



Welcome!

The German Pavilion team welcomes you at the 52nd International Art Exhibition La Biennale di Venezia 2007.

Our press kit comprises following information:

- Press information
- Information in brief
- Isa Genzken's work "Oil" for the German Pavilion
- Conversation between Isa Genzken and Nicolaus Schafhausen
- Biography of the artist Isa Genzken
- Biography of the curator Nicolaus Schafhausen
- Background information of the German Pavilion
- Press information of the commissioner Federal Foreign Office (Auswärtiges Amt)
- Press information of the collaborator Institute of Foreign Cultural Relations (ifa)
- Press information of the main sponsor Deutsche Bank
- Press information of the sponsor AXA Art Kunstversicherung
- Press information of the media partner DW-TV – Deutsche Welle
- Press information of the catalogue partner DuMont Literatur und Kunst Verlag
- "Vogue Special German Pavilion" of the media partner Vogue Germany

Thank you for your interest in the German Pavilion. We wish you a pleasant and inspiring stay at Venice!

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Press Information

Isa Genzken

Oil

German Pavilion La Biennale di Venezia 2007

Isa Genzken is the artist of the German contribution to the 52nd International Art Exhibition of the Biennale in Venice. The curator is Nicolaus Schafhausen, director of the Witte de With, Center for Contemporary Art in Rotterdam.

For more than thirty years, Genzken (born in 1948) has been producing a diverse oeuvre that is continually being refined with new twists. Her extensive body of work includes sculpture and installations as well as photographs, collages and films.

Genzken is creating an exhibition for the German Pavilion in Venice that envelops the architecture of the building, which is steeped in history, and presents it in a mise-en-scène that also comments that history. Her new work resists, as usual, a visual idiom that could be charged with national attributes of any sort. Nevertheless, it contains motifs that can be traced back to the post-war history of West Germany in a way that is typical of the generation to which Genzken belongs.

The ideals of modernism and their re-encoding in popular culture, as expressed above all in the art and everyday culture of North America, undergo a metamorphosis in Genzken's contribution to the Biennale, in which splendour and misery, euphoria and disillusionment are closely related.

The title of the exhibition in the German Pavilion, *Oil*, should also be understood in this sense. *Oil* has references that intentionally resonate on different levels: On the one hand, the title explicitly states how oil as a raw material, over which people across the globe struggle, determines present social, political and economic interests as well as their effects. On the other hand, it creates abstract, visual, phonetic, sensory, and material metaphors: *Oil* is an expression of our time. It reduces the complexity in which we live to a symbolic image that becomes the crisis scenario of the future, while simultaneously being stylised into an expression of freedom and wealth.

By examining interests and effects, Genzken draws a further parallel to tourism. Trolleys, suitcases, astronauts and objects evoking an idea of movement point to different kinds of tourism. They create images that show how travelling has been simplified today, how beautiful and edifying travelling can be, and also how destructive it can prove to be. Genzken's work in the German Pavilion thus cites Venice as a destination for mass tourism in both simple and complex ways.

The Curator of the German Pavilion in 2007, Nicolaus Schafhausen, says of Isa Genzken: *"She is one of the most uncompromising artists of our time and captures this time like few other contemporary artists. Isa Genzken is a sculptor. This seemingly simple observation becomes comparatively complex in relation to her work since she simultaneously questions and affirms the classical conception of the genre. She has never sought linearity but rather always radically transformed her artistic praxis."*

"For the German Pavilion it is about fundamental questions of the relationship of space, of location and observation, of insight and view. For the observer it opens up complex and new sensory connections; with her works she is discussing precisely

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what truly moves and touches us as a society today," Schafhausen explains in conclusion.

In May 2006, the German Foreign Minister Dr. Frank-Walter Steinmeier appointed Nicolaus Schafhausen as the curator of the official German contribution for the 52nd International Art Exhibition in Venice 2007.

Traditionally, the Federal Republic of Germany is represented at the art biennale with a national contribution, commissioned and financed to a large extent by the Federal Foreign Office.

The Stuttgart-based Institute for Foreign Cultural Relations (Institut für Auslandsbeziehungen, ifa) is assisting the team for the German Pavilion as a partner in realising the German contribution and in assuming a part in the overall financial responsibility.

The German Pavilion's main sponsor is Deutsche Bank.

For over 25 years, Deutsche Bank has been carrying out pioneering work by committing itself to contemporary art. Its programme comprises the largest corporate collection worldwide with over 50,000 works of art, the exhibition space Deutsche Guggenheim in Berlin and a very varied exhibiting, commissioning and sponsoring programme. By supporting the German Pavilion at the 52nd Biennale in Venice, the bank will be demonstrating its continuous international commitment to art. Further information on Deutsche Bank Art is available at

<http://www.db-artmag.de>.

The pavilion is supported by AXA Art Kunstversicherung and realised by the production team of the Witte de With, Center for Contemporary Art, Rotterdam.

The media partners are DW-TV Deutsche Welle and Vogue Germany.

The catalogue of the German Pavilion is published by and receives support from the DuMont Literatur und Kunst Verlag, Cologne.

The 52nd Biennale in Venice 2007 runs from 10 June to 21 November 2007.

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Additional information at www.deutscher-pavillon.org.

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German Pavilion 52nd International Art Exhibition La Biennale di Venezia: in brief

Duration:	10 June to 21 November 2007
Press preview Biennale:	7 to 9 June 2007
Press conference German Pavilion:	6 June 2007, 3.00 – 5.00 pm German Center of Venetian Studies, Venice Accreditations on bergmann@deutscher-pavillon.org
Preview German Pavilion:	7 June 2007, 1.00 pm
Director and his theme:	Robert Storr "Think with the senses, feel with the mind"
Artist representing Germany:	Isa Genzken
Exhibition title:	Oil
Commissioner of the German Pavilion:	Nicolaus Schafhausen, Witte de With, Center for Contemporary Art, Rotterdam
Catalogue:	Isa Genzken "Oil" Nicolaus Schafhausen (ed.) includes a conversation between Isa Genzken and Nicolaus Schafhausen, as well as texts by Liam Gil- lick, Juliane Rebentisch, Vanessa Joan Müller and Willem de Rooij. Ca. 220 pages with about 120 full-page and double- page colour illustrations. Format 32 x 24 cm (vertical), hardbound with dust jacket. German/Dutch: 978-3-8321-7795-9 English/Arabic: 978-3-8321-7796-6 English/Chinese: 978-3-8321-7799-7 English/Italian: 978-3-8321-7797-3 English/Spanish: 978-3-8321-7798-0 Ca. € 39,90
Budget:	The Federal Foreign Office supports the German Pa- vilion with an amount of 230.000,00 EUR. Further amounts are given by Deutsche Bank and AXA Art Kunstversicherung.
Project management for the German Pavilion:	Sophie von Olfers, Witte de With, Center for Contemporary Art, Rotterdam
Architecture:	Roger Bundschuh, Bundschuh Architekten, Berlin
Design:	Markus Weisbeck, Surface, Frankfurt/Main

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Technical realisation: Paul van Gennip, Witte de With, Center for Contemporary Art, Rotterdam

Commissioned by: Federal Foreign Office
<http://www.auswaertiges-amt.de>

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<http://www.ifa.de>

Main sponsor: Deutsche Bank
<http://www.deutsche-bank-art.com>

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<http://www.axa-art.de>

Media partners: DW-TV – Deutsche Welle
<http://www.dw-world.de>

Vogue Germany
<http://www.vogue.com>

Links: 52nd International Art Exhibition
La Biennale di Venezia
<http://www.labiennale.org>

German Pavilion
<http://www.deutscher-pavillon.org>

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Press Information

Isa Genzken, *Oil*

For more than thirty years, Isa Genzken has been producing a diverse oeuvre, continually refined with new twists. Her extensive body of work includes sculpture and installations as well as photographs, collages, works on paper and canvas, and film and video.

