



WERKLISTE | LIST OF WORKS

FEELINGS. ART AND EMOTION | NOVEMBER 8, 2019–OCTOBER 4, 2020

Hans Aichinger (DE 1959)

Zeigen und Sagen (Show and Tell), 2018

Oil on canvas, 130 x 170 cm

Private collection, Leipzig

Room 21

The foundation of the Leipzig artist's paintings is the egg tempera technique of the old masters. His motifs often focus on the liminal state of adolescence, this vague period between childhood and adulthood. Light, movement, and posture play an essential role in his photorealistic motifs, which he first draws, then recreates with models in order to take photographs, and then finally transfers them to the canvas. In *Zeigen und Sagen* this unsettled phase and melancholy mood are particularly clear. The two boys are staring into space; they are connected and yet remain independent.

Jan Albers (DE 1971)

cuttingsOmEEdgEsEdgEs, 2019

Spray paint on polystyrene and wood, acrylic glass box, 251 x 171 x 35 cm

Private collection

Room 25

The Dusseldorf-based sculptor brutally mistreats material before refining it with a highly aesthetic color gradient and a Plexiglass frame. His wall works are characterized by these contradictions of beauty and fragility. Albers sees the aura of every material's power, whether it is polystyrene, ceramics, bronze, or wood.

Monika Baer (DE 1964)

Untitled, 2012

Oil, acrylic on canvas, 180 x 136.5 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2017 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 25

In this age of predominantly digital image production, Monika Baer has made a significant contribution to painting in a rather independent and distinctive manner. Her works often refer to physical states or emotions. The painting shown is also characterized by a subtle interplay between figuration and abstraction. The thickly applied, skin-colored layer of paint covers the entire surface of the painting—the canvas is only visible in a few places—and evokes associations with the human body.



A tiny black keyhole in the lower part of the image responds to the viewer's voyeuristic expectations and "opens" the canvas in a surreal yet humorous way.

Heike Kati Barath (DE 1966)

Untitled, 2006

Oil, paint on canvas, 200 x 300 cm

Goetz Collection, Munich

Room 21

Untitled, 2006

Acrylic, oil on canvas, 200 x 150 cm

Goetz Collection, Munich

Room 21

Untitled, 2003

Oil on canvas, 240 x 200 cm

Goetz Collection, Munich

Room 21

The painter became famous for her large-format images—enormous paintings of animals, bizarre children's figures, and mask-like faces. Barath's motifs seem to have sprung from a comic world. They reflect a longing for fairytale and fantasy worlds—a longing also mirrored in the popularity of series such as *Game of Thrones* and computer games. Barath is a precise observer of mimic details; she achieves astonishing effects with the simplest of facial patterns. Sometimes her protagonists seem frightened, sometimes melancholic, and sometimes obsessive. They confront us with the question of how many cues we need to read facial features, and how we deal with them.

Vlassis Caniaris (GR 1928–2011)

Chicken Coop (Hühnerstall), 1974

Wood, wire, items of clothing, carpet tiles, etc., ca. 300 x 350 x 200 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2018 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 25

Chicken Coop (Hühnerstall), a kind of residential cage made of shabby materials, conveys a forlorn atmosphere. The installation was created in Berlin in 1974, where the artist witnessed the precarious existence of his compatriots firsthand: the living conditions of the "guest" or "foreign" workers, as they were then called. Only the red carnation, held high by an outstretched arm, appears to be a gesture of pride or a sign of hope. Precarious housing conditions, solidarity, and marginalization are still highly topical issues today.



Gregory Crewdson (US 1962)

Untitled, 2001/02

C-Print on aluminum, 121.9 x 152.4 cm

Goetz Collection, Munich

Room 21

Until spring 2020

With his staged and choreographed scenes, the American photographer captures emotional nightmares of human coexistence. Bathed in an often frightening, pallid light, moments of malaise, fear, and looming danger are revealed. The photographs are reminiscent of film stills from horror or crime films. The work articulates the almost grotesquely exaggerated speechlessness and loneliness of family life. There is no room for empathy and closeness in this space. This is a family without any solidarity, dominated by ruthlessness and ignorance.

