

Exhibitions Programme 2010

This exhibitions programme provides an overview of the exhibitions and other activities presently planned in the Van Abbemuseum. The programme and dates are subject to change.

For further information, please visit our website www.vanabbemuseum.nl or contact our spokesperson:

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Van Abbemuseum: focus on the collection in 2010

In 2010 the Van Abbemuseum uses its own collection, which consists of more than 2,700 artworks, as the starting point for a large part of its exhibition programme. *Play Van Abbe* can be seen in most of the exhibition rooms. This is the 18-month programme which was opened by Frans Timmermans, Minister for European Affairs, on 28 November 2009. The attention devoted to its own collection led to a number of lively discussions in 2009 about the function of a museum in our society and about the role of art in our own age. Director Charles Esche says: "We are looking forward to 2010 as a year in which *Play Van Abbe* will leave its mark on the world, and will confirm that the Van Abbemuseum is the most radical and hospitable museum in Europe." Part 1 of *Play van Abbe* will continue up to March and will be succeeded by part 2 in April and part 3 in September. The large-scale, three-year project *Lissitzky+*, which started in September 2009, will continue in 2010. With this project the museum presents new views on its famous Lissitzky collection. The successful participation of the Van Abbemuseum in the 2009 Dutch Design Week is a good reason to again present an active programme in 2010. In addition to exhibitions in the museum itself, a small part of the collection is also travelling to the Dutch Culture Centre in Shanghai. In collaboration with Arthub Shanghai, the Van Abbemuseum is organising *Double Infinity* there in May, a parallel programme during the 2010 World Expo. In 2010 the new project space of the museum will be organised in the basement of the museum. This space makes it possible to expand our educational activities, including the museum lessons, even further. The Collection in storage and Your-space, which is moving back to the museum, are also given a place in this space. In the context of public programming the Van Abbemuseum is developing several projects in 2010 for different target groups in the Brainport region, the area around Eindhoven. In addition to these and other exhibitions and activities, cooperation with existing and new partners will be intensified and expanded.

Collection

Play Van Abbe

The museum in the 21st century

A narrative in four parts, until May 2011

Play Van Abbe

is the result of a long process of rethinking the collection over the past three years. For the next 18 months, this multifaceted programme will take the collection and use it to suggest answers to the questions outlined above. It consists of exhibitions, projects, performances, lectures, discussions, and new techniques for mediating the public's reactions to art and its contexts. With the social and political changes of the last 20 years in mind, the museum uses *Play Van Abbe* to ask topical questions about the identity and objectives of museums and cultural heritage organisations more generally. It aims to focus not only on the artworks themselves but also on

the way we are allowed to look at and to talk about them in a museum. Questions about form and content, copy and original, good and bad are put up for argument. The apparent neutrality of the museum is tested and the relation to exhibiting and collecting art is explored. The history and purpose of art museums in general and Van Abbemuseum in particular are revealed as partial and related as much to ethical decisions about society as to aesthetic choices about beauty and order.

The programme will be subdivided into four parts, each with its own theme.

Curators

Christiane Berndes, Charles Esche, Annie Fletcher, Diana Franssen

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Research Curator
Steven ten Thije

In collaboration with
Instituut Collectie Nederland (ICN), Amsterdam,
Nederland
Universiteit Hildesheim, Duitsland

Subsidisers
Play Van Abbe has been realised in part by
contributions by the Mondriaan Foundation, BankGiro
Loterij, Provincie Noord-Brabant, SNS Reaal and
VSBfonds.

Play Van Abbe – part 1 The Game and the Players

28/11/2009 – March 2010

Part 1, *The Game and the Players*, began on 28
November 2009 and runs until March 2010.
In this first part the museum focuses on the stories of
artists and exhibition makers. Who are these 'players'
within a museum and which stories do they tell? How
was the collection presented in 1983 and how is this
perceived in 2009? How does the current director
present the collection? In what way does an art
museum position itself – both in the present and in the
past?

