Press kit August 29, 2024 page 1/22 Stiftung Kunstsammlung Nordrhein-Westfalen Grabbeplatz 5 40213 Düsseldorf +49 (0) 211 83 81 730 presse@kunstsammlung.de

# Lars Eidinger. O Mensch

## Lars Eidinger. O Mensch

August 31, 2024–January 26, 2025 K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Press preview: August 29, 2024, 12 noon, K21 Press conference: 1 pm

#### With:

- Susanne Gaensheimer, Director Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- Doris Krystof, Curator of the exhibition
- Ursula Wißborn, Board member, Foundation for Art, Culture, and Social Projects of Sparda-Bank West
- Lars Eidinger, Artist

## Content

Press Text Exhibition

Opening, Supporting Program

**Exhibition Preview** 

Annex

# Download press information and images:

Installation views: <u>www.kunstsammlung.de/en/press/</u> Access: E-mail: presse@kunstsammlung.de Password: kunstsammlung

K21

Press kit August 29, 2024 page 2/22

# Lars Eidinger. O Mensch

The Kunstsammlung Nordrhein-Westfalen is hosting the first monographic museum exhibition dedicated to the actor and artist Lars Eidinger (b. 1976) at K21. The exhibition *O Mensch* presents a selection of photographs and videos, mainly created between 2018 and 2024, with a few exceptions dating back to 2006. The images, mostly taken on the road with a smartphone or a single-lens reflex camera, provide an insight into the worldview of the much-traveled actor. Whether at the site of a guest performance or at film locations such as London, Paris, Beijing, Tokyo, Sydney, Seoul, New York, or in his hometown of Berlin, Eidinger directs our gaze to remote, inconspicuous details and magnifies them. Seemingly trivial situations are captured in all their contradictions, both tenderly and unsparingly.

Realized in close collaboration with Eidinger, the exhibition is a kaleidoscope of the present. From the multitude of images, the theme of everyday life in inner cities around the world, characterized by promises of happiness and tristesse, emerges. The photographs show bizarre architectural blunders, absurd signage, and often senseless, inhumanly designed street furniture. Trees and bushes are squeezed between fences, railings, and curbs. The exhibition title O Mensch, taken from a famous poem by Friedrich Nietzsche, points to the existential dimension of the photographs and videos. Eidinger's art, be it photography or acting, derives its disarming and often subversive humor from the way it undermines claims to pathos through laconic casualness.

The focus of the "symbolic images of an exhausted time"—as Simon Strauß described Lars Eidinger's photographs in 2019—is on people. Many of the photos and videos show people, mostly alone, seen from behind or from the side, in "lost profile." The shots are neither staged nor authorized. The domestication of nature as well as urban homelessness and poverty are unmistakable themes; the photographs often show people working in rather precarious jobs. For example, the man in a Mickey Mouse costume (*Montreux*, 2019, video) resting on the shore of Lake Geneva in the setting sun (*Montreux*, 2019, C-print). Or the human advertising column on a traffic island, covered with posters promoting special offers (*Cleveland*, 2021, video). The man in a black hooded sweatshirt, sitting on a shopping cart and plucking thumbtacks from the trunk of a tree (*Berkeley*, 2018, C-print). The flower seller in a floral skirt, who seems to visually merge with her assortment of flowers (*Berlin*, 2018, C-print). Eidinger's radically descriptive attitude is based on both distance and empathy. The world is shown as it is.

Several videos are based on observations of sales or advertising performances in public spaces. The figures, homeless and seemingly disconnected from the world, are reminiscent of actors, and the settings seem like stages. A woman stands on the edge of a square in front of the Ministry of Justice (Paris, 2021, video), a man watches the traffic on the Avus city highway in Berlin (Berlin, 2015, video), and a man dressed as a transformer presents himself as a human machine in front of the Circus Knie (Geneva, 2015, video). Each video was shot in a single take, without panning or a tripod. They are five-to-ten-minute sequences that demonstrate Eidinger's keen sense of the relationship between figure and space. There is no editing or post-production. The instant character and immediacy of the

# Kunstsammlung Nordrhein-Westfalen

K21

Press kit August 29, 2024 page 3/22

video camera were characteristic of the early years of video and performance art. They are once again present in Eidinger's work. However, the enormous digital acceleration allows an incomparably faster, direct path from recording to presentation.

