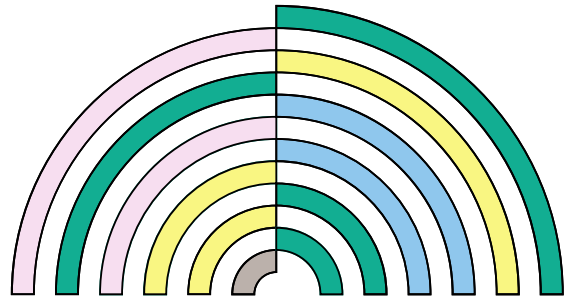


REBECCA
HORN



Rebecca Horn
26.4.–13.10.24

Claudia Illi
Head of Press & Media
+ 49 89 21127 115
illi@hausderkunst.de

Press Images
In the Download Area:
Hausderkunst.de/presse

Content

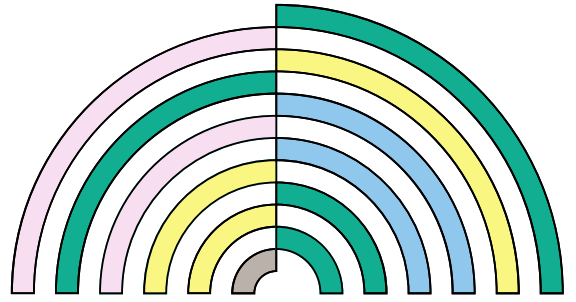
Fact Sheet
Press Release “Rebecca Horn”
Events in the course of the exhibition
About Rebecca Horn
Cultural Learning and Engagement
Next dates and exhibitions
Image Sheet

Online resources

In the press area of the website
<http://www.hausderkunst.de/presse>

High Resolution Images
Wall texts
Essay by Jack Halberstam in connection to the exhibition
Text by Jana Baumann on the exhibition

List of works on request



Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstraße 1, 80538 München

Curator

Jana Baumann with Radia Soukni

Duration

26.4.–13.10.24 | Ostgalerie

Press

Claudia Illi

Press Conference

25.4.2024, 11 am | Terrassensaal

Opening hours

Mon | Wed | Fri | Sat | Sun 10 am–8 pm
Thu 10 am–10 pm
Tue closed

Open Haus

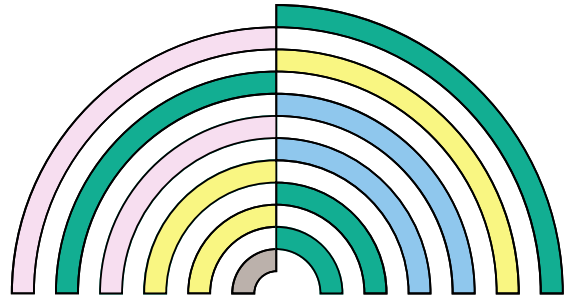
Every last Friday of the month admission is free from 4 pm–10 pm.

Admission

Hausticket Large 15 €
Hausticket Small 10 €
Hausticket Youth 5 €
Hausticket Kids 0 €
Journalists 5 €
365 Live 100 €
Haus der Kunst 365 50 € Single | 90 € Partner
Guided tours 5 €
Freunde HDK, Art students, ICOM,
Severely disabled with ID free

Press Images

High resolution images can be found under:
<https://www.hausderkunst.de/presse>



Exhibition Catalogue

The exhibition is accompanied by a catalogue in two separate editions in German and English. The fully illustrated book contains installation shots of all the exhibited artworks as well as historical images and archive material. The catalogue contains a series of insightful texts and interviews on the work of Jana Baumann, Hendrik Folkerts, Jack Halberstam, Nancy Spector and Timothy Baum. The catalogue will be published by Spector Books in July 24.

Exhibition Realisation

Tina Köhler, Senior Exhibition Coordinator

Tina Schulz, Registrar

Anton Bsniak, Hanse Frank, Lea Hailer, Tommy Jackson, Kaori Nakajima, Felix Scheuermann, Andrea Snigula, Nikolaus Steglich, and Max Weisthoff, Art Handling

