



Opening hours:

Tuesday 10 – 20 Uhr
Wednesday to Sunday 10 – 17 Uhr
Closed on Mondays

Building extension

12 –14, 16, 17, 20
Koenraad Dedobbeleer. Plastik

15, 18, 19, 21, 22
Reality Check. Material worlds in the art of Jean Tinguely to Dieter Roth

Upper floor

- 3 Giacometti, Morandi, Picasso
- 4 Vallotton, Maillol
- 5 Impressionism, van Gogh, Bonnard, Vallotton, Dedobbeleer
- 6 Degas, Vuillard, Redon, Toulouse-Lautrec
- 7 Cubism, Orphism, Purism Dedobbeleer
- 8 de Chirico, Magritte, Klee, Giacometti, Dedobbeleer
- 9 Abstraction around 1930, Arp, Dedobbeleer
- 10 Albers, Jensen, Stout
- 11 Appel, Fontana, Jorn

Ground floor

1–2 Exhibition in preparation

Pop-Up Workshop from 6 February to 17 March

Koenraad Dedobbeleer Plastik / Gallery of Material Culture

26 January – 22 March 2019

Plastik / Gallery of Material Culture is the title of Koenraad Dedobbeleer's exhibition at the Kunst Museum Winterthur. Normally, sculpture refers to so-called technopolymers. In art, on the other hand, sculpture means three-dimensionally modelled works. The artist combines both meanings, dealing with the properties of materials and the traditions of sculpture. The work of the artist, who was born 1975 in Halle, Belgium, has been shown in numerous solo and group exhibitions, including the FRAC Bourgogne or the Museum Abteiberg in Mönchengladbach, both in 2008. In 2009 he was awarded the Mies van der Rohe Prize in Krefeld, combined with a solo exhibition at the Museum Haus Esters.

Dedobbeleer's exhibition starts with interventions in the museum's collection: In the Impressionist Gallery, his screen blocks the view of August Rodin's *Pierre de Wissant* (1885–1887). The artist took the pedestal, only to place it under his own sculpture. The pedestal theme appears repeatedly in the collection, for instance in the Surrealist Gallery, where Dedobbeleer enters into dialogue with René Magritte and Hans Arp. Using a spinning wheel, he deconstructs an everyday object in order to present it in a wonderfully dysfunctional form on a

supposedly marbled pedestal as an artistic artefact.

The exhibition begins with *Faux blonde* (2016), a monumental sculpture that looks like an oversized gymnastic device. A bewildering construction, which lends a wooden patina to the mighty steel sculpture. *Faux blonde* is captured spatially by a screen with stylized openings that evoke the bourgeois ambience of oriental fairy-tale fantasies and refer to decorative elements of the historical rooms of the museum: *Too Quick to Dismiss the Aesthetic Autonomy as Retrograde* (2012).

The main hall opens up a wide range of plastic possibilities, from the central ensemble which is encircled by the work *Ancient Greece I* (2016) to the precariously placed corner piece *Waterfall in Slow Motion* (2011). With almost surreal delight, things from everyday life as well as from the history of design, art and culture are transformed or they enter into unfamiliar relationships with each other, for example when a bourgeois umbrella stand is decorated with accessories and African "cult objects" and merely the choice of materials alludes to cultural traditions or colonial power structures.



Koenraad Dedobbeleer
Faux blonde, 2016, *Not Enough Past to go Around*, 2012, *Too Quick to Dismiss Aesthetic Autonomy as Retrograde*, 2012, *Various Difficulties Entailed in the Act of Recollection*, 2009



Koenraad Dedobbeleer
Purpose and Form Are Embodied
 in *Material Reality*, 2016

At the same time, Dedobbeleer manifests himself as a cunning sculptor who likes to experiment and tests all the possibilities of material combinations as well as the spatial placement of sculpture. In doing so, he argues the mechanisms of exhibiting art almost casually by combining ensembles with barriers or testing adventurous presentation solutions, as in *Things Are Stubbornly Thinglike (I–V)* (2018). Referring to the “Institutional Critique” of the 1990s, the artist never does so with schoolmasterly seriousness, but with a tongue-in-cheek sense for the absurd.