Alex Da Corte (US 1980)

Chelsea Hotel #2, 2010

HD Digital Video, 3' 4"

Acquired in 2019 by PIN. Freunde der Pinakothek der Moderne e. V.

Room 25

Alex Da Corte conveys his playful view of the world with loud colors and surreal humor, caricaturing the glossy aesthetics of advertising and commerce. *Chelsea Hotel #2* is the name of this video, which made the American artist famous. Filmed on a cellphone, the work shows the artist's hands against a white background as they handle a variety household objects and materials—slices of toast, flour, detergent, and nail polish—in an absurd yet affectionate way. The video is accompanied by the eponymous, melancholy song by Leonard Cohen, transforming these absurd performances in a magical and dreamy way.

Rineke Dijkstra (NL 1959)

Odessa, Ukraine, August 10, 1993

C-Print, 149,9 x 126 cm

Olbricht Collection

Room 22

The Buzzclub, Liverpool, UK, March 3, 1994

C-Print, 153 x 129 cm

Olbricht Collection

Room 22

The Buzzclub, Liverpool, UK, March 11, 1994

C-Print, 153 x 129 cm

Olbricht Collection

Room 22



The Buzzclub, Liverpool, UK, March 4, 1995
C-Print, 153 x 129 cm
Olbricht Collection
Room 22

Between 1992 and 2002, Dutch artist Rineke Dijkstra photographed children and teenagers in bathing suits in Europe and the US, mostly on the beach, making a name for herself around the world in the process. Her pictures are unstaged, pure representations of young people, expressions of a moment in a phase of upheaval and growth. Between childhood and adulthood, a situation full of confusion and promise. *everything is potential* is driven by this curiosity, says the artist. The outcome is a series of emphatic, sensitive images with their own specific, unpretentious aura. In her long-term projects, Rineke Dijkstra has repeatedly focused on the theme of human development. One of these is her work *Almerisa*, in which she documented the development of a girl who had fled Bosnia for the Netherlands at the age of 6, accompanying her for more than 14 years. Documenting everything from her struggles to adapt to her new home through to the birth of her first child.

Nathalie Djurberg and Hans Berg (SE 1978)

Turn into me, 2008
Animated film, color, sound 7' 10"
Goetz Collection, Media Art, Munich
Room 21

The longstanding collaboration between the artist and the composer, both from Sweden, has resulted in a number of disturbing animated films. The animated clay figures leave behind an impression that is difficult to bear, primarily because of their playful, childlike appearance and grotesque exaggeration. Fears, border crossings, and the darker sides of life are all touched upon in the films. The scenes explicitly and unsparingly depict sexual abuse in the church and family, distressing assaults, and the horror of displaced people. *Turn into me* portrays the decomposition process of a body in the forest. The innermost turns outward, the organs are eaten away. Where does this female body come from? Who left it here? Who is even interested?

3 Hamburger Frauen (DE 1974, 1975, 1979)

Ergül Cengiz (DE 1975)
Henriette Ribbe (DE 1979)
Kathrin Wolf (DE 1974)

N. N., 2019
Mural, two parts, each 500 x 1000 cm
Eastern Corridor



In their longstanding collaboration as “3 Hamburger Frauen” (3 Hamburg Women), artists Ergül Cengiz (*1975), Kathrin Wolf (*1974), and Henrieke Ribbe (*1979) always make themselves the subject and the message. A self-assured view of female identity, myths and metaphors of the past and present, prevails in their temporary murals. The wall works are preceded by joint photography sessions, which they combine and collage with abstract shapes and patterns to form the motif. The strong offensive gesture is one of their trademarks. For *Feelings* they address the Instagram generation. Who are we really, what is real, and what is image? Who has the power over my identity?

