

K20

Medien-Mitteilung

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Seite 1/5

Stiftung Kunstsammlung

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Press kit: I'M NOT A NICE GIRL!

I'M NOT A NICE GIRL!

Eleanor Antin, Lee Lozano, Adrian Piper, Mierle Laderman Ukeles

January 18 – May 17, 2020

K21

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Press conference and preview

Thursday, January 16, 2020, 11 am, K21

Speakers:

- Prof. Dr. Susanne Gaensheimer, Director Kunstsammlung Nordrhein-Westfalen
- Dr. Isabelle Malz, Curator
- Ursula Wißborn, Executive Board Stiftung Kunst, Kultur und Soziales der Sparda-Bank West

Contents

K21

Press text	2
Opening, program	4
Exhibition preview	5

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#NOTANICEGIRL

#K21

I'M NOT A NICE GIRL!**Eleanor Antin, Lee Lozano, Adrian Piper, Mierle Laderman Ukeles****January 18 – May 17, 2020****K21**

The exhibition conceived for the spaces of the Bel Etage and for the Archive Dorothee and Konrad Fischer in K21 presents works by four first-generation Conceptual artists: Eleanor Antin, Lee Lozano, Adrian Piper, and Mierle Laderman Ukeles. To this day, their work deals with relevant sociopolitical and feminist themes, such as institutional critique, racism, identity and gender politics, as well as ecological issues.

The point of departure for the presentation is a series of documents that have rarely or never been shown before – letters, concepts, and photographs from the Archive Dorothee and Konrad Fischer which chronicle contacts between the internationally influential gallerist Konrad Fischer and Lucy R. Lippard, as well as women Conceptual artists from the late 1960s and early 1970s such as Eleanor Antin, Hanne Darboven, Agnes Denes, Adrian Piper, Lee Lozano, Charlotte Posenenske, and Alina Szapocznikow.

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While separate rooms in the Bel Etage of the K21 are devoted to Eleanor Antin, Adrian Piper, and Mierle Laderman Ukeles, the work of Lee Lozano (1930-1999) will be on view in the Archive Dorothee and Konrad Fischer. On the basis of the investigated documents and works, it seemed suggestive in a number of respects to present Lee Lozano in the context of the Fischer Archive. On April, 3, 1969, in her Private Book 1 and in one of her Write-ups she conceptualized the idea for a "Konrad Fischer show piece". Consistent with the aim of overcoming the separation between art and life, the political and the private, were her activities, who uncompromisingly demanded a revolution in all areas of life, putting it into practice personally with great consistency and relentless radicality in her "Life-Art Pieces." Emerging from this attitude was her boycott of the New York art scene and her decision to boycott women.

In her "MANIFESTO FOR MAINTENANCE ART 1969! Proposal for an exhibition 'Care,'" published in 1969, Mierle Laderman Ukeles (*1939) questions the value of everyday routine and maintenance work in our society: "After the revolution, who's going to pick up the garbage on Monday morning?" In it she makes a distinction between two basic systems of human labor: developmental work and maintenance work. She links developmental work with conceptions of the avant-garde, individual creation, or progress. In contrast, unproductive maintenance work serves the continuous preservation, enablement, and protection of life itself, albeit without receiving the commensurate acknowledgment or appreciation from society. She therefore resolved to become a "maintenance artist," to 'perform' her daily housework as maintenance work: "MY WORKING WILL BE THE WORK."

Eleanor Antin (*1935) refers to herself as a passionate feminist whose work oscillates between Conceptual art, performance, photography, film, and theater. Repeatedly it is the artist's own body and its representation in society – in association with questions about female identity and the politics of desire and sexuality – that serves as the point of departure for her artistic investigations. In this way, she expands Conceptual art to encompass a subjective, feminist perspective. In a letter sent in 1972, Eleanor Antin presented Konrad Fischer with concepts and drawings relating to her current works, which she grouped under the heading "Traditional Art". In these works, she subjected traditional art-historical genres (painting, drawing, sculpture) to a renewed investigation, using performance to oppose the female body as an object of masculine desire through the reconquest of a feminist pictorial concept.