These questions will be put up for discussion in *The
Game and the Players* in three exhibitions:

- Repetition: Summer Display 1983

28/11/2009 – 07/03/2010

A reconstruction of *Zomeropstelling van de eigen
collectie (Summer Display of the Museum's Collection)*, a
collection presentation in 1983 which was curated by
Rudi Fuchs, the director of the Van Abbemuseum at that
time, and his curators. Which story did the original
curators want to tell and how do we perceive this part
of history in our time?

Curator

Rudi Fuchs, i.c.w. Christiane Berndes



Installation view *Strange and Close*, 2009. Photo: Bram Saeys

- Strange and Close

28/11/2009 – 21/03/2010

Parallel to the reconstructed exhibition, current director
Charles Esche curated *Strange and Close*, a
presentation of recent purchases by the museum and
other works from the collection. Esche presents in this
exhibition a view on the history of the period after 1989,
the year of the collapse of the Berlin Wall, the protests
on the Tiananmen Square in China and the beginning of
the end of apartheid in South-Africa. The exhibition, in
which many new purchases are on view in the museum
for the first time, invites the visitor to discover new
relations between art and its various contexts.

Curator

Charles Esche

- Rien ne va plus

28/11/2009 – 28/02/2010

The presentation *Rien ne va plus* exhibits a number of
installations and projects from the collection of the
museum during the period from 1966 to the present by
artists who tackle social issues in an explicit dialogue
with the museum context. Here the emphasis is put on
the story of artists that involve the visitor in their 'play'.

Curators

Christiane Berndes, Diana Franssen and Steven ten Thije
in collaboration with guest curators



Performance Keren Cytter. Foto: If I Can't Dance...

Next to the exhibitions, part 1 includes an
interruption:

If I Can't Dance, I Don't Want To Be Part of Your Revolution

08/03 – 20/03/2010

The closing act of Part 1 of *Play Van Abbe* will be
performed by the curatorial platform If I Can't Dance, I
Don't Want To Be Part of Your Revolution. From 8 until 21
March they will present their project at the Van
Abbemuseum, simultaneously concluding their long term
project *Masquerade* with this fourth and final episode.
The interruption will culminate in a performance event,
From Dusk Till Dawn, in which If I Can't Dance, I Don't

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Want To Be Part of Your Revolution will be taking over the 'Oudbouw' of the Van Abbemuseum for the entire evening, night and morning of Friday 19 March to Saturday 20 March. For eighteen hours the Van Abbemuseum's directors are transferring the museum's management to the international If I Can't Dance, I Don't Want To Be Part Of Your Revolution platform. From Dusk Till Dawn is taking Masquerade as its theme and includes an exhibition, a performance programme and a series of lectures by twenty internationally renowned artists and thinkers, including Keren Cytter, Suchan Kinoshita, Joachim Koester, Peggy Phelan, Suely Rolnik and Lars Bang Larsen.

Curators

Frederique Bergholtz, Annie Fletcher

Play Van Abbe

Part 2 – Time Machines

10/04 until September 2010

The second part of *Play Van Abbe* begins on 10 April 2010. This part, called *Time Machines*, focuses on reflection. Utopian museum models from the past, radical historical proto types, are weighed on their possibilities for future use. How does the museum use presentation techniques to tell a story and what are the hidden assumptions?

We are descending further into the structure of the museum in order to question its (historical) foundations. The museum reveals itself as a machine which continuously produces a past by means of its mechanism of selection and exhibition: a time machine in the literal sense of the word..

Part 2, *Time Machines*, consist of various exhibitions amongst which:

- Museum Modules

10/04 - 12/09/2010

Museum Modules forms a reflective exhibition highlighting the creation of the contemporary museum for modern art. What is the historical context in which this "new" museum institute was created, and what messages are concealed by the apparently neutral white walls of the museum? The exhibition does not provide clear and unambiguous answers, but examines the questions on the basis of five historical museum presentations, each developed by a special individual artist, academic or designer. On view are:

- *Abstraktes Kabinett* by El Lissitzky and Alexander Dorner, created by Museum of American Art
- *Raum der Gegenwart*, designed by Laszlo Moholy-Nagy and Alexander Dorner, created by Museum of American Art
- The *MASP Museu de Arte de Sao Paulo*, designed by Lina Bo Bardi with Wendelien van Oldenborgh
- The museum which is not bound to one location, the *Musée Imaginaire* by André Malraux with Florian Schneider

These people all have their own interests and views with regard to this history, but there are also points of contact which are revealed in the documentation room.