Ralf Schlachter and Alex Probst, Unique Assemblage, exhibition architecture

Andrea Fippl and Maria Popp, reproduction of works

Piotr Komarnicki and Yvonne Brandl, Eidotech, audiovisual technical support

Florian Hauck, Limelight, lighting design

Alois Mahl, electronics

Stefan Strobl, metal construction

Exhibition Graphics

Bureau Borsche

Thanks to

Freistaat Bayern

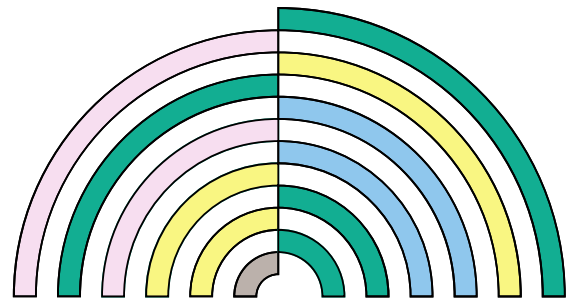
Freunde Haus der Kunst: Board and Team

Alexander Tutsek-Stiftung

Ulli und Uwe Kai-Stiftung

All departments of the Haus der Kunst

The exhibition is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and Media).



Press Release
Rebecca Horn
26.4.–13.10.24

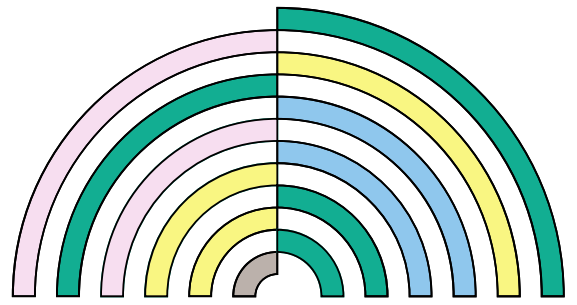
“First with the tips of your toes, then with your hips, your shoulders, and finally with every detail of your body, right down to the tips of your hair, which multiply ad infinitum in the mirrors.” – Rebecca Horn

The comprehensive retrospective **“Rebecca Horn”** presents an overview of the internationally renowned artist’s life’s work spanning six decades. 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.

Andrea Lissoni, Artistic Director Haus der Kunst, said: “Following the solo exhibitions by Meredith Monk, Pan Daijing, and Liliane Lijn, Haus der Kunst continues its commitment to liveness in a growing digital world. Rebecca Horn is a visionary artist who stages the interplay of bodies, machines, moving images, and sound in new, unique and diverse languages that are ahead of their time. Whether moving installations, motorised objects or human and non-human bodies, Haus der Kunst is a special stage for new, unexpected and groundbreaking choreographies, constantly transforming itself into a new living organism.”

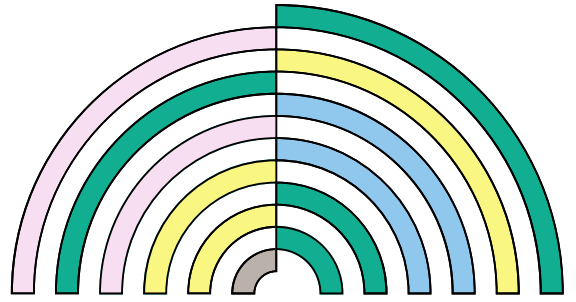
The exhibition opens with the newly digitised film footage of Horn’s early work. The artist sees herself first and foremost as a choreographer – but is also inventor, director, author, composer, and poet. Her work centres on the human body and its relationship to nature, culture, technology, and the 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 decentring of humanity. Through performativity, she places the sensuality of the body in relation to the environment at the centre of her life’s work.



Markus Blume, Bavarian State Minister of Science and the Arts, said: „Global artist as guest in Bavaria: Rebecca Horn is a trailblazer of contemporary art, a crossover artist between disciplines and at home in the art capitals of the world – including Munich. In the comprehensive retrospective 'Rebecca Horn', Haus der Kunst is once again showing art for all the senses after the successful exhibition 'Inside Other Spaces'. I am looking forward to an exciting journey into the world of Rebecca Horn's art.“

Curated by Jana Baumann with Radia Soukni. The exhibition is funded by the German Federal Cultural Foundation. Funded by the Federal Government Commissioner for Culture and Media. We thank our supporters: Free State of Bavaria, Gesellschaft der Freunde Haus der Kunst e.V., Alexander Tutsek-Stiftung.



Events in the course of the exhibition

Audio Guide

There is an audio guide for the exhibition, which gives listeners the opportunity to get to know Rebecca Horn's poems and prose texts in the context of her works. The audio tour can also be listened to on your own smartphone.

