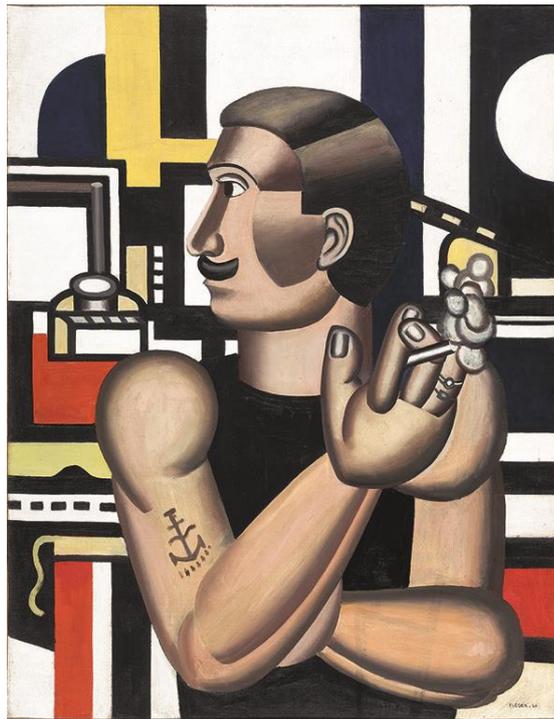


Press materials

Museum Folkwang

The Assembled Human

8 November 2019 – 15 March 2020



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Press release

Museum Folkwang

Between Faith in Progress and Loss of Control: *The Assembled Human* at the Museum Folkwang

Essen, 7 Nov. 2019 – In its multimedia exhibition *The Assembled Human* (8 November 2019 – 15 March 2020), the Museum Folkwang is exploring the ambiguous relationship between human being and machine. Taking current discussions about artificial intelligence and digitalisation as its point of departure, the show revisits the past 120 years of art history as represented by outstanding works of classical modern art as well as prominent examples of post-war and contemporary art—from Fernand Léger to Ed Atkins.

The exhibition *The Assembled Human* brings together more than 200 works by over 100 artists concerned with the relationship between human being and machine, among them Bettina von Arnim, Willi Baumeister, Marcel Duchamp, Max Ernst, Rebecca Horn, Wassily Kandinsky, Maria Lassnig, René Magritte and Nam June Paik. In 18 sections it presents works of painting, sculpture and printmaking, early photographic experiments, installations, films and contemporary digital pieces to examine themes such as faith in progress, war technology, artificial intelligence and the state as mega machine. The loosely chronological arrangement offers insights into greater contexts and watersheds such as the two world wars or the cybernetic turn. The recurring ideas range from utopian hopes for the future and prospects of a better world to fear of loss of control and the concern that the human being might be supplanted by the machines he has created.

These ambiguities are also manifested in art of the pre-1945 era. The industrial revolution was the natal hour of the 'assembled human', to use a term coined by the cultural studies expert Bernd Steigler. The beat of machines prescribed the new rhythm for the human being—man became a work machine. Photographic documents from the Historisches Archiv Krupp testify to the significance of this transformation in the Ruhr district. The route through the exhibition begins with masterworks by artists such as Giacomo Balla, Marcel Duchamp, El Lissitzky and Fernand Léger. Right at the start, Umberto Boccioni's mechanical figure of 1913 strides briskly into the future: as a Futurist, Boccioni welcomed technological developments and the tempo of his time. In 1920, Fernand Léger depicted the labourer as a proud and confident figure, and three further works illustrate his multifaceted understanding of the mechanised human. These positive perspectives on the man-machine relationship are juxtaposed with critical views. The horrors of World War I prompted Otto Dix to have the human beings in the painting *The War* disappear between weapons and war machinery. The Dadaist assemblage *The Petit-Bourgeois Philistine Heartfield Gone Wild* by George Grosz and John Heartfield, visualising a maltreated human-like creature devoid of individuality, is the two artists' critical comment on the impact of technical progress on society.