Curators

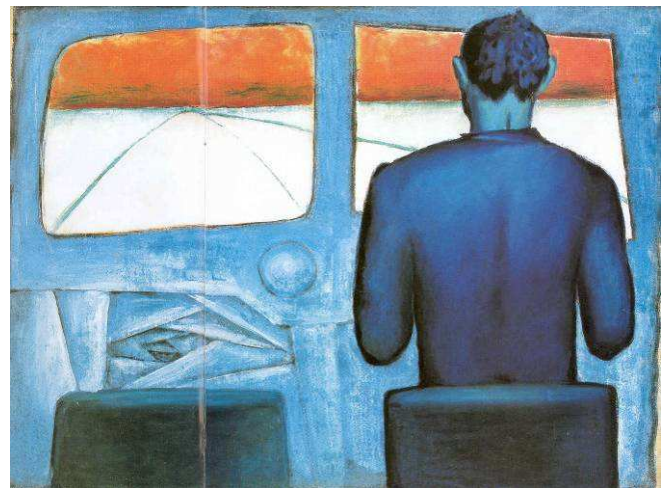
Diana Franssen, Steven ten Thije

- "I had nowhere to go..." featuring Wróblewski 10/04 - 16/08/2010

Andrzej Wróblewski (1927-1959) was a post-war Polish painter who had a rather curious position in the art world and still plays a special role in the dynamic creation of the Polish identity. This exhibition of 35 works is the first international presentation of his work. Intriguing about his life and work are the powerful choices he made - sometimes for, sometimes against - the Soviet regime. Next to the intense encounter in his work of different (European) traditions of painting (Surrealism, Romanticism, etc.). As such, his work is a mixture of art historical and political choices. The exhibition invites visitors to examine this exciting mixture and to do so while being sensitive of the processes with which we try to tame the often conflicting tendencies in a work of art with retrospective exhibitions in order to achieve a coherent story with a beginning and an end.

Curator

Magdalena Ziolkowska



Andrzej Wróblewski, *Szover Niebieski 'The blue chauffeur'*, 1949, private collection.

- In-between Minimalisms

10/04 - 12/09/2010

The Van Abbemuseum has invited the Danish artist collective, Superflex to develop a project around the artworks in its collection. Superflex are interested in the way in which artists in the sixties used repetitive simple forms, made out of basic materials like wood and metal. They are also interested in the way in which these artworks were produced in an industrial manner. Following themes like seriality, (mass)production, copyright and the artwork as concept, they will, together with guest curator, Daniel McClean and curator, Christiane Berndes, develop an exhibition with works by artists including Donald Judd, Carl Andre, Robert Morris, Dan Flavin, Sol LeWitt, Joseph Kosuth, Daniel Buren and Niele Toroni. Next to this they will develop a new project specially for the Van Abbemuseum, in which they will focus on the production/ reproduction of art and its ownership.

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Conservatoren

Superflex, Christiane Berndes, Daniel McClean

Play Van Abbe

Part 3 - The Politics of Collecting/ The Collecting of Politics

25/09/2010 – January 2011

The act of collecting will be the central theme of part 3: *The Politics of Collecting/ The Collecting of Politics*. What does it mean to collect and keep works of art? What kind of world is perceived when viewing a collection? Who decides and why? For answering these questions, both the Van Abbemuseum's own public collection and other collections from other contexts will be used. Archival materials and documentation also play an important role in gaining insight into the motives for collecting in the past and in the present. Part 3 of *Play Van Abbe* also consists of several exhibitions. Information will be released later.

Lissitzky+

Part 1: Victory over the Sun

19/09/2009 – 2010

In September 2009 the Van Abbemuseum started the large-scale, three-year *Lissitzky+* project. The museum will be casting new light on its renowned Lissitzky collection. This takes the form of a triptych of exhibitions, each exploring a particular theme, continuing through 2012. The first part, *Lissitzky+, Victory over the Sun*, is on view since 19 September 2009. A whole floor of the Van Abbemuseum's new building has been specially rearranged.