Marlene Dumas (SA 1953)

The Accident, 1986

Oil on canvas, 130 x 110 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 1990
Room 21

Cupid, 1994

Oil on canvas, 180 x 140 cm

Bavarian State Painting Collections, Modern Art Collection, on loan from the Michael and Eleonore Stoffel Collection, Cologne since 2008
Room 21

The native South African, who has lived in Amsterdam since the late 1970s, is one of the most important artists of our time. With her light application of watercolor paint, often in black and white, she has spent her life addressing taboo subjects: prostitution and apartheid, as well as birth, death, and dying. She uses photographic models from the media and her private sphere; prominent figures from politics and pop culture also appear repeatedly in her work. The content of her poetic images is often strongly sociopolitical. *The Accident* and *Cupid* both focus on a human subject. The man's gaze (*The Accident*), which one cannot turn away from, is beguiling and frightening at the same time. *Cupid* portrays the innocence, beauty, and fragility of a newborn child.

Elmgreen & Dragset (Michael Elmgreen, DK 1961, und Ingar Dragset, NO 1969)

Modern Moses, 2006

ATM, diaper bag, wax figure, 100 x 69.6 x 41.5 cm / 41 x 78 x 38 cm

Goetz Collection, Munich

Room 21

Untitled (Sorry Mama), 2007

Various materials, 230 x 140 x 30 cm

Goetz Collection, Munich

Room 21



Central to the work of the Norwegian-Danish artist duo Elmgreen & Dragset is space, with all its political and social connotations, as well as the contradictions between societal conventions and individual needs. People are often absent from their works. Spaces and objects indicate their users' self-image and their interaction with each other, becoming the silent expression of moods and conflicts. Their work predominantly addresses the constructs of human coexistence, hierarchies, dependencies, and power relations.

Tracey Emin (GB 1963)

Why I never became a dancer, 1995

Video, color, sound, 6' 40''

Goetz Collection, Media Art, Munich

Room 21

Tracey Emin is classed as one of the Young British Artists, a group who created a furore in the early 1990s with their provocative and taboo-breaking work. Emin's most famous work is her bed, which she displayed exactly as she used it—for drugs, sex, and crashing. In her photographs, films, and installations, Emin repeatedly and uncompromisingly addresses her private life, even traumatic experiences such as abuse and sexual exploitation. Disenchanting partnerships are also a recurring theme. In her work *Why I Never Became a Dancer* she gives vent to her frustration about her bleak youth and her negative experiences with men in a wild dance. Art is always an act of liberation for the British artist.

Gotthard Graubner (DE 1930–2013)

Untitled (Gesacktes Kissen) [Sagged Cushion], 1969

Oil on foam cushion on canvas covered with Perlon and painted, 111 x 96 cm

Goetz Collection, Munich

Room 25

The image as a cushion—this is how the artist gained international recognition. Padded with wadding, the canvas bulges outward or sags down, leaving the familiar terrain of the frame. The traditional flat picture on the wall thus becomes a sculptural work. The delicate color gradient creates a poetic effect. The deceased artist called his cushion pictures "color space bodies." Through their distinctive position, his works push the boundaries of the tradition of monochrome abstraction.

Wade Guyton (US 1972)

Untitled (U Sculpture), 2011

Mirrored stainless steel, 165 x 68 x 75 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2011 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 25



New York-based artist Wade Guyton became famous because of his paintings, which he printed onto the canvas using an inkjet printer. The images render the traces created by the interaction between the canvas and the printer visible. Guyton was primarily a sculptor until 2004. Many of his elegant sculptures made from reflective stainless steel have a “U” shape, sometimes standing, sometimes lying. They are a reference to typesetter’s letters and play with their massive physicality—objects that are heavy and light at the same time. Their cool surfaces reflect, distort, and influence the museum visitors’ movements in the space.

Thilo Jenssen (DE 1984)

Untitled (Stabile Zustände) [Stable Conditions], 2018

UV Print on aluminum, metal frame, steel bar

45.5 x 28 cm, bar 200 x 25 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2019 by Outset Contemporary Art Fund e. V.