Breath workshops for adults

This four-part workshop series is about an expanded experience of being human – less in thinking, more in feeling, less in wanting, more in being. A way to understand Rebecca Horn's works more deeply and to implement impulses in one's own life. In her artistic work, in drawings, mechanical sculptures, installations, performances, and films, Horn takes up human gestures, voice, movements, and dance, fragments them and has them performed in mechanically motorized sculptures. In doing so, she transcends the everyday and creates space for new perspectives. Surrounded by her installations and works (in the main room of the exhibition), we want to be inspired in the workshops.

Dates: 16.5., 30.5., 13.6., 27.6.24 from 7 pm to 9 pm | more dates to follow

Screening

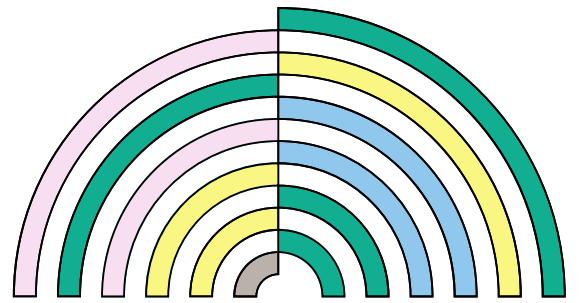
30.5.24, 7 pm | Kino des Filmmuseums – Münchner Stadtmuseum

Selection of films by Rebecca Horn with panel discussion.

Symposium

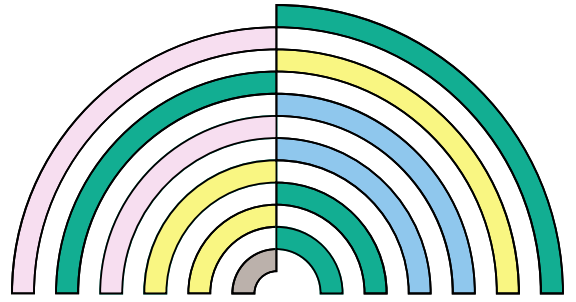
12.10.24 | Haus der Kunst

More details to follow



About
Rebecca Horn

Rebecca Horn was born in Michelstadt, Odenwald in 1944 and initially studied at the Hochschule für bildende Künste in Hamburg in the 1960s, before gaining a scholarship at St Martin's School of Art in London. In the 1970s and 1980s, she lived and worked in New York and Berlin. She taught as a guest lecturer at the California Art Institute (1974) and the University of San Diego (1974) and was a professor of multimedia at the Berlin University of the Arts for many years (1989–2010). In 2007, she founded the "Moontower Foundation" in Bad König, Odenwald, which is primarily concerned with the preservation, research and documentation of her work. Recent group exhibitions include the *59th International Art Exhibition of the Venice Biennale* (2022), *Future Bodies from a Recent Past—Sculpture, Technology, and the Body since the 1950s* in Museum Brandhorst, München (2022), as well as *Affect Machine. Self-healing in the Post-Capitalist Era* in Taipei Fine Arts Museum, Taipei (2021) and *Rebecca Horn: Theatre of Metamorphoses*, Essen (2019). Selected solo exhibitions include *Rebecca Horn. Labyrinth of the Soul. Drawings 1965–2015*, Sean Kelly, New York/Los Angeles (2023), *Time goes by. Rebecca Horn und Antonio Paucar* in Institut für Auslandsbeziehungen, Berlin *Rebecca Horn. Theater der Metamorphosen im Centre Pompidou-Metz* (2020) and *Rebecca Horn: Body Fantasies* in Museum Tinguely, Basel (2019) and *Tate Film Pioneers. Rebecca Horn. Films 1970–2016* in Tate Modern, London (2016). Horn has received a number of prestigious awards such as: 2017 Wilhelm Lehmbruck Prize, Duisburg, 2016 Member of the Order Pour le Mérite for Sciences and the Arts, Berlin, 2011 Grande Médaille des Arts Plastiques, Académie d'Architecture de Paris, 2010 Premium Imperiale, Tokyo, 2010 Hessian Cultural Prize, Wiesbaden, 2009 Alice Salomon Poetics Prize, Berlin, 2007 Alexej von Jawlensky Prize, Wiesbaden, 1992 Goslarer Kaiserring, Goslar, 1988 Carnegie Prize, Carnegie International, Pittsburgh und 1986 Arnold Bode Prize, Kassel.



