



PRESS RELEASE

Exhibition Season 2019/20 [August 10th, 2019 - January 5th, 2020]



OPENING RECEPTION · Saturday August 10th 2pm - 6 pm | Free entrance
five new exhibits

BRAM BRAAM | *What Becomes and What Remains* - Rising Stars Residency 2019 (MainStage)
GÜNTHER RAUPP | *Ferrari - Amore Vecchio Non Fa Ruggine* (Focus Gallery - Still Life Photography Part 3)
GERHARD MANTZ | *No Place to Fall - Part 2* (Spotlight Suite)
ISKRA VALTCHEVA | *Film Retrospective - Part 2* (Screening Room)
MIGRATING HERITAGE | *Group Show curated by Miguel A. Aragón* (Prints and Drawings Room)
Exhibiting artists: Annalise N. Gratoich, John Hitchcock, Michael Manchaca, Álvaro D. Márquez

ARTIST TALKS · Sunday August 11th, 2pm - 3pm | Entrance Fee 15 Euro incl. Director's Tour
Director's Tour at 3pm

Annalise N. Gratoich, Miguel A. Aragón, Bram Braam und Gerhard Mantz will be present.
Meet the artists and curators to learn more about their art and the exhibits.

BRAM BRAAM | *What Becomes and What Remains - Rising Stars Residency 2019*

(Site-Specific) Installations · Sculptures · Photographs [MainStage]

Duration: August 10th, 2019 to January 5th, 2020



BRAM BRAAM · *The Flow of History* · 2019

The Till Richter Museum is thrilled to have **Bram Braam** (*1980, Sittard, Netherlands) as our sixth Rising Stars Residency Artist.

The art of Bram Braam is looking for a modern utopia. It is informed by actions and processes of man, following an evolution and tracing different directions. What are the traces of man's doing in the world we create? Can there be a synthesis of urbanism and nature?

The question is, in general: What becomes and what remains?

Art (and architecture as it is involved here) has always played a crucial role in the development of humanity and in allowing us to undertake an archeological examination of our own traces. His art is an instrument of interrogation, perhaps not as crass as the proverbial police light, but it does not want to be particularly pretty or comfortable, either.

Nonetheless the works are beautiful to behold because while they appear often rough or even brute at first sight they are, at closer inspection, always finely tuned and highly polished in their formal conception. The contrast of man-made and natural materials or natural materials that have

been transformed by man is fascinating in that it shows us how man and object are connected, how they interdepend.

This brings us to the materials and forms themselves. In how far is a wall of bricks art? Yes, the lessons of De Stijl and Duchamp tell us that anything can be art. If so, what is the difference between a Duchampian ready-made and the cast, i.e. reproduction in a different yet similar material, of a found object, especially if you were actually looking to find such an object? Is one art and the other not? Or is one more art than the other? The answer has to do with coincidence and awareness. Some things just happen, or not, and others are part of a planned development. This development is likely intended to materialise and remain.

This is where Braam's work turns from concrete art into poetry because it indicates the ephemeral nature of human existence and intervention by showing us selected and arranged fragments of what becomes and what remains.

MIGRATING HERITAGE | Group Show curated by MIGUEL A. ARAGÓN

Prints, Wall Sculptures, (Video-)Installations [Prints and Drawings Room]

Duration: August 10th, 2019 to January 5th, 2020



ANNALISE N. GRATOVICH

The Builder (left) and The Hunter (right) · wood cut with hand-dyed chine collé

Exhibiting artists: Annalise N. Gratoovich, John Hitchcock, Michael Menchaca und Álvaro D. Márquez, Ernesto Ortiz Leyva

Miguel A. Aragón our first Rising Stars Residency Artist in 2014 is back this year as a guest curator in our Prints and Drawings Room. We thank him for bringing us a variation of a wonderful show he curated as a professor at the College Of Staten Island in 2018.

