

NON-FINITO

THE FOURTH EXHIBITION TO MARK THE 25TH ANNIVERSARY OF THE URSULA BLICKLE STIFTUNG

Opening: October 15, 2016, 7 p.m.

Running from October 16 until December 11, 2016



Maximilian Geymüller, Michael Hübl, Nicolaus Schafhausen, Claudia Slanar, Peter Weibel and Alfred Weidinger have, alongside other curators, been working together with Ursula Blickle for years to shape and uphold the foundation's outstanding international reputation. As part of this final exhibition, they will each be showcasing a personal selection of artworks from the founder's own collection in individual rooms of the foundation's space in Kraichtal (Unteröwisheim) in order to show just how different, or indeed similar, these pieces appear in both 'white cube' and in private spaces, demonstrating their expressive force against different backgrounds. In so doing, the six showcases interact with the basic concept for the exhibition developed by art expert Wolfgang Ullrich:

For most people, it's obvious that art is viewed at exhibitions. And as much as we expect this experience to take place inside a so-called 'white cube', we also assume that artists will adapt their pieces to suit this backdrop. However, exceedingly few works of art ultimately end up in a museum-esque setting; the majority are, in fact, purchased by collectors and art lovers. These pieces stand or hang in living rooms, over beds, between furniture, lamps and rugs, in everyday living spaces that are, to a greater or lesser extent, 'designed'. And these works have to serve their purpose if they are to be more than just decoration. They need to be connected to or be able to engender certain emotions, they need to appear fresh and unique time and time again, or discretely blend into the overall 'feel' of the setting. In other words, these works sometimes need to feature completely different qualities than they would in an exhibition. Ideally, an artwork should be able to do both: be effective not just in a living space but also within the 'white cube'.

Curator statements

Maximilian Geymüller

The contribution for the 'Gartensaal' [Garden Room] engages with the space's characteristically simple architectonics and comprises a concentrated juxtaposition of three works. The succession of extensive wall and window areas which define the room as an exhibition space by incorporating the building's exterior and thus creating visual, scenic and atmospheric complexity will serve as a thematic point of departure. The selected watercolours by Günther Förg, the mushroom-shaped sculpture by Cosima von Bonin and the two-part wall/window installation by Simon Denny, beyond their idiosyncracies, find common ground within the realm of dualities represented in the space's architecture – between opening and closing, looking inwards and outwards, light and shadow, autonomy of content and the relevance of context.

Michael Hübl

The role of the MIRROR in 'Non-finito'

Time and time again, mirrors have played a crucial role in the Ursula Blickle Stiftung's programme. Alongside fine art, dance has been one of the focal points of her projects right from the start. Not only has the mirror room played host to many workshops on a range of different dance forms, several artists have also touched upon aspects of dance or explored them in their work, thus reflecting the foundation's cross-media aims and objectives. Language, image, moving pictures, sculpture and dance are constantly interacting with one another; the boundaries between the genres are in flux and often one artistic form is reflected in another.

Against this backdrop, it seemed logical to make mirrors the focal point of an exhibition. Pausing for thought and drawing a line under 25 years of service to the arts undoubtedly makes one think back to the start: you reflect; watch as everything you have lived and dealt with plays out before you once more. Yet another reason to devote oneself to this particular theme. In one part of the space, the staircase, the 'mirror' is directly brought to life in physical form. Here, the walls are partially covered in mirrored surfaces. Inspired by 'non-finito', Stephan Krass' tagline for the exhibition, the reflection should only be achieved in a fragmented manner. The walls' panelling remains unfinished, incomplete, paraphrasing the open end, the 'non-finito' of the exhibition's title. Between the various mirrored surfaces, which range from small to large, narrow to wide, pieces from Ursula Blickle's collection can be found that revolve around the themes of dance and the body but also the confrontation with the self. What's more, the selection aims to demonstrate that art always mirrors the world – just as art is reflected by the world or, as is the case in the staircase of the Ursula Blickle Stiftung, only by a display of miscellaneous mirrors on a wall.

Nicolaus Schafhausen

The world as a whole

Giving an overview of Ursula Blickle's 25-year body of work is, first and foremost, a very personal and reflective endeavour. How would a curatorial commentary of the Ursula Blickle Stiftung come together? This would be no simple task.

