



MASTERPIECES FROM HVB COLLECTION FROM 1950 TILL NOW

This virtual exhibition presents a selection of masterpieces from the HVB collection, an integral part of UniCredit Group, and develops as a true journey through some of the most significant figures of international contemporary art. The six display rooms are organized with a focus on the highlights of the collection, so as to ensure a very clear viewing of its wealth and variety. German post-war art obviously enjoys an outstanding position and is described through a set of paintings, works on paper, and photos by the main representatives of a culture that became established in the second half of the 20th century as one of the most unusual in the world: the works by such great masters as Joseph Beuys, Gunther Ucker, Gerhard Richter, Sigmar Polke, George Baselitz, and Andreas Gursky bear evidence of a careful acquisition policy developed in time and of the ability to identify significant works within the production of the individual artists. The result is an extremely varied art scenario, sometimes capable to make close reference to tradition (e.g. historical expressionism in painting), and sometimes to offer new and surprising solutions, including the ones by Richter, which are bound to become, in turn, a new tradition for the present generations. At the same time, the international scenario is depicted by great historical figures of the international art world, including Dan Flavin, Giulio Paolini, and Tony Cragg, represented by works that are crucial for their creative process, and by the works of artists that stood out in the 1990s, from Opie to Vitali, from Uslé to Amer. It is an ever-developing story, based on a dialogue between the local roots of the collection and the international focus of a collecting activity that expresses the values of the entire Group, whatever the biographical origin of the individual authors. This is an opportunity to improve our knowledge of a common heritage, in view of the integration and confrontation by which the UniCredit & Art project turns into one of the reference points for international contemporary art, based on its high-quality choices and on the organic character of the whole project, which is increasingly strengthened by the ongoing sharing of ideas and works among the different Group members.

Walter Guadagnini

President of the Scientific Commission, UniCredit & Art

The HypoVereinsbank Collection

The HypoVereinsbank collection is one of the most important and outstanding collections of art works among those created upon initiative of European companies. The collection kept growing in time and today includes art works that span over three-thousand years of history, however with a focus on contemporary art and on current trends.

The "Virtual Museum" bears evidence of the ongoing commitment of HypoVereinsbank towards the art of our era. It is an "imaginary journey" through the six rooms where the works collected by HypoVereinsbank are on display, distributed throughout more than six-hundred offices in the world. The display order matches the importance of the works, as well as their chronological order and art genre. At the end of the virtual journey in the world of art, visitors at this special museum have enjoyed the opportunity to admire the most important contemporary art works of the past fifty years. The fact that the collection comprises over twenty-thousand individual items has called for a selection of a few of these, focusing on the most significant examples of classical painting, some original works on paper, photos, luminous objects and furnishing, as well as sculptures. A collection, in fact, should not only offer its highlights, but also document its variety and ongoing update with respect to new trends in art.

Dr. Bärbel Kopplin

Curator of the HypoVereinsbank Collection, Art Management

The show presents a few selected masterpieces from the HVB collection, an integral part of the UniCredit Group: a true journey deep into some of the most significant figures of international contemporary art from 1950 to the present day.

Room 1

Post 1950 German Contemporary Art. Paintings

German Contemporary art holds a special place in the HypoVereinsbank Collection. The main pieces in the collection are the works of the leading and most famous contemporary artists.

Description

German Contemporary art holds a special place in the HypoVereinsbank Collection. The main pieces in the collection are the works of the leading and most famous contemporary artists: great personages who characterised the post World War II art scene. Among the "researchers" of those times were Ernst Wilhelm Nay and Rupprecht Geiger. Through their work these artists influenced post-war German art. Also present, although in a smaller part, are the great groups of art work by Gerhard Richter and Georg Baselitz. There are also works by another German artist of the same generation, the spokesman of that art which brought together diverse techniques, mediums and styles: Sigmar Polke, who is represented with one of his typical symbolic works. The "Wild 1980s" are also represented with various art works, some of which are the very personal and radical expressions of the artist, such as that by Walter Dahn, a student of Beuys. Alongside these enjoyable rule breaking works, are works by painter, illustrator and designer Imi Knoebel, the representative of a strict constructivism with a minimalist approach. The collection also has some significant works by two great contemporary German artists: Günther Uecker and Heinz Mack, both members of the famous Zero Group. As a counterweight to their work are Ralph Fleck's figurative-pictorial interpretations.

Ernst Wilhelm Nay, Helle Girlande, 1957

Around 1955 Nay's creations used a disc as the basic shape. Included in these disc-paintings is Helle Ghirlande. The composition is dominated by seemingly torn and frayed entwined oval and circular shapes, all compressed into each other to form new figures. Also note the elongated shape which reminds one of the title. Colour is perceived as a "value of shape" and the composition is developed as a "chromatic phase". Nay's method is a significant contribution to modern art.

Rupprecht Geiger, 367/ 62, 1962

Red as a "colour which can radiate huge power" plays a dominant role in Rupprecht Geiger's oeuvre. 367/62 was produced in 1962 during a very important phase for Geiger. During this period Geiger simplified his formal language to further bring the colours out, with monochromatically modified colour fields which take on their final form via the use of spray guns and luminescent paint. The viewer sees the single colour as an oscillating space which seems to move and be alive. The large 367/62 with its clear programme plays a leading role in this artist's fundamental phase.

Sigmar Polke, Untitled, 1971

Talking about himself, Polke stated that the traces "of the damage caused by early contact with Dadaism" are still visible in the work where half-tone appears alongside spontaneous lines, concrete elements alongside abstract elements. In 1963, when Informel Art had reached its apex, Polke threw himself headlong into reproducing the now hackneyed paintings, copying prints. Clichés became the theme. In Untitled, one of four canvases, small sketches of diverse images are combined and a comic book hero can be seen. Polke depicts the scenes of everyday life and, with a smile on his face, observes the message bearing "images" move on the canvas, while lines and colours become abstract, autonomous elements.

