

THE BAYER COLLECTION

from **Beckmann**
to **Warhol**

ART OF THE 20TH AND 21ST CENTURIES

WIENAND

Collecting Art is a Tradition at Bayer



Bayer AG celebrates its 150th anniversary this year. 150 years of Bayer: that means not only 150 years of research and innovation in line with our corporate mission "Science for a Better Life". Bayer also stands for corporate citizenship and social responsibility, both of which are integral parts of our sustainability strategy and company policy. We see support for not-for-profit goals in education, health, the environment, sports, and culture both as long-term investments in the sustainability of society, and as a contribution to a positive corporate framework. As such, cultural initiatives are at the heart of our social commitment, and have been valued very highly through the many years of our company's history. As a global corporation, Bayer feels that it is the company's responsibility to support the community's interest in cultural education, and thus also to benefit society with its economic success.

Art is an important part of Bayer's tradition of cultural initiatives. Enthusiasm for the visual arts can be traced back to the very beginning of the history of Bayer AG, and indeed to the company's founders Friedrich Bayer (1825–1880) and Friedrich Weskott (1821–1876). The collection was started in earnest by the first Managing Director of Bayer, Dr Carl Duisberg (1861–1935). Over the course of time, his idea of creating a pleasant work environment for the company's employees has developed into a museum-worthy collection: the Bayer Collection, whose greatest highlights are presented in this catalogue.

Many decades later, Bayer continues to this day to believe in the importance of natural encounters between people and art in the world of work. All the works of art we present to you here are usually displayed on the company's premises. Our employees have the opportunity to borrow art from the collection for their offices and conference rooms through the company's art library, making it possible for them to shape their own work environments. The quotations published in the catalogue bear impressive witness to this. Here, art is experienced in the workplace, and the viewers are our employees, customers, and visitors: people with a variety of interests and from many different cultures. At Bayer, the appreciation of art and culture is deeply ingrained in the company's self-image.

Cultural experience encourages characteristics that are also important to day-to-day work at Bayer: creativity, interest in what is new, and openness towards that which is foreign. This stimulation should not be limited to our employees, however. For this reason, we are taking advantage of the anniversary of our company's founding to invite the public to share in our important art collection. Usually, only our employees and guests benefit from the exhibits. We would like to give the wider public an insight into this part of Bayer's support for the arts through the exhibition *From Beckmann to Warhol. Art of the 20th and 21st Centuries – The Bayer Collection* in the Martin-Gropius-Bau in Berlin.

Dr Marijn Dekkers
CEO of Bayer AG



Otto Bollhagen | View of the Leverkusen Factory | 1912–21 | Oil on canvas | 250 x 600 cm
commissioned 1912

the personalities of the art enthusiasts behind the collection – their passion, their character – shine through. Corporate collections can in this way counterbalance public museums. Furthermore, the Bayer AG collection also succinctly reflects the fascinating change in the meaning ascribed to art by the company under changing historical and social circumstances.

The Role of Art in Early Company History - an Early Form of Corporate Collecting

The establishment of the company in Wuppertal in 1863 took place during the period of increasing industrialisation in the Rhineland and Ruhr area. AEG, Krupp, Siemens, Haniel, and Stinnes grew into important companies alongside Bayer. With the aim of creating a positive image of the company among the general public, and to advertise the company and its products, well-known artists were commissioned to design advertisements, billboards, posters, writing paper, and product packaging. Successful companies also commissioned large-format oil paintings with imposing views of the factories for the management's offices. Otto Bollhagen (1861–1924, see above), who was well-known at the time, created a panorama view 6 metres wide for the Farbenfabriken vorm. Friedr. Bayer & Co., which had been moved to Leverkusen in 1912. As the new plant's construction progressed, it was reworked several times until 1921. The commissioned work had the pragmatic aim of having a positive influence on the image and reputation of the company in the eyes of visitors, customers, and business partners.

