

## Exhibitions Programme 2009

This exhibitions programme provides an overview of the exhibitions and other activities presently planned in the Van Abbemuseum. The programme and dates are subject to change.

For further information, please visit our website [www.vanabbemuseum.nl](http://www.vanabbemuseum.nl) or contact our

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### General

The Van Abbemuseum is the only museum in the Netherlands to concentrate exclusively on modern and contemporary art from the 20th and 21st centuries. Since it opened in 1936, the museum has built up an impressive collection of over 2,700 works of art. The Van Abbemuseum has the largest El Lissitzky collection outside Russia, a collection which forms a continual source of inspiration for new exhibitions. The museum also possesses masterpieces by renowned artists such as Picasso, Chagall, Kokoschka, Beuys, Gordon, McCarthy, Bartana and Źmijewski. The collection has been international in outlook from the outset, and is formed around ensembles of artists and works that together make up a coherent pattern. A large proportion of the present collection comes from Northern and Western Europe and the USA, but in recent years the museum has enlarged its scope to include contemporary Dutch work and art which has hitherto barely been represented, from the Middle East, North Africa and Eastern Europe.

The Van Abbemuseum is not averse to challenge and believes in the fruitfulness of bold experiment. It is neither the medium nor the discipline that dictates the acquisitions and exhibitions, but the expressive content of a work as a product of its form and the social context in which it is shown. Art is treated in the Van Abbemuseum explicitly as a mode of interaction, of action and reaction. The museum stimulates ongoing innovation in its presentation formats, which thereby contribute to the current interpretation of works of art. It also initiates research, forums and international exchanges. Throughout these activities, the museum relentlessly questions its own function in contemporary society and in the currents of debate that suffuse it. The Van Abbemuseum pursues a role as an inspiring meeting place and as an actively engaged knowledge centre for young and old, for professionals and non-professionals.

The Van Abbemuseum produces a regular programme of temporary exhibitions. On the one hand these include major solo shows by influential artists from the 1960s to the present, and on the other they include large group exhibitions that concentrate on political, economic or social issues. For Dutch artists, in particular, the museum functions as an international platform. The social and experimental stance of the Van Abbemuseum offers many a guest exhibition-maker the space to concretize his or her distinct perspective in the museum's labyrinthine new building. Here, under the heading of *Plug In*, artists, theorists and invited curators from abroad are able to show simultaneous but separate compilations of work from the museum's collection, in adjacent rooms. By doing so they continually unearth new connections and contrasts between the work shown. There are also regular exhibitions of newly acquired works which relate to contemporary issues. *Living Archive*, a series of documentary exhibitions based on the museum archives, gives the spectator access to a hitherto invisible history of the work of art and the artist. This project amounts to a creative breakthrough in ideas about archiving and conservation. In the *Viewing Depot* and in *Your-space*, visitors from Eindhoven and far beyond are invited to disclose their own preferences and opinions. A visit to the Van Abbemuseum instils the idea that art is part of a greater whole, a part of the world around us and of the ground on which we stand. How is art that was made in the past related to what is going on now, and what may happen in the future? How does art go about portraying and constructing a contemporary image of the environment in which it exists? These are questions which, while they may not receive a direct answer, are invariably raised by a visit to the Van Abbemuseum.

## Temporary Exhibitions

### Heartland the exhibition

04/10/2008 – extended until 08/02/2009

*Heartland* is an interdisciplinary project about the art and music of the geographical heart of the United States. Visitors will have the opportunity to become acquainted with what is, from a European viewpoint, a relatively unfamiliar part of the otherwise well-known country. During the recent American presidential elections, a period in which the Netherlands listened intently to the political events, *Heartland* offered a new perspective which responds to new cultural understandings of this region. The project arose from several research trips undertaken by the curators, and is a collaboration between the Van Abbemuseum and Muziekcentrum Frits Philips, with the Smart Museum of Art at the University of Chicago as an American partner. There have been further collaborations in Eindhoven with institutions like MU and Stroomhuis. The exhibition will travel to the Smart Museum of Art at the University of Chicago in 2009, where it will appear in a modified form. A detailed publication about this project will also be issued.