One central focus of Isa Genzken's oeuvre is on the ways in which the reality that surrounds and influences the viewer operates: architecture, design, advertising, media, socio-political content and the associated areas of tension between private and public, permeable and hermetic, subjective and objective.

In a conversation with Wolfgang Tillmans, Isa Genzken described what, in her view, a sculpture should look like: *"It has to have a certain connection to reality. That is, not something fanciful, much less planned out, so out of place and polite ... a sculpture is really like a photograph: it can be crazy, but it always has to have an aspect like the one reality has."* (in: *Camera Austria*, no. 81 [2003], pp. 7–18)

Moving about the border areas between the visual arts and architecture from the time of her earliest work, Isa Genzken's precise positing and arrangements reflect on the surrounding world and the fragility of human existence.

A central feature of her work is the selection and combination of various, or variously decorated, materials, which she sources from hardware stores, architecture suppliers and large department stores. Isa Genzken used to employ wood, plaster, epoxy resins and above all concrete – the materials of Modernism – but today uses primarily plastic, synthetics and various mirrors as well as everyday objects and consumer goods such as chairs – design classics alongside cheap camping chairs – clothing, kitschy figures and plastic dolls and animals.

"There is a permanent misunderstanding regarding the materials I use. I am not interested in ready-mades. The meaning is in the combination of things. In a time such as the present one, a time when things go to seed, it is important to use cheap materials. People then always say, "Home improvement store". That's complete bullshit. I want to animate the viewers, hold a mirror up to them, yes", declared Isa Genzken in a conversation with Nicolaus Schafhausen (in: *Isa Genzken Oil*, catalogue of the exhibition in the German Pavilion in 2007, p. 156).

The Exhibition in the German Pavilion

For the exhibition *Oil* in the German Pavilion, Isa Genzken created a work that encompasses the entire space. Genzken defines the building as sculpture. Scaffolding was placed on the façade of the pavilion, and it was covered with a commercially available orange protective foil similar to that used to block off areas on construction sites.

In the interior of the pavilion the existing marble floor was covered with a greyish green foil. Genzken presented here an almost military-looking installation of her sculptures, some free-standing, some arranged together in contrasts or exchanges: masked skulls; braised, silver-plated, murderous Chucky-like puppets stretching out on camping stools; a travel set composed of trolleys, suitcases, shopping bags and

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fitted out with various travel accoutrements and an Oscar for the Best Film of 2007, which Isa Genzken has awarded herself here. Above all this float astronauts, slowly rotating, on a higher level, seemingly turned away from the ensemble on the ground and yet cautiously watching over it.

The title *Oil* is a metaphor for all the works Genzken has created for Venice.

Trolleys, suitcases, astronauts and objects which evoke an idea of movement point to the (cultural) tourism that dominates more than just Venice. They create images that show how seemingly adaptable, beautiful and edifying travelling can be in the age of globalization; increasingly, however, travelling also stands for destruction.

Isa Genzken: *"Art and architecture should avoid all Fascistoid tendencies. They should go along merrily and cheerfully, light-heartedly and intelligently."* (in: *Isa Genzken*, Phaidon Press, 2006, p. 141).

Statements

"Isa Genzken was emerging out the new avant-garde, out of minimalism but doing something with it that was quite alien to its own terms. I think that this in some ways set the tone for her relationship to modernism in general."

-- Alex Farquharson, director Centre for Contemporary Art, Nottingham

"What she contributes – not to the world, but to art – is that she makes art in such a way that you can deal with it and understand the contradictions and differentiate. That is exactly her leading question about urbanism. It is always connected to a kind of social, economic, political, current situation."

--Kasper König, Director Museum Ludwig, Cologne

"An obsessive attention to the tensions within the concept of the beautiful itself pervades her work. It is perhaps also this obsession that holds the various phases of her oeuvre, frequently described by critics as markedly heterogeneous, together. Even Genzken's courage to enter ever new uncharted territories, her affective aversion against the recognizable, seem driven by this obsession."

--Juliane Rebentisch, philosopher, Potsdam University

"Her most complicated work is to deny any kind of strategy. You have to get rid of strategic thinking to produce art. This is a very important aspect of her practice, and this for me is also the reason why she keeps getting better and better."

--Nicolaus Schafhausen, curator German Pavilion 2007, director Witte de With, Center for Contemporary Art, Rotterdam

Statements from the ISA GENZKEN SPECIAL at Witte de With, Center for Contemporary Art, Rotterdam on 24 March 2007

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A Conversation between Isa Genzken and Nicolaus Schafhausen

Nicolaus Schafhausen, curator of the German Pavilion, had a very personal conversation with Isa Genzken about her contribution to the Venice Biennale 2007. The artist, who rarely gives interviews, spoke very openly about her practice, her friendships with other artists and the challenge of working on the German Pavilion. The catalogue *Oil* with the complete interview will be published by DuMont Literatur und Kunst Verlag on 11 June 2007.

We are here offering an excerpt in advance of publication:

Nicolaus Schafhausen: What metaphor stands behind your mirrors?

Isa Genzken: It is often a shock to see yourself. At least in most cases. The viewers who will see themselves in the mirrors should also see their unpleasant sides.

NS: Why? Don't you like to look at yourself in the mirror?

IG: I do, when I look good. And mirrors themselves are also beautiful. But so many people look so strange. An exhibitionist attitude does bother me. The lack of distance people show also bothers me.

NS: Distance is important, not only in art.

IG: Most certainly. Great art always has to do with distance.

NS: The American painters of the post-war period, Barnett Newman, for example, are important for you. Why?

IG: Because these artists have a clarity that is unrivalled. Even in comparison to European art; except Mondriaan of course. The Americans really started off again at this point. After Mondriaan and his contemporaries, European art became nothing but confused. Rothko and Newman were already important for me when I was twenty, and they continue to impress me to this day. It's a strange thing that they all killed themselves. Blinky Palermo was the first one to pry European art open again. He brought clarity back.

NS: Did you know Palermo?

IG: Yes, I danced with him once. Gerry Schum and Benjamin Buchloh, who saw this, became incredibly jealous. That was wild. It was an incredibly beautiful dance. I remember this dance very fondly ...

NS: Bruce Nauman is also very important to you, isn't he?

IG: Yes, very much. The performative aspect, the beauty of his works, has something to do also with himself. He is entirely authentic. The calmness of his person has always impressed me; he's a very quiet guy. I really haven't met another artist who is so centred and balanced, and in his case, calmness clearly also means independence.

NS: Kai Althoff is a good friend of yours. Although you really make very different

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art.

IG: Yes, but that's not what it's about for me. Kai is a little like me. We are very similar. There is a work by me, with two columns, one of which is called "Isa" and the other "Kai". So I said to him, "We're twins." He didn't mind that. Kai always tells me, "Whatever you do, it is good," and I tell him, "Whatever you do, it is good."

NS: And Wolfgang Tillmans?

IG: Wolfgang is a loner, like me. But we've been friends for many, many years. He can pull things off that are incredible. For example, I was in London for his last opening – even I go to openings, though very rarely – and the entire street was full of people. He manages to be so popular, it's incredible. Me, never. Hardly anyone comes for my openings.

NS: Now that's not quite right ...