The new "industrial barons", including Friedrich Krupp, Franz Haniel, and August and Joseph Thyssen, emulated the lifestyles and mores of the aristocracy. They acquired stately homes to live in (as the Krupp family did in Essen) and commissioned the construction of company headquarters designed to look like stately homes, too. The managing director's villa in Leverkusen and the adjoining administrative buildings, for example, resembled baroque palace grounds. As the young, flourishing industrial cities had no aristocratic or royal collections, the founders of the companies also drew inspiration for their tastes in art from aristocratic models. An art collection could have an ennobling effect where history and ancestry were in short supply. Ownership of art expressed not only material wealth, but also sophistication and education, and served the purpose of social distinction.

The companies' founders and their descendants, the managing directors, and directors commissioned portraits, following the example of the famous galleries of ancestral portraits in aristocratic families. This tradition of portrait painting culminated with the first managing director of Bayer, Carl Duisberg (1861–1935). He was interested in art, was friendly with gallery owners, and went to art exhibitions, but his taste in art was relatively conservative. As manager of the company, he valued established approaches and artists who already enjoyed recognition as a result of public functions, or had reputations as academy professors. He liked sitting for portraits and over the course of time commissioned three portrait busts from renowned artists: Adolf von Hilde-



Hermann Groeber | Board of Directors of IG-Farben | 1926 | Oil on canvas | 191 x 256 cm
acquired 1926

brand (1909), Hugo Lederer (1923–24), and Fritz Klimsch (1932, see below). He held the latter, who was director of the Academy of Art in Berlin, in great esteem. Klimsch was for many years in the business leader's personal service, as well as receiving numerous commissions from the company's managing body. Duisberg also commissioned a portrait from the much more progressive

German Impressionist Max Liebermann, the president of the Berlin Secession and later director of the Prussian Academy of Arts (1909, see p. 14). Passionate about chemistry, he also collected sculptural portraits of the heads of great natural scientists, some of which he commissioned from Hildebrand and Klimsch. Following the model of Walhalla, a hall of fame of German scholars established by Ludwig I near Regensburg in 1842, he had the portraits installed in rows on pedestals in the central foyer of the main administrative building. On Duisberg's instructions, the administrative building, offices, and Kasino (the company's restaurant) were furnished with portraits by Otto Bollhagen, as well as plaques and busts of important chemists and natural scientists. The works of art therefore retained a direct connection to the company's business at this point, and



Fritz Klimsch | Portrait of Carl Duisberg | 1932
Bronze | Height: 35 cm | acquired 1932

Alphabetical List of Artists

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Ernst Ludwig Kirchner

In 1905 Ernst Ludwig Kirchner and Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff, friends he made while studying architecture at the academy in Dresden, founded the Brücke (or Bridge) group. It would become one of the earliest and most avant-garde German expressionist artists' groups. Consciously eschewing training in the crafts and visual arts at the academy, these artists attempted to create "freedom of life and of movement" through intense communication by working closely together. Social ideas and artistic ideas became intimately connected since the aim was to overcome the Wilhelminian, bourgeois, and academic structures.

Quickly taking their cue from the avant-garde the artists intuitively developed a new style. Kirchner's works on paper, which are well represented at Bayer thanks to the acquisition of a substantial number of them, illuminate this phase of studying the most current developments of the time: these range from Jugendstil (*Ducks on the Water*, 1903) and the French Fauves (*Outskirts of Dresden*, 1903–04), to van Gogh and non-European art. Kirchner's style of drawing became increasingly simplified, emphasising lines and surface effects, and late-expressionist influences in the colouring were reduced in favour of pure, two-dimensional primary colours with striking contrasting effects. The subjects, too, were consciously drawn from sources outside the classical canon: the circus, music hall, and artist's studio standing for a non-bourgeois counterculture. The simple, swift line is characteristic of Kirchner's drawings from the Dresden period around 1910, as jointly practiced by the Brücke artists in "15-minute nude" sessions. They asked their girlfriends or a young girl from the circus – thus models who had no experience of academic nude poses – to act as models for them. The artists sought to depict the natural human in everyday situations and in nature, for example on trips they made together to the Baltic Sea and to the Moritzburg Lakes. The practice of making rapid sketches of what he perceived remained important throughout Kirchner's creative life: "I learned to appreciate the first draft, so that the first sketches and drawings had the greatest value for me. How often did I labour to consciously execute on the canvas what I had without effort in a trance dashed out in a sketch?" (Kirchner, around 1925–26)

Kirchner's move to the cultural capital of Berlin led to noticeable changes in his style from 1911. His style became more angular and more nervous, the forms became harder, and the two-dimensionality increasingly gave way to dense, rapid hatching. *Rider in Grunewald* (1914) is exemplary of this period. And yet the outbreak of the First World War marked a turning point in Kirchner's oeuvre, which had reached a high point with the big-city pictures of the Berlin years. Army training alone plunged him into a deep crisis from which he recovered only gradually after long sojourns in sanatoria and on the Staffelalp in Switzerland.

