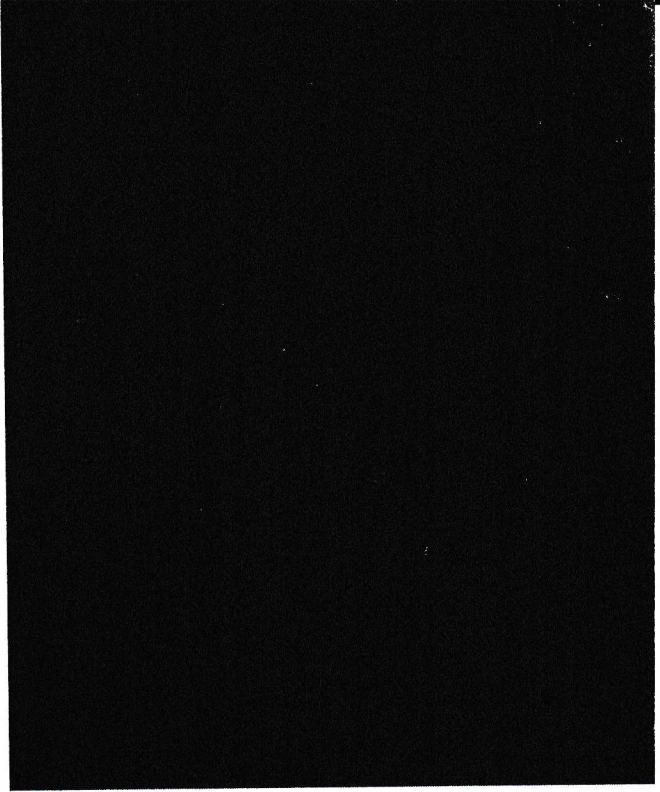




ROTTERDAM

Constant: New Babylon

WITTE DE WITH

In 1956, the Dutch painter Constant began an architectural and urban design project that he pursued obsessively for nearly twenty years. *The New Babylon* imagined a set of urban interruptions that would provide variable "atmospheres" to serve the new *Homo ludens*. Its thematics of freedom, pleasure, and programmatic flexibility continues to haunt architecture, and its multimedia presentation—drawings, paintings, models, films, and radio broadcasts—still amazes. Initiated by Witte de With director Bartemeo Mari and curated by architectural scholar Mark Wigley, this exhibition gathers an unprecedented range of artifacts to rethink Constant's significance. The catalogue includes a selection of Constant's own writings, many never before published. *Nov. 22, 1998–Jan. 10, 1999.*

—HU

COLOGNE

I Love New York

MUSEUM LUDWIG

In Germany, LA rules when it comes to hot new art. So it's all the more surprising that the director of the Museum Ludwig, Jochen Poetter, should focus a whole show on New York's contemporary scene, featuring work from the last five years by some twenty-five artists. Here the theme, "crossovers," applies to style, media, and disciplines, and Poetter is mounting work by well-known artists such as Mark Dion, Dan Graham, Felix Gonzalez-Torres, and Jack Pierson alongside that of artists still little seen in Germany (e.g., Doug Aitken, Cheryl Donegan, Mariko Mori, Sarah Morris, Piotr Uklanski, and Nari Ward). Expect innovative painting, large-scale installations, and work in surprising media. An extensive catalogue will accompany the show. *Nov. 7, 1998–Feb. 1, 1999.*

—YD

BONN

Jörg Immendorff

KUNSTMUSEUM BONN

The most populist of his generation of German painters, Jörg Immendorff has remained philosophically if not formally true to his school, Beuys' Düsseldorf Kunstakademie, drawing on political cartoons, agitprop posters, and graffiti to create work that functions above all as a vehicle for social concerns. If the didacticism seems quaint today, Immendorff's savagely bravura figuration and hectoring sloganeering are an index of German *art engagée* over recent decades. In light of contemporary concerns over the EU and the homogenization of European culture, the show, which will contain fifty paintings chosen from the '60s to the present, should provide insight into Immendorff's specific version of history. *Oct. 1–Nov. 15, 1998.*

—FR

HA

Do

KU

Fev
bec
He
20
in
Bo
the
by
Sc
fus
we
an
an
un
ca
ra
re
Ar
by
Es
ar
sic
19