IG: ... but with him, people come and then it's sheer pandemonium, and that impresses me very much.

NS: Would you like to be equally popular?

IG: Not really, but maybe a little, yes. I will be now, with the pavilion. And I think that it's happening at the exact right time. I asked Wolfgang to take a photograph of me so that everyone can recognize me when they see me in the street. But there are more important things ... Joseph Beuys was completely fanatical about this ... he wanted to be popular by all means. By all means. I'm not like that. Even though he always called me "Young Matisse" ... "Young Matisse", you can sign for me, he said. He didn't just say that to anyone. And so yes, I was proud of that.

NS: Now, someone whom I admired very early, besides Beuys, was Eva Hesse. I was still in school. It was really because of these two that I wanted to become an artist as well. When I first met you, twenty years ago, I was initially always reminded of Eva Hesse. Have I told you that? You didn't know her, did you?

IG: Oh, that is lovely. No, I unfortunately didn't know her. In his first text about me, Buchloh wrote with great precision about the connection between Eva Hesse and me. She was also a very beautiful woman. She unfortunately died much too early. The sense of risk about her works still strikes me as incredible; perhaps also because she was Jewish. At the time when she created her fantastic work in America, no other artist had this capacity for abstraction.

NS: I'm so pleased.

IG: Yes, I'm beginning to feel a little pleased myself. Right now, I also don't know how I could have done it any different or better. As you know, I always reconsider a lot, but I think this is going to be pretty good.

Excerpt from: *Isa Genzken, "Oil"*

Nicolaus Schafhausen, ed., with a conversation between Isa Genzken and Nicolaus Schafhausen and texts by Liam Gillick, Juliane Rebentisch, Vanessa Joan Müller and Willem de Rooij. Ca. 220 pages with ca. 120 full-page and double-page colour illustrations 32 x 24 cm (vertical format), bound with jacket. Published by kind permission of

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Biography Isa Genzken

1948 born in Bad Oldesloe
since 1996 lives and works in Berlin

Education

1969–71 University of Visual Arts, Hamburg
1971–73 University of the Arts, Berlin
1973–75 Studies in Art History and Philosophy, University of Cologne
1973–77 State Academy of the Arts, Düsseldorf

Awards

1977 Travel grant from the State Academy of the Arts, Düsseldorf, for the USA
1978–80 Karl-Schmidt-Rottluff scholarship
1980 Berlin Art Award
2002 Wolfgang-Hahn-Award, Museum Ludwig, Cologne
2004 International Art Award of the Cultural Foundation of the SSK München

Solo exhibitions (selection)

1978 Kabinett für aktuelle Kunst, Bremerhaven
1979 Museum Haus Lange, Krefeld
1981 *Skulpturen, Zeichnungen, Fotografien*, Karl-Schmidt-Rottluff-Stipendium, Institut Mathildenhöhe, Darmstadt
1982 Kölnischer Kunstverein, Cologne
1988 Rheinisches Landesmuseum, Bonn
1989 Kunstmuseum Winterthur
Museum Boymans van Beuningen, Rotterdam
1992 *Jeder braucht mindestens ein Fenster*, Renaissance Society, Chicago, Portikus, Frankfurt
1993 *Jeder braucht mindestens ein Fenster*, Palais des Beaux Arts, Brussels, Städtische Galerie im Lenbachhaus, Munich
1994 Galerie Stadtpark, Krems
1996 *MetLife*, Generali Foundation, Vienna
1998 INIT-Kunsthalle, Berlin
1999 *Liebe als Wesen*, Fries Museum, Leeuwarden
2000 *Urlaub*, Frankfurter Kunstverein, Frankfurt
Sie sind mein Glück, Kunstverein Braunschweig, Brunswick
Fuck the Bauhaus / New buildings for New York, AC Project Room, New York
2001 *Science Fiction / Hier und jetzt zufrieden sein*, AC-Saal (with Wolfgang Tillmans), Museum Ludwig, Cologne
2002 Museum Abteiberg, Mönchengladbach
2003 Kunsthalle Zürich, Zurich
2004 Internationaler Kunstpreis der Kulturstiftung der SSK München, Städtische Galerie im Lenbachhaus, Museumsplatz München, Munich
2006 *Sport*, Camden Arts Centre, London
See History 2006. Schätze bilden, Kunsthalle Kiel

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2007 Galerie im Taxispalais, Innsbruck Secession, Vienna
Oil, German Pavilion, 52. Biennale di Venezia, Venice
Isa Genzken—*Wir sind hier in Dresden*. Staatliche Kunstsammlungen Dresden

Group exhibitions (selection)

1979 *Schlaglichter*, Rheinisches Landesmuseum Bonn
1981 *Art Allemagne Aujourd'hui*, Musée d'art moderne de la ville de Paris
Westkunst, Zeitgenössische Kunst seit 1939: Heute, Messehallen Cologne
1982 *documenta 7*, Kassel
Aperto 82, 40. Biennale di Venezia, Venice
1983 *Sammlung Olbricht, Neuerwerbungen 1981–83*, Kunstmuseum Düsseldorf
Stedelijk Van Abbemuseum, Eindhoven
1984 *Die Stipendiaten der Karl Schmidt-Rottluff Förderungsstiftung. Arbeiten auf Papier, Skulpturen*, Brücke-Museum, Berlin
Ein anderes Klima, Kunsthalle Düsseldorf
1985 *Kunst mit Eigen-Sinn*, Museum des 20. Jahrhunderts, Vienna
Trigon 85: Synonyme für Skulptur, Künstlerhaus und Neue Galerie, Graz
1986 *Bodensulptur*, Kunsthalle Bremen
1987 *Mathematik in der Kunst der letzten dreiig Jahre. Von der magischen Zahl über das endlose Band zum Computerprogramm*, Wilhelm Hack Museum, Ludwigshafen
Juxtapositions: Recent Sculpture from England and Germany, P.S.1, New York
Skulptur Projekte Münster '87, Münster
1988 *The 7th Biennale of Sydney*, Art Gallery of New South Wales, Sydney
Beelden in de stad / Sculpture in the city, Rotterdam
Made in Cologne, DuMont-Halle, Cologne
1989 *Sei Artisti Tedeschi*, Castello di Rivara
Einleuchten, Deichtorhallen Hamburg
Zeitzeichen, Museum der bildenden Künste, Leipzig, Wilhelm-Lehmbruck-Museum der Stadt Duisburg
1990 *Le choix des femmes*, Le Consortium, Dijon
Künstlerinnen des 20. Jahrhunderts, Museum Wiesbaden
1991 *El Sueno De Egipto*, El Centro Cultural / Arte Contemporaneo, Polanco, Mexico
Espacio Mental, IVAM Valencia
Proiezioni, Castello di Rivara
Crossroads (Installation: Two Lines), The Art Gallery of New York University, Toronto
1992 *documenta 9*, Kassel
Dialog im Bodemuseum, Bodemuseum, Berlin
Galerie Zacheta, Goethe-Institut, Warsaw
1993 *Œuvres allemandes*, Espace FRAC, Dijon
Antwerpen '93, Middelheim Park, Antwerp
Viaggio verso Citera / Voyage to Cythera, Palazzo Vendramin-Calergi, 45. Biennale di Venezia, Venice