The Death of Absalom (1918) from the woodcut series *Absalom* is one of the most impressive works on paper to reflect this existential crisis. One can read Kirchner's illustration of the Old Testament text about the tragedy of King David's rebellious son as symbolic of the inner conflict experienced by the artist and his generation.

AP



Reiter im Grunewald (Rider in Grunewald) | 1914 | Lithograph | 55 x 64 cm | acquired 1965

Christian Rohlf

Christian Rohlf is considered a loner within late-nineteenth and early-twentieth-century art. His oeuvre traces his development from a plein-air landscape painter to an artist whose thematically varied work is assigned to expressionism. This is explained by the simplification of forms and the use of an expressive colour scheme that emphasises the surface. In addition to landscapes and still lifes with flowers, the artist also painted subjects related to architecture and religion. The representational elements of his subjects were later replaced by an abstract tendency.

There are twelve works by the artist in the Bayer Collection. They are ascribed to his late work, and the majority were created in Ascona, Rohlf's second home. In his late work, the simplification and dissolution of form constitute important compositional elements, although the object is not entirely abandoned. The palette is dominated by deep-brown, yellow, and blue tones. During this time Rohlf painted using water tempera, whose transparency and luminosity he created by washing off and repeated application, as well as working it using brushes, for example. He heightened the representation until it became immaterial and disparate. The objects have the appearance of visions, delicate apparitions of light in differentiated colour vibrations and intensities without a materially circumscribed physicality. Despite this transparency and dematerialisation, these works affect the viewer through their presence and sensuous power.

The numerous flower compositions in his oeuvre have caused Rohlf to be described as a "flower artist". In these works he highlights colour, which always remains linked to that specified by the subject itself. The growing and blossoming, its heightening to the point of a visual illumination of the blossom, corresponds to a consolidation of the painterly design. Dated 1937, numerous variations on *Datura Japonica* exist in Rohlf's oeuvre. Whereas the paper is kept mainly in yellow and brown tones, green and blue accents supplement the blossoms and leaves. The vase in which the bunch of flowers stands appears almost to melt into the background, but even the vase's pattern is visible upon closer inspection. This demonstrates the composition's tension. This arises from the detailed subject, which is authentic also in its colouration, on the one hand, and the pronounced lack of definition, as a result of which that which is depicted is almost dematerialised, on the other hand.

Landscapes, painted in a variety of moods and accents, are another important subject of his oeuvre. From the terrace of his house Casa Maggiore he could study the entire spectrum of light and colour moods as they changed according to the time of day and season. In delicate tones of blue and green, *Lake Landscape* shows the rising fog in transparent white, and the mountains in the background. The disparate, dreamy atmosphere and light reflection give the landscape an ethereal appearance. This work of art from his late period elevates the experience of everyday life into a world of heightened reality.

After the *Degenerate Art* exhibition in Munich in 1937, numerous works by Rohlf were confiscated, and he was soon excluded from the Prussian Academy of Arts. After his death in 1938, his wife (who had kept many of his works in a safe place) organised a number of exhibitions. These included a solo exhibition at the Bayer Kulturhaus in Leverkusen in 1955, at which seven works were acquired for the collection.

