

**Visiting Weserburg Museum of Modern Art
not without a task**

As part of the course and as a change to something completely different, on 7 June we visit Weserburg Museum of Modern Art. We meet there at shortly before 2 p.m. I heavily recommend that you take a camera with you.

We will

1. visit two of their current exhibitions: Chronische Fluxitis (Sammlung Maria und Walter Schnepel) and Double Rotation (Werke aus der Sammlung Lafrenz). You get a task to work on for these.
2. meet at shortly after 3 p.m. (one hour) for some exchanges of what we saw, what we did, how we get along with the assignment. We meet in the rooms of the Study Center of Artists' Publications on the third floor. You recognize it for its tables and chairs and bookshelves.
3. spread out into the exhibitions again (but you must make sure to finish your assignment research,
4. and meet a last time 5:15 in the same room.

Here is your Assignment:

In each of the two exhibitions mentioned above, please select two works. Describe each of the two times two works as objectively as possible. Compare the two works of each pair. Compare the two pairs. (In total you generate 7 short descriptions.)

It is helpful to take pictures of the four works. Add these to your document.

Finish your document with a short reflection on our general topic, „The World – a List of Items“.

Try to layout your document nicely. But don't spend much time on this. Be clear, crisp, succinct, elegant. Send me your documents as pdf files the next day. Don't ask for more time.

Enjoy every minute of the visit, of being together, of working the assignment.

Chronische Fluxitis

Sammlung Maria und Walter Schnepel

Seit vielen Jahren begeistert sich das Bremer Sammlerpaar Maria und Walter Schnepel für jene Künstlergeneration, die man heute unter dem Begriff „Fluxus“ zusammenfasst. Ihr sowohl avantgardistischer, als auch aufrührerischer, ja neodadaistischer Geist manifestierte sich seit den 1960er Jahren in Europa, den USA und Japan. Die Fluxus Künstler verweigerten sich den Museen, veranstalteten die ersten Happenings und Aktionen und nutzten alle damals verfügbaren Medien für ihre antibürgerlichen und nicht affirmativen Kunstwerke. Die Ausstellung „Chronische Fluxitis“ folgt einem ungewöhnlichen Konzept. Sie ordnet die Werke der Ausstellung nach ihrem Entstehungsdatum und setzt sie in Beziehung zum Zeitgeschehen der 1960er, 1970er und 1980er Jahre. Die Ausstellung entwirft damit ein spannungsreiches Beziehungsgeflecht zwischen Kunst, Gesellschaft und Politik.

Die international bedeutende Sammlung enthält repräsentative Werke von so namhaften Künstlerinnen und Künstlern wie Arman, Joseph Beuys, George Brecht, Robert Filliou, Richard Hamilton, Yoko Ono, Dieter Roth, Daniel Spoerri und vielen anderen.

Double Rotation

Works from the Lafrenz Collection

The Lafrenz Collection has substantially influenced the self-concept and image of the Weserburg, the collector's museum in the middle of the river Weser, since its inception. As early as the 1970s, the Hamburg-based pharmacist Dr. Klaus Lafrenz had assembled a powerful and unmistakable collection of key positions in Minimal Art, Conceptual Art, Arte Povera, and related art trends from the United States and Europe. What particularly stands out is their questioning of the media and materials as well as of the basic conditions of the artist's perception of these. Indeed, most of Lafrenz's paintings, sculptures, and installations do not represent anything in a mimetic sense, do not depict anything that might exist outside of themselves. Instead, they create in a sensorial way unmistakable situations and confrontations that are immediately transferred into the space and ultimately to the viewer as well.

Since his death in 1999, his son Björn has continued his father's work on behalf of his family with amazing consistency, which becomes apparent time and again in his acquisition of work by young and most recent artistic stances that are in turn in a position to enter into a dialogue with older ones. This results in astonishing combinations within the newly assembled and extended collection, to intelligent reverberations and responses. Yet the second and third generation of younger artists is not interested in the formal continuation of a recognizable pictorial language, for instance in terms of a "Neominimalism" or "Neoconceptual Art," but in a critical inquiry into reality occurring under changed conditions.

Björn Lafrenz's attitude as a collector is similar to his fathers, despite his belonging to a younger generation: he, too, collects contemporary art by young artists, often just beginning their careers; he, too, has his finger on the pulse of time, without wanting in any way to be in pursuit of a kind of zeitgeist. Neither father nor son ever followed the trends of the art market; they consistently trusted their own views and convictions. Thus, the collection was able to find its own organic and distinctive form and is today considered to be one of the most important private collections in Germany.

This new presentation, which takes in the entire third floor of the Weserburg, directs its focus toward younger artistic stances. In doing so, it creates space for dynamic dialogues between early works from the 1970s and those of the current generation of artists, who take up the stylistic elements of their predecessors, occasionally subject them to scrutiny, and in this way enable new perspectives on apparently familiar art. Two generations of collectors and artists meet here for an encounter that has never taken place in another collection of art. Indeed: *Doppelte Rotation*, or Double Rotation, in the sense of a transgenerational mobility within the collection. At the same time, however, this applies to the viewer within the framework of his or her aesthetic reason: in the wealth of his or her thoughts, feelings, and questions while visiting the exhibition.

The exhibition features works by the following artists: Carl Andre, Hermine Anthoine, Jake Berthot, Louis Cane, Alan Charlton, Rolf Deimling, Ulrich Erben, Johannes Esper, Gotthard Graubner, Peter Joseph, Ellsworth Kelly, Harald Klingelhöller, Kitty Kraus, Richard Long, John McCracken, Gerhard Merz, Michael Pfisterer, Larry Poons, Mark Prince, James Reineking, Ulrich Rückriem, Reiner Ruthenbeck, Ben Schonzeit, Richard Serra, Robert Therrien, Renate Wolff, and Jerry Zeniuk.