Georg Baselitz, Fingermalerei – Birken, 1972

In early 1960s, alongside representations of "heroes", came the first "fracture" paintings following the principle of creation and destruction which led to his typical upside-down works. In another upside-down work, Fingermalerei - Birken (1972), he inserted, as further "disturbing elements", some clear chromatic surfaces. Baselitz keeps the meaning of the content to himself and only deals with the pictorial aspect; he is uninterested in the form as being a vehicle of meaning. With his conceptual stance, Baselitz radically refuses the examples of pre-war avant-gardism and hails the autonomy of the painting, to be seen as a part of the world, but not as "expression" rather as "being".

Gerhard Richter, Abstrakte Malerei Nr. 559 -1, 1984

What is fascinating about Richter's work is the wide variety. This "post-modern sceptic" continually changes his expressive medium, covering all styles and directions in a biting way. In 1976 Richter inaugurated an abstract painting full of colour and which aesthetically contrasted with the previous concepts. In these abstract works, including 559-1 (1984), the constructive intent leaves much more room for spontaneous gestures and the use of colour as a medium. Multiple layers of paint overlap and interpenetrate. The paint thickens creating specific, though with not completely clear, shapes which stand out from the various layers of paint.

Walter Dahn, View of the Top, 1986

The title, View of the Top clearly shows Walter Dahn's intention to depict a wider view of the world and global problems, even though the work reminds one of a child's drawing. Society refers to a peace and pro-environmental policy, in a situation rather like when it is "five to twelve". Man is still in time to stop the hands before they strike 12 o'clock. Here, the artist refers to the World represented by the researchers at the Fachzeitschrift Bulletin of Atomic Scientists, from 1947 onwards. Faced with a critical international political situation, the researchers stopped the clock at five to twelve, as happened in the 1980s when this work was produced.

Günther Uecker, Weißer Schrei, 1991

Nails became an expressive element in Günther Uecker's white canvases from 1957. The early informal structures were soon followed by well-ordered symmetric patterns covering furniture and musical instruments. Nails have a double meaning of construction and destruction. In this way Uecker creates wonderful structures and harmonious scores, alternating them with stones which break up the smooth surface and create the sharpest dissonance. "Weißer Schrei" (White Scream) (1991) includes an element of both tendencies: order and chaos, constructive rigor and pictorial disintegration, swirling movement and reference to a central point.

Imi Knoebel, Sitting in the Morning Sun, 1993

Designer, painter and interior architect, Knoebel developed an abstract world of art subjects to continual change. His radical experiments with lines, colours, surfaces, volumes and shapes were described by a critic as "exercises at the edge of emptiness". In his aluminium paintings of the 1990s, Knoebel widened his range of colours with bright tones. In Sitting in the Morning Sun I (1993) the pattern of the frame is reflected. With its many internal joints, the square mirror-cum-framed picture represents a construction which exasperates the principal of spatial overlapping. This is not painting in the traditional sense of the term but rather a "construction game".

Heinz Mack, Summertime I, 2001

Heinz Mack can't be put into any avant-garde movements. He is forever bringing to life processes and art forms suspended between reality and utopia, between aesthetics and the soul. The creation of kinetic moving art has a central role throughout Mack's work. Materialization of art through kinetic vibrations is fundamental. Summertime I shows how Mack knows how to dominate the free play of bright, rich, multi-shaded colours. However, this type of painting centred on the various chromatic values is not only experimenting, but proves it has its own light and lively "metaphysical" aura.

Ralph Fleck, Paris 19/ I, 2002

Ralph Fleck sees the "city" quite simply as an excellent stimulus to paint. In city views, such as Paris, Fleck is interested by the impression deriving from the optical experience of a space full of images. In all his paintings Fleck is someone who submits, but not passively, to silent and noisy sensations and can paint what he gets from his optical impressions. His city views are not meant to show a specific readily identifiable element, but rather offer a general impression.

Room 2

Post 1950 German Contemporary Art. Original art work on paper

The HypoVereinsbank Collection counts some 3,000 original art works on paper. These works play an important part in the exposition and our "virtual tour" pays homage to them by presenting ten masterpieces of the foremost contemporary German artists.

Description

The HypoVereinsbank Collection counts some 3,000 original art works on paper. These works play an important part in the exposition and our "virtual tour" pays homage to them by presenting ten masterpieces of the foremost contemporary German artists. No other artist has constantly influenced post war German as much as Joseph Beuys, one of the greatest and most famous exponents of that period's art, an artist who produced refined drawings which are an important part of the collection. Among the leaders of the German art scene are also: Jörg Immendorf and Markus Lüpertz, who produced noteworthy art with a highly political content. Other excellent renowned artists with work in the collection are Georg Baselitz and Gerhard Richter. While the eclectic Richter, who constantly changes his techniques and styles has a number of works, which vary for their form and content, in the collection, painter, graphic designer and sculptor Baselitz is only represented by multiples and watercolours. Another artist of this generation is Sigmar Polke who, with his continuous experiments on new materials and types of support, boasts an extremely varied output which is well represented by a 1980s work on paper. Among more recent generations are Pia Fries, one of Gerhard Richter students, whose work pays homage to intense colour as a working material, and Martin Kippenberger author of provoking works which are so hard to pin done in any certain style.

Joseph Beuys, Portrait H. K., 1956

In his work Joseph Beuys tries to recreate the lost union between nature and spirit. Rationalism aimed at a goal is opposed by a thought containing archetypical and magical-religious ties. The wide expressive variety, in so many drawings, sculptures, multiples and performances, often has opposing images which arise from an individual observation of the cosmos and have a symbolic dialectical language. Even in his delicate pencil drawing Portrait H.K Beuys is quite uninterested in depicting a friend and is more attracted by the head as a primordial shape as an archetype.

