



MUSEUM BRANDHORST

The Collection

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On the History of the Museum Brandhorst

Achim Hochdörfer

Situated at the northeastern corner of Munich's Kunstareal, in direct proximity to the three Pinakothek museums, the Museum Brandhorst is certainly eye-catching. Its elongated volume extends like a colorful sphinx along Türkenstrasse, its towering head greeting visitors who arrive from Schwabing and Maxvorstadt. The façade, with its 36,000 ceramic rods, inspired by the colors of nearby buildings, thereby enters into lively communication with its surroundings. When we walk around the building, every step opens up a new play of colors and perspectives, yet Sauerbruch Hutton's architecture also radiates formal clarity and independence. In this respect, the paradox which affects every museum of contemporary art already becomes evident outwardly. For the role of the Museum Brandhorst has been formulated by Armin Zweite as a place where "historicizing the present": here, the public is presented with current artistic achievements that are expected to appear relevant from a future retrospective position.¹ The collecting of contemporary art, then, is not a passive, purely documentary activity, but instead intervenes directly into cultural production.

Anette Petersen and Udo Brandhorst became acquainted in Munich in 1965; their first encounter was during a stroll with mutual friends through the Englischer Garten, while it rained heavily. Sporadic contacts developed during the subsequent years; they would meet by chance at gallery openings or at exhibitions in Haus der Kunst. After studying anthropology at Berkeley at the University of California, Anette Petersen lived initially in the United States, usually spending only the summer months in Bavaria. She came from a family with a strong affinity for the arts. Her father was a film actor and architect, and her mother Elisabeth collected art: the drawings and smaller paintings by Henri Matisse, René Magritte, Emil Nolde, Salvador Dalí, Max Ernst, and Richard Oelze that are found in the collection today were acquired by her. In the later 1960s, Udo Brandhorst lived in the Bavarian capital. It was here that he discovered his love for art: "The cultural atmosphere in Munich was inspiring. Heiner and Six Friedrich were here, along with Thordis Möller,

Sabine Knust, Franz Dahlem, Fred Jahn, and Verena and Bernd Klüser. "First of all I came into contact with works by Georg Baselitz and Konrad Lueg—whose 1967 exhibition at Galerie Friedrich impressed me—and I acquired an early drawing by Cy Twombly in 1967 (p. 40)."² When Udo Brandhorst moved to Hamburg in autumn of 1969 to work in the insurance sector, he intensified his exchanges with Anette Petersen. "From the very beginning," Udo Brandhorst recalls, "those conversations with Anette aroused my curiosity about art. And in the course of the years, the arts became the main content of our relationship. Later, Twombly once said to us: 'Collecting is good for relationships.'"

Although Anette and Udo Brandhorst are regarded today as among the most important art patrons in the Federal Republic, they both emphasized consistently that for many years, they never envisioned the creation of a museum. Very much to the contrary: each individual acquisition was evaluated jointly, decided upon, and discussed among their circle of friends—often in the library, the intellectual heart of the Brandhorst home. Found there were not just first editions of books by James Joyce, Vladimir Nabokov, Samuel Beckett, Franz Kafka, and other primarily twentieth-century authors, but in particular artist's books: outstanding here is the nearly complete collection of the 112 illustrated books by Pablo Picasso. But at the same time, this room served as a nucleus for exhibiting and collecting: one wall was left free for an artwork, which was rotated on a regular basis.³ Their first purchase, in 1971, was a collage by Jean Miró from the year 1929, and it was followed by drawings by Kazimir Malevich and works by Kurt Schwitters and Hans Arp. A generation younger than the collector couples Ludwig and Ströher, they soon realized that rapidly escalating prices were making key works of Classic Modernism unaffordable. The true beginning of their joint collection, then, dates from the year 1972, when they decided to move together to Cologne. At that time, the city was developing into a vibrant center for current tendencies, and a hotspot of the international art scene. They immersed themselves in events, becoming acquainted with artists, art dealers, collectors, curators, and museum directors: "At that time, the atmosphere in Cologne was simply electrifying. No one could escape the gravitational pull that emanated from contemporary art."⁴ For the Brandhorsts, the focus shifted increasingly toward contemporary art: in 1973, they acquired their first painting by Cy Twombly (*Orion III (New York City)*, 1968; p. 44), and shortly thereafter, two earlier works from the early 1960s (pp. 42–43), both reminiscent of lavatory scribbles and graffiti. Entering the collection that same year were the first works by