The fact that Dedobbeleer registers all appearances of civilization with keen eyes and archival eagerness becomes clear in the selection of photographic works, where African masks can be found next to temporary sculptures, architectural fragments next to museum bags. With *Nominal Representation* (2018), the exhibition concludes with a return to the classical sculpture and the pedestal formerly under the Rodin. In the course of the years, Dedobbeleer’s plaster sculpture will adapt the countenance of his wife, while in the classic *Tête* (2016)

the face was completely cut off. The latter can be found as *Separability and Ignorance Are Sin in a General Way* (2014), isolated on a precarious steel support behind the mirror work *Binary* (2018). In its formal language it adopts the vocabulary of profane interior design just like Jean Arp’s organic sculpture, placed in the room in a shortened way, reminiscent of comics. And so, as Susanne Bieri aptly notes, “Reminiscences and networks of formed thought play their own fantastically light-hearted game in Dedobbeleer’s sculptures.”

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 “Plastik” is part of the exhibition created in cooperation with Wiels, Brussels, and the Kunstverein Hannover.

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 In conjunction with the exhibition Koenig Books has published the first comprehensive volume on the artist’s oeuvre.

Events

Thursday, 19.3.2019, 18.30 Uhr

Artist’s Talk with Koenraad Dedobbeleer

Thursday, 2.4.2019, 18.30 Uhr

Guided Tour with the head of collection Konrad Bitterli

Reality Check

Material worlds in the art of Jean Tinguely to Dieter Roth

26 January – 22 April 2019

When Marcel Duchamp presented a commercial urinal as art to the New York public in 1917, the art world was shocked. Suddenly, everyday reality became an element of high culture. The exhibition Reality Check traces the aftermath of this radical gesture by means of selected works from the 1950s until now.

Jean Tinguely (1925–1991) opens the exhibition with an eccentric machine sculpture that combines scrap metal into one of his typical kinetic works: *Totem No 2* or *Dr wild Ma* (Basel dialect of Swiss German: “The Wild Man”). It was created in 1960, the year of the manifesto of the “Nouveaux Réalistes”. This movement was formed as a reaction to the painting of abstract post-war art. In addition to Tinguely, Arman (1928–2005), Daniel Spoerri (*1930), Raymond Hains (1926–2005) and Jacques de la Villeglé (*1926) were among the founding members. The latter two, like Mimmo Rotella (1918–2006), were among the so-called affichistes, who in the 1950s had begun to tear off posters piece by piece and declare the ragged remains together with the wall to be a work of art. Spoerri, on the other hand, attached the leftovers to the table and tilted them onto the wall as a picture. According to Spoerri, these so-called “trap pictures” retain reality as if in a trap. What all these approaches have in common is their interest in the trivial. The aim of the artist was to break up the sublime status of fine art and to integrate daily, genuine life into art. Thus they created a completely new understanding of the relationship between reality and art, thereby setting up a new concept of realism.

Likewise, the American artist John Chamberlain (1927–2011) processed the world of things from the end of the 1950s in a direct way by welding, pressing, crushing car scrap parts into metal sculptures. His experiments with what he openly referred to as garbage opened up new meanings in the understanding of sculpture, which could now emerge from all kinds of materials and take on all kinds of forms. In the same room, Imi Knoebel (*1940) and Luciano Fabro (*1936) respond to the expressive gesture of the American with a decidedly European attitude. They dealt in a new, more systematic and intellectual way with objects and materials from everyday life. The work of Eva Hesse (1936–1970) occupies a mediating position in the room. Born in Germany, she later made an important contribution in America to



Richard Hamilton 1922 – 2011
Carafe, 1978
 Gift of Dr. Frank and Wiltraud Rentsch,
 Kunst Museum Winterthur

researching previously untested materials and artistic processes.

The cabinet contains two very specific groups of works by Richard Hamilton: on the one hand the playful, self-produced ready-mades with his name, and on the other his confrontation with the work of Marcel Duchamp, the inventor of the ready-mades. Duchamp is also represented with the miniature copies of his works, in which he – like Hamilton – poses questions not only about how to deal with what already exists, but also with that of the original and the copy.

Contemporary art, shown in the last room of the exhibition, takes up the researched materials and processes as well in order to develop them further in new combinations. Pedro Cabrita Reis (*1956) combines standardized building materials with found objects, often charged with memories, to create a seemingly improvised construction. In addition, the Zurich artist Reto Boller (*1966) uses existing objects such as motorbike helmets, while Manfred Pernice (*1963) draws his art from the examination of the can. This belongs – not only because of Andy Warhol (1928–1987) – to familiar objects, but it also promises content. In our exhibition, it also serves as a reference to the neighbouring exhibition showing Pernice’s artist friend Koenraad Dedobbeleer.

Events

Tuesday, 9 April 2019, 6.30 p.m.

Artist talk with Reto Boller