

# BUNDESKUNSTHALLE



## DOUBLE LIVES

Visual artists making music

23 June to 18 October 2020

Media Conference: Tuesday, 23 June 2020, 11 a.m.

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## General Information

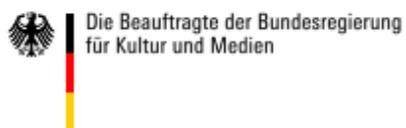
Exhibition	23 June to 18 October 2020
Managing Director	Patrick Schmeing
Curators	Eva Badura-Triska Edek Bartz
Exhibitor Manager	Susanne Annen
Press Officer	Sven Bergmann
Catalogue / Press Copy	Available on <a href="http://www.doppelleben-katalog.de/en">www.doppelleben-katalog.de/en</a> for free
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced	€ 10 / € 6.50
Free admission	for all under 19s and for refugees
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (For individuals only)
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 <a href="mailto:kunstvermittlung@bundeskunsthalle.de">kunstvermittlung@bundeskunsthalle.de</a>
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5, RB 26, RB 30 and RB 48
Parking	There is a car and coach park on Emil- Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn



Press Information (German / English) [www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)  
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## Media Information

*Double Lives* focuses on artists working both in the visual arts and in music — artists who write, perform, or produce music, or participate in band projects. Since early modernism this phenomenon has gained in significance, and particularly in the current situation a strikingly large number of visual artists is also active in music. This exhibition looks at these developments throughout the twentieth century up to the present day.

As the divisions between the different artistic genres became more porous in modernism, artists had fewer reservations about leaving their own established terrain, selecting from a broad spectrum of different artistic media to suit the respective intentions of each specific work. Turning to music has a logic insofar, as the visual arts themselves have more and more taken on various features intrinsic to music. These include performative approaches and various forms of collaboration or collective authorship. The visual arts also seek more direct contact with audiences and increasingly come to see the production of art and its reception as forms of collective experience and social communication. A decision to make music often means more than just shifting to a different medium. Public performances of music or the production of recordings may often involve different conditions of working, different locations, and also different audiences. Hence the exhibition title is *Double Lives*, which is taken from a book by Jörg Heiser. The ways that artists combine the two fields of music and visual art, or keep them separate, can be very diverse. In some cases their work in both areas is public knowledge, while others have different fan communities in each field — a broad spectrum with many variations.

This presentation also highlights the impulses fine artists provided to the music of the twentieth and twenty-first centuries. At the end of the nineteenth century, music began to explore new forms of expression by expanding the tonal spectrum and breaking away from traditional rules and conventions on tonality, harmony, and rhythm. As outsiders and often even amateurs in this field, visual artists were freer from tradition and rules, and thus their approaches could often be bolder and more radical. This involved composing along principles of chance or developing noise music. Visual artists also began early to apply principles of later minimal and drone music, and their very deliberate disregard of the rules in traditional genres like jazz and rock made them pioneers of the bad strategies in punk and the dilettante music of artists bands since the late 1970ties. The work of visual artists still plays a considerable role in the diverse and divergent spectrum of contemporary music-making.



## Background information

### A history of music made by visual artists in the 20th and 21st century

#### Principles of Chance, Noise Music and Scratching

##### Cornerstones in Classical Modernism

Even before he created his first ready-mades in 1913, Marcel Duchamp brought revolutionary innovations into music by developing compositions according to principles of chance. The artist only determines the framework, chance generates the work – thus the sequence of notes for *Erratum Musical* was found by drawing cards with notes out of a hat. In 1913, the futurist Luigi Russolo steered the extension of the sound spectrum in more radical directions than musicians had dared to up to then. He began to work with noises and developed his own instruments (“Intonarumori”) to create these. In 1923, László Moholy-Nagy directed his enthusiasm for new media towards the idea of generating sound and composition by directly scratching grooves into records. However, he never implemented this practically in the production of music but merely simulated it in a photo. Nevertheless, in doing this he prefigured a method that was further developed in the 1970s under the name scratching.