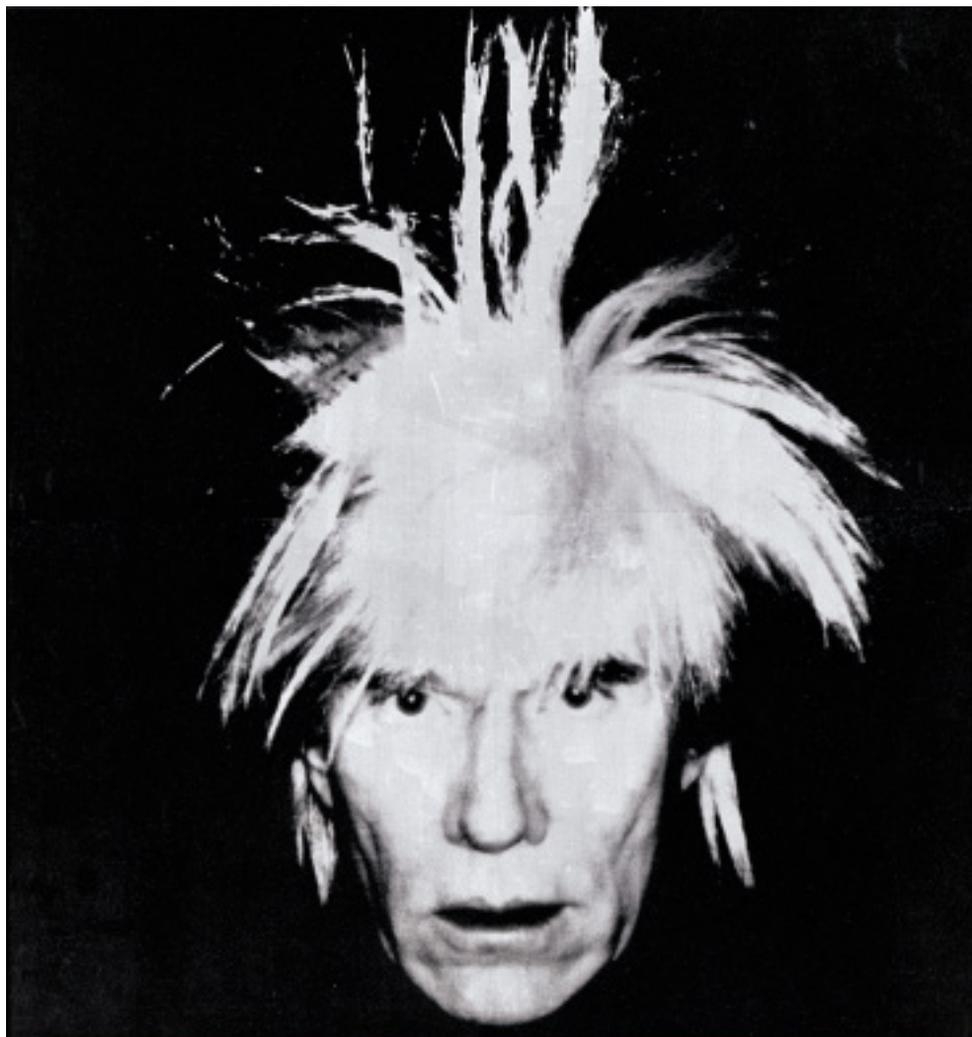
Cy Twombly (1928–2011)
Untitled (Bacchus), 2005
Acrylic on canvas
317.5 x 421.6 cm
Acquired 2005, UAB 487



Cy Twombly (1928–2011)
Untitled (Bacchus), 2005
Acrylic on canvas
317.5 x 417.8 cm
Acquired 2005, UAB 488

Andy Warhol (1928–87)
Diamond Dust Shoes, 1980
Acrylic, silkscreen ink,
and glass dust on canvas
228.4 x 178.2 cm
Acquired 1997, UAB 566