Cultural Engagement and Education

Current education programme

The programmatic strand at Haus der Kunst focused on Cultural Learning and Engagement positions the house as a meeting place that invites people to experiment, exchange, and enjoy. In addition to existing art education formats, the projects are developed together with experts from various art disciplines for a public of all ages.

Open Haus

Every last Friday of the month Haus der Kunst opens its doors for "Open Haus". Admission is free from 4 pm and until 10 pm. Open Haus offers space for encounters and creative exchange. There are free guided tours for children and adults through the exhibitions, an open workshop for all generations, activations of artworks and other surprises.

Next dates: 26.4.24 | 31.5.24

Public guided tours without registration

The current dates of the public exhibition tours: hausderkunst.de/kalender

Special dates:

Curator's tour with Jana Baumann or Radia Soukni

- 29.4., 6 pm
- 29.5., 6 pm
- 26.6., 6 pm
- 24.7., 6 pm

More dates to follow

- Baby listens | on 6.5. and 10.6.24 at 2 pm | more dates to follow
- Family workshop in the Atelier | on 4.5. and 15.6.24 at 2 pm
- Guided tour for the blind and visually impaired | 19.9. and 11.10.24 at 5.30 pm

All dates are regularly updated in our calendar.

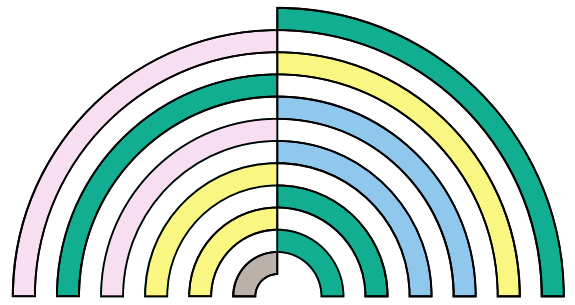
Guided tours for school classes

We want to explore the exhibition together with school classes in form of an interactive tour. This format is designed to encourage pupils to research the content of the exhibition independently and to shape the tour together.

Guided tours for private groups

Guided tours for private groups – also in English and French – can be booked anytime.

Appointments can be made under fuehrungen@hausderkunst.de



Next dates and exhibitions

Liliane Lijn. Arise Alive

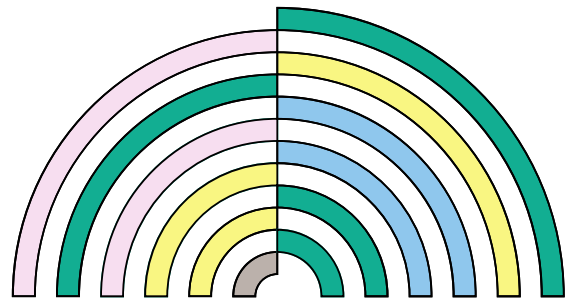
5.4. – 22.9.24 | Nordgalerie

"My work is an exercise in seeing the world ... I want to feel alive in my work. I want it to breathe. I want its surface to be as skin, translucent, porous, emitting the fine moist heat of the living." – Liliane Lijn

„Arise Alive“ is the first large-scale solo museum show for Liliane Lijn (b. 1939, New York, USA), surveying her career over six decades. Inspired by Surrealist ideas, ancient mythologies and feminist, scientific and linguistic thought, a key focus for Lijn is visualising the invisible, using the latest materials, and experimenting with reflection, motion, and light. She conducted research into invisibility, using and exploring the visualisation of electronic waves, forces, vibration, light, and sound. Before settling in London, Lijn lived in Paris and Athens, where she was among a group of artists and poet friends defining the Kinetic art movement – one connected to space technology and cosmic spirituality. During this period, Lijn became one of the first women artists to experiment with kinetic sculpture, sparking a lifelong commitment to the understanding of energy. The materials she uses – unconventional and often industrial, such as plastics, prisms, and copper wire – are intrinsic to the ideas she explores, becoming the source in which she can experiment. The artist also predominantly works in series, allowing her to explore her complex ideas, experiments, and varied use of materials through iterations of the same work type.

The exhibition surveys Liliane Lijn's work from the late 1950s to today, and charts her work with drawing, painting, sculpture, and installation. The show considers her work in a thematic framework, from her experiments with kinetic art and innovative materials to her focus on imagining light and energy, and her exploration of the human form and the female body, in her seminal series *Female Figures* and *Cosmic Dramas*. In these sculptures, Lijn presents futuristic and female archetypes, part machine, part animal, and part plant, constructed from soft feather dusters, synthetic fibers, piano wire, steel, and optical glass prisms. These works reflect her ongoing exploration of a new, feminine form for a mechanical age.

