

SAMMLUNG

Philara

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TIMM ULRICHS

VORSPIEL – NACHSPIEL

13 March – 16 May 2021

Opening of the temporary exhibition: 12 March, 2 – 8 pm

Due to the current pandemic regulations registration is required. Book a time slot:

<https://calendly.com/sammlungphilara/zeitfenstertickets>

For press appointments please contact: +49. (0)170.7635785

On the occasion of his 80th birthday on March 31, 2020, the Philara Collection is showing the retrospective exhibition *Vorspiel – Nachspiel // Pregame – Endgame* by Timm Ulrichs with a pandemic-related delay.

Timm Ulrichs is an autodidact, a language fetishist, a reader and a humorous provocateur. In his genre-crossing conceptual realizations, he repeatedly makes himself and his human constitution available as material and postulates the compatibility of art and life. Language is often his fundamental creative tool; his works play with verbal concepts, tautologies, paradoxes and diverse implications.

Timm Ulrichs channels existential feelings like hardly any other artist and thematizes the decay inherent in life as well as the forms of staging of commemoration and self-production. Based on the logic of life, he figures his own death as an artistic pole. This is not narcissistic, but extremely consistent; it is also about directing his own life. A legendary gesture of this, which Ulrichs conceived in the late 1970s and carried out on May 16, 1981, is when he had the words "THE END" tattooed on his right eyelid.

Being oneself is the premise of every contemplation, but of course the question of what happens post-priori also interferes with our perception and configuration of the present. Using this parameter, Timm Ulrichs repeatedly examines the world through the presence and absence of his life. The 100-part series *Versteinerte Texte und Bilder // Petrified Texts and Images* which has not been on public display since the mid-1980s, shows tombstones in the form of a book, taken from the Père Lachaise cemetery in Paris. Among them, a stone designed by Ulrichs himself with the inscription: "Always remember to forget me. Timm Ulrichs!"

"A life for art: this can only mean a life in preparation for death, to shape it, to stage it, as a climax and as a culmination point [...]" (Timm Ulrichs)

The design of commemorative objects and the organization of remembrance, which Timm Ulrichs always ties in with his personal death, form recurring motifs in his oeuvre. *Anwesend abwesend das Leben nach dem Tode im Leben vor dem Tode // Present and Absent Life after Death in the Life before Death* (1971) connects a mask of death, shaped in the likeness of Ulrichs's face, with a book vault. In *Meta-Atem // Meta Breath* Ulrichs's face disappears behind a pane of glass that steams up due to the expiration of his breath and prevents him from looking through - he disappears by way of his own vivacity. In 1992 Ulrichs had already installed his tomb in the necropolis of Kassel with the title *Timm Ulrichs: auf der Unterseite der Erdoberfläche (Kopfstehendes Hohlkörper-Denkmal II) // Timm Ulrichs: on the Underside of the Earth's Surface (Inverted Hollow Body Monument II)* (1972/80/90). It is a cast of Ulrichs's body, lowered upside down into the ground and hollowed out, intended to take up his ashes. Visible from the other end, above the surface of the earth, are only his footprints.

The starting point of the works presented in the Philara Collection is rooted in the play of presence and the process of disappearance, which Ulrichs also considers under economic factors. In works such as *Walter Benjamin: „Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit“ // Walter Benjamin: "The Artwork in the Age of Its Technical Reproducibility"* (1967) and *Geld/Wechsel/Geld: Ein Umlauf durch zwanzig Währungen (oder: Das aktualisierte Märchen von Hans im Glück) // Money/Exchange/Money: A Circulation through Twenty Currencies (or: The Updated Fairy Tale of Hans in Luck)* (1968/78) he asks about the mechanisms concerning the production or loss of monetary value through the process of dissolution and directs the focus onto conditions of materialism. In the hundredfold copy of the copy, not only does the *aura* formulated by Benjamin visually decay through the reproduction of the original image, but Ulrichs also demonstrates the loss of quality as a result of the technical process of copying.

Last year Timm Ulrichs was honoured by the Academy of Arts with the Käthe Kollwitz Prize for outstanding artists. In addition to the Philara Collection, works by Timm Ulrichs are represented in the following museums: Center Pompidou, Paris; ZKM, Karlsruhe; Neue Nationalgalerie, Berlin; Sprengel Museum, Hannover; Museum Abteiberg, Mönchengladbach; Museum Ludwig, Köln; Louisiana Museum of Modern Art, Humlebæk etc.

About the Philara Collection

With the opening of the publicly accessible Philara Collection in the Düsseldorf district of Flingern, the art collector Gil Bronner has created an exceptional cultural offer for Düsseldorf and its region. The constantly expanding collection of contemporary art currently comprises around 1.600 works of art of various genres such as painting, sculpture, installation, photography, video and works on paper. The unique characteristic of the Philara Collection is the equal juxtaposition of the young generation of local artists with internationally established artists. Over the past two decades, Gil Bronner's collection has continuously grown, many of the works being acquired from art galleries that are neighbours to the new home of the collection. The space, which is hidden in a rear courtyard, is integrated in such a way that its significant area of 1.700 sqm of exhibition space is submerged into the surrounding urban structures, making it nearly invisible from the outside. The majority of the exhibition rooms with a considerable height of 9 meters are dedicated to the heterogeneous presentation of the collection ON DISPLAY, which is rehung once a year as well as a 500 sqm large sculpture terrace on the roof of the former industrial wasteland. In addition to rooms designed individually to host specific installations, there is also a 300 sqm area reserved for up to four temporary exhibitions a year. Other than for exhibitions, the space is used for numerous interdisciplinary events such as concerts, readings or lectures. Annexed to the Philara Collection is the café Glas Lennarz, which is operated by the Bulle Bakery as a bistro during the day and as a wine bar by Vyno in the evening.

Artists of the permanent collection On Display IV

Nevin Aladağ, Miroslaw Balka, Yael Bartana, Jorge Méndez Blake, Andrea Bowers, Candice Breitz, Anja Ciupka, Natalie Czech, Marcel van Eeden, Jonah Freeman und Justin Lowe, Nicolás Guagnini, Erika Hock, Sven Johne, Thomas Kiesewetter, Sarah Kürten, Christian Marclay, Kris Martin, Matt Mullican, Olaf Metzler, Jens Pecho, Laure Prouvost, Edi Rama, Tobias Rehberger, David Renggli, Leunora Salihi, Andreas Schmitten, Juergen Staack, Studio For Propositional Cinema, Nora Turato, Moritz Wegwerth, Pae White, Johannes Wohnseifer, etc.

Extended opening hours during the pandemic

THU	2 – 6 pm
FR	2 – 8 pm
SAT	2 – 6 pm
SUN	2 – 6 pm
PAY WHAT YOU WISH	

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