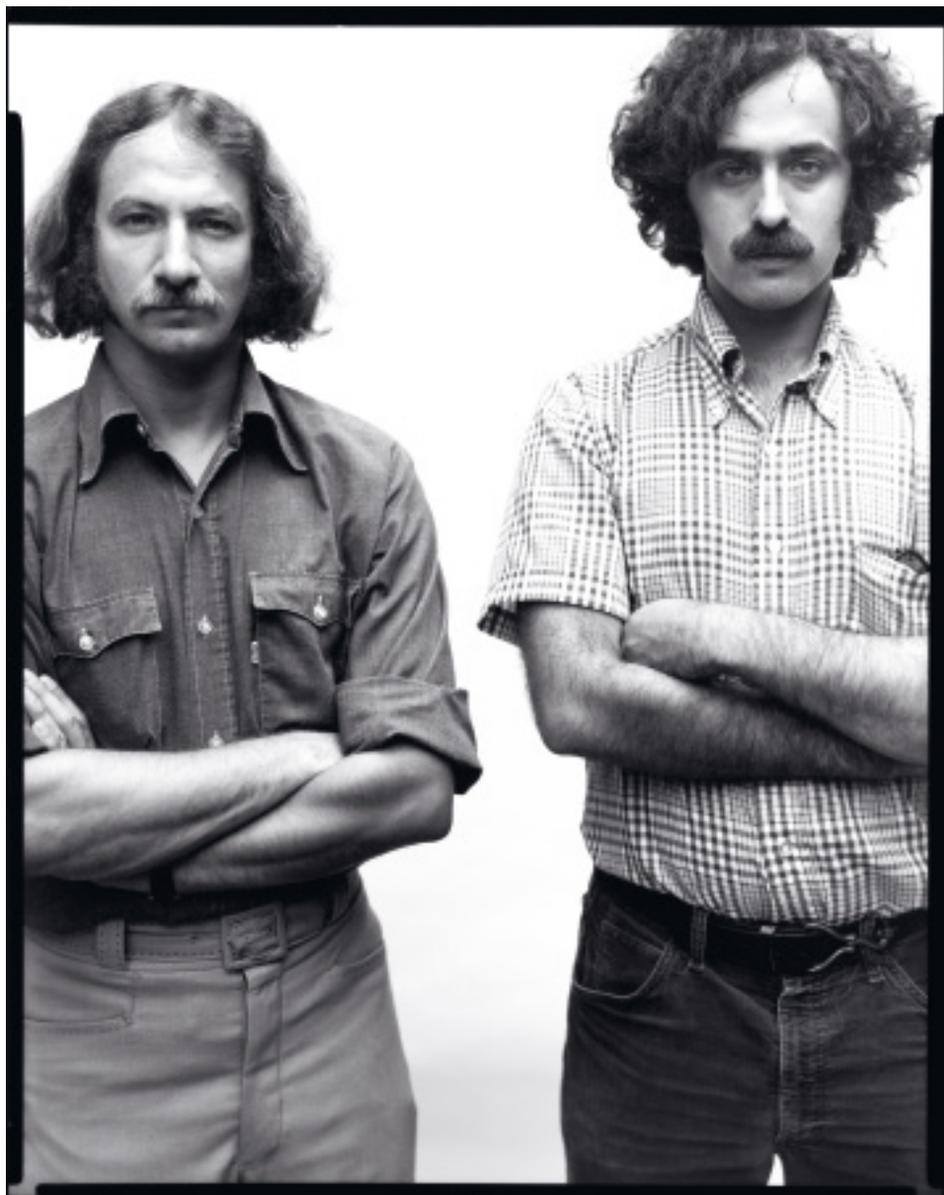




Andy Warhol (1928–87)
Self-Portrait, 1986
Acrylic and silkscreen ink on canvas
203.6 x 193.6 cm
Acquired 1999, UAB 598



Richard Avedon [1923–2004]
Marilyn Monroe, actress,
New York City, May 6, 1957, 1957
Gelatin silver print
50.8 x 40.6 cm
Acquired 2011, UAB 819



Richard Avedon (1923–2004)
Michael and Robert Meeropol,
sons of Ethel and Julius Rosenberg,
New York, August 11, 1975, 1975
Gelatin silver print
91.4 x 71.1 cm
Acquired 2012, UAB 812



Jean-Michel Basquiat (1960–88)
 Untitled, 1983
 3 parts; acrylic and oilstick on canvas
 243.8 x 62 cm each
 Acquired 2001, UAB 20

Jean-Michel Basquiat (1960–88)
Dos Cabezas II, 1983
Two Heads II
Acrylic and oilstick on canvas
213.4 x 213.4 cm
Acquired 2002, UAB 21





Arnulf Rainer (* 1929)
Untitled, 1956–58
Oil on canvas
130.5 x 100.2 cm
Acquired 1987, 15591



