

RIVALS AND PARTNERS

The Art Association and the Art Academy in Munich

...we stopped in the colonnade,
And went on into the Hofgarten,
And drank coffee, and talked for an hour.
T.S. Eliot, *The Waste Land*

Since its foundation in the year 1823, the Kunstverein München has existed in a changing relationship with the "Academy of Fine Arts", which was founded in 1808. Like the Kunstverein, the Academy was also an institution that was crucial in developing the art market, whose presence in Munich in the 19th century was to achieve European-wide significance. The Academy, too, put on exhibitions, which King Max I Joseph explicitly stated was to be one of its basic missions. These academy exhibits, to which "the educated public" was to be invited, were the predecessors of today's "Annual Exhibition" that takes place regularly at the end of the summer semester.

At first the Academy admittedly had a hard time realizing this public service, particularly since its first domicile in Neuhauser Street was little suited for exhibitions. It was also not possible for the academy to fulfil the King's wish of attracting supraregional and international artists, as its budget would not cover transportation costs. Thus, the exhibits that took place on an average of every three years were dominated by the works of the teaching staff and its advanced students, as well as of its selected members. The Academy repeatedly rejected the request of the "Agricultural Society" for the apparently popular exhibit to take place simultaneously with the Oktoberfest. No later than the beginning of the 1840s the Academy showed an interest in being freed from this exhibition requirement. During a break in the exhibitions from 1838 to 1845, it pointed to the regional character of its events and declared there was little merit in showing works "which the public had for the most part already seen on display at the Kunstverein."

When, however, in 1845 the new exhibition building designed by Ziebland on the Königsplatz was completed, the Academy was obliged to hold its exhibitions there and given the right to charge an admission fee. Around 12,000 visitors saw the c. 350 works in the "XII Art Exhibition of the Royal Bavarian Academy of Fine Arts", which for the first time included artists from Germany, France, Holland, Belgium and Italy. Every three years the academy exhibitions now took place on the Königsplatz and soon even grossed substantial profits.

In 1858 on the occasion of its 50th anniversary, the Academy allied itself with the "German Artist's Cooperative" in putting on a highly regarded and also financially successful exhibition on the Königsplatz that, however, was destined to be its last. In 1863 King Max II agreed to the Academy's petition to be released from this obligation. His predecessor, Ludwig I, would surely never have granted such a request, for it was he who as crown prince had furthered the founding of the Kunstverein and always obliged the Academy to keep to its exhibition practice. The King probably had in mind the economic significance of the location in Munich of an art market, whose clients the Academy now mostly relinquished to the Munich Artists' Cooperative and the local Kunstverein.

Art associations (Kunstvereine) in the 19th century were founded with the express purpose of placing works on sale, whether within the framework of their changing exhibitions that went on tour to other art associations or as permanent presentations, in which pictures that were sold were replaced by new offers. Even though the Kunstverein München was perhaps not founded to compete with the Art Academy, their relationship was from the beginning based on rivalry. This was not only as regards the public and the buyers, which at first both exhibition organizers shared, but, above all, the orientation of the works.

In the Munich Academy, namely, one single painting genre dominated, which could be seen in the number of registered students, 67 of whom studied history painting in 1809, while only 2 studied landscape. Other departments, such as portraiture or still life, were esteemed by the classicist-oriented academy professors to be even more minor, at best taught as contributing to the main goal of history painting. The interest in history painting was largely determined by the court, which as a patron had a great influence on academy proceedings.

Thus in 1824 the Bavarian royal house persuaded the head of the Düsseldorf Academy, Peter von Cornelius, to take up the directorship at the Munich Academy. In Munich Cornelius, as he had been in Düsseldorf, remained a strict promoter of religious and historical themes and of monumental wall painting. While, several years after

his departure, Düsseldorf established a landscape class that was headed by Professor Johann Wilhelm Schirmer, the Munich chair for landscape painting was left empty after its only founding professor, Wilhelm von Kobell, retired in 1824 and not filled again until the end of the century. This was the wrong decision as the further development of painting in the 19th century was to show, since it left its rival Düsseldorf to become an internationally influential location for landscape painting.