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The exhibition moreover encompasses more than 20 filmic works, including the legendary 1916 film about the Poldi factory in Central Bohemia, Harun Farocki's *Eye/Machine* about surveillance and war technology, the *Dance of Iron* by Alexander Kluge, newly edited for the exhibition, and Sidsel Meineche Hansen's *Seroquel*.

Many artists, among them Roy Lichtenstein and Konrad Klapheck, investigated the consequences of war. The post-war years also saw the rise of cybernetics, a science that sparked changes in society and art alike: Nicolas Schöffer developed interactive sculptures; John Cage, Robert Rauschenberg and others collaborated with engineers for the *9 Evenings* in New York. Within that framework, they adopted the cybernetic idea of "feedback"—the object's reaction to its surroundings—in art.

Works by women artists form another focus of the show. Ella Bergmann-Michel explored the topic of "human being and machine" as far back as the 1920s. Women artists of the 1960s and '70s followed suit, confronting the predominantly male visions of the mechanical man and the mechanised, sexualised woman with new female cyborgs. Kiki Kogelnik, for example, created works in Pop Art style showing the female body as a product. Lynn Hershman Leeson and Helen Chadwick associated the female body with everyday technological devices and criticised the virtually automatic links between man and machine, woman and kitchen appliances.

As far back as 1959, Jean Tinguely cast technology as a protagonist in his painting machine *Méta-Matic No. 10*, which has its present-day counterpart in the ceaselessly drawing robot in Goshka Macuga and Patrick Tresset's 2017 installation *Before the Beginning and After the End*. Other contemporary artists such as Trevor Paglen, Tony Oursler and Avery Singer have updated these approaches by addressing themselves to the possibilities offered by the digital age. The artificial intelligence trained by Paglen, for example, produces pictures of its own on the basis of keywords – thus raising the question as to whether AI can perform creative processes.

The exhibition features numerous international loans from private collections and prestigious museums, including the National Gallery of Canada in Ottawa, the Tate in London, the Moderna Museet in Stockholm, the Centre Pompidou in Paris and the Museo Nacional Centro de Arte Reina Sofía in Madrid.

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Information

The Assembled Human

8 November 2019 – 15 March 2020

Main sponsor: RWE

Funded by: Ministry of Culture and Science of North Rhine-Westphalia, Brost-Foundation, RAG-Stiftung, Kunststiftung NRW

Supported by: Sparkassen-Kulturstiftung Rheinland, Sparkasse Essen

An extensive exhibition catalogue is being published by the Kerber Verlag (museum €38.90, bookshops €65).

Accompanying programme

The exhibition is being accompanied by an extensive event and museum education programme. For details, go to www.museum-folkwang.de.

Opening hours

Tue to Sun 10 a.m. to 6 p.m., Thu and Fri 10 a.m. to 8 p.m.

Closed Mondays

Admission

Standard €8 / concessions €5

Combined ticket *I was a Robot* and *Shin Matsunaga* €10 / €7



Fernand Léger

Le mécanicien, 1920

National Gallery of Canada, Ottawa

© VG Bild-Kunst, Bonn 2019

Photo: NGC

General information

Museum Folkwang

The Assembled Human

8 November 2019 – 15 March 2020

Opening: 7 November 2019, 8 p.m.

Curators

Anna Fricke, Curator Contemporary Art

Nadine Engel, Curator 19th and 20th century

Research associate

Antonina Krezdorn, Assistant Curator Contemporary Art

Supporters and sponsors

Main sponsor: RWE

Funded by: Ministry of Culture and Science of North Rhine-Westphalia, Brost-Foundation, RAG-Stiftung, Kunststiftung NRW

Supported by: Sparkassen-Kulturstiftung Rheinland, Sparkasse Essen

Exhibition space

1400 m²

Number of rooms

24

Exhibits

Paintings: 41

Graphics: 52

Sculptures: 24

Video works: 10

Photos: 61

Installations: 10

Magazines: 10

Opening hours

Tue to Sun 10 a.m. to 6 p.m., Thu and Fri 10 a.m. to 8 p.m.

Closed Monday

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Special openings

Open: Totensonntag (24.11.), Boxing Day (26.12.), New Year's Day (1.1.)
Closed: Christmas Eve (24.12.), Christmas Day (25.12.), New Year's Eve (31.12.)