Hermann Nitsch (* 1938)
Ohne Titel (Schüttbild), 1961
Untitled (Spill Painting)
Emulsion paint on gesso on canvas
190.1 x 300.3 cm
Acquired 1981, UAB 314

Hermann Nitsch (* 1938)
Wachsbild, 1960
Wax Painting
Mixed media on canvas
62 x 43 cm
Acquired 1988, UAB 313

Gerhard Richter
Konrad Klapheck
Georg Baselitz
Jörg Immendorff
Sigmar Polke
Georg Herold
Martin Kippenberger
Albert Oehlen
Michael Krebber
Jutta Koether
Charline von Heyl



Constitutive Unpredictability



Sigmar Polke (1941–2010)
Die drei Lügen der Malerei, 1994
The Three Lies of Painting
Synthetic resin and enamel on polyester fabrics
300.8 x 400.2 cm
Acquired 1998, UAB 350



Sigmar Polke (1941–2010)
Liberté, Egalité, Fraternité, 1988
Liberty, Equality, Fraternity
Synthetic resin on synthetic fabric
301 x 224 cm
Acquired 1990, UAB 345

Sigmar Polke (1941–2010)
Marienerscheinung, 1994
Marian Apparition
Synthetic resin on synthetic fabric
501 x 300.3 cm
Acquired 1999, UAB 351





Albert Oehlen (* 1954)
Untitled, 2011
Oil and paper on canvas
270 x 310 cm
Acquired 2013, UAB 856

Albert Oehlen (* 1954)
Ohne Titel (Baum 6), 2014
Untitled (Tree 6)
Oil on aluminum composite
375.5 x 250.5 cm
Acquired 2014, UAB 907

Albert Oehlen (* 1954)
FM 67, 2017
Oil on canvas
150 x 180 cm
Acquired 2018, UAB 1101





Jutta Koether (* 1958)
Fresh Aufhebung, 2004
Acrylic on canvas; video, b/w, sound
170 paintings, 50 x 40 cm each; 1 DVD, 8:28 mins
Acquired 2015, UAB 1030 1/171-171/171





Kerstin Brätsch for DAS INSTITUT
and UNITED BROTHERS
Interchangeable painting, 2012
"Glow Rod Tanning with ..." -series
Oil on Mylar
3 parts; 174.9 x 123 cm each
Acquired 2018, UAB 1113 1/3-3/3



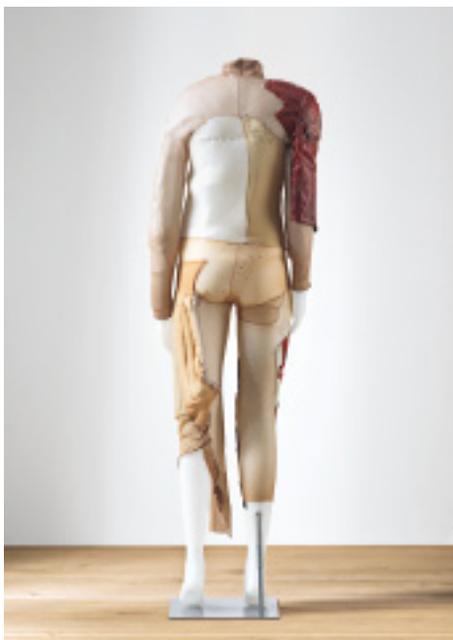
Kerstin Brätsch (* 1969)
Untitled, 2007
"Psychic"-series
Crayon, charcoal, and acrylic on paper
279.4 x 182.9 cm
Acquired 2018, UAB 1108

Kerstin Brätsch for DAS INSTITUT
Heavy Mädel, 2009
"FürstFürst"-series,
later "Stars and Stripes"-series
Coins, pigments, acrylic, and oil on paper
273.1 x 182.9 cm
Acquired 2018, UAB 1110





Alexandra Bircken (* 1967)
New Model Army, 2016
Mannequin in metal stand,
nylon, leather, padding
164 x 33 x 49 cm
Acquired 2018, UAB 1104



Alexandra Bircken (* 1967)
 New Model Army, 2016
 Mannequin in metal stand,
 nylon, leather, padding
 164 x 24 x 49 cm
 Acquired 2018, UAB 1105

Alexandra Bircken (* 1967)
 New Model Army, 2016
 Mannequin in metal stand,
 nylon, leather, padding
 164 x 32 x 49 cm
 Acquired 2018, UAB 1106