#### John Cage and Fluxus

Music and visual art are brought together closely in the Fluxus movement. Crucial impulses for this came from John Cage – a ground-breaking composer in many ways, who was always closely associated with visual artists and created visual works himself. He also taught at interdisciplinary academies of art such as the Black Mountain College (NC) and the New School for Social Research (NY), where in 1958 his students included representatives of the later Fluxus movement, which further developed his concepts of noise music, (directed) chance and influences from Eastern thought.

Nam June Paik, who later became a pioneer of video art, was also significantly influenced by Cage, who he first met in 1958 at the international summer courses for new music in Darmstadt. In his performances, which were situated somewhere between music and visual art (and from 1964 realised together with Charlotte Moorman) he also wanted to give space to sexuality, which he believed was unjustly accorded little importance in music.

In Yoko Ono’s multifaceted musical work – between 1968 and 1980, also with John Lennon – the voice played a central part as an instrument. She explored its potential and sound spectrum to extremes.

#### Against the Conventions of the Genres

At the end of the 1960s/ beginning of the 1970s, artists came on the scene who “bucked” against the rules and systems of those genres from which they came – whether it was jazz, free jazz or rock. These breaks with convention took them



into new artistic territory, while at the same time they protested against meaningless virtuosity as well as musical and social conformity and whitewashing.

In the early 1970s, the *Selten gehörte Musik* (rarely heard music), a communal project by representatives of the Vienna Group, the Viennese Actionists and their circle already practised conscious dabbling. *Nine Gross and Conspicuous Errors*, a cooperation of the Art & Language group of artists with Mayo Thompson, the founder of the band The Red Crayola, broached the issue of explicit errors and mistakes – in the philosophical sense too. With his “Archaic-Fri-Jazz”, A. R. Penck protests against the repressive GDR regime before being denaturalised in 1980. In the West, he played with jazz greats on occasions, who were unsettled and inspired in equal measure by his anarchic energy.

Destroy all Monsters, an American band of visual artists, as well as the British formation Throbbing Gristle not only turned against the mainstream in favour of anti-virtuosity, trash and noise with their music. They also created films, juxtaposing the visual material recorded at their performances with footage, which addressed the dark sides and angst of humans as well as society.

By breaking the rules in free jazz and rock, Captain Beefheart and Alan Vega became idols and gave impulses to punk, as well as to the “dilettante music” of visual artists coming up in the late 1970s.

### **Monotone, Minimal and Drone**

Visual artists have also made important contributions or even played pioneering roles in the field of reductive music, which has been characterised by terms such as minimal, repetitive or drone music.

As early as 1952, Gerhard Rühm wrote his *eintonstück* (monotone piece), which he described as the “Tao of music”. A single tone is subjectively given rhythm in seven octaves.

With his *Symphonie Monoton – Silence* (1947/1960), Yves Klein created a sound field for choir and orchestra that is maintained for up to 20 minutes, followed by a silence of the same length, which can lead to “inner reverberation”. The sense of time is extended or even disconnected due to the long duration. The same intention underlies the repetitive music of Hanne Darboven or Charlemagne Palestine, the sound clusters of Hermann Nitsch, and also the drone music of Tony Conrad and Phill Niblock, where tones are held for a long period this way generating an increasing vibration of harmonics.

### **Songs between Criticism of Language, Pop and Protest**

The genre of critical-ironic songs is represented incisively by visual artists in Austria. This has to do with a tradition of language analysis and scepticism, among other things, that is particularly marked here.

In the 1950s and 1960s, Gerhard Rühm, Christian Ludwig Attersee and Peter Weibel were connected with the Vienna Group and the Viennese Actionists,



artistic groupings that confronted language critically as a means of communication and a description of reality. Besides his experimental music, Rühm always wrote chansons too, which are in the tradition of the literature of black romanticism or surrealism and their cryptical ambiguity. The songs of Christian Ludwig Attersee and Peter Weibel, with his band Hotel Morphila Orchester, also assume elements from pop music. If playing with language is more characteristic of Attersee, criticism of its social misuse was at the forefront for Weibel.