Jörg Immendorff, Hegemony II, 1978

Jörg Immendorff is singular phenomenon in himself. Although he persists in presenting a harsh criticism of social and political conditions in his work, he has always enjoyed resounding public appreciation. His images are often reproduced in large format, but Immendorff cares little for that. Immendorff is only interested in the content, whatever the size. His painting is cut off from outward appearances in order to stick to a certain spiritual stance. His method consists in politicising art and not in the aestheticism of reality. This is why he also produced Hegemony II on paper in a small format. A dark tone looms large in the image characterized by, as is so often the case with Immendorff, a formal dominating element.

Markus Lüpertz, Untitled, 1980

Markus Lüpertz is one of the most prestigious figures of an art which, despite the dogmatic and fashion changes, has stayed with that often declared extinct "traditional" painting on wood. Lüpertz's reply to such trends as Pop Art and abstract expressionism is a synthesis somewhere between motive and abstraction. However, there are also groups of works in which Lüpertz tends towards narrativity and concrete themes, above all in the so-called "German Motives" with SS troops' helmets, cannons, Wehrmacht shell cases, deer horns and corn fields. The 1980 *Untitled* on paper is part of this cycle. This was a period when Lüpertz once more gave up abstract trends for concreteness and a sense of space.

A. R. Penck, West 80, 1980

A.R. Penck's "sketched men" made their first appearance in around 1961. Penck later developed an extremely reduced style which brought to mind the signs and figures of prehistoric cave drawings and which dealt with existential themes. In his "prehistoric" painting there are always animal symbols such as lions, tigers or bulls, the stuff of myths and metaphors in so many cultures. Penck is considered the father of the so-called "Wild Youth" and is one of the most famous German artists in world. His *West 80* was produced in that turning-point year for Penck: that is when he emigrated to West Germany; a theme reflected in the painting.

Sigmar Polke, Untitled, 1982

Sigmar Polke was the co-founder of the term "capitalist-realist" and understands himself in exercising his view on art alongside the ironic meaning as the German version of American pop-art. Polke understands how to present issues of every-day living culture in a funny-playful way. By experimenting again and again with new painting materials and surfaces, Polke creates a varied oeuvre which cannot be clearly assigned to any contemporary streams. In the motif of the laughing men, various contents and associations overlap each other, as is often the case in Polke's works, allowing not only one meaning.

Georg Baselitz, Gebückter mit Tulpen, 1983

From 1960 the reason of painting in itself became increasingly less important in Georg Baselitz's works. In order to show the irrelevance of this Baselitz turned it upside down. From the 1970s he started using strong bright colours. By turning the theme upside-down and by directly applying the paint with his fingers rather than with a brush, Baselitz found a balance between abstract painting and a faithful rendering of the natural subject. The HypoVereinsbank has over fifty works by this important contemporary German artist. These works are mainly paintings on paper, such as the 1983 watercolour *Gebückter mit Tulpen* (Person bending over with tulips), in which Baselitz has used this particular technique and choice of colours.

Thomas Huber, Die Taufe, 1987

Huber's painting have a highly complex articulated content which renders them almost enigmatic. They seem mysterious, abyss-like and recount with an enormous richness of images the essence of the images themselves. In works such as the 1987 *Die Taufe* (The Baptism), Huber opens his world of images to a linguistic area and many of his painting are accompanied by texts. Huber's work is also characterised by large thematic cycles which he has carefully planned. For each cycle there are various sketches on which Huber has sometimes added his comments or thoughts in the margins. The whole cycle develops from the base of these early "thoughts".

Gerhard Richter, Untitled, 1984

Since 1976 Richter has produced abstract paintings, drawings and watercolours with colours that almost seem to be sliding. Despite the extremely vivid colours these works recount the effort needed to detach oneself from the sense of confusion - torn between the doubt of whether to leave things as they are or to do something with the canvas. The artist has started to use primary colours and observe

the birth of chromatic mixtures on the sheet. Colour is used more as a cover, rarely as a veil, and leaves drops and pools of colour. The idea of layers and an "architectural structure", which has so much importance for his abstract work, also emerges in his water colours. There is a certain lightness on the works on paper due to refined alternations between polychromy and degree of luminosity.

Martin Kippenberger, Untitled (The Donatello), 1996

Martin Kippenberger is often found playing with the wrong ideas with his action and behaviour set in a precise social and cultural context. He draws his inspiration from this context and dedicates his work to it. His work bears a complex image of what the T.V. news brings us day in day out. Kippenberger picks up the clichés of mass images and advertising. He finds his own grounds in modern standardised society and compares them to the motives of sublime art - as can be seen in "The Donatello": the title and phrase in the work seemingly refer to the Italian artist, but note the comic caricature drawn on hotel letter paper.

Pia Fries, Untitled (Nr. 17), 1998

The work of Swiss artist Pia Fries is full of vitality with paint being her main material. Pia Fries applies paint with brushes, spatulas, knives and scrapers in a complex process in which intuitive, analytical and conceptual elements mix and alternate. In some parts she scrapes the colour down to the base of the picture thickening it into compact, layered chromatic blocks. Her paintings seem to be singular chromatic landscapes which are quite unique in their genre and take on a life all their own. Although she has no plan or precise definition, Fries does seem to develop art which depicts the various infinite shapes of colour all the while keeping a balance between compositive conceptual refinery and spontaneous intuitive brush strokes.

Room 3

International Photography from 1950 to 1990

Photography has a leading role in the HypoVereinsbank Collection. This room shows the "classics" of the genre with some of the most recent protagonists.