Room 25

Thilo Jenssen is the youngest participant in the FEELINGS-exhibition. In paintings, sculptures, and mixed media installations, the Vienna-based artist explores visual codes and cultural sign systems using various media and techniques. For his work series *Stabile Zustände* he alters found visual material from instruction manuals for first responders by arranging it in a particular way in the space, such as on a steel mount. The benevolent, helping hands can now be interpreted in a new way, creating physical violations and subtly making dependencies tangible.

Nikita Kadan (UA 1982)

Procedure Room 12/50, 2009/10

Eight embossed porcelain plates, each 27 x 3 cm diameter

Bavarian State Painting Collections, Modern Art Collection, acquired in 2013 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 23

The eight gold-rimmed white porcelain plates hanging on the wall evoke associations with collectibles or souvenir crockery. It is only close up that one can make out the embossed drawings, which depict cruel torture methods. The Ukrainian artist, born in 1982, has modeled them on the style of illustrations from the 1950s, such as those commonly used in the medical literature of the Soviet Union.

The people depicted in *Procedure Room*, the title of Kadan’s work—one can only see the victims, not the perpetrators—have a friendly, almost naive facial expression, which stands in contrast to the inhuman acts depicted. In their smiling faces, the artist sees similarities to the attitude of Ukrainian society towards the subject of torture, for in Ukraine, he says, it is a secret that torture carried out by the police and the military are commonplace. The state and its authorities remain silent on this topic. And the victims do not defend themselves because they are afraid.



Tadeusz Kantor (PL 1915–1990)

The Dead Class, 1975

Wood, wax dolls, clothing, 150 x 150 x 300 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2007 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 23

The theater lies at the heart of Tadeusz Kantor's work. Arguably Poland's most famous artist, he would perform with actors, dolls, and props, which he arranged into ever new images. Kantor's childhood memories and existential experiences he had during the Second World War played an important role for him. *The Dead Class* also emerged from an originally scenic context—a tableau vivant, familiar and alien at the same time. Kantor loved these dolls, precisely because they do not originate from high art but are at home in folk culture, in fairgrounds or wax museums, for example. They invite viewers to explore an inner world: like a premonition of death, the work allows us to perceive the futility of trying to retrieve the past.

Ruprecht von Kaufmann (DE 1974)

M., 2017 (201701202)

40 x 30 cm, Oil on linoleum on wood

Private collection

Room 21

L., 2017 (201701204)

40 x 30 cm, Oil on linoleum on wood

Private collection

Room 21

M., 2017 (201701209)

40 x 30 cm, Oil on linoleum on wood

Private collection

Room 21

H., 2017 (201701212)

40 x 30 cm, Oil on linoleum on wood

Private collection

Room 21

H., 2017 (201701213)

40 x 30 cm, Oil on linoleum on wood

Private collection

Room 21



A., 2017 (201701216)

40 x 30 cm, Oil on linoleum on wood

Private collection

Room 21

For his series of portraits, the painter invited refugees to his Berlin studio, where he photographed them and documented the story of their life and their flight. His oil-on-linoleum images bear indentations, abrasions, and cuts. The subject's gaze is often staring into space. There is no joy to be seen. The people portrayed are introverted. Their story has already been engraved into their still young faces. Working with installations, sculptures, and paintings, the artist is constantly striking out in new formal directions. But people and their worlds are always at the heart of his work.

Jochen Klein (DE 1967–1997)

Untitled, 1993

Oil on canvas, 230 x 180 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2012

Room 21

Aesthetic experiences from our everyday environment served as sources of inspiration to the prematurely deceased painter Jochen Klein, such as photographic wallpaper, advertisements from magazines, drugstore calendars, and erotic films of the 1970s. He realized that even clichéd and kitsch forms of representation can reflect individual longings. The large-format painting elevates a stylized, effectively illuminated landscape background to an abstract main motif. The artist has deliberately omitted the figures, which could be easily imagined—a pair of lovers in the countryside or a shy deer—and has thus created an atmospheric open space.

