

Spectacular installation by Reinhard Mucha in K20 prolonged until May 7

Reinhard Mucha's oeuvre, with its redefinition of sculpture, photography, and installation, is considered one of the most important artistic positions from the 1980s to the present. With the exhibition dedicated to the artist, who was born in Düsseldorf in 1950, the Kunstsammlung Nordrhein-Westfalen succeeded in uniting works from all creative phases at its two locations, K20 and K21. While the exhibition section at K21, designed as an overview, will close on January 22, 2023, the Kunstsammlung is pleased to be able to present the spectacular, expansive installation that Mucha conceived for K20 until May 7, 2023. Here, with several large-scale works, some of which have not been seen for decades, Mucha composed a condensed panorama of his oeuvre to date.

K21

At the center of the presentation in K20 is **Das Figur-Grund Problem in der Architektur des Barock (für Dich allein bleibt nur das Grab)** (The Figure-Ground Problem in Baroque Architecture (for you alone only the grave remains), [2022] 1985, one of the few surviving installations of utilitarian objects and museum furniture. For the first time since 1985, the work, one part of which is in the collection of the Musée national d'art moderne / Centre Pompidou in Paris, has been recreated in its complete form. In addition to these spectacular exhibits, in which office and museum furniture represent fairground attractions that have solidified into sculptures, **Frankfurter Block**, [2016], [2014] 2012 and **Stockholmer Raum (Für Rafel Moneo)** [Stockholm Room (For Rafel Moneo)], [1998] 1998 are "exhibitions within the exhibition." Each brings its demountable museum space along and contains several previously independently conceived works. The show thus also becomes an exhibition about exhibiting. The museum space, the institutions of exhibiting and presenting, are repeatedly challenged and put to the test by Mucha's works.

In addition to three large-scale works documenting past in situ projects, Mucha covered the walls of the large exhibition hall with two works that are of particular significance to his artistic biography: **Schnee von gestern – Auszüge aus dem großen Kalender III** (Snows of Yesterday – Excerpts from the Big Calendar III), [2020] 1964–1975 features 433 documents from Reinhard Mucha's archive that predate his studies at the Academy of Art. In contrast, **BBK-SL-KNY-BNVLNYB-MLBFPL**, 1990, 1999, 2016, 2020 consists of eighteen framed posters of solo exhibitions Mucha has shown since the 1980s. Contrasting with **Schnee von gestern**, they document the public work of the artist Reinhard Mucha up to the present day.

Publication

The exhibition is accompanied by a comprehensive catalog published by Hirmer Verlag. With this book, edited by Susanne Gaensheimer and Falk Wolf, the Kunstsammlung pre-

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sents the long-awaited monograph on the oeuvre of Reinhard Mucha. Not only the exhibited works, but also important previous states of these are systematically documented. Mucha's working method is characterized by a constant review of solutions once found, so that several works were further developed due to adjustments to the respective exhibition situation and the circumstances of the time. In-depth essays by Julian Heynen, Stefanie Kreuzer, Sebastian Egenhofer, Kolja Reichert, and Falk Wolf examine key aspects of Reinhard Mucha's work from different perspectives. 400 pp., price ca. 39 EUR.

A free booklet with all work details and introductory texts on individual rooms and works is also available at the ticket counter.

Short Biography:

Reinhard Mucha was born in Düsseldorf in 1950 and studied at the Dusseldorf Academy of Art in the class of Klaus Rinke in 1972 and then from 1975 to 1982. Reinhard Mucha lives and works in Dusseldorf. His major exhibitions include: Kunstmuseum Basel (2016), *documenta X* (1997), Institut für Auslandsbeziehungen (ifa), Berlin (1996), *DOCUMENTA IX* (1992), *Das Deutschlandgerät*, La Biennale di Venezia, German Pavilion (1990), *Nordausgang*, Kunsthalle Basel (1987), *Kasse beim Fahrer*, Kunsthalle Bern (1987), *Gladbeck*, Centre Georges Pompidou, Paris (1986), *Das Figur-Grund Problem in der Architektur des Barock (Für dich allein bleibt nur das Grab)*, Württembergischer Kunstverein Stuttgart (1985), and *Von hier aus – Zwei Monate neue deutsche Kunst in Düsseldorf* (1984)

K21

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