Description

Photography has a leading role in the HypoVereinsbank Collection and on our sort of virtual tour it is in two chronologically separate rooms. While Room 3 has the "classics" of the genre with some of the most recent protagonists, Room 4 only brings together the works of the last 15 years. There is an important series of shots of international photography. Among the least recent works are the photographs of the famous Henri Cartier-Bresson. F.C. Gundlach's images are veritable luminous expressions of the 1960s, which have since become fashion and photographic symbols and extraordinary witnesses of their time. Barbara Klemm's photographs are windows on everyday life, proof of a particular political and social situation. On the contrary, Bernd and Hilla Becher's clear images of industrial buildings are surprising for their simplicity. With their own particular stile these artists made a striking new change to photography based on a documentary-like approach. The next generation is represented by Thomas Struth, Andreas Gursky and Candida Höfer who first faced the Becher's approach and then developed their own personal style. A couple of further artistic approaches are offered by Ryuji Miyamoto and Hamish Fulton who are almost the same age and who, despite working in two very different parts of the world, produce very similar work with cold conceptual images.

Henri Cartier-Bresson, Hamburg, 1952

Henri Cartier-Bresson's photographs belong to the world's heritage of photographic culture. With his Leica he immortalized both the famous and the ordinary succeeding in capturing that moment which turns an simple photo into a masterpiece. Above all Cartier-Bresson sought to make the image as perfect as possible. His theory of the "decisive moment" is also reflected in Hamburg (1952). Cartier-Bresson described his method by saying: "you have to tread soft-footed and have a critical eye (...)

don't use a flash (...) have respect for the light even if it is dark. The craft depends strongly on the relationships that can be established with human beings. It only takes a word to ruin everything, block others and put an end to it all."

F.C. Gundlach, Lizzy am Brandenburger Tor, 1961

F.C. Gundlach is not only a photographer, he is also a collector, a patron and curator of exhibitions. He photographs human subjects exclusively, generally models in a pose. However, in Gundlach's work people are not in the foreground, but are placed, according to a personal point of view, behind those factors which are considered priorities of fashion and current affairs. For instance, Lizzy am Brandenburger Tor (Lizzy at the Brandenburg Gate), taken in 1961, is a fashion photograph with journalistic style. Gundlach purposely set his model in front of the political symbol of the divided Germany in order to capture the world of fashion alongside current affairs in the image.

Dieter Roth, An der Emme, 1970

Outlining the development of Dieter Roth's work is no easy thing. The so called "Mouldy Works" of the 1960s were followed by the "Chocolate screen prints" and the "Etchings with puddings". On one hand, the materials embody the process of decay and, on the other, they are inserted and act in the same process. The debasement of art was part of his artistic credo. Roth held no interest for aesthetics: "I had to unlearn the need to embellish something. I'd much rather the various parts of my pictures "had a brawl" amongst themselves". Part of this concept of art is his 1970 reworked photograph An der Emme (On M).

Barbara Klemm, Rumänien, 1972

Barbara Klemm's photo composition has an unusual level of detail despite being made up only of snapshots. The artist is particularly interested in the people and life in her country, Germany which quickly becomes a "photographic memory". Barbara Klemm's photographs reproduce current events objectively and naturally just as she does with ordinary daily images. Her photos thus become extraordinary witnesses of their time, just like in the black and white photograph of a 1972 soiree dansant in Romania. The figure of the solitary musician lost in his thoughts, surrounded by a crowd of dancers goes far beyond the simple representation of the subject and transmits so much of the social situation in the Romania of that year.

Bernd e Hilla Becher, Wassertürme, 1980

At first glance Bernd and Hilla Becher's subjects appear to be images of irritating banality. However, with their black and white shots of anonymous industrial buildings Bernd's and Hilla Becher immediately awaken the curiosity of the international public. With a "scientific" approach, the couple inaugurated a new kind of documentary photography centred around technical architecture. This black and white photograph is part of a series of four elements called Water towers. The aim of the Becher team is to photograph the objects abandoning any preconceived ideas. The shots, with no people in them, of industrial monuments, the series of water towers, silos, and electricity all become unmistakable thanks to their accurate visual language.

Ryuji Miyamoto, Kowloon Walled City, 1987

Since the mid-1980s Ryuji Miyamoto has dealt with ruined buildings. With a cold eye the artist turns his camera towards the frailty of architecture, something which is almost always repudiated by the observer. Far from any sensationalism, Miyamoto captures unusual images of familiar architecture: corpses of buildings, architectural skeletons and urban wrecks destined to die. Miyamoto takes up a position at eye height and his images are perfectly constructed. Kowloon Walled City (today the biggest city in the Hong Kong Special Administrative Region) of 1987, documents this Hong Kong shanty town.

Hamish Fulton, Bennetts's Cross Dartmoor, 1984

Important elements of Hamish Fulton's landscape painting are the precise data concerning the duration, the itineraries and the dates completed at times by simple poetical observations on nature. The texts that accompany the photos not only have an explanatory role, but also connect the images to the basic idea. The black and white photograph of Bennett's Cross Dartmoor with a crossroads on the weather beaten moor is put into context and a precise topographical settings thanks to the annotation "An eighteen-day walk in southern England from the southern most point to the north coast of Kent. Early 1984". Fulton presents the "atmospheric" moment of his journey from the western tip of Cornwall to the east coast.

Thomas Struth, Kunsthistorisches Museum 2, 1989

Thomas Struth's photograph Kunsthistorisches Museum 2 is part of the cycle Museum Imagines which he had elaborated over a long period of time. All the images in this series show the museum's daily routine at two levels of reality: on one hand there are painted people, on the other there are photographed people. Here the photograph represents the whole situation in which the painting is the central element under a form of "image within the image". In this photograph Struth captures a decisive moment: a group of visitors is gathered around their guide. This casual "composition" seems to offer a symmetrical reply to the structure of Perugino's sacred image on the wall. Even the visitors' postures and glazes are important constitutive elements of the work.

