

Baum (Max), Greta Konstantinescu (Geta), Elisabeth Martin (Mary), Kathleen Martin (Kathleen), Nada (Sushi-Chef), David Warrilow (Frazer) and Kim Araki, Lisa Friedmann, Kristina Maria Jaroshenka, Susanne Diana Lee, Donna Ritchie
 Courtesy of the artist

La Ferdinanda: Sonata for a Medici Villa

1981

35mm film transferred to video, color, sound. Full-length feature film

Duration: 85'

Language: German

A co-production with the Westdeutsche Rundfunk, Cologne. Written and directed by: Rebecca Horn. Assistant Director: Fabio Jephcott. Camera: Jiri Kadanka, Camera assistant: Rainer März. Editor: Inge Kuhnert. Assistant editor: Ulrike Zimmermann, Music: Ingfried Hoffmann. Lighting: Heinz Stellmacher, Gerhard Lange. Sound: Christian Moldt, Norman Engel. Objects and design: Rebecca Horn. Decor: Ida Gianelli. Costumes: Janken Jansen. Make-up: Cesare Paciotti. Hair styling: Luciana Maria Constanzi. Line producers: Sarah Blum, Cesare Landriscina. With Valentina Cortese (Caterina de Dominicis), Javier Escriba (Dr. Marchetti), Gisela Hahn (Paola), Hans Peter Hallwachs (Commissar Bella), Michael Maisky (Mischa Boguslawsky), Daniele Passani (Larry Jones), Rita Poelvoorde (Simona), David Warrilow (Richard Sutherland) and Maurizio Caratozzolo, Pietra and Armona Pistoletto, Renate Reiche, Francisco Ricasoli

Provenance of the works: Courtesy of the artist

Dates of exhibition: 22/03/2018 - 14/10/2018

Museum Opening Hours:

Tuesday to Saturday: 10 - 8 pm

Sundays: 10 - 3 pm

Mondays closed

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Gabinet. Rebecca Horn

Rebecca Horn, a German artist present in the Es Baluard collection through two works, *Three Graces in Blue*, 1993 and *La Ferdinanda X-Ray*, 1981, is a visual creator with a lengthy career in the development of installations with links to technology, interactive performances and film production.

With this review of her audiovisual works in the Gabinet space, we aim to come closer to her pieces linked to the moving image, a route she embarked on in the early '70s with a language of her own, one of metaphysical references.

The allusions to sex, desire, the body, and also things intuitive and scientific in conjunction with her peculiar way of including poetical and literary references, are a constant theme in these works.

Inspired by American underground film, her exploration of the audiovisual also contains implicit literary references to Kafka, Joyce and Faulkner, to the Beat Generation, to T. S. Eliot and Sylvia Plath, revisited classics and her own texts.

The use of mechanical elements, hitherto-unpublished and fragile materials in her installations, and the transdisciplinarity of her language has led her to collaborate with artists like Jannis Kounellis, Sven Nykvist, with the actors Donald Sutherland, Geraldine Chaplin and Martin Wuttke, and with the German writer Martin Mosebach or the musician Hayden Chisholm.

She made her first film in 1970, a short lasting 12 minutes, based on the performance *Einhorn* (Unicorn), the sculpture for which now forms part of the collection of the Tate Modern in London. In general, her work is characterised by a convergence of performances, films, sculptures and spatial installations, drawings, photographs and a special treatment of the sound-related and the relationship of bodies in space. This was the period when she used prosthetic accessories and extensions in her performances which she then turned into films, representations in

which she explored this equilibrium between body and space which then evolved, and would give rise to an interaction between her mechanical sculptures where the actors perform the role of dysfunctional machines. Their parts would evolve based on the idea of defining and cutting distances using reflections of mirrors, light and sound, including her characteristic allusions to the impossibility of movement, lack of communication and the relationship with things spatial as a metaphor.

