

Heinrich Graf Luckner  
Portrait  
Gerhard Marcks, 1959  
Oil on Canvas  
90 x 70,5 cm  
Gerhard-Marcks-Stiftung, Bremen

## Exhibition elsewhere

8 April to 7 August 2022

“Heinrich Graf Luckner. An Artist at Cappenberg Castle”

The artists Gerhard Marcks (1889–1981) and Heinrich Graf Luckner (1891–1970) were friends. The newly renovated Cappenberg Castle in Selm (Unna) is showing an exhibition of the painter Graf Luckner, accompanied by some of Gerhard Marcks's works. Presented here for the first time is a portrait of Marcks (1959) painted by Graf Luckner. Besides this painting, the Gerhard-Marcks-Stiftung is lending other works by Gerhard Marcks (a bronze portrait of the painter and some head studies) for the exhibition.

## Artwork of the month

We will be featuring the following artworks from our collection:

March: Gerhard Marcks, *Silvanus*, 1962, bronze

April: »On Loan«: Joseph Semah, *view of Joseph Beuys*, 2022, ink on paper

May: Gerhard Marcks, *Odalisque*, 1968, bronze

## Next exhibition

11 June to 17 July 2022

Master students' exhibition of the University of the Arts, Bremen (hfk)

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The Gerhard-Marcks-Haus thinks of itself as a living museum for modern and contemporary sculpture. We want to inspire people's enthusiasm for this theme and help them find a personal way into it. Our resources for doing so are:

- 1) diverse and stimulating exhibitions,
- 2) art-historical research,
- 3) art education and
- 4) hospitality.

For your media pleasure – you can meet us at:



gerhard  
marcks  
haus

## Visitor information

Gerhard-Marcks-Haus, Am Wall 208, 28195 Bremen

Phone +49 421 98 97 52 0, info@marcks.de, www.marcks.de

Mainly barrier-free access

**Opening times:** Tues to Sun 10–18 h, Thurs 10–21 h.

Please note: Good Friday (15 April), Easter Sunday and Easter Monday (17 and 18 April): 10–18 h; 1 May, closed; Ascension Day (May 26): 10–18 h.

**Admission prices:** Concessionary admission is 5 euros for all, visitors wishing to support the museum can do so by paying the full admission of 10 euros. **Free admission:** for young people aged under 18, for members of the Friends' Association and on every first Thursday in the month for all

**Guided tours:** Thursdays at 17 h and Sundays at 12 h, no booking required. For groups: Guided tours for private groups 45 euros, Sat and Sun 55 euros plus concessionary admission

**Language learning in the museum – guided tours in English:** Information: sekretariat@marcks.de, phone +49 421 98 97 52 13

**Studio courses:** www.marcks.de/de/besuch/lernen/atelierkurse-fuer-erwachsene/ Information: sekretariat@marcks.de, phone +49 421 98 97 52 13

**Directions:** Tram routes 2 and 3, stopping at Theater am Goetheplatz. Brepark car parks, Ostertor-Kulturmeile and Am Dom.

Cover illustration: Heinz-Günter Prager, *Double Piece 18/68*, 1968, Cast iron, 27,5 x 95 x 38 cm For the works of Heinz-Günter Prager © VG Bild-Kunst, Bonn 2022