Admission fees

Standard: €8 / concessions: €5
Family ticket I*: €16.50 / Family ticket II*: €8.50

Combined ticket with *I was a Robot* and *Shin Matsunaga*

Standard: €10 / concessions: €7
Family ticket I*: €20.50 / Family ticket II*: €10.50

(*Please refer to our website for details on concessions.)

Catalogue

A catalogue in German and English is published by Kerber Verlag:
Museum Folkwang (Ed.): *The Assembled Human*
384 pages, 227 reproductions, ISBN 978-3-7356-0637-2, museum €38.90 / bookshops €65

Programme

The exhibition at the Museum Folkwang is accompanied by an extensive programme of events and education for children, youths, adults, families, and school classes.
The events calendar can be viewed at www.museum-folkwang.de

Visitor office / tour bookings

T +49 201 88 45 444, info@museum-folkwang.essen.de
Group tours (max. 20 people, 60 minutes): €70

Getting there

Public transport connections from Essen Central Railway Station (Hbf) / Underground lines
Take 107, 108, and U11 in the direction of Bredeney/Messe Gruga and alight at Rüttenscheider Stern.
From here there are signs directing you to Museum Folkwang (approx. 7 min. walk)

Walking via the Kulturpfad: 15 min walk from the south exit of the Essen Central Railway Station
(follow the signs and then the luminous blue glass blocks set in the ground)

Car navigation systems: Bismarckstraße 60, 45128 Essen

Wall texts

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War and acceleration

In his *Manifesto of Futurism* of 1909, Filippo Tommaso Marinetti leaves no doubt about the fact that new art is to be technical. "A racing car whose hood is adorned with great pipes" is more beautiful than the Nike of Samothrace, and even war is art. Futurism celebrates speed, velocity and acceleration as modern forms of expression. The achievements of technology become models for a new type of art. In view of this glorification of technology and war, Futurism's later solidarity with Italian fascism comes as no surprise. However, the material battles of the First World War are also reflected on critically. Otto Dix transforms gruesome day-to-day life on the front into oppressive scenarios. Technology shows its Janus face at the latest in times of war.

Industrial worlds of work

The hour of birth of the assembled human is the Industrial Revolution. Following the incipient industrialisation in the second half of the eighteenth century in England, in the nineteenth century a momentous transition from an agricultural to an industrial society occurs in many places in Europe. The machine age and the dominance of mechanisation begin. The techno-mechanical production of goods replaces manual labour in many areas. Humans become machines. Photographs from the Historische Archiv Krupp testify to the breadth of this transformation in the Ruhr region. Rationalisation through the division of labour and the assembly line accelerate this process. At the same time, industrialisation is accompanied by social change: new industrial, urban centres develop that attract masses of workers from rural areas and lead to a rural exodus. The economic gulf between factory owners and the workforce leads to social conflicts. Industrialisation is at once a curse and a blessing, a promise and a threat.

Chronophotography and movement analysis

From the 1870s onwards, chronophotography allows insight into the realm of movement, which was previously imperceptible to the human eye. Thanks to improved technology, photographs are now possible with very short exposure times of less than 100,000th of a second. Rapid sequences can be broken down into individual images and analysed. In numerous experiments, Étienne-Jules Marey examines the sequences of movements of humans and animals for the purpose of determining the laws that govern them. In his eyes, these laws of movement are those of life in general. However, it is quickly discovered that chronophotography can also be used for purposes of rationalisation. Work processes in factories are examined in the same way as the marching of soldiers. It is ultimately only a small step from chronophotography to film, which simply re-assembles the individual photographs and projects them. With photography and film, the arts themselves become technical. From then on, the new art forms have a substantial impact on artistic production.

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Mechanics and mechanised humans

Fernand Léger's *The Mechanic* from 1920 is emblematic of the assembled human. The mechanic is the subject of the painting and is assembled out of small set pieces. Mechanised humans like this one henceforth populate paintings in art of the 1920s and 1930s. They are pieced together out of geometric, coloured forms and embody a new, technical concept of art. The figures have been robbed of their individuality and represent the new type of human in the modern age of technology. Humans and machines are no longer separate but are instead constructed in the same way. The boundary between human bodies and machines becomes permeable and technology is the configurational basis of the new world.

