

Group Dynamics—Collectives of the Modernist Period  
October 19, 2021–April 24, 2022  
Lenbachhaus

Beijing, Buenos Aires, Bombay (today's Mumbai), Casablanca, Khartoum, Kyoto, Lahore, Łódź, Nsukka, São Paulo, Tokyo: in the twentieth century, artists all over the world banded together in collectives. The tendency of like-minded individuals to work in groups and support each other is universal; yet the concerns pursued by these groups, their aesthetic methods, political objectives, and utopian visions, express themselves in widely diverse ways depending on the time and place. The exhibition "Group Dynamics—Collectives of the Modernist Period" examines selected examples to shed a light on the emergence and evolution of collectives and their engagement with the societies and cultures around them. The period under consideration in the presentation—from around 1910 to the 1980s—spans international modernization movements and anticolonial struggles for independence.

Groups are propelled by steadfast loyalties and irreconcilable ruptures. Their dynamic is unpredictable: collaboration, discussion, conviviality, rivalry, friendship, open-mindedness, inclusion, dissociation, weariness, controversy, love, polemics, and enthusiasm are characteristic features of the lives of groups. They provide us with one possible model for an understanding of art that is not grounded in the individual: art does not come into being in a vacuum, it grows out of exchanges of ideas and social interactions.

At the dawn of the twentieth century, many people enjoyed unprecedented mobility: artists struck up relationships with colleagues beyond the bounds of their cities and countries, groups sharpened their programs in solidarity with international developments—and, often, in opposition to traditional art academies and adversaries in their immediate vicinity. The founding of new art schools and collectives, the publication of programmatic writings or magazines were concomitants, but also engines of this phenomenon.

The modern era brought sustained changes of social structure: the world took on a more cosmopolitical cast, while class distinctions became entrenched. The modernist period marks a late culmination of European colonial rule, but also its demise in the form of struggles for liberation in many colonized parts of the world. In art and culture, the concept of modernism encompasses antithetical yet reinforcing tendencies such as the belief in progress and esotericism, a fetishistic embrace of technology and nature cults. Many artists and groups framed their own modernity as a radical program, a newfound resolve also reflected in numerous manifestos. The manifold resonances between the artists and works gathered in the exhibition yield a panoramic portrayal of dynamic synergy and antagonism, a complex international world in which art serves as a compass and a cause that sparks lively and boisterous exchanges of ideas.

## COLLECTIVES REPRESENTED IN THE EXHIBITION:

Action, Tokyo  
Artistas del Pueblo, Buenos Aires  
Bombay Progressive Artists' Group, Bombay (now Mumbai)  
Casablanca School, Casablanca  
Crystalists, Khartoum  
Grupa »a. r.«, Łódź  
Grupo dos Cinco, São Paulo  
Khartoum School, Khartoum  
Kokuga Sosaku Kyokai, Kyoto  
Lahore Art Circle, Lahore  
Martín Fierro, Buenos Aires  
Mavo, Tokyo  
Nsukka School, Nsukka  
Wuming Huahui / No Name Group, Beijing

## PUBLICATION

A catalogue accompanying the exhibition (ca. 400 pages and 400 color illustrations), edited by Karin Althaus, Susanne Böller, Sarah Louisa Henn, Eva Huttenlauch, Matthias Mühlung, and Stephanie Weber, will be released by Hatje Cantz. The catalogue (separate German and English editions) will be available at the museum store and online for €49.

The project is part of the German Federal Cultural Foundation's initiative "Collections of the 20th Century from a Global Perspective".

**KULTURSTIFTUNG  
DES  
BUNDES**

## IDEA AND CONCEPT LENBACHHAUS:

Clara Laila Abid Alsstar, Karin Althaus, Susanne Böller, Charlotte Coosemans, Elisabeth Giers, Sarah Louisa Henn, Annegret Hoberg, Dierk Höhne, Eva Huttenlauch, Matthias Mühlung, Martina Oberprantacher, Sebastian Schneider, Tanja Schomaker, Diana Schuster, Anna Straetmans, Stephanie Weber

## EXHIBITION

Group Dynamics – Collectives of the Modernist Period  
October 19, 2021–April 24, 2022

Curators: Karin Althaus, Susanne Böller, Sarah Louisa Henn, Dierk Höhne, Eva Huttenlauch, Matthias Mühlung, Tanja Schomaker, Stephanie Weber

Conservation: Iris Winkelmeier, Daniel Oggenfuss, Isa Päßgen, Franziska Motz, Sarah Maria Simon

Registrar: Stefan Kaltenbach, Martine Dühr, Karola Rattner, Julia Paukert

Art Education: Tanja Schomaker, Clara Laila Abid Alsstar, Charlotte Coosemans

Library: Ursula Keltz

Photo Studio: Simone Gänsheimer, Ernst Jank

Communication: Claudia Weber, Juness Beshir, Beate Lanzinger, Valerie Maul, Jacqueline Seeliger, Anna-Amanda Steinfatt, Lioba Zangenfeind

Technical Services: Andreas Hofstett, Stefan Terhorst, Peter Friedel

Administration: Hans-Peter Schuster, Achim Salovic, Siegfried Häusler, Birgit Kammerer, Judith Kellermann, Brigitte Raucheisen, Nadine Rizzin, Thomas Staska

The exhibition's art education program is supervised by the Lenbachhaus art education team and freelance art educators and enlarged by participants in the projects Third Space, Kollektiv

Crèmbach, and Collaboratory.