Lars Eidinger first published his photos on his Instagram channel, which he programmatically deleted in early 2022 with a well-founded criticism of the supposedly social media. For the first exhibition of his photographs at the Neuer Aachener Kunstverein in 2019, he had already pursued a conceptual approach by transferring the photos from social media into the traditional white cube, which he has consistently developed further to this day. Subjective criteria are largely avoided in the production and presentation, and Eidinger also dispenses with aesthetic tricks and gimmicks when taking photographs. No viewfinder is used to correct converging lines; focus and focal length are determined by the algorithm of the digital cell phone camera. With his outstretched arm, he holds the images of the world in front of his eyes—Eidinger himself has pointed out the parallel to Hamlet's view of the skull. The editing, output, and processing of the formats and the hanging of the photos in strict chronological order also follow the rules of databases rather than contextual connections or subjective design intentions. Formats, frames, technology, material—everything is open and exposed in its objectivity, allowing the images to unfold their effect. In many cases, it is a look behind the scenes of the illusion. Even the titles merely indicate the place where the respective photograph was taken, such as Paris, 2021.

The exhibition at K21 features some 100 photographs, twelve videos, and an early Super 8 film by Lars Eidinger. There are also a number of sculptural *objets trouvés*. In the central exhibition room, a so-called skydancer, an outdoor advertising object with tubular limbs filled with air, caricatures human movement in a slapstick manner. In the two adjoining exhibition rooms on the Bel Étage, a textual level created especially for the exhibition complements the works on display. These are short poems in the form of haiku by the award-winning Japanese poet Yoko Tawada (b. 1960), who lives in Berlin. She has written haiku in German for some ninety photographs in Eidingers photobook *O Mensch*" (2023, Berlin, Hatje Cantz Verlag). A selection of the haiku, handwritten by the poet herself, can be seen on the walls next to the photographs in the exhibition. The haiku written for the photograph of Mickey Mouse in Montreux, for example, shows how text and image reinforce each other in their openness, trenchancy, and simplicity: "Abendlicher Strand / Bärenarbeit ist getan / Wer bin ich als Mensch?" (Evening on the beach / The bear's work is done / Who am I as a human being?)

Born in Berlin in 1976, Lars Eidinger is one of the most important German actors of his generation. Since graduating from the Ernst Busch University of Theatre Arts in 1999, he has been a member of the ensemble at the Schaubühne in Berlin. In addition to numerous national and international film and television productions, he also works as a DJ and visual artist. Exhibitions of his work have been held at the Neuer Aachener Kunstverein (2019), the Hamburger Kunsthalle (2021, Klasse Gesellschaft), and the Stadtgalerie Klagenfurt (2023).

K21

Publications: Lars Eidinger, *Autistic Disco* (Berlin: Hatje Cantz Verlag 2019). With an essay by Simon Strauß (German/English); Lars Eidinger, *O Mensch* (Berlin Hatje Cantz Verlag 2023), with poems by Yoko Tawada (German/English).

The exhibitions on the Bel Étage are sponsored by the Sparda-Bank West Foundation for Art, Culture, and Social Affairs.

Media Partner of the Kunstsammlung Nordrhein-Westfalen *Frankfurter Allgemeine Zeitung* 

Supported by the Ministry of Culture and Science of the State of North Rhine-Westphalia

# Supporting Program

Opening of the Exhibition Friday, August 30, 2024, 7 pm K21

Speakers:

- Susanne Gaensheimer, Director Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- Vera Pues, Foundation for Art, Culture, and Social Projects of Sparda-Bank West
- Doris Krystof, Curator of the exhibition

## From 22 pm – K21 Rave: Lars Eidinger and DJ Hell

Free entry

At the upcoming K21 Rave, the artist and actor Lars Eidinger will be joined behind the decks by the techno legend DJ Hell. The party will follow directly after the opening of the exhibition *Lars Eidinger. O Mensch*. Kindly supported by ruttkowski;68.

# Sneak Peek – Preview for Young Adults with Lars Eidinger

# Friday, August 30, 2024, 4 – 5.30 pm

Free admission with student ID card, no registration required At the sneak peek, young adults have the opportunity to be the first visitors to see the exhibition and talk to the artist.

