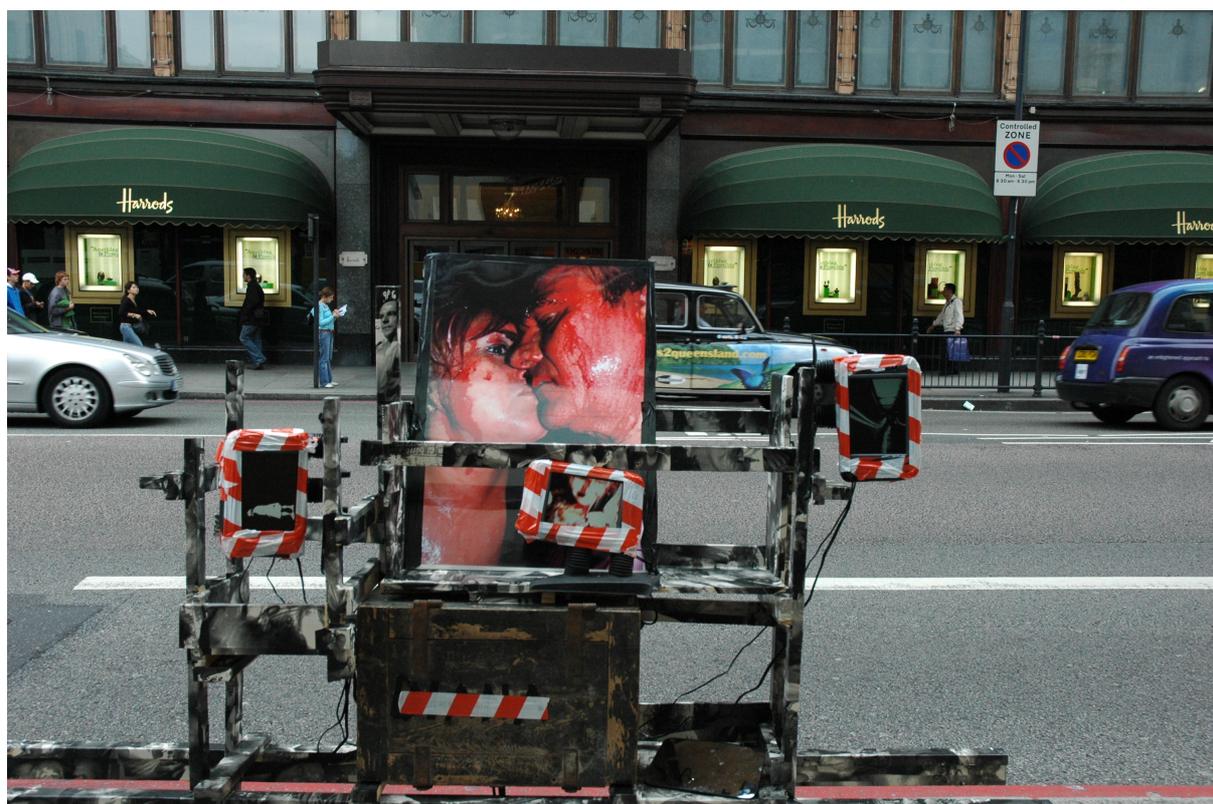




DÜSSELDORF

CHRISTOPH SCHLINGENSIEF
MESSAGE IN A BOTTLE

25 APRIL – 19 DECEMBER 2021



Christoph Schlingensiefel, *Diana II – What happened to Allan Kaprow?*, London, 10.–12. Oktober 2006. Performancedokumentation.
Foto: Aino Laberenz. Courtesy of the Estate of Christoph Schlingensiefel.

Christoph Schlingensiefel (1960–2010) was one of the leading German-speaking artists of his time. He eliminated the borders between theater, film, television, literature, and visual arts with his politically subversive and often extreme happenings and projects. His death in 2010 left an artistic void that is still felt today, even outside of the German-speaking world.

Three institutions in Düsseldorf will join forces to feature Schlingensiefel's work in the spring of 2021. The Kunstsammlung Nordrhein-Westfalen will present **Christoph Schlingensiefel. Kaprow City**, and the Filmmuseum will mount a Schlingensiefel film series and display photographs by his sound engineer and close friend **Eckhard Kuchenbecker**.



DÜSSELDORF

The exhibition **CHRISTOPH SCHLINGENSIEF: MESSAGE IN A BOTTLE** at JSC Düsseldorf will, for the first time, bring together Schlingensiefel's works from the Julia Stoschek Collection. The photo prints, videos, and mixed-media installations on display were created between 2003 and 2008. These works are fragments from Schlingensiefel's performances and stagings that Julia Stoschek supported as a patron. "For me, Christoph Schlingensiefel is in line with great German artists like Beuys and Kippenberger. He always succeeded in directly influencing society. His works consistently and relentlessly reflect the contemporary," the collector notes.

