



Maria Müller-Schareck, Mona Schieren (Eds. / Hg.)

## Response to Agnes Martin. Documentation

Textem

Maria Müller-Schareck, Mona Schieren (Hg.)

## Response to Agnes Martin. Documentation

Mit Beiträgen von: Marion Ackermann, Stephan Baumkötter, Tiffany Bell, Eva Ehninger, Bracha L. Ettinger, Erich Franz, Lena Fritsch, Suzanne Hudson, Jonathan D. Katz, Heinz Liesbrock, Frances Morris, Maria Müller-Schareck, Matthias Ruthenberg, Mona Schieren, Annette Schryen, Peter Schüller, Dieter Schwarz, Richard Tuttle, Gianfranco Verna, Anne Vieth, Anna Vogel, Angela Wenzel.

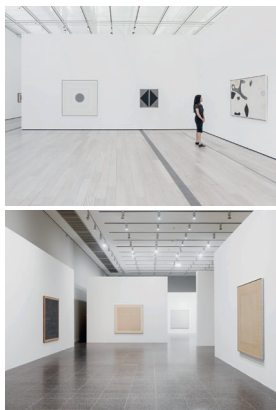
Erscheint im Oktober 2016  
Vorbereitung: Im Fachbuchhandel oder  
unter versand@textem.de

ISBN 978-3-86485-157-5  
154 x 220 mm / 64 Seiten / 12 Euro  
Broschur mit Fadenheftung und Schutzumschlag

Publiziert in der Reihe des Instituts  
für Kunst- und Musikwissenschaften der  
Hochschule für Künste Bremen

Textem Verlag 2016  
www.textem-verlag.de

Bestellungen für den Buchhandel über SOVA  
sozialistische verlagsauslieferung gmbh  
Philipp-Reis-Str. 17, 63477 Maintal, Tel. (06181) 9088072  
Fax: (06181) 9088073, sovaffm@t-online.de



1 Installation Agnes Martin, Los Angeles County Museum of Art, 2001  
2 Installation Agnes Martin, K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2015

16 Response to Agnes Martin, Documentation

"mental illness," which has been a virulent topic at the latest since the publication of Arne Glimcher's *Agnes Martin: Painting, Writing, Remembrance* in 2012. In the context of the exhibitions at Tate Modern and K20, the diagnosis of schizophrenia and its effect on the mythmaking that surrounds the artist has been the topic of an extremely controversial and engaged discussion. Thus, the aim was to attempt to take a more nuanced view based on Martin's work. At the end of the first day of the conference, Richard Tuttle, himself an artist and a longtime friend of Agnes Martin, and Dieter Schwarz, curator and editor of Martin's writings, discussed the reception of her painting and the discrepancy between poetry and truth in the perception of her life and painting.

The contributions by Anne Vieth and Eva Ehninger place Martin's work between the poles of Minimalist Art and Abstract Expressionism and their protagonists. Mona Schieren reads Martin's artistic production in the form of artworks, films, and texts as an aesthetic translation and reworking of Adanian ideas (such as that of "emptiness" and "signlessness"). Bracha L. Ettinger explores painterly space in Martin's pictures both on a psychoanalytic and a philosophical level.

Three contributions were dedicated to the important question of education: Lena Fritsch examined Martin's writings directed at young artists. She also considered how texts have contributed to the mystification of Martin as an artist. The contribution by Annette Schryen takes Martin as an art educator as its focus and reads her works as "active" in an aesthetic education. How can one convey these specific aesthetic experiences in an exhibition context, and how do visitors react to them? Against the background of their experiences in education projects for the exhibition in Düsseldorf, Angela Wenzel and Peter Schüller offered analyses and material for further study.

The concluding round table discussion offered additional source materials: Erich Franz, who was the first museum curator in Germany to initiate the acquisition of one of Agnes Martin's paintings in 1984, Heinz Liesbrock, director of the Josef Albers Museum in Bottrop and curator of the 2004 exhibition of *The Islands*, and Gianfranco Verna, Martin's Swiss gallerist since the early 1980s, spoke with the painter. Stephan Baumkötter, the artist Matthias Ruthenberg, and the photographer Anna Vogel. The discussion was led by Maria Müller-Schareck, curator of the exhibition in Düsseldorf, and Marion Ackermann, director of the Kunstsammlung Nordrhein-Westfalen.