The state as megamachine: Fascism / National socialism

"In our eyes, the German youth of the future must be slender and supple, swift as greyhounds, tough as leather, and hard as Krupp steel." This is how Adolf Hitler worded his agenda for a fascist re-education of humans in a speech to the Hitler Youth in 1935. In National Socialism and fascism, the state becomes a machine that makes operational units out of humans. In the uniformity of the masses, what counts is first and foremost the soldierly virtue as a recipient of orders. This also applies to the Italian fascists, who describe the "Duce", the fascist leader, as martial and dynamic at the same time. While fascist propaganda parades the machine-like operation of the state, critical media, such as the high-circulation *Arbeiter-Illustrierte-Zeitung* (AIZ), attempt to expose the system with the aid of photomontages. In his title page *Adolf the Superhuman Swallows Gold and Spits Tin* (1932), John Heartfield tosses barbs at the involvement of financial capital and major industry in the NSDAP. Heartfield uses the photomontage as a tool in the class struggle; his motto was "Use Photographs as Weapons". However, the AIZ was no longer permitted to be published after the Nazis seized power.

The state as megamachine: Communism

"Technology decides everything" is Stalin's slogan in the days of the Soviet Union's five-year plans, which begin in 1928. Josef Stalin gives absolute political priority to the country's industrialisation. Its implementation and the concurrent collectivisation of agriculture result in famines with millions of victims. At the same time, technology becomes the chief subject of political propaganda, which celebrates the achievements of the industrialisation of the nation. The image of an industrialised Soviet Union is disseminated throughout the world on posters and in newspapers, books, brochures and films. With the doctrine of Socialist Realism in 1934, aesthetic design, which was previously relatively independent, was also subject to national regulations.

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Technical genders

In light of the First World War it becomes evident that the machine developed from a mere accessory into an indispensable part of human life. With a sharp eye, the German Dadaists characterise post-war society as consisting of cyborgs whose maimed bodies are kept alive by means of metal and technology. The group of artists in Berlin around George Grosz and John Heartfield first and foremost criticise the petty bourgeoisie, who allow their reason to be randomly switched on and off by the authorities. In his pictorial compositions, Marcel Duchamp goes a step further by equating human with machine: In works such as the study for *La broyeuse de chocolat, No 2*, apparatuses like a chocolate mill symbolise the sexual act. Hence even in art, human beings entirely disappear behind machines. They become a code with which pictorial content can be deciphered.

The newly constructed human

El Lissitzky's self-portrait *The Constructor* undertakes a remeasurement and recreation of the world, which includes the artist. The eye and the hand, which guide a compass instead of a brush, are superimposed in order to demonstrate the new principles of a constructivist style of art. Eye and compass, perception and construction belong together. Graph paper specifies the grid of mathematically precise reconstruction, and the alphabet the programme for a technical alphabetisation of humans. One dreams of a technical human that is to be constructed first of all at the drawing table. Art, science and technology are intended to go hand in hand in order to create a new world, a new sense of perception and a new society. In pre-Stalinist Soviet Russia, one dreams of a new society governed by technology, which is the new natural world.

Factory humans and pictorial statistics

Fritz Kahn's five-volume work *Das Leben des Menschen (The Life of Man, 1922–31)* is an enormously successful nonfiction book in the Weimar Republic. When Kahn looks into the human body, what he discovers there is a smoothly running and perfectly organised factory. *Der Mensch als Industriepalast (Man as Industrial Palace)* is the succinct title of a poster supplement to the book. The picture education and technical pictography ISOTYPE developed by Otto Neurath and his team start from the acknowledgement of the technical nature of the new world. By means of generally understandable pictorial statistics, it is intended to represent the new social order. Social technology and a visual teaching technique go hand in hand. This links them with the socio-political objectives of the Cologne Progressives, who were eager to shed light on social conditions. In *Die Arbeitsmänner (The Working Men)*, Franz Wilhelm Seiwert decries the working conditions in factories.