The *Heartland* exhibition takes the spectator on an artistic journey along the extensive banks of the Mississippi River, visiting the countryside and cities of this intriguing region. Works commissioned from both American and European artists will shed a light on the inhabitants, history and architecture. Artists present their perception of the Heartland, from New Orleans in the South to Minneapolis and Detroit in the North.

#### Artists in the Exhibition

Artists participating in the exhibition include: Juan William Chávez, Cody Critchelo, Peter Friedl, Scott Hocking, Carol Jackson, Matthew Day Jackson, Seth Johnson, Kerry James Marshall, Greel Myatt, Dan Peterman, Marjetica Potrč, Ernesto Pujol, Michael Rakowitz, Wilhelm Sasnal, Artur Silva, Deb Sokolow, Alec Soth, Aaron Spangler, Design 99, Detroit Tree of Heaven Woodshop, Theaster Gates/The Black Monks of Mississippi, SIMPARCH, The New Kinomatographic Union, Jaimie Warren & Whoop Dee Doo Kansas City, and artists-in-residence Jeremiah Day and Julika Rudelius.

#### Curators

Charles Esche (director, Van Abbemuseum)  
Kerstin Niemann (research curator, Van Abbemuseum)  
Stephanie Smith (director of collections and exhibits and curator of contemporary art, Smart Museum of Art, University of Chicago)

#### Partners

Muziekcentrum Frits Philips, Van Abbemuseum, Smart Museum of Art, University of Chicago

#### Subsidizers

Gemeente Eindhoven, Mondriaan Foundation, American Embassy The Hague, SNS REAAL Fonds

### The Unanimous Life

Solo exhibition by Deimantas Narkevičius

28/02/2009 – 01/06/2009

Deimantas Narkevičius (Lithuania, 1964) won the prestigious Vincent Award in 2008. In his new solo exhibition, *The Unanimous Life*, he explores the connections between image recording, memory and reportage by means of a selection from his video works, films, sculptures and photographs. This part of his oeuvre, which includes earlier works such as *Europe 54 '54'– 25 '19'* (1977), recorded using old Soviet film equipment, as well as the newer *Revisiting Solaris* (2007), exposes the paradox inherent to the collective memory of a society and the way this is projected into the future. Narkevičius's work may be described as a skilled synthesis of contemporary biographies which the artist uses to introduce new layers into historical film material, demonstrating how easy it is to mythologize reality.

#### Curators

Annie Fletcher  
Chus Martínez, MACBA, Barcelona

#### Partners

*The Unanimous Life* is a collaborative project of Reina Sofia, Madrid; Van Abbemuseum, Eindhoven; Kunsthalle Bern; Hessel Art Museum, Bard College, New York; and The National Gallery of Art, Vilnius.

#### Publication

The accompanying catalogue (in English and Spanish) includes essays by Christa Blümling, Boris Buden, Chus Martínez, Gerald Raunig and Dieter Roelstraete.

### TRIO Exhibition

JO BAER – LYNDA BENGLIS – JUTTA KOETHER

20/06/2009 – 04/10/2009

The fourth exhibition in the TRIO series in the Van Abbemuseum shows work by the three artists Jo Baer, Lynda Benglis and Jutta Koether. These three women from three different generations have, through their critical and engaged stance towards artistic practice, left their marks on art history. It is this attitude that gives their work a high level of topical relevance. At a formal, feminist or stylistic level, Jo Baer, Lynda Benglis and Jutta Koether reflect on widely differing artists and movements, such as Courbet, Cézanne, Rothko, Pollock, Abstract Expressionism, Minimal Art, Neo-Expressionism, Martin Kippenberger and the Punk movement.

Each oeuvre is placed separately in the limelight, in the form of three solo presentations in the Van Abbemuseum's Old Building. The TRIO concept also forms an opportunity to compare the work of these three artists, to highlight similarities and to discover differences. Potential relations between them can thus be investigated – relations concerning their work, their

artistic attitudes, the theoretical foundations of their oeuvres and their critical interrogation of the art historical canon and the associated formal and substantive heritages. This fourth TRIO promises to be an homage to three significant female artists who have rewritten art history through their many-faceted oeuvres, while retaining an eye for the aesthetics and imagery offered by the media they use.

