

## MEDIENINFORMATION

### Exhibitions 2022

#### **25 Years of Museum Schloss Moyland**

Celebration of the Anniversary Year on May 15, 2022

#### **Shamanisms in Contemporary Art Six Positions from the East and the West**

Special Exhibition

Through 28 February 2022

The exhibition is dedicated to contemporary artists who follow impulses of shamanic thinking and behaviour in their work. They shed light on the topicality of the thematic field of shamanism for contemporary artistic discourse, also in relation to society and ecology.

On view are installations created especially for the exhibition, as well as sculptures, works on paper, and films by Melanie Bonajo (b. 1978), Marcus Coates (b. 1968), Anatol Donkan (b. 1955), Unen Enkh (b. 1958), Lili Fischer (b. 1947), and Igor Sacharow-Ross (b. 1947). These include artists with cultural roots in Siberia and Mongolia who draw on the spiritual, artistic, and craft traditions and resources of their ethnic groups – the Nanai and the Mongolians.

They form a bridge between Beuys's – now historical – preoccupation with the figure of the shaman and the present and at the same time reflect the current relevance of Beuys's approach.



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Bedburg-Hau, 30.8.2021

Photo:  
Marcus Coates, Radio  
Shaman, 2006  
Videostill, Digitales Video,  
9:35 Min.  
© Marcus Coates, London

## New Acquisitions

ART. MOVES. 20

5 September 2021 – 28 February 2022

As part of the collection presentation ART. MOVES. 20, Museum Schloss Moyland is showing a selection of new acquisitions from recent years. Among these are works formerly owned by Portigon and WestSpiel AG, which the state of North Rhine-Westphalia has acquired through the foundation "Kunst im Landesbesitz" and lent permanently to museums in the state. On display are works by Erich Reusch, Gotthard Graubner, and Otto Piene, (5.9.–12.12.2021), as well as abstract paintings from the series *Portraits* by Imi Knoebel and large-format photographs by Elger Esser and Jörg Sasse (19.12.–28.2.2022).

As a donation from a private collection, the museum received drawings with architectural motifs from the late 1970s and early 1980s by the Düsseldorf-based artist Horst Keining. The artist used these works to prepare large-format watercoloured drawings. A selection of drawings and watercolours are currently on view in the current presentation (5.9.–12.12.2021).



Photo:  
Horst Keining, Ohne Titel  
(Architektur), 1978  
Aquarell, 94 x 63 cm

Sunday, 12 December 2021, 12:00 noon

Artist talk with Horst Keining (Düsseldorf) and Alexander Grönert

## Joseph Beuys – On Printed Matter

Modified Newspapers and Works with Newsprint by Joseph Beuys

ART. MOVES. 20

10.10.2021 – 20.03.2022



In the first half of the twentieth century, the Dadaists and Cubists began to quote words or sentences from newspapers in their poems and to integrate newsprint into collages and sculptures. The Fluxus movement, to which Joseph Beuys also belonged, took up this practice again in the early 1960s. Magazines and newspapers, as well as other printed matter, were now also used in artworks to disseminate information or to address questions of authorship and the function of art.

Photo:  
Joseph Beuys mit Willi  
Bongard u. a. bei der  
Pressekonferenz zur  
Ausstellung „ART: Museum  
des Geldes. Über die seltsame  
Natur des Geldes in  
Kunst, Wissenschaft und  
Leben“, Kunsthalle Düsseldorf,  
17.11.1978  
Foto: Dietmar Schneider

Joseph Beuys also used printed matter in collages and objects in the early 1960s. Based on the large number of works, it becomes evident that newspapers in particular played a significant role for him. Several of his works stand in the tradition of the Dadaists. But Beuys also opened up new perspectives on the subject by conceiving of newspapers as a store of knowledge and stacking them as batteries or deliberately altering them through the application of paint to opened newspaper pages. Later, he used printed matter and newspapers to explain and disseminate his concept of 'social sculpture'.

The exhibition comprises roughly fifty works, including modified newspapers, objects and collages with newsprint, as well as printed matter and photographs.