# On August 31, Lars Eidinger will sign his photo book 'O Mensch' on the occasion of his exhibition at K21.

# 2 – 3 pm, K21

The book signing will take place in the exhibition rooms on the 2nd floor of K21. Admission: Exhibition ticket

K21

K20

K21

Press kit August 29, 2024 page 5/22

Artist Talk with Lars Eidinger Wednesday, November 27, 2024, K21, 7 – 9 pm Admission fee: €8, concessions €5 Registration required

Sparda-Tag on the occasion of the exhibition *Lars Eidinger. O Mensch* Sunday, October 6, 2024, K21, 11 am – 6 pm

Guided Tours Sundays / 4 – 5 pm Fee: €3, registration required as well as during the KPMG Art Evenings Free admission, registration on site

# Gallery Talk in English

Wednesdays / April 3, June 5 / 7 - 8 pm Free admission as part of the KPMG Art Evening, registration on site

# Family tours

Experience art in the exhibition and museum workshopOctober 19Totally normalNovember 16The art of the snapshotDecember 21Heroes of the streetEvery 3rd Saturday of the month / 3 – 4.30 pmFree admission, registration required

Detailed information on our accompanying program can be found at: <u>https://www.kunstsammlung.de/de/calendar/</u>

K20

K21

Press kit August 29, 2024 page 6/22

#### **Exhibition Preview**

# YOKO ONO. MUSIC OF THE MIND September 28, 2024 — March 16, 2025

#### Press Conference: September 26, 2024, 11 am at K20

The Kunstsammlung Nordrhein-Westfalen, in cooperation with Tate Modern, presents a comprehensive solo exhibition celebrating the ground-breaking and influential work of artist and activist Yoko Ono (b. 1933, Tokyo). Ono is a trailblazer of early conceptual and participatory art, film and performance, a celebrated musician, and a formidable campaigner for world peace. Spanning seven decades of the artist's powerful, multidisciplinary practice from the mid--1950s to now, YOKO ONO. MUSIC OF THE MIND traces the development of her innovative work and its enduring impact on contemporary culture. The exhibition brings together over 200 works including instruction pieces and scores, installations, films, music and photography, revealing a radical approach to language, art and participation that continues to speak to the present moment.

YOKO ONO. MUSIC OF THE MIND is organised by Tate Modern, London in collaboration with Kunstsammlung Nordrhein-Westfalen, Düsseldorf. The exhibition is curated by Patrizia Dander, former Head of Curatorial Department, Kunstsammlung Nordrhein-Westfalen, and Juliet Bingham, Curator, International Art, Tate Modern, with Ursula Pokorny and Catherine Frèrejean, Assistant Curators, Kunstsammlung Nordrhein-Westfalen and Andrew de Brún, Assistant Curator, International Art, Tate Modern.

Supported by STRÖER and Shiseido Ginza Tokyo.

Media partner of the exhibition Monopol

Katharina Sieverding November 1, 2024 — March 23, 2025

## Press Conference: October 31, 2024, 11 am at K21

With this major survey exhibition, the Kunstsammlung Nordrhein-Westfalen honors the artistic work and critical voice of Katharina Sieverding (b. 1941 in Prague), an internationally recognized pioneer of photography. Since the late 1960s, the award-winning artist has used her work to raise fundamental questions about identity, gender, and race, as well as the power of images and the social responsibility they entail.

Her monumental works, which can be categorized as performance, body art, and experimental film, have added a new dimension to the medium of photography.

Press kit August 29, 2024 page 7/22

She understands photography as a sculpturally malleable and transformable material that must be expanded into an interdisciplinary way of thinking and working and that is ultimately always linked to a political statement.

In view of this, it is only logical that her exhibition at K21 will also extend into the public space. In addition to a new work and key works from her creative process spanning more than fifty years, her extensive archive will be included in the presentation for the first time as an open space for thought and discourse.

The exhibition is being made possible by NATIONAL-BANK AG, and is supported by the Kunststiftung NRW, Leap Society and Ströer.

Marc Chagall March 15 – August 10, 2025

#### Press Conference: March 13, 2025, 11 am at K20

Marc Chagall (1887–1985) is one of the most famous and important artists of the twentieth century. The Kunstsammlung Nordrhein-Westfalen is presenting a monographic exhibition on the work of the Russian-French painter. The exhibition features approximately 100 paintings and works on paper from all periods, with a focus on the early works created between 1910 and 1923. Chagall's works are characterized by bright, intense colors. His fantastic, poetic imagery is fascinating, and his motifs remain enigmatic to this day. As a young artist, he experimented with Fauvism and Cubism, combining the new styles with Jewish motifs and Russian folklore. This was unique in his time and made him the "wunderkind of modernism."