The museum holds one of the largest and most important Lissitzky collection outside Russia.

The first part of the *Lissitzky+* project takes the futurist opera, *Victory over the Sun*, as its starting point. The opera premiered in St Petersburg in 1913. After the second staging of the opera in 1920, Lissitzky proposed recasting the work as an electro-mechanical show, producing drawings and prints of his concepts which are now part of the museum's collection.

Curator

John Milner, professor Courtauld Institute of Art, London.

Sponsors

The models of the figures from *Victory over the Sun* have been realised with support of Rotary Club Eindhoven Soeterbeek. The *Gravediggers* statue has been realised with support of MCB Nederland.



Henry Milner, *Construction after Lissitzky's Announcer*, Van Abbemuseum, 2009.
Photo Peter Cox

Lissitzky in context

04/10/2008 – 29/03/2009

Lissitzky in context displays archive materials which look at the history of the development of the Lissitzky collection in the museum and shows the exhibitions which have been devoted to the Russian artist over the years.

Curator

Willem Jan Renders

Library Exhibitions

Written Matter - Simon Benson

16/02 – 23/04/2010

In 2010 Simon Benson (London 1956) has been working as a visual artist for twenty years. For this occasion the artist, who lives in Eindhoven, is presenting a selection of his oeuvre. Simon Benson is above all an illustrator. The illustrations sometimes contain text, sometimes they are pure "illustrated texts". The texts can also develop into three-dimensional text works: small ones such as *Caos*, an illustration and mural object, or larger, such as the seventeen part sculpture, *An Anthropomorphic Landscape* (1993-95), with references to architecture and the human body. In longer texts, such as *Universal Anatomy* (edition of 100, 1997), which contains more than 300 Italian terms, and a poetic text, *Do You Still Hear The Birds Singing* (book, 2005), the content can be enriched in a pattern of repetition, cross-references related to content and metamorphoses, but can also be lightly denied. This can be done formally by lengthening letters or unscrambling piles of words, as in the "literally"

illegible visual text work, *A Striking Practical Illustration* (1991): "written matter" becomes "image".

Curator

Diana Franssen



Simon Benson, *Written Matter*. Photo: Simon Benson

Sol LeWitt

03/05 – 30/07/2010

This exhibition presents the collection of books of artists of the American artist Sol LeWitt (1928-2006). The publications come from the library collection of the Van Abbemuseum.

In addition to his other more monumental works, LeWitt created books of artists from 1966. Modular systems and geometric structures based on a square are characteristic elements of his work. According to LeWitt, a square is the most neutral basic form for designing a concept as objectively as possible. The book *Variations of incomplete open cubes* (1973) is an excellent example of this concept. The artist sees himself as a conceptual artist, but many people include his work in the Minimal Art movement. Like other conceptual artists, such as Lawrence Weiner, for example, LeWitt has examined the idea of a non-hierarchical society since the 1960s, in which the visual arts are accessible, easily created and affordable for everyone. He sees his books as the cheapest and most informative expression of this idea.

Curator

Diana Franssen

From September the library's collection of books of artists will have a central place in constantly changing exhibitions.

Temporary Exhibitions

Het Oog (The Eye) – Antonis Pittas

20/01 – 18/07/2010

Antonis Pittas is the second artist who resides in Het Oog. During this period, Pittas will draw a new selected text from recent newspapers every Friday. In the form of one-liners it will refer to the feeling of time and context and our own imagination towards the conscience of

'news' and its values related to language. What will unfold is a growing series of 24 one-liners on the outside wall that are part of a transparent research on time, space and the value of 'news'.

Het Oog (The Eye) – Ahmet Ogut

25/07/2010 – 01/01/2011

Dutch Design Week

23/10 – 31/10/2010

Following the successful participation of the Van Abbemuseum during the universally known Dutch Design Week in 2009 with the programme *Take on me (take me on)*, the museum again aims to present an active programme in 2010. Once again the curators Freek Lomme and Hadas Zemer will be responsible for the presentation in which the museum will make an active contribution to the vibrant design community in Eindhoven. It is a further-reaching exploration of the boundaries of the disciplines of art and design. The Van Abbemuseum wants to complement and challenge design in this city and question the place of design in the world.