[Reopening of the successful presentation on Joseph Beuys, which was accessible for only few weeks due to the museum closures in 2020.]

## Joseph Beuys

### Works from the van der Grinten Collection

Opening: Sun., 24 October 2021, 3:30 pm

(Preview for members of the Society of Friends: 2:00 pm)

In the collection presentations focusing on Beuys, starting in October 2021 a selection of works will be shown in the rooms between the north and east towers, subject only to minor periodic changes. Significant objects, primarily from the sculptural oeuvre, have been selected for this presentation, including the group of *Hare's Graves*, the wooden crosses *Symbol of Sacrifice* and *Symbol of Redemption*, the objects *Sled*, *Table with Aggregate*, *Fat corner on sloping plane*, the multiple *Ja Ja Ja Ja Ja*, *Nee Nee Nee Nee*, and the key work *The Silence of Marcel Duchamp is Overrated*. The museum is thus responding to the desire for a long-term Beuys presentation.



Photo:  
Susi Gelb, Capri-Batterie  
Asian Standard (Update  
for Joseph Beuys), 2010  
© Susi Gelb

The exhibition sheds light on the artistic approach of Beuys and provides insight into the collection of works by Beuys compiled by the van der Grinten brothers. In order to give visitors the opportunity to view the works of Beuys time and again and from different perspectives, some of these will be temporarily juxtaposed with works by other artists who have responded to these works in order to question them critically or to comment on them in an ironic manner and in a way that expands their meaning.

## Juxtapositions

24 October 2021 – 20 March 2022

- **Joseph Beuys**, *Felt Suit*, 1970 — **Puppies Puppies**. (Jade Kuriki-Olivo), *Felt Dress*, 2019 (on loan from the Kunstverein für die Rheinlande und Westfalen, Düsseldorf)
- **Joseph Beuys**, *La rivoluzione siamo Noi*, 1972 — **Elaine Sturtevant**, *BEUYS LA RIVOLUZIONE SIAMO NOI*, 1988 (on loan from the MUSEUM <sup>MMK</sup> FÜR MODERNE KUNST, Frankfurt am Main)
- **Joseph Beuys**, *Capri-Batterie*, 1985 — **Susi Gelb**, *Capri-Battery EU Standard (Update for Joseph Beuys)*, 2009 / *Capri-Battery Asian Standard (Update for Joseph Beuys)*, 2010 / *China-Export Battery (Sensor Bulb)*, 2019 (Leihgaben der Künstlerin)

Sunday, 20 March 2022, 12:00 pm

Artist talk with Susi Gelb (Munich/Berlin) and Alexander Grönert

## Wildfire Expressionism

### Woodcuts from the Joseph Hierling Collection

20 March – 6 June 2022

In the spring of 2022, Museum Schloss Moyland will celebrate a world premiere: Two of the world's three largest collections of German Expressionist woodcuts will be united – partially and temporarily – in Moyland. These three largest are the Museum Schloss Moyland collection, the Rifkind Collection in Los Angeles, and the Joseph Hierling Collection, from which a selection of 135 prints, partly coloured, will now be on display. Altogether, this collection comprises more than 1,000 works by 130 artists, well-known names and those yet to be discovered, including numerous women, such as Jacoba van Heemskerck and Maria Uhden, as well as Wassily Kandinsky, Ernst Ludwig Kirchner, Wilhelm Morgner, and Adolf de Haer.



Photo:  
Hans Brass, Lessingbrücke  
Berlin, 1919  
Holzschnitt, 267 x 233 mm

The woodcut was largely responsible for the widespread dissemination and popularity of Expressionism after the First World War and in the culture of the 1920s. It shaped the image of Expressionism and became its medium of artistic expression *par excellence*: Its outstanding features include sharply cut black-and-white images, with jaggedness, a tendency towards deformation, and a penchant for the immediate and the primitive in its use of artistic means.