Thus those Bavarian artists, who with their still lifes, landscapes and portraits were under threat of being overshadowed by academic history painting (the so-called "Fächler"), came together at the Kunstverein München. Some of them had degrees from the Munich Academy, but were excluded from its exhibitions, appointments and commissions. Their portraits, still lifes, genre scenes and landscapes, nevertheless, attracted the growing interest of a bourgeois clientele, who sought small-scale pictures for furnishing their living quarters and visualizing their dreams, but who were also quite amenable to key scenes from history and mythology, which the Kunstverein supplied in the form of graphic prints. It was thanks to its ability to coordinate this middle-class demand with what the "Fächler" had to offer that the Kunstverein München owed its early success, offering these sidelined artists promising possibilities for exhibition. In this way the Academy's political hegemony was both commercially and aesthetically called into question.

Demand was also enhanced by early British and Scandinavian cultural tourists, who were happy to purchase a landscape or a genre scene in the wake of a journey through the Alps. As the German Kunstvereine in the course of the 19th century became oriented to the increasingly saccharine taste of the general public, tourism also did its part in leveling the quality of what was on offer. It is in any case a notorious paradox that long-distance tourism brings about cultural regionalization; Bavarian folk culture has since the 19th century re-invented itself in answer to foreign visitors. This did not leave the fine arts in Munich unaffected.

It was, above all, animal paintings that became the focus of a kitsch production that did not hesitate to portray playful kittens and other endearing pets. And it did not help any that at the end of the 19th century the Academy appointed Heinrich von Zügel, an animal painter, to a professorship, into whose class in the morning the Academy servant led four-legged models that he kept in the stable of his garden house. With the art student, Franz Marc, the animal picture even became the setting for a spectacular modernization, before it was finally sidelined to a backroom existence.

Thus the Munich art trade - between art association and art academy - was richly diversified, not only as to theme, but also as to quality. The local and supraregional demand saw to it that - as the century's highpoint of Munich's European art market - five spectacular buildings were erected one after the other that were exclusively foreseen for art and exhibition purposes. After the exhibition hall on the Königsplatz in 1854, the famous "glass palace" was opened near the railway station. The Kunstverein moved into its representative building in 1866, the Art Academy into the Schwabing Kunsts Schloss in 1886, and the Munich Secession founded in 1882 moved the next year into its own exhibition hall, in which, by the way, the modern, single-row, linear manner of hanging pictures was apparently introduced for the first time to the Munich public. Three of these architectural specimens have since disappeared: the Secession building, the glass palace that burned down in 1931 and the Kunstverein destroyed in the bomb attacks of World War II. Today in the Königsplatz exhibition hall rebuilt after its destruction in the war, the antiquities collection is housed.

The regionalization of Bavarian art was followed by Munich's political and aesthetic provincialization at the end of the 19th century, which had been brewing as a result of the fact that both the Kunstverein and the Academy rejected the new developments. Neither Impressionism nor Jugendstil was admitted onto their premises, so that already in 1901 the call for a new Kunstverein was voiced, which however did not in fact lead to a progressive rival foundation. While a dissertation by York Langenstein provides a thorough study of Munich's Kunstverein in the 19th century, the 20th century has remained unrecorded up to now. Its history is over long periods an unattractive theme, for the fate of the Kunstverein can stand in for the "decline of Munich as an art city", already bemoaned at the beginning of the century. If the Kunstverein München was - as most of the others in the German empire - threatened by dwindling membership early in the 20th century, World War I and the following inflation saw to a rapid marginalization of this once prosperous institution that had at its peak boasted 6000 members. The political 'conformity' enforced by the National Socialists did not leave the Kunstverein untouched, nor did the bomb attacks of World War II, in which it lost its residence in the Hofgarten and its archive. This loss made any historical retrospective very difficult; but on behalf of the Academy, Wolfgang Ruppert compensated for the loss of its archive by his thorough work on the correspondence archives, which still existed. His study on "the modern artist" for the first time characterizes the modern role of the artist as entrepreneur.