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The x-rayed human

The rays that Wilhelm Conrad Röntgen discovered in 1895 are the most spectacular example at that time of the fact that photography opens up inaccessible areas to human perception. More than half a century later, art translates this into a play with the ideas of introspection and perception. Photography's objectivity now becomes an ironic self-discovery that transforms X-ray images into picture puzzles. In doing so, art also draws on the reception of early works of art. For instance, when Barbara Hammer, Jürgen Klauke or Robert Rauschenberg X-ray the human body in their works, their pictures seem to incorporate the concept of "memento mori rays", with which the discovery is characterised at the end of the nineteenth century. Looking at X-ray images evokes associations such as disease, impermanence and death. It once more becomes apparent that technology defines our everyday lives down to its finest ramifications – in its curative as well as its destructive properties.

Assembled bodies, objects and dreams

René Magritte's *The Age of Miracles* shows us the organic and mental inner life of an "assembled human". His entrails are machine parts, and the figure appears to have been pre-punched in the architecture of the space. In *The Yellow Boiler*, Carl Grossberg lends the industrial vessel with pipes and hoses an almost human appearance, and in doing so he raises the question of to what extent humans designed machines according to their own image. Man Ray's photograms, which are produced without a camera through the direct contact of objects with photosensitive paper, are another form of such a metamorphosis. The special photographic technique changes the objects' appearance and turns them into fascinating foreign bodies. The technique becomes a mysterious realm of transformation, however in which there does not seem to be any room left for an afterlife.

Mechanical stages

In the 1920s, the stage is a laboratory in which the mechanisation of the world is expanded on with the aid of costumes and scenery. New technological developments, such as space travel or the radio, are addressed and also transform classic stage material into visions of the future: The kineticfuturistic garments of Alexandra Exter's marionettes are inspired by Venetian masks and baroque clothing, and Oskar Schlemmer develops the robot-like figure *The Radio Wizard* for his adaptation of Tchaikovsky's *The Nutcracker*. In the same way technology subordinates humans, Schlemmer's full-body masks force the actors to perform automated movements. In the design of fully mechanical stages, humans are only accessories. This reaches a climax with Friedrich Kiesler's monumental machinery for the play *R.U.R.* by Karel Čapek: Through the use of film and reflector technology, a virtual space opens up on the stage in which the human being plays nothing more than a subordinate role.

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Cybernetic systems

In the 1950s the, "assembled human" is joined by the "cybernetic human", which orientates itself towards control circuits and circular systems. Cybernetics conceives organisms and machines as well as societies and networks as self-regulating, self-controlling and self-communicating factors. It is initially a question of the development of adaptive machines that react to stimuli from their environment. This model is then transferred to other systems, such as the economy, biology or psychology. In the background: the vision of humans that are networked with one another, which is also intended to result in their technical perfection. The notion of feedback loops supersedes that of relationships between cause and effect. Beginning in the 1960s, the idea of dynamic feedback also has a substantial influence on performance art.

Machine brain

After the Second World War, artists once more increasingly devote themselves to the pursuit of new forms of expression. In the wake of the destructive force of the machinery of war, for Jean Tinguely this results in the negation of the purposefulness of anything mechanical. His rusting, squeaking and porous works are an absurd comment on the function of the human body and brain. They playfully engender distinct creations or destroy themselves – an unmistakable concession to an independent mechanical life. Thomas Bayrle analytically and at once humorously passes judgment on the Germans with their "favourite machine": a Byzantine Madonna consists of a plethora of Mercedes images. Rémy Markowitsch combines symmetrically mirrored photographs from the early years of the automobile and produces surprisingly human faces – mechanical individuals await their discovery among screws and cables in the *Psychomotors*.

Ones and zeroes

Computer art oscillates between a fascination with the new digital world and a critique of the living conditions it creates. Artists use computers as a tool for producing new forms of art. Drawings and series of images originate with the aid of algorithms and programmes that are often interactive or based on the processing of information. At the same time, transformations and working in series are aesthetic principles of a programmed art. However, what becomes apparent is that a digitally influenced reality has changed humans, and that computers also unmistakably alter their self-image.