Growing up in the small town of Vitebsk (in present-day Belarus) as the eldest child of an Orthodox Jewish family, Chagall reflected on his origins throughout his life. His paintings tell of everyday life and customs, but also of ostracism and pogroms. They deal with the trauma of persecution, but also with the dream of a better life.

The exhibition aims not only to show the influence of avant-garde painting on Chagall's early work. It is also about discovering the lesser known dark and critical sides of the artist, which are still relevant today. The dreamlike worlds that Chagall created in his paintings were not only poetically charged fairytales. They also contained biting criticism of the social conditions of the time.

Throughout his life, Chagall combined his motifs with his personal experiences. In the works created between the 1960s and the 1980s, he also reflected on the stages of his life and reacted sensitively to social developments and world events as a whole. Vitebsk and Paris increasingly became places of longing, and Christ, the crucified Jew, a symbol of suffering.

K20

Press kit August 29, 2024 page 8/22

The exhibition is a collaboration between the ALBERTINA Museum, Vienna, and the Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Media partner of the Kunstsammlung Nordrhein-Westfalen: Frankfurter Allgemeine Zeitung

Supported by the Ministry of Culture and Science of the State of the State of North Rhine-Westphalia

K21

K2O Press kit August 29, 2024

# Annex

# List of Works

C-Prints 40 x 30 cm Smartphone photography



Berlin, 2017 44 x 33 cm / AD 13



Île de Ré, 2018 44 x 33 cm / AD 41



Köln, 2018 44 x 33 cm / AD 91



Paris, 2019 40 x 29 cm / AD 33



Gernsbach, 2018 44 x 33 cm / AD 25





Heidelberg, 2020 40 x 29 cm / AD 11

K21

K20 Press kit August 29, 2024 page 10/22



Gmund am Tegernsee, 2020 44 x 33 / OM 13



Berlin, 2021 40 x 29 cm



München, 2021 44 x 33 cm / OM 75



Paris, 2021 44 x 33 cm / OM 102

K21



Berlin, 2021 44 x 33 cm / OM 161



Paris, 2021 44 x 33 cm / OM 133

Kunstsammlung

Nordrhein-Westfalen

Berlin, 2021 44 x 33 cm / OM 46



Paris, 2021 44 x 33 cm / OM 86

Press kit August 29, 2024 page 11/22

K20



Paris, 2021 44 x 33 cm / OM 87



Cleveland, 2021 44 x 33 cm / OM 106



Paris, 2021 44 x 33 cm



Cleveland, 2021 44 x 33 cm / OM 107

K21



Berlin, 2021 40 x 29 cm / OM 160



Washington, 2021 44 x 33 cm /OM 76



Salzburg, 2021 44 x 33 cm / OM 101



Brig, 2021 44 x 33 cm / OM 51

K20 Press kit August 29, 2024 page 12/22



Gronau, 2021 44 x 33 cm / OM 66



Dangast, 2022 44 x 33 cm / OM 210



Mortefontaine, 2021 44 x 33 cm / OM 123



Budapest, 2022 44 x 33 cm / OM 203

K21



München, 2022 44 x 33 cm / OM 188



Wien, 2022 40 x 29 cm / OM 168



Berlin, 2022 44 x 33 cm / OM 226



Salzburg, 2022 40 x 29 cm / OM 218

Press kit August 29, 2024 page 13/22

K20



New York, 2022 40 x 29 cm / OM 220



Basel, 2022 40 x 29 cm / OM 201



New York, 2022 40 x 29 cm / OM 221



London, 2022 40 x 29 cm / OM 225

K21







Sankt Gilgen, 2022 40 x 29 cm

/ OM 214

Budapest,

40 x 29 cm / OM 195

2022



Budapest, 2022 40 x 29 cm / OM 190