**Jo Baer** (Seattle 1929, lives and works in Amsterdam) made, in the period from 1960 to 1975, paintings with references to Minimal Art. In these works, she sought a perfect equilibrium between space and the painted image. Her rectangular and square canvases, which often formed part of multi-canvas paintings, typically had a central white or grey area contained between narrow black or coloured bands on each side. In 1969, she undertook a radical reconsideration of the theoretical foundations of Minimalism and started introducing figurative elements in her paintings, playing with shifting meanings and iconological themes from cultural history. Since 1975, Baer's output has included poetical, pastel coloured works whose imagery features figures and figure fragments, such as animals from fables and mythological subjects.

**Lynda Benglis** (Lake Charles 1941, lives and works in New York) introduced a painterly gesture into sculpture in the late 1960s. She casts fluid materials such as latex and polyurethane foam on the floor and against the walls. The addition of 'day glow' pigments turns the congealed substances into vulgar, cavellike reliefs. Feminism and eroticism figure prominently in her oeuvre, but the latter also includes conceptual work, performance and video. Her approach is provocative and often ironic. Her objects and reliefs from the mid 1970s onwards have a kitschy sweetness achieved by her use of copper, gold leaf and metallic spray paints.

**Jutta Koether** (Cologne 1958, lives and works in New York) moves in the domains of painting, performance, music and art criticism. Koether regards painting as a multifunctional medium: it gives pleasure, provokes thought and is a means of probing such issues as taste and painterly talent. Her work from the 1990s integrates graffiti-like brushstrokes, fluorescent colours (especially bright pink), fragmented images and text fragments, against a vibrant background.

#### **Curators**

Annie Fletcher  
Diana Franssen

#### **The Museum in the 21st Century (working title)**

November 2009 – early 2010

(closing date to be announced)

In this exhibition, which will occupy both the Old Building and the New Building of the Van Abbemuseum, we will use our international collection to examine the position and role of the museum towards contemporary art in the 21st century. The exhibition will investigate the concept and identity of a collection, and the criteria by which it is collected, kept and presented. This question is posed against the background of the major social, economic, technological and geopolitical changes that have taken place around the world, and the way artists have reacted to these changes. Artists have developed new strategies, methods and techniques, with the result that the emphasis has shifted from the material, autonomous art object to the process and experience. What consequences does this have for the role of the museum? How can we create space for interpretation and imagination in an environment that is continually changing?

Works from the collection of the Van Abbemuseum and others will be scrutinized in a critical but playful way. The architecture of the Van Abbemuseum, the coding system and codes of behaviour will be turned inside out. Artists, designers, architects, curators, researchers from the Netherlands and abroad and other members of the public will be invited to develop projects or make new works.

This major project consists of a large, diverse programme of exhibitions, performances, projects, lectures and discussions together with an international symposium in the Van Abbemuseum. Part of the project will be a dynamic website to be launched in the course of the project. A substantial book will be published on conclusion of the project.

#### **Curators**

Christiane Berndes  
Charles Esche  
Annie Fletcher  
Diana Franssen

#### **Partner**

In collaboration with the Netherlands Institute for Cultural Heritage (ICN).

## Collection

### Plug In

#### Re-Imagining The Collection

Continually changing until 05/10/2009

*Plug In* is the overarching title for a programme of presentations of work from the collection, in continually varying formats. This dynamic approach accords with the labyrinthine layout of the New building and with the museum's aim of revealing the collection from new, challenging angles. Until late 2009, the museum is displaying independent exhibitions in each *Plug In* space, each with their own theme or concept and duration. Artists and guest curators are invited to present individual contributions to *Plug In*. The result is to elicit continually new resonances and contrasts between the different spaces, continually generating new narratives. The name *Plug In* is not just a reference to the modular structure of the series. It also extends an invitation to visitors to "plug in" to the whole presentation in an order chosen according to personal interests or requirements, and to set their imagination to work.