When I delved into the foundation's archive, time and time again I was amazed not just by the individual artists that have been the focal point of the Ursula Blickle Stiftung's programme over the last two and a half decades, but by the rich diversity and complexity of the work carried out by the curators. Each individual exhibition, each individual project, when viewed in isolation, remains pertinent right to this very day. When reviewing them as a whole, it feels like the progression of contemporary art history almost seamlessly unfolds before your eyes. Today artists engage with a wealth of different media and go in search of different models for our globally connected, technologically complex and multicultural world. Artists address a wide range of social and political issues, such as cultural identity, nationalism, mass migration and surveillance. Where do the similarities lie that link current artistic practices? What is contemporary art today? And what is it that makes contemporary art, and even our lives, contemporary in the first place? All of these questions have given meaning to the Ursula Blickle Stiftung as recurring guiding themes.

Ursula Blickle raises the profile of philanthropic patrons of art like almost no other private foundation.

Collecting artwork, and the creation of value that is often linked with it, was never her main focus. From the very beginning, the foundation's programme focused on sustainability. It is not provocation that forms its key element, but discourse. To this day, the Ursula Blickle Stiftung has remained dedicated to current international contemporary art in all its diversity and refuses to see itself as a place of cultural consumption.

What the global production of contemporary art and thought of the past 25 years have in common are fewer and fewer formalistic frameworks.

The artistic projects that Ursula Blickle has initiated and brilliantly guided along the way are the result of her intensive emotional and intellectual character, of her direct cooperation with curators and with artists.

Observing the world as a whole reflects the thought processes of Ursula Blickle together with the ideas of the artists whom she loves to surround herself with, and with whom she lives side by side. It is often the way off the beaten track – the more allegorical, multifaceted experiences of artists and their works that Ursula Bickle is interested in. That give the foundation's underlying concept a very personal and distinctive face.

Claudia Slanar

Souvenirs vagues / vague memories

A farewell, even if it isn't final, usually leaves us feeling sad and longing to hold on to and relive moments that have now past, perhaps in another place and at another time. "Memory is like a dog that lies down where it pleases," posited the writer Cees Noteboom, and it's true that we cannot control the kind of memories that appear or the shape they take. They manifest themselves here and there; are triggered by spaces, objects and images. In the two cabinets of the Ursula Blickle Stiftung, artworks that explore this intangible feeling of 'looking back' have been arranged around a video installation. Reality and its representation become blurred; a room is perhaps being reflected and in the end there is no way of knowing what is past and what is still present.

Peter Weibel

The emancipation of letters

From Arnold Gehlen to Tom Wolfe, the need of modern art to be critiqued has been dealt with as an artistic theme by many. That is why painters, from Picasso to Jasper Johns, have time and time again placed letters and words onto canvas. The word has become an artistic medium. Work from the 1960s shows how the word grew from 2D letters on the page of a book or the canvas to the three-dimensionality of space and into the media of photography, film, video and computers.

Alfred Weidinger

Sensibilidade

Brazil is Ursula Blicke's adopted homeland, and it comes as no surprise that she feels a strong personal connection to Brazilian art and culture. That is why the work of Brazilian artists Mercedes Barros, Mario Cravo, Georgia Greimer, Antonio Dias and Ernesto Neto have been chosen as examples for a separate exhibition on the top floor of the Ursula Blicke Stiftung devoted to sensibility.

Artists on display in the exhibition:

Silvia Bächli, Joseph Beuys, Cosima von Bonin, Louise Bourgeois, Simon Denny, Günther Förg, Isa Genzken, Isaac Julien, Sarah Lucas, Ernesto Neto, Jack Pierson, Julika Rudelius, and others.

Performance during the opening evening

Poetry reading

Dialogue/reading with Stephan Krass (writer) and Sebastian Winkler (artist)

In Sebastian Winkler's texts, which are closely linked to his artistic installation work, the words are first called into question before they can be put into context and understood in a literary sense. The poetry of Stephan Krass draws on anagrams and alphanumerical techniques to make the words so strange that they can be read and heard in a completely new way.

Exhibition Venue

Ursula Blicke Stiftung

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Press Images

Images will be made available on the foundation's website: www.ursula-blicke-stiftung.de

Preview

Please reserve by telephone or fax:
Phone +49 7251 60919, Fax +49 7251 68687

Exhibition Dates

October 16 – December 11, 2016

Opening Event

Saturday, October 15, 2016, 7 p.m.

Welcome: Ursula Blicke
Guest speaker: Prof. Dr. Wolfgang Ullrich

Opening Hours

Wed. 2 – 5 p.m., Sun. 2 – 6 p.m.
and by appointment

Closing Event

December 11, 2016, 4 p.m.

Lecture and conversation

Dr. Hannelore Paflik-Huber,
art historian, Stuttgart

**Wir würden uns freuen, wenn Sie diese Informationen in Ihrem Medium bekannt geben.
Bei Veröffentlichung bitten wir um ein Belegexemplar. Vielen Dank!**