### **Bands of Visual Artists in 1980s Austria**

#### **Brilliant Amateurism and Bad Strategies as Concepts**

From the end of the 1970s, on both sides of the Atlantic more and more bands were formed that consisted exclusively of visual artists. Points of crystallisation were the academies of art. The background to the phenomenon was a return to traditional media, particularly painting, which was in full swing again after a long period of dominance by conceptual and performance art. As an antithesis and complement to working in their studios, young artists shifted their performing activities into the field of music where they were largely dilettantes. Their carefree approach was programmatic – a postmodern statement against dogmatic classifications into good and bad or right and wrong, and to oppose all utopias of ideal solutions. Musically they tended towards punk, New Wave and Noise, which fitted their conscious simplicity and enabled them to become “stars” who could stand on the stage and transport an audience into a (party) mood. They also spoke of No Wave, to express their desire of not belonging to any wave.

*Die große Untergangs-Show – Festival Genialer Dilletanten* (The grand demise show – Festival of Brilliant Amateurs) was the title of an event that took place in 1981 at the Tempodrom in Berlin. *Geniale Dilletanten* (Brilliant Amateurs) then was a book that was published directly afterwards by Wolfgang Müller, co-founder of the band Die Tödliche Doris and which would achieve the status of a manifesto. The incorrect spelling of the word “dilettantes” was originally an error on the flyer for the event, which was deliberately retained in the spirit of a positive re-evaluation of errors and mistakes. This was part of a general programme, which unabashedly nailed its colours to the mast regarding the unavoidable failure of any utopias and claims to perfection, and which was thus a critique of the unattainable promises of modernity.

This approach of a sought-after “badness” is also combined with specific socio-political concerns such as feminism with Les Reines Prochaines, or a settlement with the anti-democratic political systems of the Laibach group. The latter assumed a daring strategy of criticism through over-affirmation in their live appearances and music videos from the early 1980s in former Yugoslavia. A strategy of cynical criticism by over-affirmation is also applied by the German band F.S. K. (Freiwillige Selbstkontrolle [Voluntary Self-Control]) who in 1982 on a television program about the extra-parliamentary opposition appeared in Wehrmacht shirts.



### Diversity in the 1990s and 2000s

The 1990s were essentially dominated by reflexive approaches, and the existing was rethought and re-questioned. Terms such as neo-conceptualism, appropriation and institutional critique designated a period, in which a discourse about strategies, production and reception of art, its self-image and its relevance, as well as the role of various media became part of the work of artists.

The music of visual artists followed similar concepts. Its broad spectrum included forms of rock, repetitive music, free style or ambient as well as sound collages, (deconstructive) montages, reinterpretations of existing material and electronic music.

In his Turntablism, Christian Marclay worked with culled records from the whole repertoire of music – including kitsch and trivia. He changed them via mechanical processing, and as a DJ he used them to generate his compositions directly on the turntables.

Stephan Prina and Emily Sundblad also reverted to existing musical material, which they appropriated and assimilated for their artistic purposes in reinterpretations.

A reflection of the various role models of the artist is the central theme of Ragnar Kjartansson's artistic and musical creation. In the video *The One* (2006) with the formation Trabant he took the clichéd image of rock bands to extremes.

Angela Bulloch created the scenographic backgrounds for the group The Wired Salutation (founded in 2013, of which she was also a member, playing electronic bass guitar. Their repetitive music with its ambient nature attempts to generate atmospheric moods in the same way as her geometric compositions projected behind the band, in which avatars of the musicians appear.

The work of Wendy Gondeln and Alva Noto (aka Albert Oehlen and Carsten Nicolai) combine electronic music, which has also played an increasingly important role for visual artists since the 1970s, with computer-generated visuals.

Katharina Grosse and Stefan Schneider conduct their musical dialogues on analog synthesizers. In *Beautiful Balance*, a formation of students from the Frankfurt Städelschule, to which Anne Imhof belonged, group-internal dynamics and exchange relationships form the starting point for an elegiac and repeatedly eruptively interrupted sound stream.