So far there have been 47 different *Plug In* presentations. This exciting concept will continue in 2009. Lily van der Stokker is inviting a new guest, and the collection of the museum's founder, Henri van Abbe, will appear in a *Plug In*. Also, the work *Zidane - A 21st Century Portrait* by Douglas Gordon & Philippe Parreno will be shown.

#### Plug In concept

Christiane Berndes, Charles Esche

#### Plug In content

Christiane Berndes and guests

#### Sponsors

*Plug In* receives support from the Mondriaan Stichting.

### Living Archive

#### Stars & Stripes Forever

04/10/2008 – 29/03/2009

Archival items and information on past exhibitions and purchases disclose the part played by American art over the years in the Van Abbemuseum. Although the United States nurtured some important artists in the first half of the twentieth century, their fame was restricted to their home country. From about 1945 onwards, American artists began to make a more self-confident impression on the international art world. Edy de Wilde took an interest in American art during his later years as Director of the Van Abbemuseum, but it was not until 1962 that he travelled to New York to investigate the work on offer. His successor Jean Leering concentrated on American art practically from the outset. He organized exhibitions of Robert Morris, Donald Judd and Andy Warhol, and laid the basis for a collection of Minimal Art in the Netherlands. Rudi Fuchs shared Leering's passion for Minimalism, and put on a series of

exhibitions of American Conceptual artists. Jan Debbaut initially refocused on European art, but from the mid 1990s onwards his field of interest shifted largely to artists making Process Art and audiovisual work, leading to exhibitions and acquisitions from West Coast artists. In the Heartland project, Charles Esche has once more adopted American art as one of the Van Abbemuseum's principle areas of research.

#### Curator

Diana Franssen

### El Lissitzky and his Contemporaries

Until 09/08/2009

The Netherlands has two major collections of work by Russian avant garde artists from the period around 1920: the Malevich collection of the Stedelijk Museum in Amsterdam, and the Lissitzky collection of the Van Abbemuseum. Apart from the collection held by the Tretyakov Gallery in Moscow, the Van Abbemuseum has the largest Lissitzky collection in the world. Reason enough for the museum to exhibit a large selection of these works for an extended period.

#### Curator

Christiane Berndes

### El Lissitzky revisited (working title)

From September 2009 (for 3 years)

A team of specialists from inside and outside the Van Abbemuseum is currently working on a new exhibition about the work of El Lissitzky. The present display has been on show since 2004 and is a largely self-contained presentation of objects made by Lissitzky. To make Lissitzky's work more accessible to a contemporary public, the Van Abbemuseum plans to open up and modify the present display, and give it a more changeable character. Many contemporary artists moreover take an interest in Lissitzky, using his work as a point of reference and seeking ways to relate to it.

The central theme of the new Lissitzky presentation is the intention to portray him as 'living' artist, a creative public figure who is part of the community. There will be an emphasis on the highly varied range of his activities, as well as on the renown of Lissitzky as a genial artist. The aim of placing El Lissitzky's work in the context of 1920s Europe, will be met by the inclusion of documentary visual material and many related works by his contemporaries in the Van Abbemuseum presentation. Among those represented are the Dutch artists Theo van Doesburg and the Hungarian artist László Moholy-Nagy. The new presentation will remain in the Van Abbemuseum for three years, with annual revisions.

#### Curator

John Milner, Professor at The Courtauld Institute of Art, Londen

**Sanja Iveković**  
**Small solo exhibition**

18/04/2009 (closing date to be announced)

Curator

Maria Hlavajova (BAK, basis voor actuele kunst)

**Viewing Depot**

**Plug In #18**

**Ongoing**

The Van Abbemuseum often receives requests from people who are keen to see a particular work from the collection. They may, for example, recall having seen a specific work in the past, or wish to see more work by an artist with whose work they have become acquainted elsewhere. The *Viewing Depot* makes it possible to satisfy a large proportion of these requests. Anyone may submit a request. There is only one quid pro quo: the requester must offer a description of what motivates him or her to make the request. This motivation will be displayed along with the work concerned in the *Viewing Depot*. The result is an exhibition compiled by the visiting public which changes continually.

