

# Museum Revisited – 1996–2016

15.10.2016–05.02.2017

20 – An Exhibition in Three Acts  
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The Migros Museum für Gegenwartskunst celebrates its twentieth anniversary – an excellent occasion to turn the focus on the institution itself. We will try to envision its future while also looking back on its past, undertaking a searching and multifaceted examination of the history of the museum and its collection as well as our curatorial program. The section of the exhibition on view in the ground floor galleries *Museum Revisited – 1996–2016* shines a spotlight on the everyday operations of the museum and presents unusual glimpses of what is going on behind the scenes, with particular emphasis on our art education activities. Publications, posters, photographic and video documentation, and archival materials trace the outlines of our work over the past two decades. A parallel cycle on display in the upstairs rooms showcases works from the collection: the selection combines performative and process-based oeuvres from 1960 to 1982 with a sprawling sculpture by Karla Black (b. Alexandria, Scotland, 1972; lives and works in Glasgow) that takes up over 3,000 square feet. The two segments of the show are connected by an “interlude” featuring a work by Eva Kofátková (b. Prague, 1982; lives and works in Prague). The anniversary presentation will be accompanied by an anthology produced in collaboration with the Institute of Art History at the University of Berne and the Academy of Fine Arts Leipzig. The book, to be published in January 2017, will discuss the functions of a museum of contemporary art from diverse perspectives.

Conceived as a site of production as well as reflection, the Migros Museum für Gegenwartskunst has built a reputation over the past two decades as an exemplary venue for contemporary art that has continually solicited critical discussion of its own institutional format. Encouraging our audiences to become active participants and interact with the art in an open dialogue has been a central part of our mission from the start.

This emphasis on discursive engagement is reflected in *Museum Revisited – 1996–2016*, which welcomes visitors with Olaf Nicolai's (b. 1962 Halle an der Saale, Germany; lives and works in Berlin) expansive ensemble *Landschaft, metaphysisch und konkret (nach Max Bill)* (1998). The work illustrates the emphasis on participatory art that was characteristic of the Migros Museum für Gegenwartskunst's programming, especially in the 1990s. The installation can be “used” in diverse ways, and as we celebrate the anniversary, it will be both a sculpture in its own right and a setting that invites visitors to linger, discuss, share recollections, or immerse themselves in their reading. It will also serve as a platform for our art education program. Breaking up the conventional exhibition situation, this arrangement will facilitate discussion between visitors and experts on issues such as the production of new art, technical and conservational documentation, restoration, art storage and shipping, the setting up and dismantling of exhibitions, insurance, and legal questions in relation to works of contemporary art. We will cooperate with a variety of partners, including art schools, universities, and numerous other cultural and social institutions, to bring together the greatest possible diversity of perspectives.

Complementing this exploration of issues around the way today's art is handled in museums as well as the contested functions and mission of a museum of contemporary art, a ground floor gallery devoted to the founding and history of the Migros Museum für Gegenwartskunst will shed light on the “character” of the collection, which has grown steadily since 1957, and on how changing circumstances and successive directors and curators have put their stamp on the acquisitions program. Among other exhibits, this room will present archival materials that have never been accessible to the public.

Designed with a view to one major focus of our collection-building efforts, a two-part exhibition in the upstairs galleries emphasizes performative and process-based works. The conjunction of the two different approaches to exhibition-making in the ground floor and upstairs galleries makes for a vivid experience of the museum as a scene of the dissemination of knowledge, creative engagement,

Curators:

Heike Munder (Director, Migros Museum für Gegenwartskunst), Raphael Gyga (Curator, Migros Museum für Gegenwartskunst), and Nadia Schneider Willen (Collection Curator, Migros Museum für Gegenwartskunst)

A companion book in cooperation with the University Berne and the Academy of Fine Arts Leipzig will be published in January 2017 by JRP|Ringier.

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and debate. In unearthing the museum's history, the show also presents a vivid example of the unusually close integration of collection-building efforts and exhibition programming that has long been a hallmark of the Migros Museum für Gegenwartskunst.

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**Collection Revisited – 1960–1982**  
15.10.2016–27.11.2016

Interlude  
**Eva Kofátková: Collection of Suppressed Voices**  
02.12.2016–04.12.2016  
Special Reception: 01.12.2016, 6pm

**Karla Black: Principles of Admitting**  
09.12.2016–05.02.2017  
Special Reception: 08.12.2016, 6pm

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