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- 1995 *Ernste Spiele*, Haus der Kunst, Munich
Leiblicher Logos, Staatsgalerie Stuttgart, Altes Museum, Berlin; Nationalmuseum für Moderne Kunst, Oslo, Kunstmuseum Göteborg, Castello di Rivoli, Torino, Ludwig Múzeum, Budapest
- 1997 *Skulptur Projekte Münster '97*, Münster
Light Catchers, Usdan Gallery, Bennington College, Bennington
- 1998 *Fast Forward*, Kunstverein Hamburg
mai 98, Josef-Haubrich Kunsthalle, Cologne
- 1999 *Zoom*, Museum Abteiberg, Mönchengladbach
Das XX. Jahrhundert. Ein Jahrhundert Kunst in Deutschland, Neue Nationalgalerie, Berlin
Rotation: Gift und Gute Form, Museum Voor Moderne Kunst, Arnhem
Die Schule von Athen. Deutsche Kunst heute, Hellenic Art Galleries Association, Athens
Das Gedächtnis öffnet seine Tore, Städtische Galerie im Lenbachhaus, Munich
Ein geladen / Uitgenodigd, Almeers Centrum Hedendaagse Kunst, De Paviljoens, Almere
Köln Skulptur 2, Skulpturenpark, Cologne
- 2000 *Deutsche Kunst in Moskau*, Central House of Artist, Expo Park, Moscow
- 2001 *7. Istanbul Biennale*, Istanbul
Zero Gravity, Kunstverein für die Rheinlande und Westfalen, Düsseldorf
Playing amongst the Ruins, Royal College of Art Galleries, London
Vom Eindruck zum Ausdruck, Deichtorhallen Hamburg
- 2002 *documenta 11*, Kassel
My head is on fire but my heart is full of love, Charlottenborg Exhibition Hall, Copenhagen
Artists Imagine Architecture, ICA Galleries, Boston
No Return, Positionen aus der Sammlung Haubrok, Museum Abteiberg, Mönchengladbach
- 2003 *Soziale Fassaden u.a.–Farbe und Oberfläche in der Gegenwartskunst*, Lenbachhaus, Munich
actionbutton, Nationalgalerie Hamburger Bahnhof, Museum für Gegenwart, Berlin
50. Biennale di Venezia
Contemporary German Art: Recent Acquisitions, Washington University, St. Louis
SEE history 2003, Kunsthalle zu Kiel
Durchgehend geöffnet, Skulpturensummer in Baden-Baden, Landschaftspark Lichtentaler Allee, Baden-Baden
Adorno. Die Möglichkeit des Unmöglichen, Frankfurter Kunstverein, Frankfurt
- 2004 *Cremers Haufen*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster
Braunschweig Parcours 2004, Brunswick
Atomkrieg, Kunsthaus Dresden
54th Carnegie International, Carnegie Museum of Art, Pittsburgh
Porträt ohne Antlitz. Abstrakte Strategien in der Bildniskunst, Kunsthalle zu Kiel
Skulptur. Prekärer Realismus zwischen Melancholie und Komik,

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la Biennale di Venezia

52. Esposizione Internazionale d'Arte

Partecipazioni nazionali

- 2005
Kunsthalle Wien, Vienna
Friedrich Christian Flick Collection, Hamburger Bahnhof, Museum für Gegenwart, Berlin
Kunst in Schokolade, Museum Ludwig/Imhoff-Stollwerck-Museum, Cologne
Occupying Space, Sammlung Generali Foundation, Haus der Kunst, Munich
Istanbul–Eindhoven, Van Abbemuseum, Eindhoven
- 2006
Strange I've Seen That Face Before, Museum Abteiberg, Mönchengladbach
Ballerina in a Whirlpool, Kunsthalle Baden-Baden
Street behind the cliché, Witte de With, Rotterdam
The Uncertainty of Objects and Ideas, Smithsonian, Hirschhorn Museum and Sculpture Garden, Washington DC
The Studio, Dublin City Gallery, Dublin
- 2007
Reality Bites, Mildred Lane Kemper Art Museum, St. Louis
WACK! Art and the Feminist Revolution, The Geffen Contemporary at MOCA, Los Angeles
there is never a stop and never a finish, Hamburger Bahnhof, Museum für Gegenwart, Berlin

Filmography

- 'Zwei Frauen im Gefecht', 1974, 16 mm, b/w, no sound, 8 min.
'Chicago Drive', 1992, 16 mm, in colour, with sound, 25 min.
'Meine Großeltern im Bayerischen Wald', 1992, video, in colour, with sound, 53 min.
'Empire/Vampire. Who Kills Death', 2003, DVD, in colour, no sound, 40 min.

Publications (selection)

- Isa Genzken: Skulpturen, Zeichnungen, Fotografien / Horst Schuler: Bilder*, Cat.*, Haus Lange Krefeld, Krefeld 1979
Karl-Schmidt-Rottluff-Stipendium. Isa Genzken, Skulpturen, Zeichnungen, Photographien, Cat., Institut Mathildenhöhe, Darmstadt 1981
Isa Genzken, Cat., Rheinisches Landesmuseum Bonn, Kunstmuseum Winterthur, Museum Boymans van Beuningen, Rotterdam, Munich 1988
Isa Genzken, Cat., Museum Boymans van Beuningen, Rotterdam, Cologne 1989
Isa Genzken. Jeder braucht mindestens ein Fenster, Cat., The Renaissance Society Gallery at the University of Chicago, Portikus, Frankfurt, Palais des Beaux-Arts, Brussels, Städtische Galerie im Lenbachhaus, Munich, Cologne 1992
Isa Genzken. Skizzen für einen Spielfilm, Cat., Kunsthalle Bremen, Bremen 1993
Isa Genzken. MetLife, Cat., Generali Foundation, Vienna 1996
Isa Genzken. Urlaub, Cat., Frankfurter Kunstverein, Frankfurt, New York 2000
Isa Genzken. Sie sind mein Glück, Cat., Kunstverein Braunschweig, Ostfildern-Ruit 2000
AC: Isa Genzken / Wolfgang Tillmans, Cat., πScience Fiction / Hier und jetzt zu-frieden sein™, Museum Ludwig, Cologne, Cologne 2001
Isa Genzken. Wolfgang-Hahn-Preis 2002, Cat., Cologne, Cologne 2002
Isa Genzken. Der Spiegel, 2003
Isa Genzken, Cat., Museum Abteiberg, Mönchengladbach 2002; Kunsthalle Zürich, Zurich 2003, Cologne 2003

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52. Esposizione
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Isa Genzken, Cat., Secession, Vienna, Galerie im Taxispalais, Innsbruck, Cologne 2006

Isa Genzken—I Love New York—Crazy City, Artist Book, Facsimile, Zurich 2006

* Cat. = Catalogue

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d'Arte

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Biography Nicolaus Schafhausen

Since January 2006, Nicolaus Schafhausen has been Director of the Witte de With, Center for Contemporary Art in Rotterdam, The Netherlands. In June 2005, he was appointed Founding Director of the European Kunsthalle in Cologne for two years. This project that explores models for a potential contemporary art institution in Cologne. He is Commissioner of the German Pavilion at the 52nd Venice Biennale in 2007.

Nicolaus Schafhausen was born in 1965 in Düsseldorf, studied art history at the Berlin Technical University and at Munich's Ludwig Maximilian University. Schafhausen initially wanted to become an artist and then, while a scholarship holder at Künstlerhaus Bethanien in Berlin in 1991, resolved, along with artist Markus Schneider to found the Lukas & Hoffmann gallery. He managed the gallery until 1994 – it was initially based in Berlin and then in Cologne. During those three years, he realized, among others things, the first exhibitions of artists who are now so internationally successful, namely Kai Althoff, Olafur Eliasson, Carsten Höller and Antje Majewski. During this period he started working freelance as a curator. From 1995 to 1998, he was Artistic Director of Künstlerhaus Stuttgart. In the form of the "conversion room," he launched a model for communicating art that was to set the tone in similar institutions in the 1990s. The symposium on "Art and Art Communication in Central and Eastern Europe," conceived by him in 1997 in Stuttgart and organized jointly with Institut für Auslandsbeziehungen (ifa) set standards in the critical discussions of art in those regions. On behalf of the Weimar State Art Collections, together with Klaus Biesenbach in 1996 he curated the show "after Weimar," the first institutional international group show of contemporary art in East Germany after German reunification. In 1996, he was adviser to documenta X.