Andreas Gursky, Angler, Mühleim a.d. Ruhr, 1989

Andreas Gursky found the right subject for his Angler, Mühleim a.d. Ruhr (Fisherman, Rubbish Dump in the Ruhr) in the context of his studio in Düsseldorf. The photograph has a wide, partly hollowed out landscape depicting an everyday situation. Between 1984 and 1989 Gursky captured human subjects during their leisure time mainly in city recreation areas, placing nature and civilisation's paradoxical relationship at the centre of the image. The photographs recall Casper David Friedrich's romantic scenes and landscapes, but unlike in Friedrich's paintings, nature remains a lifeless subject. This work shows man's relationship with the organisational structures in his environment which was to be the theme of later large format photographs.

Candida Höfer, Universität Utrecht II, 1989

In the early-1970s Candida Höfer photographed interiors, while from 1980 she concentrated on open spaces such as in this work Universität Utrecht II: libraries, museums, theatres, churches, universities and meeting places around the world. These spaces are represented as the artist finds them, without any preparation. Deprived of any human figures, the photographs focus on the architectural structures of the interior spaces thus acquiring their silent expressive timeless strength. Despite the absence of human beings their traces remain perceivable and in the objects that fill the space, even on tables and chairs, on carpets, in pictures and shop windows, man is always present with his preferences, aversions and aspirations.

Room 4

International Photography from 1990 to 2007

1990s' photography, with its new trends and currents, is well represented in the HypoVereinsbank Collection which has a series of significant shots by international photographers over the last 15 years.

Description

1990s' photography, with its new trends and currents, is well represented in the HypoVereinsbank Collection which has a series of significant shots by international photographers over the last 15 years. Axel Hütte's monumental diptych takes up an old landscape theme and uses it as the starting point for his photographic project. Belonging to a particular region or country is no longer important in the setting up of a collection or the acquisition of art work. Research is orientated towards the most

important trends, as with Englishman Peter Hutchinson's fantastic almost surreal collages which act as counter altars to Axel Hütte's landscapes. Real international photography stars are Tokyo born Nobuyoshi Araki and German Vera Lutter who finds the subjects for her particular "Images - Back - Box" almost exclusively in America. Turner Prize winner, Wolfgang Tillmans, and Candida Höfer - both Germans - are also acknowledged protagonists of world photography, as is Italian Massimo Vitali, who is famous for his penetrating stare into the leisure society; or the Swiss Annelies Strba author of ambiguous portraits. Beat Streuli (also from Switzerland), who became famous for her distinctive views of streets and people from all over the world, is present as well.

Axel Hütte, San Martino alla Palma, 1992

The years between 1988 and 1993 Axel Hütte was often in Tuscany and Umbria. These journeys produced a series of large format photographs of panoramas. The view of these voyages of discovery is unusual. These photographs are not the bucolic or guide book views of Tuscany but quite subjective views set in landscapes which seem artificial. The foregrounds have buildings, hay lofts, stores, balconies, terraces from which to admire the backdrop of the softly rolling Tuscan hills. They are views with no human beings. The traces of inhabitants are in the architectural ruins. Hütte uses these movable and concrete scenic elements as constituent parts of her compositions.

Wolfgang Tillmans, Isa dancing, 1995

Wolfgang Tillmans is one of the most successful contemporary photographic artists. His pictures, appearing to be like "snapshots", are in reality carefully planned and composed. In his work "Isa Dancing" the artist portraits his artist colleague Isa Genzken as she "dances" lively steps through the rainy New York metropolis. In his photographs, Tillmans captures the immediateness of the moment and the nature of the situation. At the same time, though, he experiments with the dynamics of photographic forms of expression.

Peter Hutchinson, Candide, 1996

Peter Hutchinson symbolically unites images and texts making them influence one another and spread a real message on art and life. Hutchinson mainly uses his own, often anecdotal photographs and drawings. The result is a cluster of writing, collages of photos and paintings which create fast passages between one another. All this represents an extraordinary adventure on his carefree walk towards the unknown and the fantastic. Hutchinson's works create a certain irritation. Candide - a piece produced in the 1990s - awakens desires and nostalgia for the original utopian nature of the paradise lost which surpasses every idea of "beauty".

Vera Lutter, New York, 1995

In 1995 Vera Lutter rented some apartments in Manhattan skyscrapers, darkened the windows with tin foil in which she made a pin pricked sized hole. The light that came through illuminated the photography paper which was hung up on the opposite wall for hours or sometimes days. This dark room captured only what stayed still or what changed slowly but continuously. This Black-Box technique started a new model of landscape recording what was lasting, representing it as the dark side of the city. There are no preparatory photographs as no moment is repeatable, so Lutter's images become single pieces. Her photography is very similar to that Candid Höfer or of Axel Hütte in which people are only present of as outlines or signs, not for their representation.

Nobuyoshi Araki, Tokyo Market, 1998

Since the 1970s, Nobuyoshi Araki has dealt briskly with views of Tokyo life. His works follow a clear plan with combinations of shots of passers-by at busy cross-roads with young women in erotic poses. This combination of photographs of daily life with photographs of a female body in thinly veiled poses is not only Araki's way to describe his city but also a characteristic of his photographs. The Sensations Market also shows a red light area of Tokyo which contrasts with a highly erotic floral pattern.