## Arists, musicians and bands presented in the exhibition

- Albert Oehlen, Markus Oehlen)
- Alva Noto (Carsten Nicolai)
- Beautiful Balance (Max Brand, Anne Imhof, Veit Laurent Kurz, Stefan Tcherepnin)
- Captain Beefheart & His Magic Band (Alex St. Clair Snouffer, Jeff Cotton, Jerry Handley, John French)
- Charlemagne Palestine
- Christian Ludwig Attersee
- Christian Marclay
- Destroy all Monsters (Mike Kelley, Cary Loren, Jim Shaw, Niagara)
- Die Tödliche Doris (Tabea Blumenschein, Käthe Kruse, Wolfgang Müller, Nikolaus Utermöhlen)
- F.S.K. (Freiwillige Selbstkontrolle) (Justin Hoffmann, Thomas Meineke, Michaela Melian, Wilfried Petzi);
- GRAF+ZYYX
- Hotel Morphila Orchester (Paul Braunsteiner, Loys Egg, Franz Machek, Wolfgang Stelzer, Peter Weibel)
- Hanne Darboven
- Hans Weigand
- Heimo Zobernig mit Marcus Geiger
- Hermann Nitsch
- John Cage
- Jutta Koether
- Katharina Grosse und Stefan Schneider
- Laibach (Milan Fras, Dejan Knez, Daniel Landin, Ivan Novak)
- Laurie Anderson
- Les Reines Prochaines (Teresa Alonso, Fränzi Madörin, Muda Mathis, Pipilotti Rist, Regina Florida Schmid)
- Marcel Duchamp
- Markus Oehlen
- Martin Creed
- DA EAT (Stefan Branca, Mattias Vatter, Phillip Zaiser, Thomas Zipp)
- Martin Guttmann
- Monoton
- Phill Niblock
- Nam June Paik
- O.T. (Lothar Fiedler, Helge Leiberg, A. R. Penck, Christoph Winckel)
- Pas Paravant (Felix Dorner, Karl Kowanz, Renate Kowanz-Kocer, Wolfgang Poor, Günther Schrom, ManfreDu Schu, Wolfgang Stengel, Hans Weigand)
- Selten gehörte Musik (Günter Brus, Hermann Nitsch, Dieter Roth, Gerhard Rühm, Oswald Wiener)
- Stephen Prina
- Gerhard Rühm
- Luigi Russolo
- Suicide (Alan Vega, Martin Rev); Emily Sundblad mit Pete Drungle und Ensemble
- The Alma Band (Herbert Brandl, Josef Danner, Martin Kippenberger)
- The Pop Rivets (Brand Buds, Wild Billy Childish, Big Russ, Little Russ)
- The Red Krayola with Art & Language (Kathryn Bigelow, Ian Burn, Jesse Chamberlain, Christine Kozlov, Nigel Lendon, Mel Ramsden, Paula Ramsden, Terry Smith, Mayo Thompson)



- The Static (Glenn Branca, Barbara Ess, Christine Hahn)
- The Wired Salutation (Andrea Belfi, Angela Bulloch, David Grubbs, Stefano Pilia)
- Throbbing Gristle (Chris Carter, Cosey Fanni Tutti, Peter Christopherson, Genesis POrridge)
- Tony Conrad
- Trabant (Viðar Hákon Gíslason, Þorvaldur H. Gröndal, Ragnar Kjartansson, Gísli Galdur Þorgeirsson, Hlynur Aðils Vilmarsson)
- Wendy Gondeln (Albert Oehlen)
- Wolfgang Tillmans,
- Yoko Ono
- Yves Klein



## Online Publication

### **DOUBLE LIVES**

#### **Visual Artists making music**

Instead of a printed catalogue you will shortly find additional information on the exhibition and its artists at [www.doppelleben-katalog.de/en](http://www.doppelleben-katalog.de/en). The website serves to prepare and follow up your visit.



## Current and upcoming Exhibitions

### **WE CAPITALISTS**

#### **From Zero to Turbo**

Until 30 August 2020

Capitalism is far more than simply an economic system. It is a social order that has shaped our thinking, perception and existence for centuries. Approaching the topic from a cultural and historical perspective, the exhibition examines the fundamental characteristics of Capitalism – rationalisation, individualisation, accumulation, money and investment as well as typically Capitalist dynamics such as unrestricted growth and creative crises.