While the academy was rebuilt after its destruction in the war, the ruins of the Kunstverein were abandoned and the Verein removed to its current rooms in the gallery of the Hofgarten, in which the collection of the Museum's casts of classical sculptures (lost in the war) had been housed. These were the rooms from which the museum's casts had been temporarily removed to make way for the exhibition "Degenerate Art" in 1937. It was here that "to the end of the Sixties the Kunstverein continued to operate in a field of supraregional insignificance," as Wolfgang Jean Stock wrote. Apparently it did not participate in the mood of renewal that the founding of the group "Zen" brought to abstraction in Munich, nor did the situationist "Spur Group", which emerged from the Academy in 1957, find any resonance. Any new tendencies that caused a stir in Munich took place in the few contemporary-oriented galleries, particularly at Stangl's or van de Loo's or in the "Grosse Münchner Kunstausstellung", where, from 1952 on, the respected and influential academy professor Ernst Geitlinger managed to have a room reserved for non-figurative art. In 1965 the exhibition "Young Artists from the Academy 1945-1965" in the Haus der Kunst and in the Kunstverein revived the link to the Munich Art Academy, which, since World War I and all the more since its pact with National Socialism, had sunk into a supraregional insignificance similar to that of the Kunstverein.

The Kunstverein first got back on its feet in 1968 by merging with another Munich association, "Friends of Young Art", which had been founded in 1952 and whose picture-lending department served as a trailblazing institution for what later became popular as Artotheks. For a short time Carl Haenlein, later the director of the Kestner-Gesellschaft in Hannover, inspired a new phase in the professionalization of the Munich Kunstverein. But shortly after Haenlein's departure and under the management of Reiner Kallhardt, it ran into the greatest crisis of its postwar existence, ironically by means of a common venture with the Academy.

In 1968 the student protests at the Academy had so escalated that it was temporarily closed down and teaching was suspended. This protest was caused by many factors. One of them was the ambivalence in the way the onetime National Socialist paragon of an academy avoided any confrontation with its recent past. Thus, an influential propagandist of Nazi cultural politics, Hermann Kaspar, was still - or, rather, again - a member of the teaching staff. He was the organizer of the Nazi marches on the "Day of German Art" from 1937 to 1939. Watching the procession of grotesque kitsch wagons, he sat directly next to Hitler in the reviewing stand. Although he was dismissed by the Americans together with Thorak, Ziegler and other Nazi artists immediately after the war ended, he was reinstated as professor soon afterwards and remained there until 1972, three years after reaching retirement age.

The criticism of the way National Socialism was dealt with was a well-known, prominent motive behind the '68 revolt. The Munich Academy obviously offered a broad area of attack. In 1968 the Academy's Student Union (AstA) put on an exhibition, "The Case of Hermann Kaspar". After the Academy was closed down, the students used the opportunity to organize an exhibition in the Kunstverein: "The Ruling Aesthetic Is the Aesthetic of the Rulers". It was considered a supplement to the legendary exhibition "Change the World: Poetry must be made by everybody!", actualizing Russian revolutionary art as well as surrealist aesthetics under the sign of May '68 in Paris. In 1969 Pontus Hulten, later the first director of the Bundeskunsthalle in Bonn, showed the exhibition "Poetry must be made by everybody" in the Moderna Museet in Stockholm, from where it traveled to the Munich Kunstverein, its first German station.

Parallel to this, Kallhardt invited academy students "to open a public discussion on the long smouldering crisis between the Cultural Ministry and the Academy. [...] However the Cultural Ministry deemed it advisable to threaten the Kunstverein with a withdrawal of state financial support and demand the closure of the exhibition." (Kallhardt) It was then that the Kunstverein itself came into the firing line and Kallhardt, later Professor at the GHS Kassel, was forced to resign. The scandal not only occupied the regional, but also the national press, as documentary material proves, which was collected in an envelope on which a headline from the Bild-Zeitung is quoted: "The Academy turned into a pigsty."

Many of the important Kunstverein members showed themselves little amused by the quite unusual manifestation that "was consciously conceived as provocative", and its slogans ("carry the revolution into the Kunstverein" read one of the graffiti, "destroy art in order to notice life" another) offended financial backers from the political and the business world. The exhibition was prematurely closed and the Association had all its city and state subsidies canceled. Not even the protests from renowned German exhibition organizers and museum directors were able to change this.

The Kunstvereine in other German cities also became the scene of political controversy. In the postwar period they saw their purpose more in the re-evaluation of Modernism that had previously been condemned as 'degenerate' and had begun to hire young art historians to run them, because the organizing of exhibitions

could no longer be accomplished entirely by volunteers. Thus many art associations were re-established in this first postwar phase, but were now called into question by this wave of politicalization and revolt. In Berlin the "Neue Gesellschaft für Bildende Kunst" (NGBK) was founded, which was then, along with the Kunstverein München, a pioneer in the new mediation of art. Not all the Kunstvereine wanted to bow to the change in mood. But being genuine civil institutions, they were drawn up democratically, made up of members and therefore susceptible to attempts at revolt during board elections. New groups of members could sometimes gain surprising influence in the often conservative associations.