Born in Michelstadt (Germany) in 1944, from a very young age the artist was drawn to the world of surrealism and the absurd, through the work of Raymond Roussel, Franz Kafka and Jean Genet and the films of Buñuel and Passolini. Her works from the sixties on the body and its vulnerability arise from her personal experience with illness and prostration, a period which was to reveal itself as one of capital importance for her future as an artist. From the beginning of the seventies she created performances, which gained her participation in the Documenta in Kassel in 1971. In 1975 she made her first film: *Berlin Exercises: Dreaming Under Water*. In the eighties she began to produce her site-specific installations.

Rebecca Horn is acclaimed all over the world over as one of the great 20th-century German artists. Her contributions to contemporary art have been presented in museums internationally: Pompidou Centre, Paris, Tate Gallery, London, Stedelijk Museum, Amsterdam, Guggenheim Museum, New York, Neue Nationalgalerie, Berlin, Museum of Contemporary Art, Chicago, amongst others. She lives between Berlin, Paris and Mallorca, where she has a particular connection because she has a second home.

Screening programme:

From 23/03/2018 to 1/07/2018:

Performances I

1970-1972

Documentation of nine performances: *Körperfarbe Rote Glieder* (Red Limbs), *Blau-Blau-Blau* (Blau-Blau-Blau), *Rotbrust* (Red Breast), *Zunehmendes Schwarz* (Black Expansion), *Haare waschen / Bad dream* (Growing hair / Bad dream), *Hahnengefieder* (Black Cockfeathers), *Balancestab* (Head Balance), *Schwarze Hörner* (Shoulder Extensions), *Federkleid* (Feather Instrument), *Shoulder Extensions* (*Schwarze Hörner*), *Feather Instrument* (*Federkleid*)

16mm film transferred to video, colour, sound

Duration: 18' 53''

Camera: B. Liebner, K. P. Brehmer

SIMON-SIGMAR, with Sigmar Polke

1971

16mm film transferred to video, colour, sound

Duration: 3' 05''

Performances II

1973

Documentation of nine performances enacted in 1970-1973: *Einhorn* (Unicorn), *Kopf-Extension* (Head Extension), *Körperfächer* (White Body Fan), *Handschuhfinger* (Finger Gloves), *Federfinger* (Feather Finger), *Gavin* (Gavin), *Hahnenmaske* (Cockfeather Mask), *Bleistiftmaske* (Pencil Mask), *Kakadu-Maske* (Cockatoo Mask)

16mm film transferred to video, colour, sound

Duration: 35' 19''

Production: Helmut Wietz. With D. Finke, Gavin, Karin Halding, E. Mitzka and Angelina Krasue

Berlin (10. 11. 1974 - 28. 1. 1975) - Exercises in nine parts: Dreaming under water

1974-1975

Documentation of eight performances with an epilogue: *Touching the walls with both hands simultaneously; Blinking; Feathers dance on the shoulders; Keeping hold of those unfaithful legs; Two little fish remember a dance; Rooms meet in mirrors; Shedding skin between moist tongue leaves; Cutting one's hair with two pairs of scissors simultaneously; When a woman and her lover lie on one side looking at each other; and she twines her legs around the man's legs with the window wide open, it is the OASIS*

16mm film transferred to video, color, sound

Duration: 40' 03''

Production: Helmut Wietz. With Rebecca Horn, Guido Kerst, Lisa Liccini, Otto Sander, Veruschka von Lehndorff, Michel Würthle

From 3/07/2018 to 14/10/2018:

Der Eintänzer

1978

16mm film transferred to video, color, sound. Full-length feature film

Duration: 47'

Language: English

Written and directed by: Rebecca Horn. Production and Camera: Bodo Kessler. Camera assistant: Peter Schnall. Editor: Inge Kuhnert. Sound: Morning Pastorak, Voice-over: Rebecca Horn. Collaboration on objects: Dieter Müller. With Timothy