Budapest, 2022 40 x 29 cm / OM 191

Press kit August 29, 2024 page 14/22



Köln, 2023 40 x 29 cm



Tokyo, 2023 40 x 29 cm

Kyoto, 2023 40 x 29 cm



Paris, 2023 40 x 29 cm

Tokyo, 2023 40 x 29 cm / OM 234



London, 2023 40 x 29 cm / OM 230



Tokyo, 2023 40 x 29 cm / OM 235



London, 2023 40 x 29 cm /OM 231

Kunstsammlung Nordrhein-Westfalen

K20

K21

K2O Press kit August 29, 2024 page 15/22



Berlin, 2023 40 x 29 cm



Istanbul, 2024 40 x 29

Monticelli d'Ongina, 2024 40 x 29 cm



Berlin, 2023 40 x 29 cm





40 x 29 cm

Recklinghausen, 2024 40 x 29 cm

K21



Berlin, 2024 40 x 29 cm



Düsseldorf, 2024 40 x 29

K2O Press kit August 29, 2024 page 16/22

# C-Prints 45 x 60 cm Smartphone photography



Berlin, 2017, 57 x 44 cm / AD 47



London, 2023, 45 x 60 cm / OM 232



Paris, 2021, 45 x 60 cm /OM 146

K21

Black and white, 90 x 60 cm Single-lens reflex camera



Frankfurt am Main, 2019 / AD 101



Budapest, 2021 / OM 89



Kunstsammlung Nordrhein-Westfalen Budapest, 2022 / OM 137



Budapest, 2022, OM 109 K20 Press kit August 29, 2024 page 17/22



Berlin, 2022 / OM 22



Budapest,2022, 101 x 197 cm

Cannes, 2022 / OM 19

Budapest 2022 / OM 229





Berlin, 2023 / OM 163

K20 Press kit August 29, 2024

K21

page 18/22

C-Prints Single-lens reflex camera



Berlin, 2021 136,5 x 91 cm / OM 159



Sarajevo,2009, 136,5x91 cm / OM236f



Berlin, 2021 136,5 x 91 cm / OM 11



L149: Peking, 2013, 136,5 x 91 cm / OM 72f

London, 2024, 101 x 150 cm



Mannheim, 2014, C-Print, 150 x 220 cm



Sydney, 2010, 101x 150 cm / OM116



Peking, 2008, 134,6 x 101 cm/ AD 93

K20 Press kit August 29, 2024 page 19/22

# C-Prints Filmstills Smartphone photography



Baden-Baden, 2017 197 x 101 cm / AD 105



Montreux, 2019 197 x 101 cm / OM 263



K21

Berkeley, 2018 197 x 101 cm / AD 120



Mexiko-Stadt 2019 197 x 101 cm / AD 117

San Francisco, 2018 197 x 101 cm / AD 112



Berlin, 2018 197 x 101 / AD 107



New York 2019 197 x 101 cm, OM 254

New York, 2019 197 x 101 cm /AD



Press kit August 29, 2024 page 20/22

K20





Berlin, 2019 197 x 101 cm/ OM 239



Paris, 2020 197 x 101 cm / OM 246

Berlin, 2019 197 x 101 cm / OM 265



Cleveland, 2021 197 x 101 / OM 249

K21





Paris, 2019 197 x 101 /

Lausanne, 2019 197 x 101 / AD 116

OM 262

K2O Press kit August 29, 2024 page 21/22

# FILM / VIDEO Smartphone-photography

- Ale	Los Angeles, 1997 Super8 Film, digitized, colour, no sound 0'15"	Room 2.003
	Genf, 2015 Video, colour, sound 6'40"	Room 2.001
	Berlin, 2015 Video, colour, sound 5'15"	Room 2.003
	Peking, 2016 Video, colour, sound 5'00"	Room 2.001
	Paris, 2017 Video, colour, sound 5'11"	Room 2.001
	Peking, 2017 Video, colour, sound 6'45"	Room 2.001
	Seoul. 2018 Video, colour, sound 6'00"	Room 2.003

K21

K2O Press kit August 29, 2024 page 22/22

1.1.	Montreux, 2019 Video, colour, sound 5'00"	Room 2.003
	Leipzig, 2020 Video, colour, sound 4'09	Room 2.003
	Hamburg, 2021 Video, colour, sound 3'00"	Room 2.003
	Cleveland, 2021 Video, colour, sound 5'58"	Room 2.003
	Paris, 2021 Video, colour, sound 8'57"	Room 2.001
	Berlin, 2022 Video, colour, sound 5'00"	Room 2.001

K21