Migrating Heritage is rich with meaning and, of course, cultural heritage as well as imbued by the finest craft in the art of printmaking.

In a world where migration is perhaps the most pressing subject next to climate change, the two being linked, the heritage and identity one finds in one's own art and culture but also the clash of cultures are of utmost importance.

Art and culture as part and parcel of our identities are not lost even when we migrate or are immersed in another art and culture. They are a living thing that grows and changes all the time but basically still fulfils the same functions related to identity:

- it informs identity, is indeed inseparable of it,
- it expresses identity,
- it makes identity recognisable.

The works of these four artists with very different backgrounds, Native American/European, Chicano and Eastern European, are far more than an ethnographical quiz. They are about how cultural codes determine belonging, inclusion and exclusion. In the end the question of cultural prevalence and destruction is one that concerns the peaceful coexistence of people on this planet.

GERHARD MANTZ | *No Place to Fall - Part 2*

Computer simulated Drawings on Canvas [Spotlight Suite]

Duration: August 10th, 2019 to January 5th, 2020



GERHARD MANTZ · Der Astronom · 2019 · Computer Simulation

In the second part of the exhibit *No Place to Fall* by Gerhard Mantz we present hitherto unseen works, which - like the ones in Part 1 - are executed as computer simulations, but are even more based on (art) historical models from Vermeer to Balthus.

These images could be prequel to the series of Part 1's dystopian pictures in which children and youths must prevail in a decadent and belligerent world that they have not created for themselves.

Still Life Photography Part 3 [Focus Gallery]

Duration: August 10th, 2019 to Januar 5th, 2020



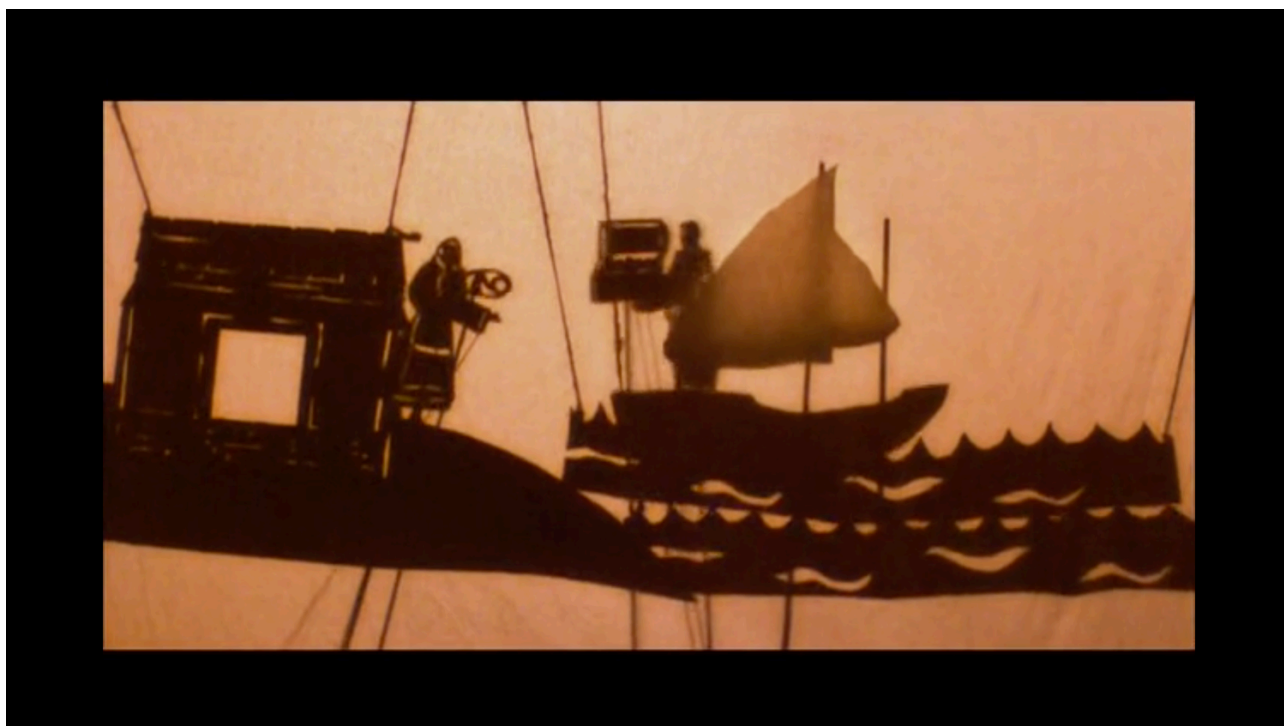
Günther Raupp has been the photographer of the official Ferrari Calendar for 36 years. Ferraris are vehicles that allow us to relativise time at least somewhat when they drive and that let time stand still when we regard them standing still. Hence a suitable subject for the third installation of our series on still-life photography since even standing still these fireballs are scorchingly speedy through the lens of the master photographer. Even seen over a longer period the flame of Ferraris does not die. To the contrary, the objects portrayed here become even more desirable and pricey over time.