Beginning in 1967, Adrian Piper (*1948) can be seen as having devoted her works to the principles of Conceptual art, conceiving each – irrespective of the media employed – as the expression of a specific idea. And while her early Conceptual works for the most part follow abstract and systematic principles, a subject/object relationship is already implicit in them, hence already incorporating a personal (intuitive) mode of access for both artist and viewer. As an artist and a philosopher, she introduces political concerns and topics such as gender- and race-based discrimination, xenophobia, and complex issues of identity, into the vocabulary of Conceptual art. Adrian Piper understands art not solely as a field of research, but primarily as a medium of communication, one that mediates between artist and viewer, between (constructed) Self and Other, and at whose center stands the concept of the "indexical present" (Adrian Piper).

K21

Katrin Mayer (*1974) has developed in dialogue with the curator Isabelle Malz a display for the archival material, exhibition spaces and accompanying publication. This artist, who lives in Berlin and Düsseldorf, focuses mainly on the realms between the art work and the exhibition. Her site-specific, installative works consistently reflect on feminist themes and historiographic lacunae, as well as on methods of presentation. For the arrangement of the materials she has developed a display form in paper entitled "Dotting the Voids – A Liminal Pieceness," which takes up the principle of 'boxing.' The reference here is to the archival boxes of the Fischer Archive, a formal element that displays affinities with the formal structure used in Lee Lozano's Write-Ups and her perforated paintings.

Presented under the motto "I'M NOT A NICE GIRL!" are four combative and pioneering women Conceptual artists. In the spirit of collective praxis, the public is invited to participate in a Reading Group in order to read and discuss selected texts by the artists.

Funded by

The exhibitions on the Bel Etage are sponsored by:
Stiftung Kunst, Kultur und Soziales der Sparda-Bank West

Media partner: Frankfurter Allgemeine Zeitung

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Opening

Friday, January 17, 2020

7 pm

K21

Speakers:

Susanne Gaensheimer, Director

Ursula Wißborn, Executive Board Stiftung Kunst, Kultur und Soziales der Sparda-Bank West

Isabelle Malz, Curator

Further information and program

www.kunstsammlung.de

K21

Exhibition preview

**In order of appearance. Graduates of the Düsseldorf Academy of Art 2019
February 8 – March 8, 2020**

Press conference: February 6, 2020, 11 am at K21

In February 2020, the cooperation between the Kunstsammlung Nordrhein-Westfalen and the Düsseldorf Academy of Art will enter its second round: On the lower level of K21, the works of roughly eighty graduates of the renowned art academy will be on display. All participating artists completed their studies in 2019 and now, approximately one year later, present new works of art in the museum context. Works from the entire spectrum of artistic forms of expression will be on view: paintings, sculptures, installations, photographs, graphics, videos, and performances. With this annual exhibition series, the Kunstsammlung Nordrhein-Westfalen offers young artists from the academy a platform and the public insight into the current artistic developments in Düsseldorf.

A cooperation between Kunstsammlung Nordrhein-Westfalen and the Düsseldorf Academy of Art.

K21

Pablo Picasso. The War Years. 1939 – 1945

February 15 – June 14, 2020

Press conference: February 13, 2020, 11:30 am at K20

The exhibition at K20 provides insight into the artist's work during the Second World War. Paintings, sculptures, drawings, and documents from the years 1939 to 1945 tell of Picasso the man and the contradictions of everyday life during these times. Picasso fled from Paris to southern France immediately before the outbreak of the war on September 3, 1939 but returned to the German-occupied capital in August 1940. After the liberation of Paris by the Allied Forces in August 1944, he was celebrated as a survivor.

With his works, Pablo Picasso (1881–1973) reacted to the threats of time, to death and destruction. He did not, however, focus primarily on the theme of war, but rather on the classical genres of painting. He created multifaceted still lifes, portraits and nudes, often with motifs from his private surroundings.

An exhibition organised by the Musée de Grenoble in coproduction with the Kunstsammlung Nordrhein-Westfalen, Düsseldorf. The exhibition is organised in collaboration with the Musée national Picasso-Paris. The project is under the patronage of Prime Minister Armin Laschet, Plenipotentiary of the Federal Republic of Germany for Cultural Affairs under the Treaty on Franco-German Cooperation.