

Rebecca Horn
26.04. – 13.10.2024

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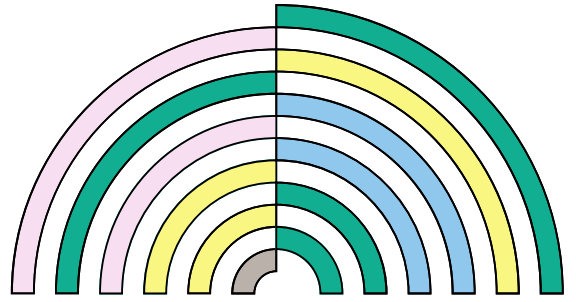
- **Major retrospective of internationally renowned artist Rebecca Horn**
- **Presentation of her transmedial oeuvre spanning six decades**
- **Focus on performativity shows precisely calculated relationships between space, light, physicality, sound, and rhythm.**

The comprehensive retrospective “**Rebecca Horn**” presents an overview of the internationally renowned artist’s life’s work spanning six decades. The show opens at Haus der Kunst München on **25.4.24** and runs until **13.10.24**.

The retrospective focuses on the aspect of performativity that runs through Horn’s (born 1944, Germany) entire oeuvre, from her first works on paper in the 1960s to the early performances and films of the 1970s, the mechanical sculptures of the 1980s, and the expansive installations of the 1990s to the present day. Horn describes her practice as precisely calculated relationships between space, light, physicality, sound, and rhythm, which combine to form an orchestration.

“First with the tips of your toes, then with your hips, your shoulders, and finally with every detail of your body, right down to the tips of your hair, which multiply ad infinitum in the mirrors.” – Rebecca Horn

The exhibition opens with the newly digitised film footage of Horn’s early work. The artist sees herself first and foremost as a choreographer – but is also inventor, director, author, composer, and poet. Her work centres on the human body and its



relationship to nature, culture, technology, and the human and non-human. In the early 1970s, Horn devoted herself to the controllability and expansion of the body and used the symbolic power of movement from the language of dance as a medium and catalyst for her choreographic fictions. Since the early 1980s, she has used the idea of incorporation to create symbols of technical physical networking with her mechanical sculptures. In the 1990s, she developed her characteristically immersive spatial installations, in which she deconstructs and restages music, just as she draws inspiration from dance choreography. The exhibition concludes with Horn's late work, in which she transforms her artistic grammar into an abstract choreography full of poetry and grace.

Virtuously interwoven references to literature, art, and film history run through Rebecca Horn's entire oeuvre. She celebrates the horror of the machine as a continuation of the body, creates existences of the unrepresentable, and gives a face to the abysmal. Her oeuvre is a lifelong and currently volatile echo of the progressive decentering of humanity. Through performativity, she places the sensuality of the body in relation to the environment at the centre of her life's work.

We thank our supporters: Free State of Bavaria, Gesellschaft der Freunde Haus der Kunst e.V., Alexander Tutsek-Stiftung. The exhibition is supported by the German Federal Cultural Foundation. The catalogue will be published by Spector Books in July 24. With contributions by Timothy Baum, Jana Baumann, Hendrik Folkerts, Jack Halberstam, Nancy Spector, and others.

Curated by Jana Baumann with Radia Soukni.

Rebecca Horn

26.4.– 13.10.24

Haus der Kunst | Ostgalerie
Prinzregentenstr. 1, 80538 Munich
www.hausderkunst.de

Events in conjunction with the exhibition:

Screening

30.5.24, 7 pm | Kino des Filmmuseums – Münchner Stadtmuseum

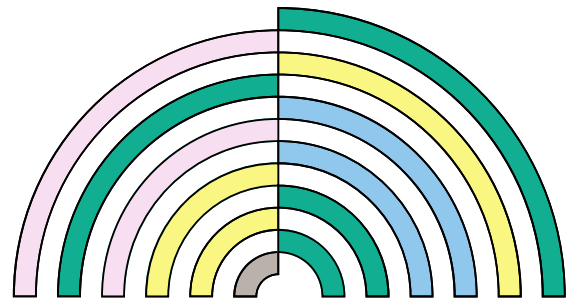
Selection of films by Rebecca Horn with panel discussion.

Symposium

12.10.24 | Haus der Kunst

More details to follow.

Press preview: Thursday, 25.4.24, 11 am



Press images: hausderkunst.de/presse and on request.