Andreas Gursky, May Day III, 1998

Andreas Gursky's photographs with (urban) landscapes, large meetings of people, factories, motorways or sports centres joins a documentary approach to a "pictorial" use of colour. From a raised viewpoint, Gursky's detailed panoramas capture daily situations. The central theme is the relationship between man and an organizational structure in the environment in which he lives. May Day (1998) also shows a man "drowning" in a mass of concert goers, thus becoming the symbol of western civilization. Although Gursky is interested in showing reality with the greatest possible precision, here, there are overflowing details in an abstract structure.

Candida Höfer, Bibliothèque Nationale de Paris de France, Paris V, 1998

In the early-1970s Candida Höfer photographed interiors, while from 1980 she concentrated on open spaces such as in this work Bibliothèque Nationale de Paris de France, Paris V: libraries, museums, theatres, churches, universities and meeting places around the world. These spaces are represented as the artist finds them, without any preparation. Deprived of any human figures, the photographs focus on the architectural structures of the interior spaces thus acquiring their silent expressive timeless strength. Despite the absence of human beings their traces remain perceivable and in the objects that fill the space, even on tables and chairs, on carpets, in pictures and shop windows, man is always present with his preferences, aversions and aspirations.

Beat Streuli, Marseille 98, 1999

Beat Streuli's photographs of city streets around the world are snapshots of everyday life. The photos are mainly of subjects who are shot without them knowing in situations when they are withdrawn in themselves, seem at a distance from others and are unaware of their effect on the outside world. Streuli mounts his photographs as metre high slides or projects them as endless films on the wall. These photos free the individual from his, relative, irrelevance preserving it in the eternity of the museum. Beat Streuli often places two portraits alongside each other in order to set the people in a kind of artistic dialogue thus heightening the effect of the single portrait.

Massimo Vitali, Pic Nic Poker, 2001

Massimo Vitali's photos were conceived within the French Mission 2000 project which organized numerous picnics throughout France on 14th July in 2001. Vitali's picnic took place in the Palais de Luxembourg in Paris with the title The Incredible Pic-Nic. Vitali's theme here is the masses and at the same time the individual who moves within the masses. In his photos Vitali presents our modern society to the observer with its rites and rituals and the escape into nature, illustrating leisure time society in all its spontaneity, yet at the same time with a detached stance. Just as the en plein air painters of the end of the last century, Vitali seeks those places in which the barrack-like cities think they find shreds of liberty.

Annelies Strba, Untitled, 2002

Annelies Strba deliberately uses fuzziness to give her images a particular tension. Emotions, premonitions, ambiguity and mystery are all characteristics of her work. In the images of spontaneous dreams, puzzles of allusions and possible affairs, nothing is well defined, they are images out of time, without pathos but full of the magic of a mysterious moment. The human subjects in her photos are not directly represented as there is always a delicate approach towards the representation of the subject's essential character. Herein lies Strba's typicalness: there is no interest for the photographic technique or for the eccentric subjects, but rather for the right moment. In this way she perceives the mysteries of everyday life in what is haphazard, familiar and not flashy or loud.

Room 5

Post 1950 International Contemporary Art. Paintings

Contemporary art work and the acquisitions made over the last 20 years bear witness to the increasing internationalisation of the HypoVereinsbank Collection. Room 5 has ten artists who make up the worldwide, multicultural profile of art.

Description

Contemporary art work and acquisitions made over the last 20 years bear witness to the increasing internationalisation of the HypoVereinsbank Collection including work by:Giuseppe Santomaso (Italy), Christo (USA), Hermann Nitsch (Austria), Theodoros Stamos (Greece), Ford Beckman (USA), Per Kirkeby (Denmark), Ghada Amer (Egypt), Juan Uslé (Spain) and Julian Opie (England).All these artists make up the worldwide, multicultural profile of modern art with all its forms of painting, photography, reproduction techniques for swirling surprising images. The painting *Neri su diagonale* is placed between abstract and figurative art in a period when the artist, the Italian Giuseppe Santomaso, was at the peak of his creativity and fame. Among Christo's most striking "packagings" of the early-1980s is the *Surrounded Islands* project which is in the HypoVereinsbank Colletion with a two part collage. While New York painter with Greek origins Theodoros Stamos and the Viennese artist Hermann Nitsch, who is well-known for his "actions", are from the previous generation and may be placed in abstract expressionism, new artists such as Ford Beckman, Ghada Amer and Juan Uslé develop a very personal artistic language.

Giuseppe Santomaso, *Neri su diagonale*, 1974

Santomaso's work is somewhere between abstract art and figurative art. Colour, space and light are fundamental elements of his art. He did not directly express what exists, but rather "stored" it in the mind and transformed it in his compositions. In this way, while he transmitted an architectural "impulse" through reality, he always kept it autonomous within the picture. *Neri su diagonale* (Diagonal Blacks) dates from his most productive and mature period when he enjoyed his greatest fame. All Santomaso's pictures have kept the poetry that characterises them. This work dating from 1974 is alive thanks to the colour, to the precise use of the form and light that shines through the colour.

Christo, *Surrounded Islands*, 1983

Surrounded Islands is one of Christo's large projects in which the spectacular element is foremost. The three years preparation and production of the work were very expensive and ended on 7th May 1983. For two weeks sixty metre sheets of pink woven polypropylene fabric floated on the surface of water and surrounded eleven islands in Biscayne Bay in Miami. Christo conceives his projects as works of art that aim at drawing attention to the forms and different elements which are typical of human life in a certain area. All his large projects require the intervention of assistants and this participation in the whole work becomes a characteristic of the project itself.

