*.

1979/1980 Beuys refuses the Vienna appointment. He is honored by the town of Goslar with the Kaiserring. Becomes a cofounder of the political party DIE GRÜNEN (The Greens), campaigns in 1979 in the EU elections, and becomes a front-runner in the federal elections in fall of 1980. Mounts the largest solo exhibition during his lifetime at the Solomon R. Guggenheim Museum in New York, organized as a retrospective, which provides an overview of his oeuvre to date.

1982 For »documenta 7,« initiates the action *Stadt-Verwaltung anstelle von Stadt-Verwaltung. 7000 Eichen.* (City Forestation Instead of City Administration: 7000 Oaks).

1986 Receives the Wilhelm Lehmbrock Prize from the city of Duisburg.

On January 23, Joseph Beuys dies in his studio in Düsseldorf.

Kuehn Malvezzi:

On the architecture of the exhibition JOSEPH BEUYS: PARALLEL PROCESSES

Space played a central role in Beuys's own exhibitions, where it was consistently deployed as a working material. His three-dimensional works, which were created in relationship to concrete surroundings, then, cannot simply be detached from the environments in which they were engendered: as objects, they do not exist independently of place. But neither are they immovable site-specific installations. Two decades after the last works from Beuys's hands, we can look back now at the musealized Beuys, as seen in a growing number of reinstalled Beuys rooms, and this makes possible reconstructions as well as actualizations of central concepts of relevance to curatorial spatial praxis.

The architecture of the exhibition "Joseph Beuys: Parallel Processes" pursues a kinesthetic approach. More than a geometric situation, it is a reconstruction whose point of departure is formed by the movements generated by processes of perception. Space itself is "co-produced" by the beholder: through his or her approach, his or her path toward the works, his or her movements in space and through the installations themselves. In the first instance, therefore, the exhibition traces the patterns of movement contained in the Beuys rooms, and reconstructs these on the basis of visitor behavior. The kinesthetic placement within the exhibition of works such as *zeige deine Wunde* (Show Your Wound; 1974–75), *Palazzo Regale* (1985), *Stripes from the house of the shaman 1964–72* (1980), and *vor dem Aufbruch aus Lager I* (before Departing from Camp I; 1979–80) provide insights into their artistic genesis, and at the same time into the curatorial history of these Beuys rooms.

Beginning in 2002, the Berlin architectural office Kuehn Malvezzi has realized a series of spaces for collections and exhibitions in close collaboration with artists and curators, among them the remodeling of the Binding Brauerei for Okwui Enwezor's *Documenta 11*; the Berlin Rieckhallen for the *F.C.Flick Collection im Hamburger Bahnhof*; the exhibition building for the *Julia Stoschek Collection* in Düsseldorf, the renovations of the *Liebieghaus* in Frankfurt, and the conversion of the *Belvedere* in Vienna. In 2008, the team's architects were awarded the Special Prize for their design for the reconstruction of the Berlin City Palace. Prior to designing the architecture for the current exhibition *Joseph Beuys: Parallel Processes* for the Kunstsammlung Nordrhein-Westfalen, Kuehn Malvezzi were also responsible for designing the exhibition *Henri Matisse: Figure Color Space*, as well as the recently reopened presentation of the permanent collection in the K20.

AUSWERTUNG DER FLUGDATEN

Art of the 1980s: A Düsseldorf Perspective

September 11, 2010 – January 30, 2011

Exhibition curators: Julian Heynen and Valeria Liebermann

The exhibition “Auswertung der Flugdaten” throws a spotlight on the art of the 1980s from a Düsseldorf perspective. Featured are works by 10 internationally recognized artists who emerged from the milieu of the Düsseldorf Art Academy. The presentation is supplemented with a selection of works by seven artists from various countries having shared attitudes, aims, and working approaches. On view will be nearly 70 sculptures, installations, and photographs, including multipart works, by Richard Deacon, Katharina Fritsch, Andreas Gursky, Reinhard Mucha, Thomas Schütte, Jeff Wall, and others.

The 1980s have often been misjudged as conservative or artistically sterile. In reality, the decade was characterized by radical upheavals. The east-west conflict was gradually defused, and the contours of the era of globalization emerged with increasing clarity. To an unprecedented degree, contemporary art received the attention of a wider public, and was reshaped as an important component of the “culture industry.”

In Düsseldorf, the internationally oriented art scene of the 1960s and 70s, exemplified by artists such as Bruce Nauman, Daniel Buren, and Marcel Broodthaers, continued to exercise a strong influence on the academy milieu and the gallery scene. Here, younger artists like Schütte, Mucha, Gerdes, and Fritsch signaled their mistrust of the purported breakthrough to Neo-expressionist painting — a tendency which shaped broad swathes of German art production at that time. Instead, they attempted to revive the critical potential of the avant-garde, in the process striving to expand and transform it in enduring ways. Acquiring greater emphasis now were the pictorial, metaphor, narrative, memory, and *mise en scène*. In their art, late Modernism reflects upon itself, while at the same time opening itself up to the themes and forms of the contemporary lifeworld. Central to their concerns is sculpture in its diverse manifestations, but also photography, whose trajectory toward its current worldwide status as a central mode of visual art was launched here in Düsseldorf.

“Was Neo-expressionism really the way out of the crisis of Modernism?,” asks curator Julian Heynen. “This exhibition presents a different picture. It seeks to present a reflective *and* sensuous art at the highpoint of the epochal upheaval of so-called Postmodernism – and moreover in its multiplicity *and* in its divergences.”