The participants in the symposium as well as the visitors often discussed the installation of the exhibition, since many participants had seen both presentations in London and Düsseldorf. Specific aspects were highlighted: the dense hanging of the early mixed media paintings and objects in London, which called to mind a cabinet of curiosities (fig. 2); the mature works by the painter assembled in a forest, which were meant to attract the visitors to Agnes Martin's extraordinary visual

Maria Müller-Schareck, Mona Schieren 17

## Zum Inhalt

Documentation of the international symposium "Response to Agnes Martin", February 2016 with contributions by / Dokumentation des internationalen Symposiums „Response to Agnes Martin“ im Februar 2016 mit Beiträgen von: Marion Ackermann, Stephan Baumkötter, Tiffany Bell, Eva Ehninger, Bracha L. Ettinger, Erich Franz, Lena Fritsch, Suzanne Hudson, Jonathan D. Katz, Heinz Liesbrock, Frances Morris, Maria Müller-Schareck, Matthias Ruthenberg, Mona Schieren, Annette Schryen, Peter Schüller, Dieter Schwarz, Richard Tuttle, Gianfranco Verna, Anne Vieth, Anna Vogel, Angela Wenzel.

Bezug von Martin's Schriften zu ihrer Kunst sowie zu ihrem Kunstschaffen, Spiegeln ihre Gemälde die in den Schriften formulierte Kunstauffassung und ihr Verständnis von Schönheit und Glück, wider? Gibt es stilistisch kompositorische Parallelen zwischen Martin's Schriftbild und ihrer malerischen Sprache? Wie definiert Martin den Künstler als soziale Figur und was ist sie dem künstlerischen Nachwuchs? Nicht zuletzt unterwies die Vortrag auch die Rezeption von Martin's Schriften. Auf welche Weise haben die Texte zur Mystifizierung Martin's als stille Einsiedler-Künstlerin beigetragen?

Annette Schryen  
"I see my paintings as part of my teaching."  
Agnes Martin's Painting as Aesthetic Education

Education was always a part of Agnes Martin's life, and when she decided to concentrate on her painting in the early 1950s, she had already worked as a teacher for twenty years. Starting as an elementary school teacher simply to earn a living, she continued to educate herself and completed additional degrees to become an art teacher at public schools and later a lecturer in fine art at universities. She saw her art as the continuation of this teaching. For instance, in her lectures that she held in the 1970s, she continually emphasized the importance of art education for her painting. A central element of this was the concept of *experience* that one intuitively and emotionally had when viewing her works. She thus drew on the theories of John Dewey, the director of the Teachers College at Columbia University in New York, where she completed her Master of Arts in 1952. In his works *Art as Experience* (1914) and *Experience and Education* (1938), Dewey declared aesthetic experience, which is emotional in nature, fundamental to any holistic form of experience and thus to education in general. He believed that it was the point of departure, the process and result of people's sensual engagement with their environment. For the reception of art in particular, Dewey as well as Agnes Martin emphasized the active participation of the viewer. According to this view, the prerequisite for the reaction to an artwork was a corresponding openness between the producer and the recipient and an early sensitization to aesthetic experiences during childhood. Thus, in the work of Agnes Martin, art education is understood not only as education in the arts, but as aesthetic education through art.

"I see my paintings as part of my teaching."  
Agnes Martin's Malerei als Mittel der ästhetischen Erziehung

Erziehung war immer Teil von Agnes Martin's Leben und als sie Anfang der 1950er Jahre beschloss, sich auf ihre Malerei zu konzentrieren, hatte sie bereits eine 20-jährige Karriere als Lehrerin hinter sich. Angefangen als Grundschullehrerin zum reinen Existenzwerb wurde sie durch kontinuierliche Fortbildungen und Aufbaumassnahmen zur Kunstlehrerin an öffentlichen Schulen und später Lehrbeauftragte für bildende Kunst an Universitäten. Ihre Kunst sah sie als Fortsetzung dieser Unter

48 Response to Agnes Martin, Documentation

49