Thus it was that the Munich Kunstverein in the early Seventies went through a change in membership structure and discussion climate, which resulted in a new political orientation of its exhibition work. During this phase the civil concept of self-help founded on voluntary work had an unexpected renaissance, if under anti-bourgeois portents. It was above all the board chairman Bayerthal who made a continuation of the association's work possible, despite economic restrictions and political turbulence. Bayerthal, who as a Jewish communist had emigrated after 1933, had an understanding of the new development in the Kunstverein that was untypical for his generation. Together with his deputy, Jochen Boberg, he saw to it that the new director, Haimo Liebich - Kallhardt's former assistant and current SPD city councillor - could develop and coordinate new didactic models and political exhibitions.

Thus solo exhibitions of Renato Guttuso and Eduardo Arroyo took place that subsequently went on to tour other houses, as well as a remarkably early group presentation of "arte povera". Along with this, the perhaps first didactic theme exhibition took place, curated by Wolfgang Kehr, that featured Albrecht Altdorfer's painting of "The Battle of Alexander" (1529), showing an art-historical key work in the context of its interpretation and influence. Together with the GEW (Trade Union for Education and Academic Institutions), the Kunstverein organized the first media conference, as well as an exhibition on media myths such as "King Kong" and on computer art.

If, with such enterprises, the Kunstverein was ahead of its time in conflict diversity, its equally original East policy brought the new management even further controversy when it cultivated exhibition contacts to Poland, Hungary and Czechoslovakia. In 1972 the Kunstverein housed the unofficial exhibit contribution of the USSR to the Olympic games, "Physical Culture and Sport" and invited East and West to a literature symposium, "Beyond the Game". A little later the "ASSO" exhibition added more friction. Because there was no state agreement on culture, exhibitions with artists from the GDR could only be organized through the West German Communist Party (DKP), a price that Georg Bussmann and Uwe M. Schneede had to pay in the Seventies for their first solo exhibitions of Willi Sitte and Wolfgang Mattheuer. Even while the powerful collector Peter Ludwig was presenting his first GDR art collection in Aachen's "Neue Galerie" in 1979, the mediators came to an agreement that, for the duration of the exhibition, artworks by the dissidents and GDR "escapees", Penck and Baselitz, would be removed. That is how difficult the conditions were when East art was shown in the West. This could be viewed as an act between political buddies, particularly if you considered information on East art superfluous.

With its original exhibition work and the cultural and political sounding out of the East, the Kunstverein could not at first count on any further support from the Free State of Bavaria, but at least city funds were again approved and quickly raised. However, for the 150-year jubilee of the Kunstverein in 1974, the Bavarian state governor, Alfons Goppel, magnanimously contributed DM 50,000. Contacts to the Academy, especially to the professor for painting, Helmut Sturm, and to the Student Union (AstA) were upheld. The "Jahresgaben" (artworks annually offered to Kunstverein members at preferential prices) continued to be provided by Academy artists. The Kunstverein exhibition "Football" was prepared by several academy classes and even some of the Bayern München players came to the opening, among them Paul Breitner.

In order to be able to afford a professional exhibition policy for such a crisis-plagued association, Liebich supported the "International Art Institution Conference (IKT)" that he had co-founded with Kallhardt, which, by common planning, made it at all possible for many Kunstvereine and art forums to finance their projects by coordinating logistics and transportation.

After Haimo Liebich left in the mid-Seventies to move to "Pedagogical Action", which did work in different city quarters on aesthetic projects, Hans J. Grollmann, as the new director in 1975, took up another basic concept of the Kunstverein, artists' self-help. As an artist and member of the BBK (Federal Assoc. of Fine Artists), Grollman made the Kunstverein into a forum for exhibitions of local and regional artists, which was close to the original intentions of art associations but uncoupled the Munich Verein from the evolution that almost all the major German Kunstvereine had in the meantime passed through: they increasingly took their

bearings from international western art and the current developments of the North American and West European art market. Once again the Munich Kunstverein was under threat of becoming regionalized.