Technical bodies

Anything mechanical almost automatically evokes associations with maleness. Man and machine seem to be more closely bound than woman and machine. Bettina von Arnim's machine men substantiate this conception, but only at first glance. The creatures painted in bright colours are other-worldly; their bodies are nearly completely automatons with a minimum of human features. In contrast, Kiki Kogelnik's works, which are based on Pop Art, show the female body as a product.

Museum Folkwang

At the same time, she reflects on how contraceptives intervene in the female hormonal system. Their segmented bodies are chemically and technically controlled and sexualised. The works by Maria Lassnig, Eva Hesse and Anne-Mie van Kerckhoven focus on the limitations of and modifications to the engineered body. They are metaphorical bodies that communicate how the "Körpergehäuse" (body shell, M. Lassnig) is actually or even imaginarily altered by technical influences.

Woman machine

From the 1960s onwards, female artists combine women's bodies directly and playfully with everyday technological devices. In Lenora de Barros *Poema*, the encounter of a tongue with the key levers of a typewriter alternates between eroticism and pain, between everyday life and breaking out of it, whereas for her performance and photo series *In the Kitchen* Helen Chadwick encloses herself in replicas of a washing machine, a refrigerator and a stove. A humorous and yet serious commentary on the woman's role in the household. ORLAN addresses the sexualisation of women in a particularly drastic way, even turning them into sex machines: For each French kiss she sells to passers-by, she has them deposit a coin in a corset strapped to her body. In her photo collages, Lynn Hershman Leeson, on the other hand, substitutes the heads of women with television sets and cameras whose bodies meanwhile loll in erotic poses, and in doing so comments on the increasing influence of media on body images.

In the contradiction of possibilities

Contemporary art also focuses on the incessant optimisation of the Self, the loss of an inviolable body or its digital replacement with avatars as well as the inclusion of artificial intelligence in social decisions and the artistic process itself. Anna Uddenberg's painfully twisted bodies in casual dress and with a rucksack hardly seem confident, but rather socially other-directed. The artist Josh Kline dismembers the body completely and places it in the different compartments of a janitor cart. In doing so, heightening the efficiency of labour power comes to a metaphorical endpoint, while the drawing robot by Patrick Tresset in Goshka Macuga's *Before the Beginning and After the End* incessantly makes it rounds for all eternity. Trevor Paglen's works give us a premonition of what is to come; the artificial intelligence in them reflects the state of society in an unadorned way, and with all their contradictions and possibilities they are neither slogans nor solutions.

Press images

Museum Folkwang

The imagery may only be used in the context of reporting on the presentation ***The Assembled Human*** (8 November 2019 – 15 March 2020). No work may be cut nor altered in any way.
Online publication: max. 72 dpi, 20 cm x 20 cm.

We kindly request a copy be sent to us.



Fernand Léger

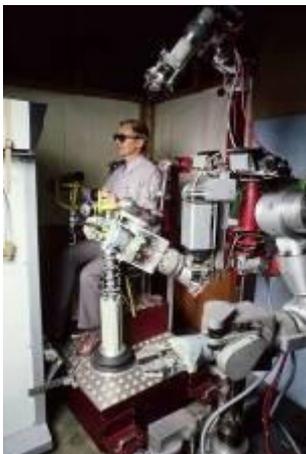
The Mechanic, 1920

Oil on canvas, 116 × 88,8 cm

National Gallery of Canada, Ottawa

© VG Bild-Kunst, Bonn 2019

Photo: NGC



Timm Rautert

Syntelmann, Kleinwächter, Lörrach, 1974

Colour photograph, C-print, under passepartout, vintage,

Edition 5, 45 × 30 cm

Timm Rautert, Courtesy Parrotta Contemporary Art

© Timm Rautert

Photo: Timm Rautert

Museum Folkwang



Orlan

The Kiss of the Artist: Automatic Dispenser, Well, Almost! No 2, 1977 (2009)