“Auswertung der Flugdaten” casts a focused gaze on a decade during which the art of Düsseldorf (and of Germany as a whole) enjoyed enormous prestige internationally. All of the exhibited works date from the 1980s, and are among the key works through which these artists first gained wider public recognition. The presentation demonstrates how these creative personalities — who found themselves in a situation often characterized as the “neue Unübersichtlichkeit” (the “new complexity”) — reinterpreted central aspects of modernist art after the decline of avant-gardism, thereby supplying impulses for the postmodern situation which continue to make themselves felt even today.

(The title of this exhibition was drawn from an eponymous volume of poetry by Thomas Kling: *Auswertung der Flugdaten* © 2005 DuMont Buchverlag.)

The artists:

Richard Deacon
Peter Fischli and David Weiss
Katharina Fritsch
Isa Genzken
Ludger Gerdes
Andreas Gursky
Candida Höfer
Harald Klingelhöller
Jeff Koons
Reinhard Mucha
Thomas Ruff
Thomas Schütte
Cindy Sherman
Thomas Struth
Jeff Wall
Franz West

Exhibition Catalog

Accompanying the exhibition will be the publication *Es geht voran. Kunst der 80er. Eine Düsseldorfer Perspektive*, a 352-page documentation on the Düsseldorf, German, and international art scenes of the 1980s (author: Brigitte Kölle); museum price 29.90 euros.

The exhibition is supported by **Stiftung Kunst, Kultur und Soziales of Sparda-Bank West**. Media partner is the **Handelsblatt**.

The Three Locations of the Kunstsammlung: K20, K21, Schmela Haus

K20 Grabbeplatz

Celebrated in 1986 was the inauguration of the newly-constructed building of the Kunstsammlung am Grabbeplatz, with its characteristic black granite façade. Working in the tradition of Arne Jacobsen, the Copenhagen architectural office of a Dissing + Weitling created a noble, restrained building whose detailing is typical of the period, and which yielded primacy to the outstanding works of art on display. In 2008, the foundation stone was laid for an extension building, one that would be integrated seamlessly into the architectural idiom of the original structure. Inaugurated in July 2010 together with the reopening of the totally renovated existing building is an additional exhibition area measuring 2000 m², which features state-of-the-art exhibition technology and takes the form of two pillar-free exhibition halls – thereby bringing the total surface area to 5000 m².

K21 Ständehaus

Added in early 2002 as the second main pillar of the Kunstsammlung and accommodating contemporary art was the Ständehaus am Kaiserteich, until 1988 the seat of the Parliament of North Rhine-Westphalia. Four wings with continuous arcades surround the building's central public area, a spacious plaza. The creative treatment of this representative building in the Historicist style (1876-80) by the Munich architectural office of Kiessler + Partner created a modern museum building with a striking glaze domed roof which shapes the building's aesthetic and at the same time spans an expansive sculpture garden located on the uppermost level. Together, a flexible hall for temporary exhibitions in the ground floor level and the upper galleries comprise more than 5300 m² of surface area.

Schmela Haus

As our most recently acquired venue, the Schmela Haus on Mutter Ey Straße beautifully complements the architectural ensemble of the Landessammlung. Completed by Dutch architect Aldo van Eyck (1918-1999) in 1971 and now under landmarks protection, this building was the first erected in the Federal Republic specifically as a gallery. Its intricately interlocking architecture, constructed on five levels in pumice concrete blocks, was acquired by the Federal State of North Rhine-Westphalia after it was vacated by the gallery. Conceptualized for the Kunstsammlung as an experimental rehearsal stage, this locale will respond with a lively program to current artistic developments. The building opened in winter of 2009/2010 with the event series "Beuys ausstellen!" (Exhibiting Beuys!). During the exhibition "Joseph Beuys. Parallelprozesse / Joseph Beuys: Parallel Processes," which opens at Grabbeplatz on September 11, 2010, internationally known artists will pay homage to this major German artist.

Program Preview for 2010 and 2011

K21 Ständehaus

Monika Sosnowska – The Staircase	April 24, 2010 – April 15, 2012
“Intensif-Station” – 26 Künstlerräume im K21 “Intensive Care” – 26 Artist’s Rooms in the K21	July 10, 2010 – Sept 4, 2011
AUSWERTUNG DER FLUGDATEN Kunst der 80er. Eine Düsseldorfer Perspektive Art of the 80s. A Düsseldorf Perspective (a project of Quadriennale 2010)	Sept. 11, 2010 – Jan. 30, 2011
„The Big Picture“ Cinematographic Installations of the Collection	March 19, 2011 – Nov. 14, 2011
Bel Étage: Roman Ondák	Dec. 03, 2011 – April 2012

K20 Grabbeplatz

JOSEPH BEUYS: PARALLEL PROCESSES (a project of the Quadriennale 2010)	Sept. 11, 2010 – Jan: 16, 2011
Thomas Struth	Feb. 26, 2011 – June 19, 2011
Tanz und Bewegung seit 1960 (working title) (Cooperation with Hayward Gallery)	July 16, 2011 – Sept. 25, 2011
„The other side of the moon“ - Female artists of the 1920s and 1930s	Oct. 22, 2011 – Jan. 15, 2012
Zvi Goldstein – Haunted by Objects	Nov. 2011 – Feb. 26, 2012

Schmela Haus

JOSEPH BEUYS: PARALLEL PROCESSES (a project of the Quadriennale 2010)	Sept. 11, 2010 – Jan. 16, 2011
Nach Beuys. Künstler und Kollektivität (working title)	Spring 2011
Jordan Wolfson	Autumn 2011