Curators

Freek Lomme, Hadas Zemer

Exhibitions outside the museum



Double Infinity

location: Dutch Culture Centre, Shanghai

30/04 – 29/05/2010

Double Infinity is an artistic project jointly organised by the Van Abbemuseum, Eindhoven and Arthub Asia, in collaboration with the Dutch China Arts Foundation. The project will open on 30 April 2010 in the Dutch Culture Centre in Shanghai, China, during the World Expo 2010 Shanghai.

Double Infinity comprises of an exhibition, a book and a series of performances and lectures. Its purpose is to build a bridge between a European museum for contemporary art and a Chinese art initiative. Work from the Van Abbemuseum collection will be exposed alongside existing and new work by Chinese artists, selected by Arthub Asia. The items from the Van Abbemuseum collection include architectural models and an installation by John Körmeling, videos by Johanna Billing and David Maljkovic, and installations by Job Koelewijn and Stanley Brouwn.

Curators

Charles Esche, Defne Ayas, Davide Quadrio, Remco de Blaaij

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Partners

Arthub Asia
Netherlands China Arts Foundation
Eindhoven municipality
Dutch Culture Centre
DutchDFA (Dutch Design Fashion and Architecture)

Furthermore

In the next three years the Van Abbemuseum wants to have intensive contact with target groups which it does not yet reach sufficiently. Because many of these target groups live and work in the immediate vicinity of the museum, and because the Van Abbemuseum is a municipal museum, it opted for the Brainport region, the area around Eindhoven. For the time being the museum has selected three specific groups which it will target actively:

- young people
- residents of (developing) districts
- the business world.

Once a dialogue has been started, an attempt is made to see what the museum can do for this specific target group on the basis of mutual consultation. A detailed plan is then drawn up with a planning schedule and a budget.

Some of the projects in the context of public programming are:

- **Alt-Heart**

The *Alt-Heart* events are new activities for young people aged 15 to 25 outside the school context. These young people participate in the project voluntarily; they enjoy being involved in this creative process. This project was started in 2008 by a group of young people who called themselves GothZooi and organised two events in 2009. The change of name made the project more accessible to a broader group of young people other than just 'goths'. The winter event took place on 9 January 2010, this time in the Dynamo youth centre. A newspaper was also published at these events in which a number of works in the Van Abbemuseum collection were discussed

- **Victory over the Sun**

The opera *Overwinning op de Zon (Victory over the Sun)* by Lissitzky provides many opportunities for educational activities with young people aged 12 to 18: music, the visual arts, theatre and literature. Participation in these activities is on a voluntary basis and takes place outside school hours. The plan is to perform the opera with a large number of pupils in higher secondary education in the Eindhoven region, directed by the theatre director Rieks Swarte and the Zuidelijk Toneel. The decor will be set up in the large factory space on the former Philips site Strijp S.

- **Woensel West**

Woensel West is one of the developing districts in Eindhoven. Recently a large site became available in the middle of this district which can be used for two years for projects which will benefit the surrounding area. This site is a place for the use of anyone with imagination who wants to develop activities together with the local inhabitants. The Van Abbemuseum is one of these institutions. The museum is in contact with a number of organisations and people who are active in Woensel West. If the local residents think of a use themselves for "something to do with art", the chance of success is by definition much greater than if the museum thinks of something itself.

- **F for fake**

In this project, which focuses on the business world, the participants work in teams on life-size copies of some of the top pieces in the Van Abbemuseum collection. Together they think of and present an exhibition in one of the halls of the museum. This workshop stimulates teamwork, creative thinking and presentation skills and activates all the senses. At the moment the replica museum consists of twenty smaller and larger works from the different periods of art history in the twentieth century. The aim is to expand this number to fifty in 2010. In 2011 and 2012 there are plans for another fifty.