In 1999, Schafhausen was appointed Director of Frankfurter Kunstverein, and he remained its artistic and commercial director until December 2005. Under his management, Frankfurter Kunstverein was repositioned nationally and internationally. The programmatic highlights of the period were the thematic exhibitions he launched on current social issues, namely on topics such as the "local" ("To the people of the city of the Euro"), on migration ("You have to really learn a lot to function here") and the trilogy on the almost unfathomable phenomenon of globalization ("Neue Welt", "New Heimat", "Non-Places"). Shows such as the panorama exhibition "deutschemalereizweitausenddreißig" served mass tastes. The exhibition to mark the 100th anniversary of the birth of Theodor W. Adorno "Adorno. The Possibility of the Impossible" is evident of Schafhausen's desire to trigger discussion.

Nicolaus Schafhausen is a member of various private and public juries and advisory boards.

Since 2002 he is consultant to the DekaBank art collections as well as a Board member of the Ursula Blickle Foundation. He was advisor to the state art collections of the Nord-Pas de Calais, Frac, Dunkirk Departements (1999 to 2005) and consultant for the Lufthansa Aviation Center along with Max Hollein (2004 to 2007). Since 2006 he has been a member of a number of periodic international art awards, latest once include Prix de la Jeune Peinture jury in Brussels and the Hermes Korea Missulsang Award in Seoul, Korea. In 2003, Schafhausen was awarded the Hesse State Prize for Culture.

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Background Information

The German Pavilion from 1948 to today

The German Pavilion in Venice, in the artificially created parkland of the *Giardini Biennale*, has as its neighbours the French, British, Japanese and Canadian pavilions. Constructed in 1909 in the neo-classical style (originally as the Bavarian pavilion), up until 1956 it was subjected to frequent alterations and changes. The possibility of creating a completely new pavilion was often mooted, but ultimately a decision was made to retain the existing building.

Germany has participated almost without interruption in the Biennale di Venezia since it first came into being in 1895. Between 1948 and 1962, the German contributions largely took the form of retrospectives, mainly of work by Classical Modernists. By pursuing this policy, Eberhard Hanfstaengl, curator of the first six post-war presentations and Director of the Staatsgemäldesammlung in Munich, made the connection with art first shown before the Second World War. Moreover, on an international level, this return to tradition marked a new beginning and symbolised the will to take responsibility for the past.

Although Germany was not invited to participate in the first La Biennale after the Second World War in 1948, it did in fact make a contribution, albeit unofficially. With the focus on the artists' group the Blue Rider in 1950 and on the Brücke artists in 1952, Eberhard Hanfstaengl turned the spotlight on Expressionism. This was followed by Surrealism in 1954, with work by Oskar Schlemmer and Paul Klee, and by a retrospective of the work of Emil Nolde in 1956. In 1958 Hanfstaengl presented a retrospective of the work of Vassily Kandinsky, tracing his route to abstraction. Thus in 1954 and 1956 the German pavilion showed work by artists who were no longer alive. In 1960 Konrad Röthel, then Director of the Städtische Galerie im Lenbachhaus Munich, was commissioned to curate the German contribution. Röthel decided to present, among others, the artist Karl Schmidt-Rottluff as an individual, independent of his membership of an artists' group. And, in keeping with the same policy, in 1962 work by Erich Heckel formed the centrepiece of the exhibition. In 1964 and 1966 Eduard Trier presented contemporary art in the German Pavilion, marking a change to the exhibitions concept that had prevailed up until then. In 1968, however, Alfred Hentzen returned to a more traditional art-historical concept which met with an unfavourable response at that time of student protests.

In 1970, Dieter Honisch became the first to use the area outside the pavilion as part of the exhibition space, and in 1972 Honisch set another precedent by devoting the entire German Pavilion to the work of one artist, in this case Gerhard Richter. Organisational difficulties prevented the Biennale from taking place in 1974. In 1976, Klaus Gallwitz, then Director of the Städel in Frankfurt, invited Joseph Beuys, Jochen Gerz and Reiner Ruthenbeck to represent Germany. Following this, in 1978, together with Ulrich Rückriem and Dieter Krieg, he organised a presentation that focused on the connections between Art and Nature. Gallwitz's last presentation in 1980 instigated a political scandal amid claims that the work of the artists Georg Baselitz and Anselm Kiefer bore the

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signs of Fascist attitudes. After this 'political' exhibition, in 1982 Johannes Cladders, then Director of the Museum Abteiberg in Mönchengladbach, selected the artists Wolfgang Laib, Gotthard Graubner and Hanne Darboven. The outcome was a 'contemplative' contribution with colour-field paintings, Concept Art and the 'Nature aesthetics' of the 1980s.

From 1948 until 1980 all the artists presented in the German Pavilion had been exclusively West German. However, in 1984 Cladders turned his attention to the fact that Germany was a divided country and invited A.R. Penck to design the exhibition in the German pavilion. In 1986 and 1988, Dierk Stemmler – like Dieter Honisch before him in 1972 – presented solo exhibitions, with work by Sigmar Polke and Felix Droese respectively. In 1990, the exhibition curated by Klaus Bußmann presented photographs by Bernd and Hilla Becher, and the *Deutschlandgerät* by Reinhard Mucha, which is now on display in K21 Kunstsammlung Nordrhein-Westfalen in Düsseldorf.

In 1993 – with the La Biennale taking place a year later than usual – Hans Haacke and Nam June Paik showed work in Venice. This was followed in 1995 by an exhibition curated by Jean-Christophe Ammann who selected works by Katharina Fritsch, Martin Honert and Thomas Ruff. Gudrun Inboden, who curated the exhibitions for 1997 and 1999, was the first woman commissioned to present the German contribution at the Venice Biennale. In 1997 the artists she selected were Katharina Sieverding and Gerhard Merz; in 1999 it was Rosemarie Trockel. In 2001 Udo Kittelmann presented Gregor Schneider's *Totes Haus*, for which the German Pavilion was declared best national pavilion.

Julian Heynen, Artistic Director of K21 Kunstsammlung Nordrhein-Westfalen, became curator for the German pavilion in 2003 and 2005. For 2003 he has chosen works by Martin Kippenberger and the photographer Candida Höfer; for 2005 he presented the artists Thomas Scheibitz und Tino Sehgal.

In 2007 sculptor Isa Genzken will be the artist showing her work in the German Pavilion. The commissioner is Nicolaus Schafhausen, Director of Witte de With, Center for Contemporary Art in Rotterdam.