This was a clear contrast to the new galleries and art publishers such as Friedrich/Dahlem (1963), Thomas (1964), Schöttle (1968), Kunigk und Keller (1972), art in progress (1973), Schellmann/Klüser (1975), Herzer (1976), Klewan und Storms (1977) and Jahn (1979) which in this period brought international art to Munich and were not always appreciated by local news editors, but also tried to boost artists from the Munich area to supraregional positions. The biggest challenge for the Kunstverein was, however, the founding of local institutions such as "Aktionsraum A 1" (1969-1970) and the "Modern Art Museum" (1967-1972), but above all the "Kunstraum München" that Hermann Kern and Michael Tacke called into being in 1973, which almost instantaneously established itself as one of the internationally most important private initiatives in the field of contemporary art. With precise exhibitions of competently selected young artists and carefully produced catalogues, it was able to hold its own as a quality enterprise, even after the early death of its spiritual mentor, Hermann Kern.

Not till 1978 did the Munich Kunstverein begin to return to the level that had since become standard in other major West German art associations. Different accents were set by the new director, Wolfgang Jean Stock: "international urban art, young art in Munich, cooperation with the Academy and exhibitions on photography." The Kunstverein was now not only given grants by the city; the state cultural ministry in the person of Dr. Armbrorst was won over as a discussion and financial partner for many projects. Too, the firm of Philip Morris, which was one of the first in Germany to espouse the yet uncustomary principle of art sponsoring, helped in funding the Kunstverein. By 1984, the year Stock retired, membership had grown to 1500.

His successor was Zdenek Felix, who came from the Folkwang Museum in Essen and up to 1991 (when he took over the Deichtorhallen in Hamburg) realized a concept based on current trends with an emphasis on painting. His exhibition program also included former and later Munich Art Academy professors: Daniel Spoerri, Nikolaus Gerhart, Axel Kasseböhmer and Günther Förg. The exhibition profile of Zdenek Felix, as well as his successor Helmut Draxler (1992-1995) and Dirk Snauwaert (1996-2001), is documented on the Kunstverein's printed list. The closest cooperation with the academy was undoubtedly cultivated by Helmut Draxler, who for many years was on the teaching staff and not only integrated the students in his class into exhibitions, but also in the work of the Kunstverein, which, in addition to the academy training, comprised an important field for practicing the didactics of art viewing.

It is long overdue that the development of the Kunstverein in the 20th century, here only briefly sketched but in part also recorded for the first time, is finally made the object of thorough research and documentation. Corrections and supplements as well as other evaluations are not only to be expected, but heartily desired.

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LIST OF EXHIBITIONS 2001 - 1986

2001

JOHANNES KAHRS. "A-H"

ANN VERONICAJANSSENS

HEINZ EMIGHOLZ. DOKUMENTATION UND FIKTION FILMREIHE. MIT OLAF PROBST, DANIELEISENBERG, HITO STEYERL, FLORIAN WÜST, THOMAS BEUTELSCHMIDT, JULIANOVAK

GILLIAN WEARING

GLENN LIGON, DAAD STIPENDIUM MÜNCHEN

JEF GEYS

JAHRESGABENAUSSTELLUNG "COUNTDOWN"

2000

ARIBERT VON OSTROWSKI. "WIR SUCHEN DIE GUTEN ROSABLU"

"DIE VERLETZTE DIVA- HYSTERIE, KÖRPER, TECHNIK IN DER KUNSTDES 20. JAHRHUNDERTS". MIT VITO ACCONCI, CANDICE BREITZ, MARLENE DUMAS, VALIE EXPORT, DAN GRAHAM, REBECCA HORN, JÜRGEN KLAUKE, ZOE LEONHARD, URS LÜTHI, PIOTR NATHAN, PAUL MCCARTHY, BRUCE NAUMAN, ADRIAN PIPER, PIPILOTTI RIST, MARTHAROSLER, CINDYSHERMAN, JANASTERBAK, HANNAH WILKE (IN ZUSAMMENARBEITMITSIEMENS KULTURPROGRAMM, STÄDTISCHE GALERIE LENBACHHAUS, GALERIE TAXISPALAIS INNSBRUCK)