With a selection of objects taken from the realms of art, history and everyday popular culture, the exhibition sheds light on a complex subject of great social relevance that touches each and every one of us.

Educational programme in cooperation with the Federal Agency for Civic Education.

### **STATE OF THE ARTS**

#### **Video – Installation - Performance**

Until 16 August 2020

The exhibition State of the Arts presents one of the most intriguing artistic phenomena of our time: the fusion of the dramatic and the fine arts. Today, more often than not, the experience of art is not just purely visual. Instead, it is a more comprehensive experience that involves all the senses. Artists combine dance, performance, poetry and music and invite the audience to engage with art on a multisensory level. This may also involve becoming part of the work and transcending the customary detachment of spectatorship. The fusion of the arts and the blurring of the distinction between disciplines are markers of contemporary art that emerged in the 1960s. By now, the conceptualisation of artistic media as broad and interconnected has become widely accepted. The exhibition brings together works that oscillate between the disciplines – performative sculptures, sound objects and multimedia installations as well as performances in the exhibition space.

### **FRAGMENTS FROM NOW FOR AN UNFINISHED FUTURE**

#### **An exhibition of the Friedrich Ebert Foundation**

30 June to 30 August 2020

**Media talk: Tuesday, 30 June 2020, 11 a.m.**

The world is in flux: Old classification systems are being turned upside down and appear less reliable. Achievements once considered definitive, for example the creation of an open, peaceful world, are threatened by populist movements and the global threat of climate change and human rights violations. In light of this, it is becoming ever more important to take a stand. Fourteen young scholarship-holders of the Friedrich Ebert Foundation do just that. With their photographs, video works and installations, they address social questions such as diversity and migration and champion an engagement with the world that conceives of all the arts as an integral part of an overarching social discourse.



With Saskia Ackermann, Darío Aguirre, Yevgenia Belorusets, Cihan Cakmak, Soso Dumbadze, Öncü Hrant Gültekin, Raisan Hameed, Carsten Kalaschnikow, Ksenia Kuleshova, Dariia Kuzmych, Sebastian Mühl, Neda Saeedi, Amir Tabatabaei und Vilmos Veress, curated by Beate Eckstein and Annelie Pohlen.

## **MAX KLINGER AND EUROPE**

16 October 2020 to 31 January 2021

Max Klinger (1857–1920) is one of the most controversial artists of the Symbolist movement. In his paintings and sculptures, he turned away from the stale academicism and idealisation that governed figuration at the time and embraced a naturalism that shocked his contemporaries. His novel approach played an important role in the modern conceptualisation of the human figure. Inspired by Wagner's idea of the Gesamtkunstwerk, Klinger sought to overcome the division of the creative disciplines and to fuse painting, sculpture, architecture and even music into a single harmonious whole. His monumental Beethoven statue of 1902, widely regarded as the epitome of late romantic veneration of the composer, will go on display in Bonn at the end of the Beethoven anniversary year of 2020. The retrospective marking the 100th anniversary of Klinger's death in 2020 sets out to open the way for the long overdue reassessment of the artist's work.

## **JERUSALEM**

### **Longing for the Holy City**

11 December 2020 to 5 April 2021

The biblical city of Jerusalem has a history that goes back several thousand years. A melting pot of different cultures and religions, it is marked by symbols and myths. The singularity and complexity of the city rests first and foremost on the shared history of the three Abrahamic religions – Judaism, Christianity and Islam – and their holy sites. The city's significance as a religious centre, as a site of hope and dreams of salvation, has made it a phenomenon. Few cities have had as many depictions devoted to them – many of them capturing an idealised vision rather than a real place. The exhibition showcases the countless images of Jerusalem in European art and cultural history and examines the multifarious religious and artistic ideas, political dreams and scientific findings that gave rise to them. It presents the splendid relics, reliquaries and souvenirs conquerors and pilgrims alike have been bringing back to Europe ever since the Middle Ages as well as the books and paintings, travelogues and historical models created in Europe by artists, writers and scholars.

Subject to change

As of June 2020