## Library Exhibitions

**Wim Crouwel 80**

18/11/2008 – 09/01/2009

On the occasion of the eightieth birthday of Wim Crouwel, the Van Abbemuseum and the Stedelijk Museum in Amsterdam jointly look back to the period when he was the graphic designer responsible for the house styles of both these museums. Edy de Wilde, then Director of the Van Abbemuseum, started using Crouwel's skills in 1956. His posters, catalogues and invitations became legendary, among other things due to their clear colours in combination with bold typography. From 1964 onwards, Crouwel took responsibility for the printed matter and exhibition designs of the Stedelijk Museum.

**Curators**

Diana Franssen

Carolien Glazenburg, Stedelijk Museum Amsterdam

**Partner**

In collaboration with the Stedelijk Museum Amsterdam

**Burgi Kühnemann: Artists' books**

20/01/2009 – 13/03/2009

The book is both working material and a means of expression for the German artist Burgi Kühnemann (Mayen, 1935). She selects secondhand books by the subject matter of their photographic images, such as pretty girls, powerful men or faithful dogs. Kühnemann adds her own disruptive layer to these images in the form of a painted commentary. She thereby satirizes the leitmotif of the images, remorselessly unmasking their implicit ideology. Efficiently and lucidly, she highlights widespread prejudices with dazzling irony but without a trace of malice.

**Curators**

Diana Franssen

Susanne Padberg, Galerie Druck & Buch

**Partner**

Galerie Druck & Buch, Tübingen

**Paul Heimbach**

24/01/2009 – 15/05/2009

**Curators**

Diana Franssen

Susanne Padberg, Galerie Druck & Buch

**Partner**

Galerie Druck & Buch, Tübingen

**Leering, Cézanne, Van Toorn**

26/05/2009 – 26/06/2009

**Curator**

Diana Franssen

vanabbemuseum

## Furthermore

### Conversations in the museum

At the Van Abbemuseum we are fond of a good conversation. An interesting exchange generally begins with a simple question or comment, which opens the way to further exploration of the topic. We invite everyone to join us in a dialogue. Our reception desk staff are waiting to welcome visitors at the entrance. On any day in the museum, there are hosts and hostesses who help people find their way in the whole range of work on display. The Cicerone is available to answer more detailed questions about specific works of art, the background to an exhibition or the museum's remarkable architecture. The Cicerone also delivers a short talk about a group of works on a daily basis.

### Outside the museum

Our ambitions as a museum are not confined to our own walls but extend well beyond the building. Besides our strategies regarding exhibitions, education and the collections, there are opportunities for action outside the architecture of the museum together with related institutes, initiatives and individuals. We are keen to grasp the opportunities, and the resulting network is a fertile source of collaborative programmes. These programmes, often long-term, shed light on the interrelatedness of contemporary art with the world around us, and enable us to research and discuss the connections.

### Your-space ongoing

Your-space is a platform for artists, artist initiatives, other cultural activists and indeed anyone with an interest in progressive, contemplative modes of expression. Your-space re-forms and re-presents identity. It is in a state of continual development and is open to every sound of new ideas, to all disciplines and cross-fertilizations.

Your-space aims, by offering a space for the interchange of knowledge and for the formation of opinion, to become a domain of progressiveness and contemplation. It is a platform which will act as a catalyst for artistic production. Your-space focuses on content and process, but rarely showcase final results; it is both a think tank and a workshop. Your-space is housed outside the museum on the Kanaalstraat in Eindhoven (2 minutes' walk from the museum).

Van Abbemuseum  
Bilderdijkstraat 10  
Eindhoven NL

Opening hours  
Tuesday–Sunday, 11.00 - 17.00  
Thursday, 11.00 - 21.00

Admission prices  
adults: € 8,50  
groups of 15 or more, 65+: € 6  
students / CJP pass: € 4  
Thursday evening from 17.00-21.00: free admission

See [www.vanabbemuseum.nl](http://www.vanabbemuseum.nl) for further information.

To editors:  
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