The works reveal a great stylistic and thematic variety: portrait, nude, humans and nature, city life, village, industry, vaudeville, social criticism, paths

to abstraction. Different stylistic approaches encourage comparative viewing and questions as to what actually constitutes the Expressionist woodcut.

### **Beuys's Bees**

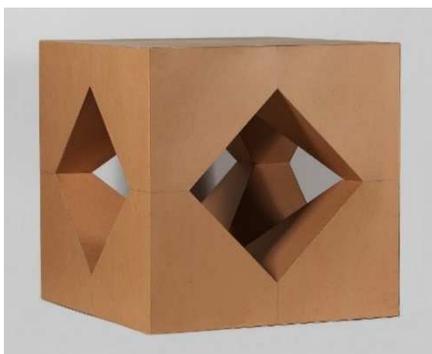
3 April – 11 September 2022

Museum Schloss Moyland boasts a large holding of works – some of which are rarely shown – in which Beuys thematises bees, honey, and wax, as well as women in connection with bees. In many cases, the works bear titles such as *Queen Bee*, *From the Life of Bees*, and *Honey Collector*. Beuys saw bees as sculptresses. He also regarded their interaction based on the division of labour as exemplary for human beings (Social Sculpture). For him, bees and their products honey and wax stand for warmth and transformation, as well as sculptural, social, and therapeutic processes. Beuys found important inspiration for the theme of bees, which had already preoccupied him since the late 1940s, in the writings of Rudolf Steiner, Maurice Maeterlinck, and Karl von Frisch.

### **Erwin Heerich – On the Occasion of His 100<sup>th</sup> Birthday Sculptures, Drawings, Graphic Series**

26 June – 15 October 2022

Opening: Sat., 25 June 2022



Erwin Heerich (1922–2004) is one of the most important German sculptors of the second half of the twentieth century. In 2022, he will have been one hundred years old. To mark the occasion, Museum Schloss Moyland is dedicating an extensive exhibition to him.

Photo:  
Erwin Heerich, unbetitelt  
(Kartonplastik), um 1965  
Karton, gefaltet und geklebt,  
Bleistift  
50 x 50 x 50 cm  
© VG Bild-Kunst, Bonn 2021

Heerich became known in the early 1960s with abstract, geometric sculptures made of cardboard. From 1969 to 1988, he was a professor at the Düsseldorf Academy of Art. In his works, he combined the enthusiasm for inventing his own rules and regulations for shaping and defining forms and proportions with the joy of variation and creative play. At first glance, Heerich's works appear unwieldy. On closer inspection, however, they reveal a subtle materiality and the artist's great ingenuity in varying the systematics he devised.

## **Beuys as a Student of Mataré – Carved Reliefs**

25 September 2022 – Spring 2023

Ewald Mataré based his teaching on the idea of medieval stonemasons' lodges. He set his students, including Joseph Beuys, clearly defined tasks. These included the production of reliefs based on (two-dimensional) models from non-Western cultures and earlier epochs. The exhibition uses selected examples to demonstrate how Beuys and his fellow students implemented such tasks.

## **Survey Exhibition for Members and Guest Artists of the Westdeutscher Künstlerbund**

Museum Schloss Moyland/Museum Goch

6 November 2022 – 20 February 2023

Opening: (tba)

The Westdeutscher Künstlerbund (WBK – West German Artists' Association) has existed since 1946 as an independent association of artists in North Rhine-Westphalia. It has been actively involved in art and cultural work in North Rhine-Westphalia for seventy-five years. Approximately 230 professional visual artists are members of the Westdeutscher Künstlerbund. The WBK initiates exhibitions on current artistic themes and organises survey exhibitions for members and guest artists at irregular intervals. At the invitation of Museum Schloss Moyland and Museum Goch, the thirty-fifth survey exhibition of the WBK will take place simultaneously in these two museums in 2022.

The exhibition brings together roughly 100 artistic works, including paintings, sculptures, prints and drawings, photographs, and media art, as well as indoor and outdoor installations. The participating artists in the survey exhibitions are selected by a jury of experts. Particular attention is paid to young artists who are not yet established and are gaining their first exhibition experience.