Curated by Emma Enderby with Teresa Retzer. The exhibition is organised by Haus der Kunst München and mumok – Museum moderner Kunst Stiftung Ludwig Wien, in collaboration with Tate St Ives.



TUNE. Sound and beyond

The series of short sound residencies TUNE is firmly established in the programme of Haus der Kunst. The invited artists work mainly with sound and present different areas of their work during the residency. The series moves between sound, music and visual art and creates sonic dialogues with the exhibition programme at Haus der Kunst. Curated by Sarah Miles.

TUNE. Jim C. Nedd. *Remembering Songs* Live

26.&27.4.24, 8 pm, Concerts | Auditorium || 26.-28.4.24, Video works | Westgalerie || 27.4.-29.10.24, Sound installation | Terrassensaal

To mark the publication of Jim C. Nedd's debut monograph *Remembering Songs*, TUNE invites the artist to curate a live programme that intimately connects with the book's themes. On both evenings, a newly commissioned composition will be performed that blends accordion, guitar, and live poetry, showcasing genres from the Colombian-Caribbean region. On Friday, the event will also feature a reading, and on Saturday a listening session. New video works by the artist, produced in his native city, Valledupar, will be installed in the Westgalerie throughout the weekend, and on Saturday, Nedd's sound installation for the Terrassensaal, *Recuerdos II (Memories II)*, will open and be installed until October 24.

MMMHaus. Make. Meet. Move.

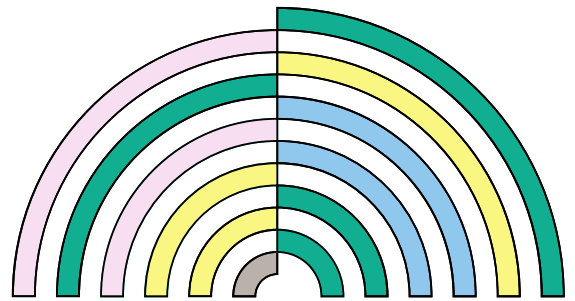
Thu, 9.5.24, 10.30 am–9 pm | Fri, 10.5.24, 2 pm–8 pm | Sat, 11.5.24, 2 pm–7 pm

Haus der Kunst is organising a three-day free event for children and young adults together with the Munich music label "Public Possession": MMMHaus – Meet Make Move. A varied, colourful programme awaits all visitors with many workshops on music and art, sporting activities and a table tennis tournament, interesting walks through the English Garden, and cooking together. We look forward to welcoming our visitors and local artists who are passionate about their work. There are many activities to choose from: screen printing or risography, making a Bluetooth speaker, face painting and a music workshop. There will be radio and DJ courses as well as singing and instrumental courses. The doors of the museum are wide open, with free offers everywhere in and around the museum.

MMMHaus. Make. Meet. Move.

Public Possession Party | Fri, 10.5.24, 7 pm

Following their large 10th anniversary party in March 2023, Public Possession is going to take over the Terrassensaal of Haus der Kunst for another unforgettable night of music and fun. The programme will include a special live performance by Poeji (Enji Erkhem & Simon Popp) and a D.J. Set by Sedef Adasi.



**(Inter)disciplines: Exploring Intersections and Encounters between Art and Design
Sun, 12.5.24, 2 pm**

Inspired by the exhibition "Sitzung" by designer Martino Gamper on view in the Mittelhalle of Haus der Kunst, the discussion aims to redefine contemporary art and design and explore the historical perspectives and multiple facets of both disciplines. The participants will explore theories and philosophies, and discuss strategies for showcasing interdisciplinarity in cultural institutions, and fostering cooperation between the fields. The talk also delves into cross-institutional collaboration, potential synergies, and new challenges such as digital interdisciplinarity. Taking a cross-European perspective as a point of departure, the discussion aims to provide valuable insights into culture's global dynamics, now and in the future.

With Andrea Lissoni (Artistic Director, Haus der Kunst), Flaka Haliti (Artist), Marco Sammicheli (Director, Museo del Design Italiano), Martino Gamper (Designer), Stefan Diez (Designer and Professor).