RZ



Sonnenblumen auf dunklem Grund (Sunflowers on Dark Ground) | c. 1937 | Tempera on paper | 57.5 x 67 cm | acquired 1955



Tête de jeune fille, 10.3.1947 (Head of a Young Girl, 10.3.1947)
1947 | Lithograph | 65.9 x 50 cm | acquired 1985



Tête de jeune fille (Head of a Young Girl)
1947 | Lithograph | 65.9 x 50 cm | acquired 1985



Tête de jeune fille, 5.3.47 (Head of a Young Girl, 5.3.47)
1947 | Lithograph, 2nd state | 65.3 x 49.5 cm | acquired 1985



Tête de jeune fille, 5.3.47 (Head of a Young Girl, 5.3.47)
1947 | Lithograph | Stone: 44.7 x 36.8 cm | acquired 1985

“The art in my office invites me to go for little ‘art walks’ regularly. For me, it is an active mental mobility aid, in keeping with Johann Gottfried Seume: ‘I am of the opinion that everything would go more smoothly if one walked more ...’”

Reiner-Ernst Ohle

Silke Leverkühne

The first impression of a massive, snow-covered mountain formation is called into question as soon as the viewer recognises an orangey-red crane shovel in the upper right-hand corner. The suggested idyll is immediately overturned and becomes a mere workplace, changing from a natural into a manmade landscape. The panorama in this large-scale painting by Silke Leverkühne is not of rock and snow; the high mountains are in fact mounds of salt. Ironically, the impact of a shovelful of it being dumped on the ground creates an avalanche-like formation of dust. Our understanding of nature is challenged by the unsettling message and subtle allusions. And yet Silke Leverkühne works from nature. Rather than an imitation of nature as a model, however, this artistic approach involves a time lag. The artist does not align herself with a nature that is romantic and able to be experienced immediately, nor indeed with her own imagination, but instead with modern forms and subjects relating to nature. Nature, or rather our traditional understanding of nature, has become obsolete. And yet it is precisely this approach that plays an important part when viewing Silke Leverkühne's works of art. She toys with the viewer's traditional viewing patterns, and works at the boundary between the imitation of nature and a new understanding of nature. The subject of change, of variation, also finds expression in the content of the compositions. Cloud formations, water surfaces, and shadow play are among Leverkühne's favourite subjects, which she explores in substantial series. Silke Leverkühne focuses her artistic attention on the fleeting, the processual, and the animated in inflexible patterns of thought. Her compositions can therefore be no more than snapshots whose subjects have changed again within the period of their creation. Leverkühne's series point not so much to what has been or what was seen, but to a permanent temporality. This constant change is a significant aspect of her oeuvre.

The artist sees nature not as a rigid entity, but as a continuing process briefly captured in a picture. She not only captures nature in concrete terms, but it is also a process of perception whose traditional perspectives are called into question. Silke Leverkühne's paintings open up new insights and intellectual approaches for the viewer, while she remains rooted in the image. *Salt Deposit* (1999), which depicts its subject at the salt works, is also what it depicts. It is the combination of what is depicted and what is imagined that gives the painting its fascinating multifariousness.

AK



Salzlager (Salt Deposit) | 1999 | Egg tempera on canvas | 140 x 240 cm | acquired 1999

Marven Graf

At first glance they look like objective, large-format portrait photographs that reproduce reality. It soon transpires, however, that they are fakes. Formally speaking, the three pictures of the artist Marven Graf are rigorously composed: like passport photos the three women gaze straight ahead, staring directly into the camera. Each of them is documented together with her confident, almost provocative attitude. However, if we look more closely at *Kathrin*, *Sabine*, and *Lena* we become aware of fractures and our perception changes: the portraits become transformed into grimaces. Shiny sections irritate the eye and only when we examine the portraits closely do we notice the transparent adhesive tape that has been applied, and which seems to tighten the upper eyelids, lips and mouth area. The three faces freeze to become masks.

Marven Graf is a student in her ninth semester at the Academy of Art in Kassel, in the painting class of Friederike Feldmann. Her works are concerned with surfaces and their effects as well as their appearances and their changeability, which the artist attempts to investigate in her painting as well as her photography. In painting she works with felt and caulking compound and studies in particular the plasticity of surfaces. Penetrated by a basic scepticism concerning the concept of genuineness and authenticity, which can purportedly be proved through photography, she reflects in her photographic works on the conditions of surfaces and their perception. In the three portraits she is concerned with skin, the surface that provides human beings their protective outer casing, their inherent boundary to the world, which is grotesquely deformed here by the transparent adhesive tape. What initially appears to be youthful, plump and sexy, ultimately reveals itself to be a deception. With the photographs of the mask-like contorted faces Graf thematises the excesses of the modern body cult, the obsession with beauty, and the catastrophic results that become evident above all in the many consequences of face surgery: taut, smooth faces that are nonetheless expressionless and stereotypical.