Hermann Nitsch, *XXVIII Action painting at Prinzenhof*, 1989

As with other Hermann Nitsch "Schüttbilder" this large format work presented in 1989 during the artist's XXVIII pictorial action at his castle of Prinzenhof shows the typical abundant use of colour. This is not a different type of brush stroke as the result corresponds more to the expressive act of the so-called "Action Painting". Nitsch mainly uses monochromatic colours. In this picture, for instance, there is red, orange and yellow, at times even some blood is added. Nitsch wants to represent "life at its highest peak" in his works. However, Nitsch is neither a raw naturalist nor a strange committed artist, rather, he follows a complex project in which art and life merge for once and for all.

Theodoros Stamos, *Untitled (Infinity Fields Series)*, 1990

Theodor Stamos work is reminiscent of Asian painting and the oriental thought. Through meditation he aims to create an identity of the object and almost become a medium of natural strengths. 1988 marked a watershed for his work. He narrowly missed death and he started to use only red (blood)

and black (mourning). The titles of his pictures, such as the 1990 Infinity Field is a creation of associations of ideas and a reawakened memory of his homeland, Greece. Stamos described the purpose of his painting: "I'd like the painting to strike the senses... even though it might lack a biography or be considered vulgar, although vulgarity is not my purpose. This doesn't mean that I work cut off from nature. My discovery is rather to work through nature."

Ford Beckman, Double Chair, 1990

Ford Beckman's Double Chair was produced when he was using almost exclusively monochromatic patches of colour. With Double Chair Beckman addressed formal issues and instead of square or rectangular patches of colour, he included an icon of industrial design, the RM rocking chair designed by Mies van der Rohes in 1927. The chair is set away from the centre of the painting at the edge which makes it seem transient and blurred because of the splitting in two. Deprived of its use the chair becomes an abstract problem of shape which is solved by placing the object in the colour and space of the image.

Per Kirkeby, Untitled, 1991

An intense search for natural phenomena is perceivable in all Per Kirkeby's work: paintings with fragmentary colours arise from layers of colours and seem to feel the influence of Scandinavian landscapes. Here the subject's role is simply to act as pretext within a complex pictorial story. The following works - such as the abstract composition of 1991, which like so many of Kirkeby's pictures has no title - are amazing for their strong well structured colours. From dark opaque colours emerge bright tones such as orange, chrome yellow or sky blue, that let in the northern light, bringing to mind autumn woods or summer ponds.

Ghada Amer, Untitled, 1996

Ghada Amer found her own way of embroidering after flicking through the Egyptian fashion magazine "Venus" from which she had cut out a pattern. From canvases she moved on to so-called "soft sculpture": cushions-paintings which always have an embroidered female nude: erotic bodies arising from tufts of coloured thread. In Untitled (1996) it seems there is only one embroidered model which follows the shape of the frame in sort of square ornament. On taking a second look one can see the delicate colours with hands, mouths and breasts, and begin to make out faces and bodies. The embroidery reaches the outer edge, almost as if it wants to go on forever.

Juan Uslé, 31 Veranos, 1998

Juan's Uslé pictures and their titles tell thinly veiled stories. Even when there would appear to be no precise subject, the artist "speaks" of personal experiences, special places and Spanish regions. There is a white background in all his pictures as he feels it is important, while he is working on his painting, to go down that road that leads from light to darkness. Using a minimalist style Uslé creates associations of ideas and allows us to have a look at his entirely personal microcosm. A basic idea runs through Uslé's paintings but many other elements are chosen as the work is being produced. 31 Veranos is also characterised by superimposed rhythmic structures which rather than ever being boring provoke strong vibrations.

Julien Opie, Bruce Shirt Jumper Trousers Mac Arms by Side, 2005

Julien Opie exploits the opportunities offered by computerized digital technology to produce his works. The images of people are made in digital form on the basis of photographs and are abstracted in such way as to limit them to a few external characteristics. However, despite this formal reduction, Opie manages to bestow a certain individuality upon each person. Thus, the titles of the pictures, such as Bruce shirt jumper trousers mac arms by side show both the person, via the name, and the general pose. The individual is seen as a case study of human existence. Through the ambivalent passage between abstraction and realistic reproduction, Opie has created an interface between the individual and the community.

Room 6

Interior and Luminous Installations. Post 1970 Sculpture

Sculpture has a particular place in the HypoVereinsbank Collection. The work is mainly that which was commissioned and acquired by the bank for specific areas.

Description

Sculpture has a particular place in the HypoVereinsbank Collection. These works were mainly commissioned and acquired by the bank for specific areas. For example, a number of sculptures were commissioned for the outside of the HVB Administration Building in the Tucherpark in Munich, including a 1972 work by Isamu Noguchi. This eclectic artist, who is famous in both America and Japan practically discovered and produced everything with light bulbs and large objects, mounted his only monumental sculpture in Germany in Munich. On a smaller scale - but not for this less important - are the sculptures of Englishman Tony Cragg and those of two German artists Isa Genzken and Thomas Schütte. Swiss Jean Tinguely has a completely different style with his creation of three dimensional objects which often move using materials which have been discarded. Of a more classical style are works by Greek origin artist Joanis Avramidis who is always seeking the "absolute form and figure". Italian Giulio Paolini is oriented towards antiquity but tries to "translate" it into a modern style. German sculptor Stephan Balkenhol also seems interested in the classical human figure, but on a closer look we find his sculptures evade any individualism and do not allow us to see who the sculpture refers to. A totally different dimension is offered by two luminous objects by Maurizio Nannucci and Dan Flavin. Above all the work of the latter, also commissioned for HVB's Administration building in Munich, is one of this minimalist light artist's most successful masterpieces.