The event is organised by Haus der Kunst and *nomad* magazine. Financed by the Bavarian Ministry of Economic Affairs, Regional Development, and Energy; in cooperation with Munich Creative Business Week and Locke Hotels.

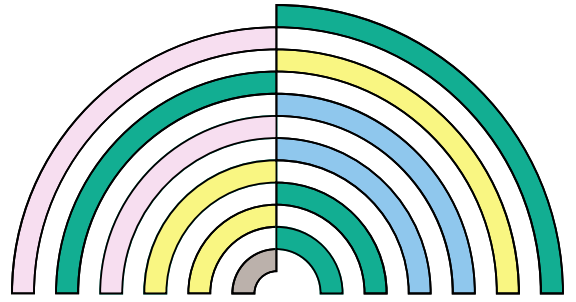
**Samaneh Atef, Belén Sánchez, Desmond Tjonakoy. euward9
17.5.–14.7.24 | Südgalerie**

In 2024 Haus der Kunst again welcomes the winners of the euward European Award for Painting and Graphic Arts. Since 2000, the Augustinum Foundation has awarded the prize every three years to artists working in the context of cognitive impairment, to strengthen their presence and recognition within the art world.

Samaneh Atef's (b. 1989, Bandar Abbas, Iran) intense pen and ink drawings address her own experiences as well as female history. As an Iranian woman and artist, she has a clear message: equality for women in her home country and around the world. The work of the Spanish multimedia artist Belén Sánchez (b. 1972, Madrid, Spain) includes not only drawing and collage but also sculpture, photography, film, and performance. The focus is on her own body, with which Belén Sánchez tells stories of aggression and healing. Desmond Tjonakoy (b. 1993, Amsterdam, Netherlands) is of Ghanaian descent. Using pencil and fine liner, he works on visual themes related to Black culture, music history and religion. Recently, Desmond Tjonakoy draws on political themes that are addressed by Black emancipatory movements.

Over 240 artists from 25 countries applied for euward9. In addition to the award winners, the works of the nominees will also be shown in the framework of euward9.

An exhibition of Augustinum Stiftung in collaboration with Haus der Kunst. Curated by Klaus Mecherlein (Augustinum Foundation), Project Manager Sabine Brantl (Haus der Kunst).



WangShui. Window of Tolerance
only until 28.4.24 | Südgalerie

WangShui's practice explores various dimensions of human-machine entanglement through video, sculpture, and painting. The exhibition has been developed as a form of screenplay in which the machine has become the scriptwriter, applying countless variations of its training material. Featuring their newly commissioned live simulation *Certainty of the Flesh* (2023) alongside a selection of ethereal paintings etched into aluminium, *Window of Tolerance* reflects our symbiosis with the technologies that are now determining our lives. Curated by Sarah Johanna Theurer and Teresa Retzer.

Archiv 451. Trikont Verlag
only until 28.4.24 | Archiv Galerie

The "Archives in Residence" exhibition series focuses on autonomous archives as alternative places of knowledge production. Together with the Trikont publishing house, evidence of the subcultural awakening and anti-authoritarian protest movements will be shown. Trikont was the first autonomous publishing house in the Federal Republic. Among the first and most successful publications were the "Mao Bible" and Che Guevara's "Bolivian Diary". Publications appeared on the labour movement, decolonisation and anti-fascism, on alternative ways of life and radical social change. Trikont discovered the unifying power of music early on. In 1972, the company began producing vinyl records, from which Trikont Musikverlag, the oldest German independent label, emerged. The exhibition brings together documents from Archive 451 and the Trikont – Unsere Stimme archive. Curated by Sabine Brantl.

Martino Gamper. Sitzung
extended until 27.10.24 | Mittelhalle

The Mittelhalle of Haus der Kunst has become a constantly evolving social space of movement and encounters with the playful new work "Sitzung" by the acclaimed Italian designer, Martino Gamper OBE. Gamper was in residence at Haus der Kunst in July 23, creating a series of newly designed chairs – to gather, to rest, and to play. Until the end of the exhibition, self-brought food and drinks, as well as games, are welcome in the Mittelhalle. We call this "BYOE (Bring Your Own Everything)". Everything (well, almost everything) is allowed. Developed in collaboration between Martino Gamper, the curatorial team and the team for cultural education and engagement at Haus der Kunst (Andrea Lissoni, Emma Enderby, Hanns Lennart Wiesner, Pia Linden, Camille Latreille).