The three photographic works were part of the stART exhibition *Kunsthochschulen zu Gast* (Entertaining Art Academies) in the Bayer Kulturhaus in May 2012, during which the painting class of Professor Friederike Feldmann of the Academy of Art in Kassel was presented. The class had not only developed the exhibition concept, but had also devised an audio guide, which played statements, comments, texts, or music for each artist or for the individual works. Graf's works were accompanied by an interview with a cosmetic surgeon and his customers, which made it clear that today cosmetic surgeons see themselves as the true artists, as sculptors and creators of beauty and youth, and that women succumb to this hubris.

RZ



Kathrin | 2012 | Photograph, C-print | 134 x 106 cm | acquired 2012

Karl Fred Dahmen

1917 Born in Stolberg, near Aachen | **1932–33** Attended Kunstschule Aachen | **1936–38** Trained as commercial artist | **1938–45** Military service and captivity; accepted as student at Kunstakademie, Düsseldorf | **1951–60** Lengthy sojourns in Paris, friendship with Serge Poliakoff, Paul Ubac; et al. | **1953** Member of Gruppe 53, Düsseldorf | **1966** Member of Neue Gruppe, Munich | **1967–81** Professorship at Akademie der bildenden Künste München, Munich | **1981** Died in Preinersdorf, Chiemgau

Solo Exhibitions (selected)

1946 Suermondt-Museum, Aachen (first solo exhibition) | **1958** Galerie 22, Düsseldorf | **1959** Städtische Kunsthalle, Mannheim | **1963** Städtisches Museum, Wuppertal | **1965** Kölnischer Kunstverein, Cologne; Suermondt-Ludwig-Museum, Aachen; Museum Abteiberg, Mönchengladbach | **1972** *Chiemgaulegende*, Kunstverein Munich | **1985** *Retrospektive*, Moderne Galerie, Saarlandmuseum, Saarbrücken | **2008** *Götz trifft Dahmen. Zwei Aachener Künstlerfreunde und Pioniere des Informel*, Ludwig-Forum für Internationale Kunst, Aachen

Group Exhibitions (selected)

1957 *Eine neue Richtung in der Malerei*, Kunsthalle Mannheim | **1982** *Deutsche Radierer der Gegenwart*, Kunstverein Darmstadt | **1983** *Gruppe Informel*, Saarlandmuseum, Saarbrücken | **2010** *Le grand Geste! – Informel and Abstract Expressionism, 1946–1964*, Museum Kunst Palast, Düsseldorf | Participated in *II. documenta* (1959), Kassel

Bibliography (selected)

Motte, Manfred de la: *K. F. Dahmen*, exh. cat. Galerie Hennemann Bonn 1979 | Belgin, Tayfun (ed.): *Kunst des Informel, Malerei und Skulptur nach 1952*, Cologne 1997

Catalogue Raisonnés

Dienst, Rolf-Gunter: *K. F. Dahmen. Das malerische Werk 1950–1972*, Munich 1972 | Angst, Roland (ed.): *K. F. Dahmen. Werkverzeichnis der Druckgraphik*, 2 vols., Munich 1979, 1981 | Weber, Thomas: *K. F. Dahmen. Werkverzeichnis* , 2 vols., Cologne 2003

Lynn Davis

1944 Born in Minneapolis, Minnesota | **1962–64** Studied at University of Colorado | **1964–66** Studied at University of Minnesota | **1967–70** Studied at San Francisco Art Institute (BFA) | **1974** Assistant to Berenice Abbott | **1979** Creative Artist Public Service Program Grant | **2005** Academy Award in Art from the American Academy of Arts and Letters | Lives in New York

Solo Exhibitions (selected)

