



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE
KUNST, FOTOGRAFIE UND ARCHITEKTUR
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Painting Forever! at Berlinische Galerie

Berlinische Galerie presents the exhibition: Franz Ackermann. Hügel und Zweifel (Hills and Doubts)

**Joint opening by the partners on 17 September as part of Berlin Art Week
Duration: 18.09.2013–31.03.2014**

From 18 September 2013 to 31 March 2014, as part of the joint project *Painting Forever!* Berlinische Galerie is exhibiting works by Franz Ackermann. Ackermann (*1963 in Neumarkt St. Veit, Bavaria), a painter, illustrator and installation artist, has been one of the most important contemporary artists for more than fifteen years. His works are to be found in numerous public collections and he has already proven on many occasions that he can meet the challenge of large spaces in a productive manner.

Ackermann, who studied art in Munich and Hamburg from 1984 to 1991, received a DAAD stipend for Hong Kong in 1991. There, he began producing highly personal cartographic drawings, which he called Mental Maps. These small-scale works are sketches of Ackermann's subjective, imagined or wished-for interpretations of spaces and places. Travel, tourism as a supposedly gentle form of colonization, media-based consuming and/or virtual previewing of travel destinations via the Internet and the resultant socio-political responsibilities create a referential network for the observer.

For the first big exhibition hall at Berlinische Galerie, Franz Ackermann has developed a special spatial concept that places wall painting, panel art and photography in conversation with one another. Lines of sight play a role in his concept, as do transport and travel routes, room dimensions and the technical equipment that is to be found on the floors and in the walls and ceilings of exhibition halls. The end wall of the hall is the first dominant surface to strike the visitor when entering the room.

The only chance to see this combination of different media will be at Berlinische Galerie: the panel paintings will return to their owners as individual works, while the mural will be painted over. "The entire installation is simultaneously of both monumental and ephemeral character", says Dr. Thomas Köhler, director of Berlinische Galerie and curator of the exhibition. "The pictures appear to fragment in the manner of a kaleidoscope, only to regroup immediately in a



new constellation when the observer moves from one place to another. The dimensions of the installation exceed the conventional institutional scale on which paintings are usually presented. The way Ackermann approaches the medium is a reflection of forms of expression in painting but also a way of critically addressing communication, institutional limits and models of perception".

From 1984 to 1988, Franz Ackermann studied art at the Akademie der Bildenden Künste (Academy of Visual Arts) in Munich, and then from 1989 to 1991 at the Hochschule für Bildende Kunst (University of Visual Arts) in Hamburg, under the tutorship of Bernhard Blume. In 1991, he received a stipend for Hong Kong from the German Academic Exchange Service (DAAD). Since 2001, he has been professor of painting at the Kunstakademie (Art Academy) Karlsruhe. In 2004, Ackermann was nominated for the Hugo Boss Prize. In 2005 he was awarded the "mfi Preis Kunst am Bau 2005" ("mfi Award for Building Art") for his wall painting entitled "Die große Reise im Münchner U-Bahnhof Georg-Brauchle-Ring." ("The big trip in the Munich subway station Georg-Brauchle-Ring.")

"WORK THAT PRACTICALLY STARTS FROM NOTHING" – FRANZ ACKERMANN ABOUT HIS EXHIBITION

How did the exhibition title "Hügel und Zweifel" (Hills and Doubts) come about? What are your plans for the first big exhibition hall at Berlinische Galerie? Wherein lies the challenge?

The title refers in an associative way to two aspects of my work for Berlinische Galerie: on the one hand, I aim to create a mural that refers in a panoramic style to classic landscape paintings and on the other hand, this painting is complemented and at the same time consciously "disturbed" by the addition of other works. This "disturbing" in this dimension quite consciously has its "doubts". I see the big exhibition hall at Berlinische Galerie more as a large transitory space, a passage. The observer will receive my work while walking up and down or through it, rather than from a static position. Therein, in addition to the sheer scale of the project, lies the challenge for me.

You like to play with formats, dimensions and media – what role do historical references play in your work?

Essentially, formats are based on the idea of the image and the real space. Sometimes more clearly, sometimes less clearly, but the historical reference is basically always there.

What is your position regarding the current discourse on "What painting can and wants to be today"?

Painting is a part (!) of my artistic practice. It operates where it is necessary. The "discourse" airily overlooks and underestimates the most elementary terms such as form, light, colour. I am most skeptical of this verbalization of seeing. I consider work that practically starts from nothing to be even more topical than ever in this modern age.

31.10.2013, 7 pm

Artist talk with Dr. Thomas Köhler and Franz Ackermann

Four-volume publication available individually (€ 9.80) or as a set (€ 24.90, with the catalogues of all four partners) from Kettler Verlag

Combi-ticket to all four venues: 15 €

Scheduled duration of *Painting Forever!* at the four venues from 18 September to 10 November 2013



PAINTING FOREVER!

For the launch of this cooperation project, initiated by the Berlin Senate, the four institutions involved, Berlinische Galerie, Deutsche Bank KunstHalle, KW Institute for Contemporary Art and Nationalgalerie - Staatliche Museen zu Berlin, have chosen painting as the focal point for the first year of this collaboration, which is to be continued in the future. The title of the project is *Painting Forever!* From the individual installations through the conceptual group exhibition with well-known painters to a wide-ranging overview that brings together up-and-coming and established approaches, the project demonstrates again just how complex and multi-faceted painting in the German capital is. The individual venues of the overall project *Painting Forever!* regard themselves both as complementary components and as stand-alone exhibitions that can be experienced separately.

Participating artists: Franz Ackermann (Berlinische Galerie), Martin Eder, Michael Kunze, Anselm Reyle, Thomas Scheibitz (Neue Nationalgalerie), Jeanne Mammen, Antje Majewski, Katrin Plavčák, Giovanna Sarti (Deutsche Bank KunstHalle). The artists being exhibited at KW Institute for Contemporary Art will be announced during the month of July.

Painting Forever! – a cooperation of Berlinische Galerie, Deutsche Bank KunstHalle, KW Institute for Contemporary Art and Nationalgalerie - Staatliche Museen zu Berlin. Opening within the Berlin Art Week. *Painting Forever!* is an initiative of the Governing Mayor of Berlin, Senate Chancellery - Cultural Affairs.



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MUSEUM FÜR
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KunstHalle
by Deutsche Bank



Nationalgalerie
Staatliche Museen zu Berlin

BERLIN
ART WEEK
17—22 SEP 2013

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