Rosa Loy (DE 1958)

Manna, 2011

Casein on canvas, 220 x 170 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2018 through a donation from a private owner

Room 21

The work of the Leipzig painter is characterized by a motif that she never abandons: her paintings only ever feature women. Their myths, legends, stories, and feelings are the starting point of her often surreal works. In *Manna* women merge with nature; the central motif of the tree brings about life and work in equal measure. Nature forms an essential foundation. It is no surprise that Rosa Loy trained as a horticultural engineer before studying at the Akademie.



Rosilene Luduvico (BR 1969)

Untitled, 2003

Oil on chalk ground on canvas, 230 x 300 cm

Goetz Collection, Munich

Room 25

The Düsseldorf-based painter's large-format images show a poetic devotion to nature. Raised in the Brazilian jungle, there is a sense of withdrawal and lightness in the artist's works that makes them seem to float. These pictures are about atmosphere, moods, the sensual beauty that painting is able to express—delicately implied through a few branches, and nothing more.

Paul McCarthy (US 1945) and Mike Kelley (US 1954–2012)

Heidi, 1992

Video, color, sound, 62' 40"

Goetz Collection, Media Art, Munich

Room 21

Created by the two American artists Paul McCarthy and Mike Kelley, this film is based on the children's novel *Heidi* by Johanna Spyri. Strange rubber figures perform in a theatrical scenario, expressing social and sexual repression in sometimes drastic acts. In the style of horror or pornographic films, they caricature the notions of a healthy family life as propagated by the mass media in Western culture in particular.

Stephan Melzl (CH 1959)

Geheimnis (Secret), 2005

Oil on wood, 65 x 50 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2006 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 21

Spiel (Game), 2005

Oil on wood, 65 x 50 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2006 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 25

The Swiss artist establishes an ambivalent world in his paintings. Created by applying several layers of paint, the paintings have an aesthetic reminiscent of the old masters and at the same time subtly negotiate human abysses. They address loneliness, loss, and threat. In *Geheimnis* we see a little girl in a corner. Lost, with no proximity to other people. A beautiful gentle image and yet at the same time it depicts the greatest loneliness. The corner as an inescapable space can also be seen in *Spiel*. But this title in itself is ambivalent, because this game is not about



shared joy, but a woman threatening a little man. There is no room for affection here. This is about power, and the rules of the game are fixed.

Olaf Metzel (DE 1952)

Lampedusa, 2015

Aluminum, stainless steel, digital print, 250 x 250 x 62 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2017 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 25

The sculptor understands both materials and social issues as malleable objects. His "newspaper works" are made of aluminum, enlarged replicas of crumpled newspaper and magazine pages. *Lampedusa* refers to the Italian island between Sicily and Tunisia, which by 2015 had become the symbol of migratory movements worldwide. Metzel had selected motifs from international press articles printed onto large aluminum plates, which were then folded and assembled together. The deformation of the material also influences the content.

Robert Morris (US 1931–2018)

Untitled, 1974

Gray industrial felt, cut and riveted, traces of machine oil and dirt

33 x 186 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 1980 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 25

This versatile American artist, who created sculptures, performances, drawings, films, and texts, belongs to the first generation of artists after the Second World War, whose creations deliberately broke away from any traditional concept of work. Many of Morris' works make (work) processes visible or are a response to architectural situations. The wall object displayed in the exhibition depicts both. The folds of thick felt allow the material's spatial possibilities to become sensually tangible, softly reaching out into the space while seeming to touch the ground at the same time.