27 February to 29 May 2022



Heinz-Günter

Prager  
Skulpturen



Cosmos Marcks

Rainer Mordmüller  
The Painter and Sculpture

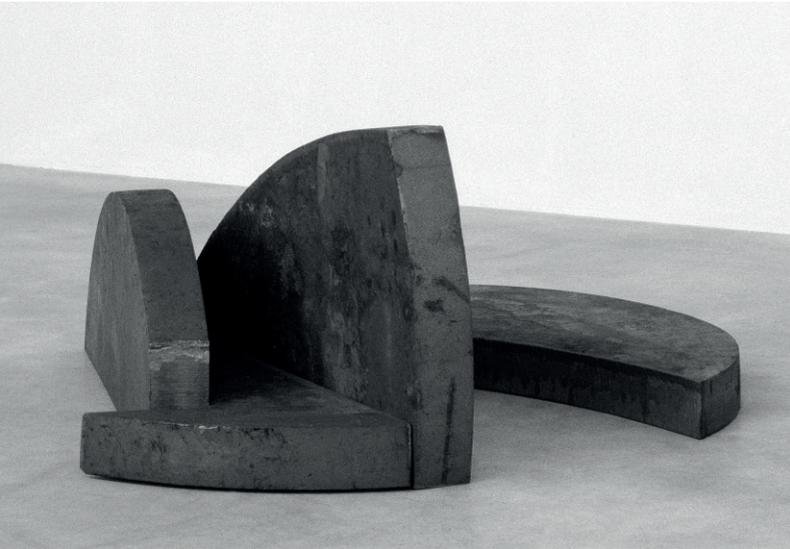
Pavilion

Frieder Nike  
Sign.Setting

bäuerlegestaltung

gerhard  
marcks  
haus

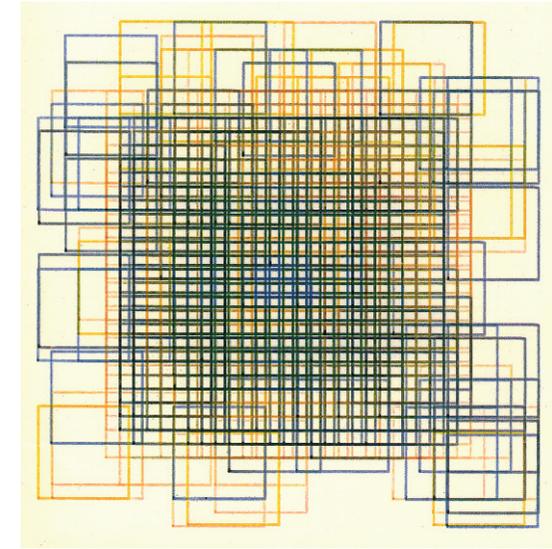
27 February to 29 May 2022



Heinz-Günter Prager  
**Double Piece 1/04, 2004**  
Forged Steel  
56,5 cm high, Ø 143,5 cm



Rainer Mordmüller  
**Inclination, 2020**  
Bronze  
21 x 14 x 18 cm



Frieder Nake  
**Dynamic Algorithmic Images, 1967**  
Drawing from a computer screen work

## Heinz-Günter Prager Sculptures

Heinz-Günter Prager (b. 1944) is a master of geometric sparseness and a systematician of sculpture. Radical form, strict geometry that allows neither associations nor illusions: Prager does not want or need more – which is why he restricts himself stringently to circles, triangles, rectangles, squares, round and square bars. Prager is one of Germany's most important exponents of Concrete Art since the 1960s; central to his work are abstract steel sculptures made from industrially manufactured components. He is regarded as a pioneer and proponent of floor sculpture which, in contrast to free-standing vertical sculpture, need not distance itself from people to work as a visual symbol, but relates directly to them and to human body dimensions and perceptions (size, height, weight, extension, movement).

The catalogue raisonné published to accompany the exhibition documents the development of the artist's oeuvre from its beginnings to his recent works with an introduction by Arie Hartog, Director of the Gerhard-Marcks-Haus. The publication is edited by the Gerhard-Marcks-Stiftung, Bremen and published by Wienand Verlag, Cologne.

## Cosmos Marcks

### Rainer Mordmüller The Painter and Sculpture

The Gerhard-Marcks-Haus pays tribute to the painter and graphic artist Rainer Mordmüller (b. 1941) on his 80th birthday with an exhibition on the upper floor of the museum. The emphasis is on his long-standing artistic discourse with sculpture. Twice, in the years 1984/85 and since 2019, the artist himself has modelled a group of sculptures, in which he transposes the light and agile attitude of his paintings into the three-dimensional medium. Also displayed alongside the sculptures are paintings and prints which demonstrate how the sculpture of colleagues, most notably Fritz Wotruba (1907–1975), has influenced his concept of the figure since the 1960s. Mordmüller studied in Berlin and Paris in the 1960s. Today he lives and works in Bremen and Paris.

## Pavilion

### Frieder Nake Sign.Setting

Four brand-new installations and a small selection of graphic works on paper from 1965/67 will be shown in the Pavilion by Bremen artist Frieder Nake (b. 1938). In the mid-1960s, these graphic works were among the first in the world to be exhibited under the heading of "computer art". They mark the point when mathematicians and engineers began to "think in pictures" but hand over the making of them to computers. Today we are used to such objects. Back then, however, they started an algorithmic revolution. Nake calls his new installations "Dynamic Algorithmic Images". They are generated in situ in a permanent state of flux while computers make calculations without repeating themselves. Algorithmic art thereby gains its autonomy and its own intrinsic quality.