The cooperative project in Düsseldorf invites visitors to engage in an in-depth examination of Schlingensiefel's art and makes it possible to experience the complex interdependencies of the works. "The loss of Schlingensiefel is painfully noticeable today. That is why it makes me very happy that more than ten years after his death we—along with the Kunstsammlung NRW and the Filmmuseum—are able to help his work receive greater recognition from institutions," Stoschek states.

Christoph Schlingensiefel and Julia Stoschek had a long and close friendship that was accompanied by a lively exchange concerning his projects. They met in 2003 for the first time. One year later Stoschek attended rehearsals for the Bayreuth Festival with Schlingensiefel, who was staging the opera *Parsifal*. "Our friendship was deep," Stoschek says today. "The four years in Bayreuth were quite formative for both of us. During that period Christoph became a member of my family."

The collector later funded a number of his projects, including the long-term project *The Animatograph* (2005–07), a revolving stage construction that simultaneously provided a surface for action and projections. Variations of this project were shown at venues including Reykjavík, Iceland; Lüderitz, Namibia; and Neuhardenberg, Germany amongst others. The immersive installation consisted of the videos *I want to destroy* (2005) and *Affenführer* (Monkey Führer, 2005) and the photographs *Affenbilder* (Monkey Pictures, 2005), which are today part of the JULIA STOSCHEK COLLECTION.

Stoschek's support of the happening *Diana II—What Happened to Allan Kaprow?* (2006) demonstrates that her backing of Schlingensiefel's work was also based on idealistic support. The artist had originally planned a performance that was to take place during Frieze Art Fair in London. It was conceived as a continuation of the immersive multimedia installation *Kaprow City* (2006), which will be presented at K20 of the Kunstsammlung NRW from 24 April to 17 October 2021 in Düsseldorf. However, the performance was prevented due to the provocative nature of the subject, the death of the Lady Diana in a car accident—particularly provocative in combination with Schlingensiefel's B-horror movie aesthetics. At that point he changed the concept of *Diana II—What Happened to Allan Kaprow?* With the aid of a portable altar taken from Catholic liturgy,



DÜSSELDORF

Schlingensief visited sites around London that were associated with the Princess of Wales and Allan Kaprow, one of the pioneers of performance art. When funds ran low due to the project's exclusion from the official part of the fair and belief in the project also waned, Julia Stoschek was able to help, as is documented by his dedication: "*Diana II* would not have been possible without your help. You were the only one who did not discourage me and instead gave me strength." *Diana Altar* (2006) entered the collection the same year.

The mysterious work *Message in a Bottle* (2008) also has a personal connection. The object was a present from Christoph Schlingensief to Julia Stoschek in conjunction with the second major presentation of her collection—**NUMBER TWO: FRAGILE**—in 2008. The object consists of a rough wooden frame with two Plexiglas panels screwed onto it, between which there is a small package. Addressed to Schlingensief and bearing a canceled stamp, the package is reminiscent of Conceptual Art and Mail Art of the 1960s. Schlingensief was making reference to the approach of the Fluxus movement, which elevates everyday items to art objects imbued with an aura of mystery.

The story of the journey taken by this object, its contents, and the frame is clearly inherent in the art object. However, it cannot be grasped in concrete terms. It remains uncertain what information is actually contained in the message in the bottle. To find out more, the object would have to be broken open and destroyed. The artist and the collector engage in a direct relationship with each other that depends on mutual agreement on rules concerning the handling of art in general, making sure the message remains protected by its frame. On a personal level, it is about trust—accepting that things are left unsaid.

CHRISTOPH SCHLINGENSIEF IN DÜSSELDORF

In parallel, the Kunstsammlung Nordrhein-Westfalen shows **Christoph Schlingensief. Kaprow City** at K20 (24.4. – 17.10.2021). The Filmmuseum Düsseldorf presents within the exhibition **Christoph Schlingensief: Projektionen** a film series and photographs by Eckhard Kuchenbecker (24.4. – 31.8.2021).

More information:

www.jsc.art

www.kunstsammlung.de

www.duesseldorf.de/filmmuseum



DÜSSELDORF

BIOGRAPHY

Christoph Schlingensief (1960–2010) started to experiment with narrow-gauge film at the age of twelve; began his studies in Munich in 1981; made his first short films as Werner Nekes's assistant; created his first full-length film, *Tunguska—die Kisten sind da* (Tunguska—The Crates Are Here) in 1984; started working on projects in theaters including Volksbühne in Berlin and Burgtheater in Vienna in 1993; began developing and moderating media critical TV programs in 1997, including *Talk 2000*, *U 3000*, and *Freakstars 3000*; participated in documenta X (1997) and the 50th Venice Biennale (2003); founded the political party *CHANCE 2000* in conjunction with the German elections in 1998; organized the container event *Bitte liebt Österreich* (Please Love Austria) for the Wiener Festwochen in Vienna in 2000; staged opera productions including *Parsifal* (2004–07) in Bayreuth and *The Flying Dutchman* (2007) in Manaus, Brazil; became a professor of fine arts at the HBK Braunschweig in 2005; was featured in solo exhibitions at Haus der Kunst, Munich, and at Migros Museum für Gegenwartskunst, Zurich, in 2007; published his memoir *So schön wie hier kann's im Himmel gar nicht sein! Tagebuch einer Krebserkrankung* (Heaven Can't be as Beautiful as This! Cancer Diary) in 2009; founded the Festspielhaus Afrika gGmbH and the first opera village in Burkina Faso in 2010. A posthumous exhibition was held at the German Pavilion at the Venice Biennale in his honor in 2011.

ABOUT THE JULIA STOSCHEK COLLECTION

The JULIA STOSCHEK COLLECTION is one of the world's most comprehensive private collections of time-based art, dedicated to the public presentation, advancement, conservation, and scholarship of media and performance practices. With over 850 artworks by 255 artists from around the world, the collection's contemporary focus is rooted in artists' moving image experiments from the 1960s and '70s. Works in the collection span video, film, single- and multi-channel moving image installation, multimedia environments, performance, sound, and virtual reality. Photography, sculpture, and painting supplement its time-based emphasis. Artworks from the collection have been presented in large-scale solo and group exhibitions at the JULIA STOSCHEK COLLECTION in Düsseldorf, Germany (JSC Düsseldorf) since 2007. In 2016, a second exhibition space opened in Berlin (JSC Berlin). A wide range of public programs, comprised of tours, performances, screenings, lectures, artist talks, and workshops invite visitors and scholars to engage with time-based art on multiple levels and from various perspectives.



DÜSSELDORF

GENERAL INFORMATION

PRESS PREVIEW

We cordially invite you to an individual press preview at JSC Düsseldorf on **22 April, 12–6 PM** which will take place in compliance with all hygiene measures. Registration for this day or visit requests at a later date is requested: press@jsc.art

In parallel, the Kunstsammlung Nordrhein-Westfalen shows Christoph Schlingensief. Kaprow City at K20 (24 April. – 17 October .2021). Registration for the press preview is possible via presse@kunstsammlung.de The Filmmuseum Düsseldorf presents within the exhibition *Christoph Schlingensief: Projektionen* a film series and photographs by Eckhard Kuchenbecker (24 April – 31 August 2021). Registration for the press preview is requested: + 49 211 8993775.

IMAGE MATERIAL

<https://www.jsc.art/press/>

BOOKLET

https://www.jsc.art/wp-content/uploads/2021/04/JSC_Schlingensief_210x297mm_WEB.pdf

OPENING

The opening of the exhibition cannot take place for the time being due to the current political decisions revolving around the COVID-19 virus.

DURATION

25 April – 19 December 2021

OPENING HOURS

Sundays, 11:00 a.m.–6:00 p.m.

Visiting dates can be reserved through our calendar at www.jsc.art/calendar.

Please inform about last-minute changes via our website and social media channels.

ADMISSION

Free



DÜSSELDORF

HYGIENE AND DISTANCE REGULATIONS

The visit of the JSC Düsseldorf is only possible for adults and children (from 6 years) with an own mouth and nose protection (medical mask or FFP2 mask). Please register your name at the reception desk on site. Please keep a distance of at least 1.5 m from other visitors inside the museum. Groups of people less than 1.5 m apart are prohibited. Please observe the general rules of hygiene (such as regular hand washing). For your own safety and for the benefit of all, only visit JSC Düsseldorf if you feel healthy.

BARRIER-FREE ACCESS

The JSC Düsseldorf is accessible for those with wheelchairs or prams. If you would like to use the lift to travel between the floors of the exhibition space, just ask our service staff and they will be happy to assist you.

PUBLIC GUIDED TOURS IN GERMAN

Public guided tours in German and any other events cannot be offered at JSC Düsseldorf temporarily due to current political decisions revolving around the COVID-19 virus.

SPECIAL GUIDED TOURS

Special guided tours in English and any other events cannot be offered at JSC Düsseldorf temporarily due to current political decisions revolving around the COVID-19 virus.

FACEBOOK /juliastoschekcollection

INSTAGRAM @juliastoschekcollection

#juliastoschekcollection #jscdüsseldorf #christophschlingensief #messageinabottle

#schlingensiefindüsseldorf #kunstsammlungnrw #K20 #filmmuseumdüsseldorf

PRESS AND PUBLIC RELATIONS

JULIA STOSCHEK COLLECTION

Robert Schulte

Tel.: +49 (0)152 26745515

press@jsc.art

www.jsc.art