Isamu Noguchi, Twin Sculpture, 1972

Isamu Noguchi's Twin Sculpture was commissioned for HypoVereinsbank's Administration Building in Munich. Produced in 1972 in collaboration with the architect, Sep Ruf, the sculpture creates a concrete relationship with the architecture and surrounding nature. Noguchi's sculpture is connected to the architectural space and is split into two parts: one in stone composed by four single square bodies and one in metal. The square reflects the architecture which is characterised by the same shape. The artist also inserted the conformation of the floor in his work. He set the two parts of the sculpture firmly in the fixed limits of the pathways with granite and dark basalt.

Tony Cragg, Bowl, 1981

Tony Cragg assembles material from ordinary rubbish, basing his choices on aesthetical criteria. In a very original way he uses the refuse simply according to their form and colour. Cragg transforms the plastic "finds" into modern building blocks for his art, recomposing them in a new whole. Around 1980 soft coloured carpets were moved from the floor to become wall reliefs. The 1981 collage Bowl is a large wall composition made up of 140 pieces in different hues of blue which have the outline of an old enamelled blue bowl. By placing the work on a pedestal Cragg highlights its character as a sculpture and unites its aesthetical beauty to critical poetry.

Isa Genzken, Moosbacher, 1985

In addition to cement Isa Genzken also experiments with the use of plaster as a working material to be modified with diverse interventions, for instance by colouring it or by applying shards or bricks. The artist generally presents her sculptures on high fragile pedestals. By putting a solid heavy object on a light base Isa Genzken creates in the observer an overturning of the usual visual field. With her plaster and cement sculptures produced in the period 1985-86, the artist sought to represent the passage between inner and outer space. These works recall architectural models of fantastic or incomplete projects and yet: "...a sculpture remains a sculpture even when it alludes to architectural elements."

Thomas Schütte, Kirschäule, 1986

From a content and formal point of view Thomas Schütte's works are directed towards models of perception and thought, the psychological, social and political structures of our society and of the each individual. Schütte plays with the rules and the norms of our existence, with the models of tastes and communication and with their caricatures. His main artistic medium is represented by a change of perspective in the form and in the content. Thomas Schütte has no qualms when it comes to treating trivial themes, as he does on a large scale with the 1986 work, *Kirschäule* (Cherry Pillar) which was presented a year later at the "Skulptur Projekte Münster" exhibition.

Jean Tinguely, Masque, 1987

Jean Tinguely is one of the most important 20th century sculptors of iron as well as one of the leading representatives of kinetic art, which since the 1960s began producing sculptures and objects with moving parts. The main element of the metal mask *Masque* belonging to his Baroque style mature work recalls the artist's particular affinity with the costumes and masks of the Basel carnival. In addition to waving parts in wrought iron and an old millstone, the work contains a magnificent tin mask which becomes a grotesque anthropomorphous image admirably completed by its own ornamental silhouette.

Joanis Avramidis, Model for the Humanitas Column, 1992

The sculptures of Joanis Avramidis recall human figure perfectly inscribable in the geometric form. Avramidis compares his work to ancient columns whose perfect proportions are still valid. Avramidis maintains that: "The eternal element always has its own justification and is always up-to-date. However, what seeks its justification only in the present ends up dried out in itself and worthless. On the basis of this conception Avramidis created the model for the Humanitas Column. His artistic path led him from the human model to the idea of the "absolute figure" which he defines as: "The absolute figure: the true presence of the spirit in the material". In his search for the definitive formula Avramidis always works on the same theme, that of the column figure.

Giulio Paolini, Vis-à-vis (Hera), 1992

Paolini is fascinated by how historical subjects can change themselves. He soon discovered the melancholy beauty of a fragment, of how every detail always hides everything in itself. He takes us to its primordial existence but, at the same time, tells us of decadence, of destruction and of diverse interpretations, of impoverished ideals and of new convictions. When Paolini transforms the plaster cast of an ancient fragment or the photograph of a detail of a famous paintings into the fundamental element of his work, his main interest is aimed at the visionary and futuristic potential of that motive. No single work is tied to a concrete moment. Paolini seeks to create a relationship between the individual and the world, between the microcosm and the macrocosm.

Maurizio Nannucci, Uguale ma diverso, 1993

On the border between poetry and figurative art Nannucci's work lives with the precision with which he uses his means. He allows colour, form, matter, the aura of a place and the condition of a space to interact among themselves. Nannucci asks, "What are we talking about, when we are talking about art?". His questions lead to nothing. Art evades any definition. Deprived of a message, it acquires meaning through form. *Uguale ma diverso* (The Same but different) is written with glass characters. The words follow on one after the other in the right order or the other way round. Divided by a green line the words make up a bright badge to be seen as a glimmering body rather than a sentence with a meaning. The content becomes form, the text writing.

Dan Flavin, Untitled for Janet Chamberlain, 1995

A true artist of light, in 1995 Dan Flavin was involved with the extension of the HypoVereinsbank building and produced a model which would be faithfully produced in 1998

after his death. Among the fundamental architectural elements of the new building is a staircase which climbs diagonally up to three landings. It hovers in the air over a gradient of some seventeen metres. There is neon light under every step. Thus with very simple means Flavin obtains a wide variety of impressions removing all boundaries from the room. The light modifies its ray of action and intensity according to the time of the day. During the day it dominates the linearity of the bright sources and a delicate pastel reflection. With darkness the room is imbued by a magical wealth of colours.

Stephan Balkenhol, Männliche Figur, 1996

Männliche Figur (Male Figure) (1996) is characterised by the renunciation of any individualisation whatsoever. It has a pedestal and was produced as a mural sculpture. The play on the life-sized dimension irritates the observer. Balkenhol plays on the concepts of nearness and distance so that, at first sight, his subjects seem to be old acquaintances but then go back to being strangers. The viewer gets no information out of them and is given no clues as to who the person is. Only the face tells us anything, despite the artist having made it expressionless. Viewers can and must see their own emotions and therefore, according to their own states, see the sculpture with ever changing eyes.