Miwa Ogasawara (JP 1973)

Grau (Gray), 2006

Oil on canvas, 185 x 260 cm

Private collection, Hamburg, courtesy of Loock Galerie, Berlin

Room 21

The Hamburg-based Japanese artist consistently paints in shades of gray, white, and black. Her pictures thrive on concentration and attention to a single motif: cups, lights, empty spaces—all silhouettes, bathed in a hazy light. Nothing is distracting in her images. They are about atmosphere, tranquility, and the aura of an object. The



title *Grau* reveals nothing about the children's story. We do not know if they are asleep or dead. This becomes all the more tragic when one knows the background story, for this painting depicts the poisoned children of Nazi Minister of Propaganda Joseph Goebbels.

Laura Owens (US 1970)

Untitled, 1999

Mixed media on cotton, 305 x 167.5 cm

Goetz Collection, Munich

Room 25

In the work of this American artist, figuration and abstraction blur to the point of a formal interplay. Alongside painting, her work also includes comics, handicrafts, and wallpaper. Her large-format canvases are in line with the tradition of the great masters of American Minimalism and yet have their own unique signature. Their formal language is more fragile; lines disappear into nothing or end in chaos. The constellation of form and color creates a great depth.

Beate Passow (DE 1945)

Blumenbilder (Flower Pictures), 2019

Safety vests, printed with Xerox copies, 250 x 236 cm

Private collection

Room 23

Beate Passow has been working on sociopolitical subjects—National Socialism, threatened cultures, war, Neo-Nazism—in various mediums since the 1980s. The internationally renowned artist, who was awarded the Gabriele Münter Prize in 2017, sees her work as “coping with the present.” In her *Blumenbilder*, she combines yellow safety vests with press photographs of the temporary memorials that spring up all over the world when passersby lay flowers at the sites of terrorist attacks in order to express their feelings of powerlessness.

Bernhard Prinz (DE 1953)

Reine Wäsche (Clean Laundry), 1984/89

Nine works from a sixteen-part series: Archival pigment prints, each 107 x 97 cm

Property of the artist

Room 22

Hamburg photographer Bernhard Prinz became famous for his large-format portraits and series. The artist focuses on the face and expression of a person. Does a photo really depict reality or does it merely offer interpretations? The series *Reine Wäsche* shows women—although they all appear neutral due to their white blouses—as strongly self-assured personalities. Their gaze betrays nothing and yet is unavoidable. The young women's aesthetics call to mind the 1930s and 1940s. The National Socialist impression is deliberate and evokes very different associations in



the here and now: innocence, pure aesthetics, but one can also detect suppression and complicity. *Tugend und Laster* (Virtue and Vice) from the series *Blessuren* (Wounds), on the other hand, toys with the myth of good and evil. The Madonna-like woman stands opposite the pierced boy, yet they are both united by their almost timid, withdrawn gaze, which reveals nothing about their character.

Alexandra Ranner (DE 1967)

Flur (Corridor), 2016

4K film, 24'

Wemhöner Collection

Room 24

The Berlin-based artist Alexandra Ranner builds spaces and scenes for her films and photographs and fills them with people. These surreal scenarios testify to a great emotional power—they are an expression of human experience, metaphors for memories and traumas. In *Flur*, a variety of different people can be found in an unspecified corridor. It could be in a government office, a residential building, an institution. The location remains undetermined. These people are united by a great loneliness and a deep sense of being lost. Their movements are minimal, and embody a great effort; nobody speaks, only noises are audible. It is the epitome of great sadness, in a time without human connection and empathy.

Daniela Rossell (MX 1973)

Untitled (Inga and her mother Emma in living room, Mexico City), from the series

„Ricas y famosas“, 2000

C-print, 127 x 152,4 cm

Olbricht Collection

Room 22

Untitled (Maria, Haydee, Paulina and Claudia in Playroom, Tabasco, Mexico), from the series „Ricas y famosas“, 2000

C-print, 127 x 152,4 cm

Olbricht Collection

Room 22

Untitled (Janita in Harem Room, Villa Arabesque, Acapulco, Mexico), from the series „Ricas y famosas“, 2002

C-print, 127 x 152,4 cm

Olbricht Collection

Room 22

These pictures depict ultra-rich women from Mexico's upper class. Narcissistic, dressed in sexy clothes, living in the parallel world of consumerism. The photographer herself comes from this privileged upper class in Mexico City, which is how she got access to these private spaces in the first place. She began with friends



and relatives, continuing the series with other individuals. At times extending into the absurd, the photos reveal the hubris of the supper-rich, whose poses reflect the clichés of the “American dream”. Upon publishing the series *Ricas y famosas* (The Rich and Famous, 1994–2002), the subjects evidently became aware of how they were portraying themselves. Daniela Rossell received threats and had to go into hiding for a time.