1980 Robert Samuel Gallery, New York (first solo exhibition) | **1989** *Ice*, Simon Lowinsky Gallery, New York | **1989** *Bodywork*, Pennsylvania State University | **1990** Frankfurter Kunstverein | **1991** *Ice*, Centro Cultural Arte Contemporaneo, Mexico City | **1992** *Egypt*, The Cleveland Museum of Art | **1996** *Ancient Sites. Syria, Jordan, Turkey, Yemen, Lebanon*, Houk Friedman, New York | **1998** *Retrospective 1986–1997*, Weinstein Gallery, Minneapolis | **2003** *Monuments*, World Monument Fund, New York | **2003** *CHINA*, Galerie Karsten Greve, Cologne | **2005** *Monuments*, Zone Attive, Festival della Fotografia, Rome | **2007** *Illumination*, Rubin Museum of Arts, New York | **2007** *Ancient Persia/Icebergs*, Thyssen-Bornemisza Museum, Madrid | **2012** *Modern Views of Ancient Treasures*, National Archaeological Museum, Venice

Group Exhibitions (selected)

1979 *Lynn Davis/Robert Mapplethorpe, Trade Off*, International Center of Photography (ICP), New York | **1980** *Fleeting Gestures, Treasures of Dance Photography*, Institute of Contemporary Art, University of Pennsylvania; ICP, New York | **1987** *Art Against Aids*, Dia Art Foundation, New York | **1999** *Sea Change – The Seascape in Contemporary Photography*, ICP, New York | **2001** *In Response to Place*, Indianapolis Museum of Art; et al. | **2002** *Indivisible – Stories of American Community*, Philadelphia Museum of Art; et al. | **2004** *Glorious Harvest – Photographs from the Michael E. Hoffman Tribute Collection*, Philadelphia Museum of Art

Bibliography (selected)

Lynn Davis, ed. by Peter Weiermair, exh. cat. Frankfurter Kunstverein, Frankfurt am Main 1990 | *Body work. 1978–1985*, ed. by Peter Weiermair, Zürich 1994 | *Monument*, texts by Patti Smith and Rudolph Wurlitzer, New York 1999 | *American Monument*, preface by Witold Rybczynski, New York 2004 | *Illumination*, preface by Pico Iyer, New York 2007 | *Sacred Landscapes: The Threshold Between Worlds*, preface by A. T. Mann, New York 2010

Jan Dibbets

1941 Born in Weert | **1959–60** Studied at Academie voor Beeldende Vorming, Tilburg | **1960–63** Studied painting at Design Academy, Eindhoven | **1967** Scholarship, Saint Martin’s School of Art, London | **1967** Foundation of International Institute for the Reeducation of Artists | **1984–2004** Professorship, Kunstakademie Düsseldorf | Lives in Amsterdam, and San Casciano dei Bagni

Solo Exhibitions (selected)

1969 *TV as a Fireplace*, Fernsehgalerie Gerry Schum, Cologne | **1975** *Autumn Melody*, Kunstmuseum Luzern | **1987** Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis; Detroit Institute of Arts | **1988** Stedelijk Van Abbemuseum, Eindhoven | **1996** Witte de With, Rotterdam | **2000** BAWAG Foundation, Vienna | **2010** *Horizons*, Musée d’Art Moderne de la ville de Paris | **2011** *3 x Jan Dibbets*, Cultuurcentrum Mechelen

Group Exhibitions (selected)

1969 *Live in your head. When Attitudes Become Form*, Kunsthalle Bern; Museum Haus Lange, Krefeld; Institute of Contemporary Arts, London | **1981** *Westkunst. Zeitgenössische Kunst seit 1939*, Rheinhalten, Cologne | **1982** *Attitudes/Concepts/Images*, Stedelijk Museum, Amsterdam | **1989** *Bilderstreit. Widerspruch, Einheit und Fragment in der Kunst since 1960*, Museum Ludwig, Cologne | **1994** *Du concept à l’image: Art Pays-Bas XXe siècle*, Musée d’Art Moderne de la Ville de Paris | **1997** *Die Epoche der Moderne. Kunst im XX. Jahrhundert*, Martin-Gropius-Bau, Berlin | **1998** *Global Conceptualism. Points of Origin, 1950s–1980s*, Queens Museum of Art, New York; Walker Art Center, Minneapolis; Miami Art Museum | **2009** *In & Out of Amsterdam. Travels in Conceptual Art, 1960–1976*, Museum of Modern Art, New York | **2010** *Arte Povera International*, Castello di Rivoli, Turin | Participated in *documenta 5* (1972), *documenta 6* (1977), and *documenta 7* (1982), Kassel; participated in biennials of Tokyo (1970), Sydney (1979), Venice (1972, 1988), and São Paulo (1983)