In addition to the spectacular photographic works Raupp has made some elaborate sound recordings of the characteristic motor and exhaust sounds that you can listen to in the Museum and in his Ferrari Cal app.

ISKRA VALTCHEVA | *Film Retrospective - Part 2*

Short film [Screening Room]

Duration: August 10th, 2019 to January 5th, 2020



ISKRA VALTCHEVA · IV Iris Moon Screen [film still]

After showing *Tuber* (2006) and *Magician's Memory: Forever Love* (2015) by Bulgarian-born US-filmmaker Iskra Valtcheva, we are showing her beguiling work „Iris Moon“ (2010) in the second part of her retrospective.

Iris Moon is a fairy-tale about a secret that a grandmother hides from her granddaughter. The film spins a tale of loss, betrayal, relief and gained autonomy in a shadow theater of a sailor who finds a treasure and a wife who might be a witch.

The film has a length of 13 minutes and is shown in the museum's screening room.

ABOUT THE TILL RICHTER MUSEUM

The Till Richter Museum, Buggenhagen Castle, is the biggest and also the only museum in Mecklenburg-Cispommerania that has devoted itself exclusively to international contemporary art.

Founded in 2013 by the art historian and collector Dr Till Richter, the museum presents at least ten exhibits yearly showing art by the most promising emerging and established, German and international artist.

The historical manor with its 10,000 sq. ft. exhibition space situated in an idyllic park has become a destination not only for the closes metropolises Berlin and Hamburg. The polyglot director will personally guide guests from all over the world though the halls.

It is the first time in Germany since Peter Ludwig (Museum Ludwig) that a private museum is founded, installed and directed by an expert art historian. The focus is not in presenting the own collection but in providing a stage together with the artists, galleries and other institutions for art that will later on be seen in the most significant museums worldwide. This is why the Till Richter Museum is a real insider tip to discover within the international museum scene.

ABOUT THE FOUNDER AND DIRECTOR TILL RICHTER

Dr . Till F.A. Richter was classically educated at the Sorbonne of Paris, he then worked as a professor of art history at an American University, receiving his Ph.D. at the University of Texas at Austin on the topic of evaluating contemporary art with art historical and market criteria using the 3C Model, which he developed.

The polyglot director will personally guide his guests from all over the world through the exhibits to let them experience art very intensely thanks to his enthusiasm and erudition.

As a great lover of music he also opens his doors for talented musicians to play concerts at the museum and enjoys to foster projects and the vibrant exchange of the artists.

OPENING HOURS OF THE MUSEUM

Thursday through Sunday 11 am to 6 pm

Director's Tour 3 pm

Wednesdays by appointment / groups 8 people +

On public holidays and Sundays after an opening 12 am to 6 pm

CONTACTS

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