KÜNSTLERINNENFILME. MIT MARC LEWIS, BENJAMIN HEISENBERG, DIMITRIS KOZARIS, TRACEYMOFFAT, FIONATAN

ERAN SCHAERF UND EVA MEYER. "GEDÄCHTNIS ZU ZWEIT", HÖRSPIELE UND FILME

FILME VON MARCELBROODTHAERS

RODNEYGRAHAM, DAAD STIPENDIUM MÜNCHEN

“NO SWIMMING”. MIT HENRIK OLSEN, KLAUS HOHLFELD, PIA RÖNICKE, SEAN SNYDER

BAS JAN ADER

JAHRESGABENAUSSTELLUNG

1999

RITAMCBRIDE "ARENA". MIT GLENN RUBSAMEN, JULIAO SARMENTO, MICHAEL SMITH, NAYLAND W. BLAKE, DONALD GUARNIERI, GEORGE WINTER, BRIAN CATLING, MEGO

"DREAM CITY". MIT FRANZ ACKERMANN, PLAMEN DEJANOV& SWETLANAHEGER, YVONNE DODERER, PETER FRIEDL, DANIELKNORR, PIALANZINGER, MICHAELAMELIAN, GUSTAVMETZGER, STEFAN RÖMER, TIM ROLLINS, & K.O.S (IN ZUSAMMENARBEITMITKUNSTRAUM, VILLASTUCK, SIEMENS KULTURPROGRAMM)

"DIAL“M” FOR.. ." MIT ANN- SOFI SIDÉN, GEORGINA STARR, SZUPER GALLERY, ALEXANDER TIMTSCHENKO, WANG DU

HEIMO ZOBERNIG

PIERRE HUYGHE

JAHRESGABENAUSSTELLUNG

1998

JOHAN GRIMONPREZ. “DIALH-I-S-T-O-R-Y”, FILMVORFÜHRUNG UND GESPRÄCH

ALLAN SEKULA. “DISMAL SCIENCE PHOTO WORKS 1972 - 97”

URSULA ROGG. “WILLYOU PLEASE BE QUIET, PLEASE (DER TV-EFFEKT)” UND WILHELM SCHÜRMAN. “ DIE NERVEN ENDEN AN DEN FINGERSPITZEN”

LILI DUJOURIE. “FRÜHE WERKE 1969 - 83”

WILLIAM KENTRIDGE

JIMMIE DURHAM. “BETWEEN THE FURNITURE AND THE BUILDING”

JAHRESGABENAUSSTELLUNG

1997

DAVID LAMELAS. RETROSPEKTIVE 1963 - 76

REGINA MÖLLER. “MEINEN ARBEITSPLATZ GIBT ES NOCH NICHT”

ERAN SCHAERF. “RECASTING”

BRICE MARDEN. ARBEITSBÜCHER

CLAUDE CAHUN “DAS ERWEITERTE FELD: TRANSFORMATION DES BILDES”

FAREED ARMALY. "RED THREAD"

JAHRESGABENAUSSTELLUNG

1996

ANDRÉ CADERE. "UNORDNUNG HERSTELLEN"

"SPACED OUT" (ARTISTS / ARCHITECTS)

VORTRAG VON DANIEL LIBESKIND UND FRÉDÉRIC MIGAYROUX

"DEAD fPAN"

"ERWEITERUNG DER WAHRNEHMUNG UND FETISCHISIERUNG DES SEHENS. DOPPELBINDUNG / LINKE MASCHEN"

WILLIE DOHERTY. "IN THE DARK." PROJECTED WORKS

JAHRESGABENAUSSTELLUNG

1995

"LESEZIMMER II", IN ZUSAMMENARBEIT MIT DEM KÜNSTLERHAUS STUTTGART CATHYSKENE & CHRISTOPH SCHÄFER

LOUISE LAWLER. "SPOT ON THE WALL"

GROUP MATERIAL. "MARKET"

TRIN T. MINH. HA

THOMAS LOCHER. "GRUNDRECHTE"

"15 JAHRE 1980"

JAHRESGABENAUSSTELLUNG

1994

"COPYSHOP", KUNSTPRAXIS UND POLITISCHE ÖFFENTLICHKEIT. MIT DOPAMIN, INSTALLATION VON MINIMALCLUB, "DOWNSIZING THE IMAGE FACTORY", VIDEOPROGRAMM VON JASON SIMON, ARIBERT VON OSTROWSKI, VIDEO UND FILME VON GORDON MATTA CLARK

"DIE UTOPIE DES DESIGNS"

STEFAN HUNSTEIN

"SOMMERAKADEMIE", STEPHAN DILLEMUTH

"OH BOYIT'S A GIRL"

"GAME GRRRL"

JAHRESGABENAUSSTELLUNG

1993

ANDREA FRASER "DIE GESELLSCHAFT DES GESCHMACKS"