Bibliography (selected)

Jan Dibbets. Four Pieces: 1. Dutch Mountains, 1971, 2. Horizon, 1971, 3. Shortest Day, 1970, 4. Diagonals, 1971, exh. cat. Stedelijk Van Abbemuseum, Eindhoven 1971 | *Jan Dibbets*, exh. cat. ARC, Musée d’Art Moderne de la Ville de Paris et al., Eindhoven 1980 | Fuchs, Rudi H. et al.: *Jan Dibbets. Interior Light*, ed. by Rudi H. Fuchs and Gloria Moure, New York 1991 | Verhagen, Erik: *Jan Dibbets. Saenedam–Zadkine*, ed. by Institution Paris musées, Paris 2004 | Verhagen, Erik: *Jan Dibbets. The Photographic Work 1967–2007*, Paris 2007

Joseph Fassbender

1903 Born in Cologne | **1926–28** Studied at Werkschule, Cologne | **1929** Villa Romana Prize, Florence | **1932** Friendship with Hann Trier | **1941–46** Military service and captivity | **1947** Co-founder of Donnerstagsgesellschaft in Alfter, with Hubert Berke and Hann Trier | **1949** Co-founder of Neue Rheinische Sezession | **1951** Member of ZEN 49 group, Munich | **1955–58** Head of graphic arts department, Werkkunstschule Krefeld | **1958–68** Professorship, Kunstakademie Düsseldorf | **1974** Died in Cologne

Solo Exhibitions (selected)

1950 Galerie Der Spiegel, Cologne | **1961** Kestner-Gesellschaft Hannover; Kunst- und Museumsverein Wuppertal; Hamburger Kunstverein; Stedelijk Museum, Amsterdam | **1963** Von der Heydt-Museum, Wuppertal | **1968** Kölnischer Kunstverein, Cologne (retrospective) | **1973** Rheinisches Landesmuseum Bonn (retrospective) | **1988** *Malerei zwischen Figuration und Abstraktion*, Kölnischer Kunstverein, Cologne | **2005** *Verwandlung*, Rheinisches Landesmuseum Bonn | **2006** Abtei Kornelimünster, Aachen | **2009** Akademie-Galerie, Die Neue Sammlung, Düsseldorf

Group Exhibitions (selected)

1947 *L’art allemand moderne, Deutsche Kunst der Gegenwart*, Kunsthalle Baden-Baden | **1947** *Moderne deutsche Kunst seit 1933*, Kunsthalle Bern | **1951** Städtisches Museum Schloss Morsbroich, Leverkusen | **1964** Venice Biennale | **1985** *Aus den Trümmern, Neubeginn und Kontinuität, Kunst und Kultur im Rheinland und in Westfalen 1945–1952*, Rheinisches Landesmuseum Bonn; Kunstmuseum Düsseldorf; Museum Bochum | **1998** *Kunst im Aufbruch, Abstraktion zwischen 1945 und 1959*, Wilhelm-Hack-Museum, Ludwigshafen | **2007** *Von Meisterhand*, Akademie-Galerie, Die neue Sammlung, Düsseldorf | Participated in *documenta* (1955), *II. documenta* (1959), and *documenta III* (1964), Kassel

Catalogue Raisonnés

Joseph Fassbender. Malerei zwischen Figuration und Abstraktion, with a catalogue raisonné of the works in colour by Uwe Haupenthal, ed. by Wulf Herzogenrath, exh. cat. Kölnischer Kunstverein, Cologne 1988 | Trier-Franzen, Alice: *Das graphische Werk Joseph Fassbenders*, with a catalogue raisonné of the graphic works, Alfter 1994