**COOPERATION PARTNERS:**

Beijing Inside-Out Art Museum  
Centro de Documentación e Investigación de la Cultura de Izquierdas, CeDInCI, Buenos Aires  
Iwalewahaus, Universität Bayreuth  
Muzeum Sztuki w Łodzi  
Museo de Artes Plásticas Eduardo Sívori, Buenos Aires  
Sharjah Art Foundation  
Staatliche Kunstsammlung Dresden – Archiv der Avantgarden  
The Asele Institute, Nimo  
The National Museum of Modern Art, Tokyo  
The National Museum of Modern Art, Kyoto  
Zamân Books & Curating

**EXPERTS:**

Gen Adachi, Kanae Aoki, Patricia M. Artundo, Sergio Alberto Baur, Magalí Andrea Devés, Thiago Gil de Oliveira Virava, Salah M. Hassan, Yuko Ikeda, Samina Iqbal, Zehra Jumabhoy, Adam Langer, Liu Ding, Carol Yinghua Lu, Harper Montgomery, Noriko Murai, Daniel Muzyczuk, Lena Naumann, Iheanyi Onwuegbucha, Shogo Otani, Marcelo Rezende, Teresa Riccardi, Siegrun Salmanian, Nada Shabout, Nadine Siegert, Ijeoma Loren Uche-Okeke, Wang Aihe, Zamân Books & Curating

**GRAPHIC CONCEPT:** Anna Cairns, Flo Gaertner, magma design studio

**EXHIBITION DESIGN:** Kooperative für Darstellungspolitik

**LENDERS:**

Centro de Documentación e Investigación de la Cultura de Izquierdas, CeDInCI, Buenos Aires  
Fundación Pettoruti, Buenos Aires  
Museo de Artes Plásticas Eduardo Sívori, Buenos Aires  
Museo Xul Solar – Fundación Pan Klub, Buenos Aires  
Instituto de Estudos Brasileiros–USP, São Paulo  
Museu de Arte Brasileira / MAB-FAAP, São Paulo  
Museu de Arte de São Paulo Assis Chateaubriand – MASP  
Teatro Oficina, São Paulo  
The Beijing Inside-Out Art Foundation Zhao Wenliang and Yang Yushu Art Centre  
Iwalewahaus, Universität Bayreuth  
Universitätsbibliothek Bayreuth  
Ibero-Amerikanisches Institut PK, Berlin  
Staatliche Kunstsammlungen Dresden – Archiv der Avantgarden  
Weltkulturenmuseum, Frankfurt am Main  
Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky  
Centre Pompidou, Paris  
Musée national d'art moderne – Centre de création industrielle  
Centre national des arts plastiques (France)  
Zamân Books & Curating Archives  
Tate  
The Museum of Art, Ehime  
Chikkyo Art Museum, Kasaoka  
The National Museum of Modern Art, Kyoto  
Kyoto City Museum of Art  
Museum of Contemporary Art Tokyo  
The National Museum of Modern Art, Tokyo  
The Museum of Modern Art, Wakayama  
The Ramzi and Saeda Dalloul Art Foundation

The Asele Institute Art Collection and The Professor Uche Okeke Legacy Limited, Nimo  
University of Nigeria, Nsukka  
Muzeum Sztuki w Łodzi  
Sharjah Art Foundation  
Herbert F. Johnson Museum of Art, Cornell University

Famille Atala  
Mohamed Ataallah Estate  
Sergio Alberto Baur  
Private Collection Toby and Zoe Clarke  
The Darashaw Collection, Mumbai  
Du Xia, Beijing  
Mustapha Hafid  
Salah M. Hassan  
Collection Taimur Hassan  
The Carolyn Hsu-Balcer and René Balcer Collection  
Mohammad Omar Khalil  
Adam Langer, Berlin  
Laredo Family Collection  
Carol Yinghua Lu and Liu Ding, Beijing  
Mohamed Melehi archives, Toni Maraini (before 1985), Faten Safieddine (from 1985)  
Chihiro Matsura  
neugerriemschneider, Berlin  
Colección María Teresa Piñero  
The Estate of Anwar Jalal Shemza  
Shi Zhenyu, Beijing  
Tian Shuying, Beijing  
Wang Aihe, Hong Kong  
Zheng Ziyang, Beijing

Privatsammlung Deutschland  
Private Collection London  
Private Collection New York and Buenos Aires  
Private Collection Marrakesh  
Private Collection São Paulo

Sponsored by GERMAN FEDERAL CULTURAL FOUNDATION  
Media partner:

**arte**

**KULTURSTIFTUNG  
DES  
BUNDES**