Silver-gelatin on diasec, 155 x 110 cm

Acquired 2009, Centre Pompidou, Paris

© VG Bild-Kunst, Bonn 2019 / ADAGP

Photo: bpk / CNAC-MNAM / Georges Meguerditchian



Trevor Paglen

Porn (Corpus: The Humans) Adversarially Evolved Hallucination, 2017

Dye sublimation metal print, 121,9 x 152,4 cm

Courtesy of the artist and Metro Pictures, New York



Bettina von Arnim

Close Cycle Man, 1969

Oil on canvas, 138 x 112 cm

Städel Museum Frankfurt, Städelsches Kunstinstitut und Städtische Galerie

© VG Bild-Kunst, Bonn 2019

Photo: Städel Museum – ARTOTHEK

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Willi Baumeister

Man-Machine with Spiral Turn II, 1929 - 1930

Oil on canvas, 81 × 65 cm

Staatsgalerie Stuttgart, acquired 1968

© VG Bild-Kunst, Bonn 2019

Photo: bpk / Staatsgalerie Stuttgart



Helen Chadwick

Untitled, 1977 (2018)

From the Portfolio: *In the Kitchen*

Inkjet-Print, 29,5 × 19,5 cm (41,0 × 30,5 cm)

Museum Folkwang, Essen

© The Estate of the Artist; Courtesy of Richard Saltoun

Gallery, London

Photo: Jens Nober



Konrad Klapheck

War, 1965

Oil on canvas, 145 × 200 cm

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

© VG Bild-Kunst, Bonn 2019

Photo: Walter Klein, Düsseldorf

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Rudolf Belling

Sculpture 23, 1923

Brass, 41,5 × 22,5 × 21 cm

Museum Folkwang, Essen

© VG Bild-Kunst, Bonn 2019

Photo: Jens Nober



Roy Lichtenstein

Study for Preparedness, 1968

Oil and magna on canvas, 142,5 × 255 cm

Museum Ludwig, Köln

© Estate of Roy Lichtenstein / VG Bild-Kunst, Bonn 2019

Photo: Rheinisches Bildarchiv, rba_d039366



Fritz Kahn

Man as Industrial Palace, 1926

From: *The Life of Man*, Bd. 5, 1926 (1928)

Poster, 47 × 95 cm

Collection Thilo von Debschitz

© Kosmos / von Debschitz

Museum Folkwang



Fortunato Depero

The Motorcyclist (Solidified in Speed), 1927

Oil on canvas, 117 x 163,5 cm

Private collection

© VG Bild-Kunst, Bonn 2019

Photo: Vittorio Calore (Milano Italy)



Umberto Boccioni

Unique Forms of Continuity in Space, 1913/2004

Bronze cast, 116,6 x 41,6 x 89 cm

Private collection



René Magritte

The Age of Miracles, 1926

Oil on canvas, 120 x 80 cm

Würth Collection

© VG Bild-Kunst, Bonn 2019

Photo: Walter Klein, Düsseldorf

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Lynn Hershman Leeson

Seduction, 1986

B/w photograph, 112,3 × 127,6 cm

DZ Bank [Kunstsammlung]

© Hotwire Productions LLC 1986



Tony Oursler

Study for *Fa\p0s*, 2016

Birch plywood, sintra pring, media player and TV monitors, 194,9 × 279,6 × 78,5 cm

Magasin III Museum & Foundation for Contemporary Art, Sweden, courtesy of the artist

Fact sheet

Museum Folkwang

Direction

Director: Peter Gorschlüter

Architecture and Facilities

Old building: Designed by Werner Kreutzberger, Erich Hösterey and Horst Loy, opened in 1960

New building: Designed by David Chipperfield Architects, opened in 2010

Total exhibition space (incl. the old building): c. 6,200 sqm

Exhibition Hall 1: 1,400 sqm

Exhibition Hall 2: 870 sqm

Collection

Painting, Sculpture, Media Art 19th, 20th and 21st century: c. 900 paintings, 320 sculptures, 150 videos

Department of Prints and Drawings: 12,000 drawings and prints

Department of Photography: c. 65,000 photographs

Archaeology, Global Art and Applied Arts: c. 1,800 objects

German Poster Museum: c. 350,000 posters