Markus Schinwald (A 1973)

Kacia, 2009

Oil on canvas, 69 x 56 cm

Goetz Collection, Munich

Room 21

A feeling of unease, the uncanny, and the irrational depths of human existence are ongoing themes in the work of Austrian artist Markus Schinwald. His point of departure is the human body in all its inadequacy. In images, photographs, sculptures, and films, the body becomes a projection surface for psychologically charged inner worlds. With subtle interventions such as prostheses and ambiguous attributes, the seemingly stable body is given a disturbing, vulnerable surface.

Norbert Schwontkowski (DE 1949–2013)

Mondangeln (Moon Fishing), 2005

Oil, pigment on canvas, 120 x 80 cm

Goetz Collection, Munich

Room 21

Dealer, 2013

Oil, pigment on canvas, 180 x 200 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2015 by PIN.

Freunde der Pinakothek der Moderne e. V.

Room 21

Melancholy and desire are inherent in the paintings of the deceased Bremen artist. An inexplicable patina of transience becomes visible in the earthy and natural selection of colors. The artist greets people and their actions with a hint of irony. Most of the time his characters are pursuing some inexplicable action. They look as if they have fallen out of time, seem disoriented, and have little to do with each other. *Dealer* depicts a classic gallery scenario. The potential collector is euphorically welcomed by the gallery owner, while a dark third party observes the artificiality of the encounter. Is this about art and anticipation, or just business? In *Mondangeln*, the poetics and sensitivity typical of the painter come to full fruition. A person with a fishing rod, nothing else. They are enough.



Cindy Sherman (US 1954)

Untitled #417, 2004
C-Print, 150 x 225,7 cm
Goetz Collection, Munich
Room 22
Until spring 2020

As one of the most important international artists of her generation, the photographer has become famous for her transformations. Appropriating new personalities through her precise masks and thus negating herself, the artist depicts the world in all its merciless harshness. Frustrated upper-class women with numerous surgical alterations, maltreated bodies, clownish grimaces, and exaggerated teenagers: the artist's roles are diverse and yet she brings some of them together. Nothing is merely beautiful here. Those portrayed elicit compassion through the vulnerability they display. In *Untitled #112* Sherman can be seen as a graceful beauty. The motif is reminiscent of the Beat Generation of the 1960s, but here the woman appears abandoned and without a connection to a group. In *Untitled #417* the clown in his shrill mask is anything but the embodiment of light entertainment. Here the clown is a horror figure, a terrifying grimace.

Sam Taylor Johnson (GB 1967)

Soliloquy I, 1998
C-Print, ca. 220 x 257 cm
Bavarian State Painting Collections, Modern Art Collection, acquired in 1999 by PIN.
Freunde der Pinakothek der Moderne e. V.
Room 21
Until spring 2020

Soliloquy III, 1998
C-Print, ca. 220 x 257 cm
Bavarian State Painting Collections, Modern Art Collection, acquired in 1999 by PIN.
Freunde der Pinakothek der Moderne e. V.
Room 21
Until spring 2020

Soliloquy IV, 1998
C-Print, ca. ca. 220 x 257 cm
Bavarian State Painting Collections, Modern Art Collection, acquired in 1999 by PIN.
Freunde der Pinakothek der Moderne e. V.
Room 21
Until spring 2020

People in bed. Looking at mirrors, sleeping, in ecstasy. The British photographer explores the state of being awake, of dreaming, of being near and far. Who are we? What are we dreaming about? How does the body behave when it is in ecstasy?