"DIE ARENA DES PRIVATEN"

IMI GIESE 1942 - 1974

CHRISTOPHER WILLIAMS

JAHRESGABENAUSSTELLUNG

1992

GÜNTHER FÖRG

FILME VON JEF CORNELIS UND YVONNE RAINER

CHRISTIAN PHILIPP MÜLLER

"MALEN IST WAHLEN"

ADRIAN PIPER

JAHRESGABENAUSSTELLUNG

1991

ANSELM KIEFER. "JAKOBS TRAUM"

HERZOG & DE MEURON

FLATZ. PERFORMANCES UND DEMONTAGEN

"ARTE POVERA"

"KUNSTLANDSCHAFT EUROPA, SKANDINAVIEN"

MICHAEL CROISSANT

JAN FABRE

JAHRESGABENAUSSTELLUNG

1990

AXEL KASSEBÖHMER 1979 - 89

PETER FISCHLI / DAVID WEISS

NINA HOFFMANN / MICHAEL KUNZE

LUDGER GERDES

ALEXIJ SAGERER

“DER KLARE BLICK”. MIT ANDREAS GURSKY, AXEL HÜTTE, ERNST CARAMELLE, SCOTT BURTON

BARBARA BLOOM

HANS-PETER FELDMANN

JAHRESGABENAUSSTELLUNG

1989

HUBERTUS REICHERT. “HOTELAMAZONE”

“DANCE 89” ANDREAS SCHULZE “ANTI NEW YORK PLÄNE”. THEATERSTÜCK DES MINIMAL CLUBS

“NATURIDENTISCHE STOFFE”. MIT NINA HOFFMANN UND JUTTA KÖHLER

“BÜHNEN - STÜCKE”. MIT IAN HAMILTON FIN LAY, LUDGER GERDES, MARIN KASIMIR, THOMAS SCHÜTTE, JAN VERCRUYSSÉ

WALTER DAHN

ETTORE SPALLETTI. SKULPTUREN

“AMERIKANISCHE KUNST HEUTE”. MIT ROBERT GOBER, PETER HALLEY, JON KESSLER, CHRISTOPHER WOOL

“KONSTRUIERTE FOTOGRAFIE”. MIT CINDYSHERMAN, TEUN HOCKS, ELEONOR ANTIN, BOYD WEBB, MILAN KUNC

JAHRESGABENAUSSTELLUNG

1988

WOLFGANG ACHMANN, MICHAELBÖHMER, HANS-JÖRG MAYER, MICHAELA MELIAN

“NEWYORK IN VIEW”. MIT ASHLEY BICKERTON, JEFF KOONS, MEYER VAISMAN, ALLAN MCCOLLUM, HAIM STEINBACH

BODO BUHL. SKULPTUREN

LUCIANO FABRO. SKULPTUREN UND INSTALLATION

“FRANKFURTER KÜNSTLER IN MÜNCHEN”

BERND UND HILLABECHER. “WASSERTÜRME”

HELMUT LERSKI. VERWANDLUNGEN DURCH LICHT

DAN GRAHAM. GLASPAVILLIONS

WAINER VACCARI. MALEREI

JAHRESGABENAUSSTELLUNG

1987

WERNER BÜTTNER. BILDER UND EINIGE SKULPTUREN

BILL WOODROW. "POSITIVE EARTH - NEGATIVE EARTH"

GEORGE CONDO. BILDER

"GRUPPE WIR". MIT BACHMAYER, HELLER, KÖHLER, NAUJOKS, RIEGER

NIKOLAUS GERHART. STEINSKULPTUREN

"ZEITGENÖSSISCHE KUNSTAUS MÜNCHNER PRIVATBESITZ"

URS LÜTHI. "WO DER TRAUM IN LIEBE ENDET"

"FOTO / REALISMEN ARS VIVA 87/88"

JAHRESGABENAUSSTELLUNG

1986

KLAUDIASCHIFFERLE. BILDER ZEICHNUNGEN, PLASTIKEN

"GEOMETRIANOVA", MIT HELMUT FEDERLE, JOHN M. ARMLEDER, GERWALD
ROCKENSCHAUB, MATT MULLICAN

CHRISTIAN BOLTANSKI

DANIELSPOERRI

GERHARD MERZ. "DOVE STAMEMORIA"

"DER ANDERE BLICK"