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**Galerie Max Mayer
Schmela Haus
Mutter-Ey-Strasse 3
40213 Düsseldorf**

**Maximiliane Baumgartner
WIE DU MIR, SO TEIL ICH DIR (TIT FOR TAT)**

For the exhibition WIE DU MIR, SO TEIL ICH DIR (TIT FOR TAT) Maximiliane Baumgartner developed a new series of paintings in which she deals with philanthropy and the discipline's entanglement with art (pedagogy), relationships of dependency, questions on the sites and boundaries of art and (self-)commissioned images. As in other projects, Baumgartner responds to the exhibition space and its implications on the medium of painting by situative interventions. In this context, Baumgartner is interested in the connection between philanthropy and the art market, related current economic connections (*tit for tat*) and the art market's growing interest in the field of pedagogy.

Relating to the correlation between philanthropy and pedagogy, an early example can be found in philanthropic pedagogy, which as a bourgeois concept has been highly influenced by Johann Bernhard Basedow and his work *Elementarwerk* ("Elementary Book") from 1744, laying ground for the creation of pedagogy as an academic discipline. The approach supported the development of taste and habitus as a means of suppression in the interest of "a greater good". The illustrator Daniel Chodowiecki was commissioned by Basedow to illustrate his multi-part tenet. In it, one encounters a wide range of hegemonic binaries and normativities, ideas on the citizen's normative behavior, and imagery that leads to forms of social control, such as the nuclear family.

As these Basedowian verbatim images are continuing to be effective today, Baumgartner chose five from this large compilation of Chodowiecki's engravings – related to her own stations of normative (artistic) paths of upbringing and education – that serve as starting points for her paintings. They are based on the roots of play, the creation of poverty, the legal system and its execution as well as measuring systems. Baumgartner created counter-images to those five, problematizing philanthropy and its social control, asking questions about artists as agents of education and philanthropy, the dependence of pedagogy on economy, and the possibility of counter-narratives to hegemonic images and structures.

In regards to her response to the site of the gallery, Baumgartner's paintings take up shapes that can be found in the architectural forms applied by Schmela Houses' architect Aldo van Eyck. The latter is also known for a large number of playscapes in the city of Amsterdam. Just as the gallery, built in hard concrete (and steel) seemingly unsuitable for children's bodies, Baumgartner draws lines to Prussia's historical invention of playgrounds as testing grounds for (physical) discipline. This ambivalence between a seemingly open urban structure and a material hardness and modularity is paired with the artists' own biography: her parents produced paving stones up until the 1980s, which Baumgartner uses in WIE DU MIR, SO TEIL ICH DIR (TIT FOR TAT).

The role that her works play outside of the gallery is of crucial importance to Baumgartner. She therefore created a 'share concept' in which each of the painting is accompanied by a so-called *Doppelgänger-image*, a sister image that shows visual similarities to the first. In line with a critical reflection of philanthropy, in case of a sale, each *Doppelgänger-image* will be gifted to one of the artist's people and places of formal education and informal learning: her mother, her Kindergarten / elementary school and her Gymnasium in the region of Allgäu, the Academy of Fine Arts in Munich, and the Verein für Fraueninteressen e.V. in Munich, which was co-founded by the women's rights activists, photographers, anti-fascists and first female lawyers Anita Augspurg and Sophia Goudstikker in 1894.