Consequently, her images are deliberately reminiscent of masterpieces from art history. These are motifs that stand the test of time, themes that will always move us. What happens to us in a state of release? How do we see ourselves and, above all, what do we see? Is our actual self reflected in the mirror, how are we perceived when we are sleeping, or when we succumb to our sexual desires? Moments in which we are outside of ourselves. These images are about seeing and being seen, release and control.

Rosemarie Trockel (DE 1952)

Gewohnheitstier I (Betrunkener Hund) [Creature of Habit I (Drunken Dog)], 1990

Patinated bronze, ca. 11 x 90 x 33 cm

Bavarian State Painting Collections, Modern Art Collection, on loan from the Michael and Eleonore Stoffel Collection, Cologne since 2008

Room 21

The paintings, drawings, sculptures, and installations of Rosemarie Trockel, one of the most internationally well-known German artists, deal with the human psyche, societal role models, and the animal as a mirror of humankind. Here the logical and the irrational always prove to be of equal importance. Trockel's most famous group of works are wool paintings produced using knitting machines that can be understood as ideological constructions. The *Gewohnheitstier*, a small dog with a party hat, lets his immediate needs (drinking, partying, sleeping) rule over him.

Gillian Wearing (GB 1963)

In this emptiness women are an answer to me, 1992/93

Hello sailor, 1992/93

Me, 1992/93

Give people houses there is plenty of empty one's ok!, 1992/93

Southwark council hopeless, 1992/93

African Man, 1992/93

I have been certified as mildly insane, 1992/93

Seven works from the series: Signs that Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say: C-Prints on Aluminum, each 44.5 x 29.7 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2014 by PIN. Freunde der Pinakothek der Moderne e. V.

Room 21

Until spring 2020

Since the 1990s Gillian Wearing has been one of the most important female artists of her generation in Britain. Her work deals with how different people behave in staged situations. Portraits emerge as the result of an unsparing yet always respectful confrontation in which a fragile balance is established between the private and the public, truthfulness and projection, self-perception and public



image. For Gillian Wearing, art means rendering social relationships visible. Wearing's earliest works were actions in public street space. In 1992/93, the artist asked passersby to spontaneously write down thoughts that were important to them, so that she could capture them and their message in photographs.

Amelie von Wulffen (DE 1966)

Untitled 2011

Acrylic, ink on canvas, 22 x 140 cm

Bavarian State Painting Collections, Modern Art Collection, acquired in 2016 by PIN. Freunde der Pinakothek der Moderne e. V.

Room 21

Amelie von Wulffen deliberately turns to forms of expression in her images that are considered artistically second-rate. She frustrates any rash categorization with humor and emotional immediacy. The large-format painting shows a figure at the piano whose long, crooked fingers glide gently over the keys. The being, seemingly infused with the music, conveys an introverted mood. Only at a second glance do the tiny, insect-like creatures, drawn into the painting with black ink, become noticeable. As good spirits or leprechaun-style troublemakers, they bestow upon the picture a reality that is no less fantastic. Like an oversized watercolor, the painting borrows from the fields of caricature or illustration, which are less respected in the arts, and emphasizes Wulffen's unbiased approach to painting.

Artur Żmijewski (PL 1966)

80064, 2004

Video, color, sound, 11' 5"

Bavarian State Painting Collections, Modern Art Collection, on permanent loan from a private collection since 2006

Room 23

In his video work *80064*, Polish artist Artur Żmijewski urges 92-year-old Auschwitz survivor Josef Tarnawa to have his identification number touched up in a tattoo parlor, but Tarnawa only reluctantly has his number "refreshed." Żmijewski shocks audiences time and again with similar actions, dividing opinion. What some critics perceive as a cruel act and provocation is, in the eyes of others, a radically new and earnest confrontation with the memory of the crimes of National Socialism.