Workshop Replica museum (*F for Fake*), Van Abbemuseum, 2009. Photo: Bram Saeys

Bemiddeling Ongoing

With its educational tools in *Play van Abbe* the museum seeks to examine the relation between the museum, its public and the art. What is public mediation in the 21st century? The museum tries to find a balance between intuitive discovery, casual exchange and knowledge transfer. The cicerones and the hosts remain important for personal information and inspiration. Next to this, *Play Van Abbe* also sees several new tools, like the informative guide in a special design, the alternative title cards with optional keywords, the wooden panels with trigger quotes and questions spread throughout the museum, and the archive cabinets with background information.

Sex is more than...

spring 2010 – spring 2011

The GGzE (Geïntegreerde Geestelijke Gezondheidszorg Eindhoven) (Integrated Mental Health Care Eindhoven) and the Van Abbemuseum started a project to examine ideas about the cultural and sexual identity of people in every age category. With the theme *Sex is more than...* at least four thematic meetings are planned in 2010 in various cultural and social institutions in the Eindhoven region (for example, in the form of a workshop, fashion show or film). A small publication will be published for every meeting in collaboration with the partners in Eindhoven and these publications will later be collected into an anthology. A mobile exhibition space will also be organised for each theme by local, national and international visual artists and designers. This unit will be used in different locations in Eindhoven as a mobile object, museum and information centre to introduce people to the themes without any barriers. At the end of the project a symposium will be organised at which different experts and professionals will speak.

Museum Night

Fall 2010

In the past four years the Van Abbemuseum has organised several successful museum nights. The theme of the 2009 Museum Night (on 10 October) was Eindhoven. The most popular Museum Night (with more than 2,700 visitors) was organised in cooperation with a number of Eindhoven institutions, including PSV. The Van Abbemuseum is again organising this accessible event in 2010. The possibility of cooperation with other Eindhoven institutions is being explored.

Your-space ongoing

In 2010, the third season, Your-space is moving back from the Kanaalstraat to the Van Abbemuseum, where it will have a place in the basement. Clare Butcher will be responsible for the programme.

The upcoming programme of Your-space 3, is one of collaboration and action both in the museum and across the city of Eindhoven, with a focus on giving space to regional and emerging artists, hosting good conversations, as well as developing experimental presentation methods and projects. From February 2010 Your-space will publish a free, 6-weekly newspaper which presents the upcoming agenda and is open to submissions of interesting texts and graphic material.

Outside the museum

Our ambitions as a museum are not confined to our own walls but extend well beyond the building. Besides our strategies regarding exhibitions, education and the collections, there are opportunities for action outside the architecture of the museum together with related institutes, initiatives and individuals. We are keen to grasp the opportunities, and the resulting network is a

fertile source of collaborative programmes. These programmes, often long-term, shed light on the interrelatedness of contemporary art with the world around us, and enable us to research and discuss the connections.

Subsidisers and sponsors

The Van Abbemuseum is supported by contributions by the BankGiro Loterij, Provincie Noord-Brabant, Stichting Promotors Van Abbemuseum, Friends of the Van Abbemuseum, Rabobank Eindhoven-Veldhoven (Vanabbemuseumschoolbus), Brainport Development and Woonbedrijf (MADe)

The individual exhibitions are also supported by contributions:

Play Van Abbe is supported by contributions by the Mondriaan Stichting, BankGiro Loterij, Provincie Noord-Brabant, VSBfonds and SNSReaal.

The models of the figures from Victory over the Sun have been realised with support of Rotary Club Eindhoven Soeterbeek. The Gravediggers statue has been realised with support of MCB Nederland.

The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Körmeling. The museum has an experimental approach towards art's role in society. Openness, hospitality and knowledge exchange are important. We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants.

Van Abbemuseum

Bilderdijklaan 10
Eindhoven, The Netherlands

Opening hours

Tuesday to Sunday 11:00 – 17:00

Thursday 11:00 - 21:00

On Thursdays, entrance to the museum is free from 17:00

Entrance

Adults € 9,00

Groups of 15 persons or more, senior citizens: € 6,50

Students; holders of the Dutch young people's cultural pass (CJP): € 4

Thursdays from 17:00 - 21:00: free entrance (until 31/12/2010)

For more information, please visit www.vanabbemuseum.nl

For the editors:

For more information and photographs, please visit:
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