[Translated from: *Biennale Venedig. Der deutsche Beitrag 1895-1995*, publ. by the Institut für Auslandsbeziehungen, Stuttgart, with texts by Peter Joch / Annette Lagler, Ostfildern 1995]





52. Esposizione
Internazionale
d'Arte
Partecipazioni nazionali

German Artists at the International Art Exhibition of the Venice Biennale 1948-2007

- 1948 Willi Baumeister, Carl Casper, Maria Casper-Filser, Oskar Coester, Otto Dix, Heinrich Ehmsen, Edgar Ende, Ernst Fritsch, Ernst Geitlinger, Werner Gilles, Ludwig Grossmann, Adolf Hartmann, Erich Heckel, Karl Hofer, Max Kaus, Hans Kuhn, Rolf Müller-Landau, Ernst Wilhelm Nay, Thomas Niederreuther, Richard Ott, Max Pechstein, Rudolf Schlichter, Karl Schmidt-Rottluff, Ernst Schumacher, Richard Spaeth, Paul Strecker, Heinz Trökes, Mac Zimmermann
- 1950 Ernst Barlach, Max Beckmann, Gerhard Fietz, Werner Gilles, Karl Hofer, Alexej von Jawlensky, Wassily Kandinsky, Paul Klee, Alfred Kubin, August Macke, Franz Marc, Georg Meistermann, Gabriele Münter, Ernst Wilhelm Nay, Emil Nolde, Max Pfeiffer-Watenphul, Karl Schmidt-Rottluff, Fritz Winter
- 1952 Willi Baumeister, Xaver Fuhr, Erich Heckel, Ernst Ludwig Kirchner, Gerhard Marcks, Otto Müller, Emil Nolde, Max Pechstein, Karl Schmidt-Rottluff, Max Unold, Theodor Werner
- 1954 Heinz Battke, Leo Cremer, Edgar Ende, Paul Klee, Karl Kunz, Oskar Schlemmer, Rudolf Schlichter, Hans Uhlmann, Mac Zimmermann
- 1956 Hans Hartung, Bernhard Heiliger, Ernst Wilhelm Nay, Emil Nolde, Toni Stadler, Fritz Winter
- 1958 Julius Bissier, Rolf Cavael, Werner Gilles, Otto Herbert Hajek, Wassily Kandinsky, Heinrich Kirchner, Fritz Koenig, Hans Mettel, Karl Otto, Otto Pankok, Hans Platschek, E. Andreas Rauch, Karl Schmidt-Rottluff, Johanna Schütz-Wolff, Emil Schumacher, K.R.H. Sonderborg, Fred Thieler, Heinz Trökes, Wilhelm Wessel, Hans Wimmer
- 1960 Willi Baumeister, Julius Bissier, Emil Cimiotti, Karl Schmidt-Rottluff, Rupert Stöckl, Werner Schreib, Ernst Weiers
- 1962 Werner Gilles, Hap Grieshaber, Erich Heckel, Alfred Lörcher, Brigitte Meier-Denninghoff, Emil Schumacher
- 1964 Joseph Fassbender, Norbert Kricke
- 1966 Horst Antes, Günter Haese, Günter Ferdinand Ris
- 1968 Horst Janssen, Richard Oelze, Gustav Seitz
- 1970 Kaspar-Thomas Lenk, Georg Karl Pfahler, Heinz Mack, Günther Uecker
- 1972 Gerhard Richter
- 1976 Joseph Beuys, Jochen Gerz, Reiner Ruthenbeck
- 1978 Dieter Krieg, Ulrich Rückriem
- 1980 Georg Baselitz, Anselm Kiefer
- 1982 Hanne Darboven, Gerhard Graubner, Wolfgang Laib
- 1984 Lothar Baumgarten, A.R. Penck
- 1986 Sigmar Polke
- 1988 Felix Droese
- 1990 Bernd und Hilla Becher, Reinhard Mucha
- 1993 Hans Haacke, Nam June Paik
- 1995 Katharina Fritsch, Martin Honert, Thomas Ruff
- 1997 Gerhard Merz, Katharina Sieverding
- 1999 Rosemarie Trockel
- 2001 Gregor Schneider
- 2003 Candida Höfer, Martin Kippenberger
- 2005 Thomas Scheibitz, Tino Sehgal
- 2007 Isa Genzken

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Wednesday, 23rd April 2007

German pavilion at the 52nd International Art Exhibition in Venice

The Federal Foreign Office will once again commission the German pavilion at the 52nd International Art Exhibition in Venice. From 10 June to 21 November 2007 the pavilion will show works by the famous artist Isa Genzken, who has been producing works of art in many different forms for more than 30 years, including sculptures and installations as well as photos, collages and films.

Federal Foreign Minister Steinmeier has appointed Nicolaus Schafhausen, Director of the Witte de With Centre for Contemporary Art in Rotterdam, to act as curator of the German contribution.

The International Exhibition, "la Biennale di Venezia", which takes place every two years, is the most important forum for contemporary art in the world. The Federal Republic of Germany traditionally has been represented at the Exhibition by a German pavilion which is commissioned and substantially co-funded by the Federal Foreign Office. In this way, the Foreign Office helps foster a lively arts scene in Germany and promotes international exchange. The German pavilion is realized in collaboration with the Institute for Foreign Relations. Deutsche Bank, the main sponsor, and Axa Insurance also support the German contribution. Deutsche Welle TV, as a media partner, will continue the cooperation it began in 2005, while Vogue magazine will represent the print media.

German Culture on the Internet

The Department for Culture and Education at the German Federal Foreign Office is online (www.auswaertiges-amt.de/www/de/aussenpolitik/kulturpolitik/index_html). An overview over all the major players of German cultural diplomacy can also be found on the internet (www.deutsche-kultur-international.de). The following list covers the websites of the most important institutions that play a part in German cultural diplomacy.

Agencies of German International Cultural and Education Policy	German Public Diplomacy
www.goethe.de (Goethe-Institute) www.daad.de (German Academic Exchange Service) www.humboldt-foundation.de (Humboldt-Foundation) www.ifa.de (Institute for International Relations) www.unesco.de (UNESCO-Commission)	www.kulturportal-deutschland.de (Information on German culture) www.deutschland.de (General information on Germany) www.bundesregierung.de (German Federal Government)
German Schools Abroad	International Youth Exchange
www.auslandsschulwesen.de (Central Agency for Schools Abroad) www.kmk.org (Conference of the Ministers of Culture) www.kmk.org/pad/home.htm (Pedagogic Exchange Service) www.gei.de (Georg-Eckert-Institute)	www.ijab.de www.dpjw.org www.tandem-org.de www.deutsch-israelisches-jugendforum.de www.jugendserver.de/international/index.html jugendsh.de www.juma.de
German International Media	International Academic Exchange
www.dw-world.de (DW-World)	www.campus-germany.de www.gate-germany.de www.research-in-germany.de www.studying-in-germany.de www.fulbright.de www.dainst.org (German Archeologic Institute)
German Language	Sports
www.deutsche-kultur-international.de/s/dsindex.htm na-bibb.de/ejs/index.htm www.testdaf.de (Test of German as a foreign language)	www.nok.de (National olympic committee) www.dfb.de (German Football Association)
Political Foundations	Multilateral Cultural Cooperation
www.boell.de (Heinrich-Böll-Foundation) www.fes.de (Friedrich-Ebert-Foundation) www.fnst.org (Freidrich-Naumann-Foundation) www.hss.de (Hanns-Seidel-Foundation) www.kas.de (Konrad-Adenauer-Foundation) www.rosaluxemburgstiftung.de (Rosa-Luxemburg-Foundation)	http://europa.eu.int/pol/cult/index_de.htm http://europa.eu.int/comm/culture/ www.ccp-deutschland.de www.europa-foerdert-kultur.info www.unesco.org www.coe.int/culture/ www.culturalpolicies.net

ifa – connecting cultures

For ninety years, the Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa) has worked internationally to promote **artistic exchange** and the **dialogue between civil societies** and to **provide information on foreign cultural policy**. It is the oldest mediating organization for German foreign cultural policy. As an integral part of foreign policy, foreign cultural and educational policy is an investment in Germany's future that helps secure peace, promote democracy, and ensure human rights and cooperation. Over the years, ifa has established important networks that encourage international and interpersonal understanding. As an independent mediating organization, ifa observes the guidelines of foreign cultural policy, builds pluralism and pursues independent cultural work abroad.

