

28 de octubre de 2022

**Artium Museoa**  
Museum of Contemporary Art of the Basque Country  
Vitoria-Gasteiz • Álava  
[www.artium.eus](http://www.artium.eus)

## **Black Place. Jutta Koether**



*Polsprung.* Jutta Koether, 2002. Oil on canvas. Courtesy Galerie Buchholz.

Gallery A2, from October 28, 2022 through to April 16, 2023

Curators: Beatriz Herráez, Catalina Lozano

Publication with texts by Beatriz Herráez, Catalina Lozano and Peio Aguirre

In conversation with Jutta Koether: Friday, October 28, 6 pm

More information on [www.artium.eus](http://www.artium.eus)

---

**ARTIUM  
MUSEOA**

## ARTIUM MUSEOA PRESENTS *BLACK PLACE*, AN EXHIBITION BY JUTTA KOETHER

With works spanning more than three decades of artistic practice, from the mid 1980s until today

*Black Place* presents a new work made especially for this occasion by the German artist

First exhibition of the renowned German artist in Spain

Her work is grounded in painting, a medium she reclaims for a feminist artistic practice

The Museum of Contemporary art of the Basque Country, Artium Museoa, presents the exhibition **Jutta Koether. *Black Place*** (Gallery A2, until April 16, 2023). This is the first exhibition of Jutta Koether in Spain and gathers artworks that span more than three decades of artistic practice, from 1987 until today. It includes a new work made especially for this exhibition. Ever since the early 1980s, she has been developing an artistic practice grounded in painting, a medium she reclaims for a feminist artistic practice, and intersected by writing, performance and music. On the occasion, Artium Museoa edits a publication with text by the curators of the exhibition, Beatriz Herráez and Catalina Lozano, and a conversation between Jutta Koether and the independent curator and writer Peio Aguirre.

This exhibition by German artist, writer and musician Jutta Koether (Cologne, 1958), gathers a selection of works starting in the 1980s until the present. In her work, Koether reformulates many of the codes of Art History according to a practice in which her feminist perspective exceeds the limits of painting and its processes of recognition and legitimisation. A production that challenges established narratives through citation, appropriation and the «potential of misunderstandings».

*Black Place* is her first exhibition in Spain since 1987, when she jointly presented her work alongside Rosemarie Trockel and Bettina Semmer in an exhibition that was staged at La Máquina Española in Seville. She travelled to New York for the first time in that same year and has lived there ever since 1991, combining this with her time in Berlin and Hamburg, where she teaches at the Hochschule für Bildende Künste (HFBK).

The exhibition's title stems from a series of landscapes that the American painter Georgia O'Keefe produced mainly in the 1940s at a site in the vicinity of Aztec, New Mexico, which she dubbed the Black Place, an obscure mountain formation in the American desert.

The exhibition's first piece, *Black Place* (2022), produced specifically for this occasion, already announces a recurring presence in Koether's work: the silhouette of (perhaps) a woman's head. Positioned at the end of a long corridor, the drawing emerges as a metallic outline on the black background of the wall. This operation, which forces visitors to cross a long void, typifies Koether's work—for whom space is one of the performative elements of her work—and the networks in which it is inscribed to create a time of its own.

*Black Place* brings together works in a variety of formats and materialities, from large-scale canvases in which the artist reappropriates works by artists such as Botticelli or Rubens in order to interrogate them from a feminist perspective, to medium and small format works on various formats in which Koether often applies other materials, there by exceeding the limits of traditional painting, influenced by DIY and punk. Although Koether's work has always featured the history of painting as a subject, her strategies of appropriation have varied, as has the way in which text is introduced into her work. Her focus on various expressions of popular culture is obvious from her earliest works, as well as on other issues related to history and the very logic with which she constructs painting.

## **Jutta Koether**

Ever since the early 1980s, Koether has been developing an artistic practice grounded in painting and intersected by writing, performance and music, ways of working that serve to establish her own genealogies. Koether's work returns to the history of painting in a stealthy, disobedient manner, reclaiming the medium as a place for feminist artistic practice and as a form of critical appropriation of pictorial traditions that have shaped moments of rupture with the canon.

Jutta Koether was born in Cologne in 1958. She studied art and philosophy at the University of Cologne and also completed the Independent Study Program at the Whitney Museum of American Art in New York in the early 1990s. Museums and institutions such as Museum Brandhorst in Munich, Mudam Luxembourg, PRAXES Centre for Contemporary Art in Berlin, Moderna Museet in Stockholm, Van Abbemuseum in Eindhoven, Kunsthalle in Bern, the Academy of Fine Arts in Vienna and the Kölnischer Kunstverein in Cologne, among others, have dedicated monographic exhibitions to her work.

In addition to her work as an artist, Koether has written for art and music publications such as Spex, Eau de Cologne, Artforum, Texte zur Kunst and Flash Art, and she is the author of several books, including *f.* (1987). Koether has also collaborated on various projects with the Reena Spaulings collective and with Rita Ackerman, Tony Conrad, Kim Gordon, John Miller, Steven Parrino and Tom Verlaine, among others, in her musical performances. She has been Professor of Painting and Drawing at the University of Fine Arts Hamburg since 2010.

## **Exhibitions at Artium Museoa**

***Jutta Koether. Black Place.*** Until April 16, 2023

***The Rapture of Iván Zulueta.*** Until March 5, 2023

***Néstor Sanmiguel Diest. La peripecia del autómata.*** Until November 1, 2022

***Zeru bat, hamaika bide. Artistic Practices in the Basque Country in the Period 1977-2002.*** Museum of Contemporary Art of the Basque Country Collection. Until January 8, 2023

***The Collection Made Visible.*** Museum of Contemporary Art of the Basque Country Collection. Until December 31, 2022

***Planning the Future (Magnet-Erakarri Project).*** Until January 9, 2023