As the leading German institution involved in international **artistic exchanges**, ifa not only develops and organizes exhibitions of German art throughout the world, but also stimulates intercultural discussion and art discourse. Further, it funds exhibition projects and awards scholarships. The institute's galleries in Stuttgart and Berlin present art, architecture and design from Africa, Asia, Latin America and Eastern Europe.

The exhibitions are designed in collaboration with curators and explore highly diverse topics. At venues around the world, monographic and thematic exhibitions present twentieth- and twenty-first century visual art, photography, film, architecture and design from Germany. The artists—ranging from Georg Baselitz and Max Ernst to Rosemarie Trockel—represent diverse genres, styles and generations. The intercultural dialogue is also supported by workshops, by the curators and artists accompanying the exhibition, and by the intense work that ifa puts into the exhibitions' supplementary programs.

Since 1971, ifa has been responsible for coordinating the German contribution to biennales in Venice, São Paulo, Sydney and other cities. Since 2003 it has had responsibility for the overall budget. Through its funding programs, it helps artists living in Germany participate in biennales across the world.

ifa brings together people from different cultures through exchange programs and international conferences. By initiating and promoting international understanding, civil conflict resolution and the **dialogue between civil societies**, it acts as a partner and service provider in the sphere of foreign policy. In this capacity, ifa initiates, conceptualizes and implements international forums and media programs and helps resolve civil conflicts.

As the source of **information on foreign cultural policy**, ifa provides important impetus and supports national and international transparency. As a think tank for foreign cultural policy, it offers political consulting based on independent studies, conferences and expert articles. The specialized library in Stuttgart, the magazine *Kulturaustausch: Zeitschrift für internationale Perspektiven*, and ifa's Internet site are the most important forums in Germany for gathering information on foreign cultural policy.

The Institut für Auslandsbeziehungen e. V. (ifa) is supported by the German Foreign Office, the federal state of Baden-Württemberg and its capital, Stuttgart.

Additional Information:

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E-Mail: zeller@ifa.de
www.ifa.de



Deutsche Bank will be the main sponsor in 2007 of the German Pavilion at the 52nd Venice Biennale

FRANKFURT AM MAIN / VENICE, June, 2007 - This year Deutsche Bank will be the main sponsor of the German Pavilion at the 52nd Art Biennale in Venice (June 10 - November 21, 2007). The artist responsible for creating the German contribution in Venice is Isa Genzken. Since the beginning of the 1990s, numerous pieces of her work have also been part of the Deutsche Bank Collection.

Dr. Tessen von Heydebreck, Chairman of the Management Board of Deutsche Bank Foundation: "The German Pavilion at the Venice Biennale is not only the most important forum for the contemporary art of our country, but also the most controversial. Here, the Pavilion reflects not just seminal artistic positions, but also the various points of view on our national culture and history. In 2007, Deutsche Bank will be the main sponsor of the German Pavilion for the first time. We are pleased that Germany is being represented by an artist as uncompromising and exceptional as Isa Genzken, as this corresponds with our aims to provide committed support to contemporary art particularly well.

In the early 1990s, Genzken's first works on paper and photo series were acquired for the Deutsche Bank Collection, and new pieces have been added up to the present. During this period she has been involved in numerous ways with Deutsche Bank's art activities. For example, the artist developed the project proposal "*Weltempfänger*" (World Receiver) for the "Moment" art series, launched by Deutsche Bank to bring art into the public space. In 2007, Isa Genzken will be taking part in "*skulptur projekte münster*" for the third time. The implementation of this work of art will also be made possible through the support of Deutsche Bank.

"I have often imagined creating for the German Pavilion. But now is probably the ideal time to actually do it. And I am very pleased to be able to work together on this with Nicolas Schafhausen," said Isa Genzken, whose long-held dream of creating the German contribution for the Biennale is being fulfilled.

Nicolaus Schafhausen, Director of Witte de With, Center for Contemporary Art, in Rotterdam, who follows Julian Heynen as the Commissioner of the German Pavilion, said his decision for Isa Genzken was for a "non-conformist", for someone to whom "content is important": "I can only think of only a few whose comments on our times and reality are as subtle and socially critical as those of this artist." That his choice did not go to a representative of the younger generation of artists but rather to this sculptor born in 1948, whose work has been on display at the documenta in 1992 and 2002 as well as in several group exhibitions at the Venice Biennale, is intended to send out a signal.

For over 25 years, Deutsche Bank has been carrying out pioneering work through its commitment to contemporary art. Its program comprises the largest corporate collection in the world with over 50,000 works of art, the Deutsche Guggenheim exhibition space in Berlin and a highly varied program of exhibitions, commissioned art works and art sponsorship activities. Furthermore, Deutsche Bank also offers private art advisory service to its clients.

Deutsche Bank's support for the German Pavilion at the 52nd Biennale in Venice reflects its ongoing international commitment to art.

On the Internet, further information on Deutsche Bank Art is available at www.db-artmag.com

For additional information, please contact:

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About Deutsche Bank

Deutsche Bank is a leading global investment bank with a strong and profitable private clients franchise. A leader in Germany and Europe, the bank is continuously growing in North America, Asia and key emerging markets. With 1,128 billion euro in assets and 68,849 employees in 73 countries, Deutsche Bank offers unparalleled financial services throughout the world. The bank competes to be the leading global provider of financial solutions for demanding clients creating exceptional value for its shareholders and people.

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Deutsche Bank ARTSUMMER'07

Frankfurt am Main, June 2007 – Deutsche Bank will be participating in this year's summer of art with its own sponsor's program. Under the title "Deutsche Bank ARTSUMMER'07", it will be contributing to key events in Venice, Kassel and Münster. Works by the artist Isa Genzken for the German Pavilion at the Venice Biennale as well as her urban exhibition for "skulptur projekte münster" represent focal points of these activities.

During the "documenta 12" in Kassel, the "Deutsche Bank Art Lounge" in the charitably-run "Lutherkirchturm" will be offering guests relaxation and information on Deutsche Bank's cultural activities. In Berlin, Deutsche Bank will be supporting two exhibitions of American artists: The Brice Marden – Retrospective in "Hamburger Bahnhof" will be presenting his work, influenced by minimalism and calligraphy. And Phoebe Washburn will be posing topical questions of an ecological nature with her recycling installations in the Deutsche Guggenheim, thus making an original contribution to the discourse on sculpture in the art scene.

Deutsche Bank is thus making an important contribution to this summer's large European art events, which are entirely focussed on contemporary art, just like the bank's art program.

www.artsummer.com

www.db-artmag.com

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For more than 25 years, Deutsche Bank has been committed to promoting contemporary art. Under the motto "Art at Work", the bank systematically acquires contemporary international art and displays it in bank buildings and exhibitions around the globe. With more than 50,000 works of art, the Deutsche Bank Collection is considered the world's largest and most important corporate collection. Furthermore, the bank supports numerous international exhibition such as the current Gordon Matta-Clark retrospective: "You are the Measure" in the Whitney Museum of American Art in New York.



PRESS-RELEASE

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AXA Art is once again Partner of the German Biennial-Pavilion

A long lasting Tradition to be continued

Since 1993 AXA Art Versicherung AG sponsors the German Pavilion at the Venice Biennial. Apart from a purely financial support also the insurance of the pavilion and the works of art exhibited is an important point. AXA Art as an international art insurer offers the ideal protection of the art objects due to its above-average amount of experts – even in the case of such fragile objects as Isa Genzken's or the pavilion itself, which is vacant for a long time once the Biennial has finished.

Next to the insurance of art, AXA Art sees it as a central task to protect and preserve objects. In the context of the Biennale di Venezia as a platform of cultural exchange between the countries, this aspect of art insurance gains importance. In order to ensure that the works can be accessed by a wide audience during the entire time of the exhibition, extensive expertise in all areas of risk management is absolutely necessary. "This includes the optimum chaining of transport, security and conservation by a specialised insurance company", says Dr. Stefan Horsthemke, Managing Director of AXA Art Germany, "with its world-wide network of specialists for security up to restoration AXA Art has been able to successfully provide the necessary measures for the pavilion for many years and is the ideal partner for a project of this size." In the case of a claim we immediately commence emergency steps to guarantee the continuation of the exhibition. Already in the run-up to the exhibition careful analysis has to be made. This is due to the fact that the pavilion is vacant for a long period of time which causes a weakening of its infrastructure, to the problematic ways of transportation in Venice and to Venice being an extremely touristy place. Next to the



protection of the works of art exhibited in the pavilion, the financial support is an important aspect that leads to the realisation of the German pavilion and we are glad to assist in this matter as well.

It is part of the company policy of AXA Art to sponsor and support international art projects: As main sponsor of the TEFAF in Maastricht, as partner of many other international art fairs or through the AXA Art Research Grant, an international research project with a number of museums - such as Vitra Design Museum (Germany), MoMA (USA) and Tate Modern (London) – to protect and preserve modern cultural objects for future generations.

AXA Art as Partner of the Pavilion – a retrospect:

- 1993 Hans Haacke / Nam June Paik
- 1995 Katharina Fritsch / Martin Honert / Thomas Ruff
- 1997 Gerhard Merz / Katharina Sieverding
- 1999 Rosemarie Trockel
- 2001 Gregor Schneider
- 2003 Candida Höfer / Martin Kippenberger
- 2007 Isa Genzken

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FACTSHEET AXA Art Versicherung AG

12/2006

German Operation

The Company	AXA Art is a leading international art insurance company. The company is the only legally independent specialised insurer for art and collectibles.
Target Groups	Privat Collectors, Galleries, Art Trade, Artists, Restaurators, Auction Houses, Museums and Exhibition Rooms, Corporate Collections
History	<p>In 1961 the Nordstern Insurance Company in Paris founded a department for art insurance. 1982 such a department was also implemented in Cologne.</p> <p>In 1999 this department was transformed into an independent company: the AXA Nordstern Art Versicherung AG. Since 2001 this company operates under the name of AXA Art Versicherung AG.</p>
Headquarter	Cologne
International Offices	London, Paris, Zurich, Milan, Antwerp, Madrid, New York, Hong Kong Ltd.
German Offices	Cologne, Hamburg (also responsible for Scandinavia), Munich (also responsible for Austria)



Executive Board	Dr. Ulrich Guntram, CEO Dr. Bodo Sartorius, Operations Management
Managing Director AXA Art Deutschland	Dr. Stefan Horsthemke
Shareholder	AXA Konzern AG, Germany (100 Percent)
Co-operations	<p>Since 2004 Main Sponsor of the leading fair for art and antiques TEFAF in Maastricht.</p> <p>Since 2005 host of the AXA Art Professional Preview of the Art Cologne.</p> <p>Since 2007 host of the AXA Art Professional Preview of the Cologne Fine Art.</p> <p>Since 2002: AXA Art Conservation Project</p> <ul style="list-style-type: none">■ 2003 to 2005: Co-operation with the Vitra Design Museum, Weil am Rhein■ Since 2002: Support of a research project at the Guggenheim-Museum, New York■ Since 2006: Co-operation with the Tate Modern, London
Publications	AXA Art Kunstreihe (Biedermeier Furniture, English Furniture, Collectibles, Design Objects, Forgery, Glass Objects, Photography, Porcelain, Silver, Seating Furniture, Art and Taxes)



AXA Art Corporate Collection Catalogue: Collecting
today

Art Value

Homepage

www.axa-art.de

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Pressemitteilung

Venice & more: A Summer of Art on DW-TV

- **Deutsche Welle takes an art tour through Europe**
- **Media partner of the German Pavilion in Venice**

It's going to be a great, art-filled summer on DW-TV! In June 2007, the three most important exhibitions of contemporary art in Europe get under way: the 52nd Venice Biennale, documenta 12 in Kassel and the 4th sculpture projects münster exhibition in Münster. Then there is the most spectacular summer exhibition of all: New York's Metropolitan Museum of Art will be showing its masterpieces of 19th-century French art in Berlin.

The magazine show Arts.21 takes viewers along on this art tour of Europe. From June, DW-TV will be presenting detailed reports on these big cultural events every Saturday under the title "Summer of Art". DW-TV is also a media partner in Berlin, Venice and Kassel.

The 52nd Venice Biennale 2007 (June 10 to November 21): the German Pavilion will be displaying a work by Isa Genzken. DW-TV will present a portrait of this sculptor, who, according to curator Nicolaus Schaffhausen, "expresses the feeling of our times" like almost no other contemporary artist. The short film is also available on DVD.

The Deutsche Welle is also the media partner of documenta 12 (June 16 to September 23). DW-TV, DW-RADIO and DW-WORLD.DE will report on this prestigious exhibition in up to 30 languages, worldwide.

As a partner of the large exhibition put on by the New York Metropolitan Museum of Art in Berlin from June 1 to October 7, DW-TV will present its 30-minute documentary on the unique story of a picture, Cezanne's "Fishermen," in the lobby of the Neue Nationalgalerie.

June 2007

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Isa Genzken – Oil

For over thirty years, Isa Genzken (b. 1948) has been creating a multi-faceted oeuvre, which is continuously developing and revealing new approaches. Her extensive work consists of sculptures and installations, photos, collages and films. Isa Genzken's work for Venice will be site- and context-specific. "For Isa Genzken, life and existence are just as complex as art itself. Her creative work stands in contradiction to a 'one-trick pony' society and culture, which searches for happiness in simple answers. This is perhaps the reason why she is so important and influential to many international artists of subsequent generations," Nicolaus Schafhausen, curator of the German pavilion, explains his choice.

- Compelling insight into the work of Isa Genzken, one of the most significant women artists
- With a rare interview of the reclusive living artist
- Official publication for the German contribution at the 52nd Venice Biennale 2007

Authors:

Nicolaus Schafhausen (ed.), director of Witte de With, Center for Contemporary Art in Rotterdam. **Juliane Rebentisch**, Professor for Ethics/Aesthetics at the Institute for Philosophy at the University of Potsdam. **Vanessa Joan Müller**, artistic director of Kunstverein für die Rheinlande und Westfalen, Düsseldorf. **Liam Gillick**, British artist working in London and New York. **Willem de Rooij**, Dutch artist based in Berlin and Los Angeles.

Exhibition:

The 52nd Venice Biennale, June 10 until November 21, 2007.

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Isa Genzken – Oil

Nicolaus Schafhausen (Ed.)

Texts by Juliane Rebentisch, Vanessa Joan Müller, Liam Gillick, Willem de Rooij. And a conversation between Isa Genzken and Nicolaus Schafhausen.

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