

DAS MINSK

KUNSTHAUS IN POTSDAM

PRESS RELEASE

NOAH DAVIS

SEPTEMBER 7, 2024 – JANUARY 5, 2025

DAS MINSK Kunsthaus in Potsdam presents the largest international institutional survey to date of the late artist Noah Davis (1983–2015), on view from September 7, 2024, to January 5, 2025. Bringing together approximately sixty works spanning the artist's complete oeuvre, this major touring exhibition offers a comprehensive overview of Davis' extraordinary practice. It will be the artist's inaugural international institutional retrospective, which will subsequently travel to the Barbican, London and the Hammer Museum, Los Angeles.

Curated chronologically, the retrospective presents Davis' relentless creativity and curiosity commencing with his first exhibition in 2007, spanning eight years until his untimely death in 2015. Featuring previously unseen paintings, works on paper and sculpture, the exhibition pays special attention to the art historical and conceptual approaches in his practice, revealing that art history, imagery, humor, and above all, people were the epicenter of his work.

Committed to showing modern and contemporary art with a focus on art from the former GDR, DAS MINSK continues its conversation with the past from a contemporary perspective. The show at DAS MINSK highlights the artist's unique perspective and extensive knowledge of the history of figurative painting, including German art, ranging from *Neue Sachlichkeit* and *Magischer Realismus* to the *Leipziger Schule*, while it simultaneously reveals, how his motifs riff on the so-called canon and question it by including his surroundings and community.

Based primarily in Los Angeles, Davis created a body of figurative paintings that explore a range of Black life. Davis knew that he had a responsibility to represent the people who surrounded him. He drew on anonymous photography found in flea markets, personal archives, film and television, music, literature, art history and his imagination to create a ravishing body of work. Figures dive into swimming pools, sleep, dance, play music, read and look at public art in settings that can be both realistic and dreamlike, joyful, and melancholic. Often enigmatic, sometimes uncanny, Davis' paintings reveal a deep feeling for people, humanity and the existential and universal layers of everyday life.

Motivated by the desire to "change the way people view art, the way they buy art, the way they make art", Noah Davis and his wife Karon Davis co-founded The Underground Museum in 2012, an internationally renowned institution in the historically

DAS MINSK

KUNSTHAUS IN POTSDAM

Black and Latinx neighborhood of Arlington Heights, Los Angeles.

Curated by Paola Malavassi

The exhibition *Noah Davis* is initiated by Barbican, London and DAS MINSK, Potsdam. This project is organized in close collaboration with the Estate of Noah Davis and David Zwirner Gallery.

DAS MINSK, Potsdam 7 September 2024 – 5 January 2025.

Barbican, London 6 February – 11 May 2025.

Hammer Museum, Los Angeles: 8 June – 31 August 2025.

DAS MINSK

KUNSTHAUS IN POTSDAM

PRESS CONTACT *NOAH DAVIS*

Anna Rosa Thomae, art@annarosathomae.com, +49 (30) 8963 0400
We would be happy to assist you if you need further information or images.

FURTHER INFORMATION

DAS MINSK Kunsthaus in Potsdam
Max-Planck-Straße 17
14473 Potsdam
info@dasminsk.de

www.dasminsk.de
Instagram: @dasminsk

OPENING HOURS
Daily except Tuesdays
Wednesday to Monday 10 am – 7 pm

ADMISSION
10 Euros, 8 Euros concession

Combined ticket 20 Euros, 12 Euros concession
The combined ticket is valid for the Museum Barberini and DAS MINSK Kunsthaus in Potsdam.

DAS MINSK Kunsthaus in Potsdam is a project of the Hasso Plattner Foundation. The goal of the Hasso Plattner Foundation is to promote the digitalization of scholarship and education, to improve access to art and culture, and to support the preservation of the environment.

www.plattnerfoundation.org

DAS MINSK

KUNSTHAUS IN POTSDAM

BIOGRAPHY NOAH DAVIS

Born in 1983 in Seattle, Washington, Noah Davis set up a studio for himself as a teenager and studied briefly at Cooper Union in New York before pursuing his own artistic education. In 2004, he relocated to Los Angeles and began working at the Museum of Contemporary Art (MOCA) bookshop, allowing him to indulge his insatiable appetite for cultural history, particularly in the realm of painting. Drawing on the legacy of painters ranging from Mark Rothko to Marlene Dumas and Kerry James Marshall, he experimented with different painterly styles. Davis co-founded The Underground Museum in Arlington Heights in 2012 where he curated a series of group exhibitions and devised a collaboration with the MOCA, Los Angeles.

EXHIBITION CATALOG

Noah Davis is accompanied by a 270-page, fully-illustrated catalogue. Co-produced and co-edited with the Barbican and DAS MINSK and published by Prestel, the publication offers a comprehensive and scholarly examination of Davis's career, process, and impulses in his paintings. It features newly commissioned texts by exhibition curators Wells Fray-Smith, Paola Malavassi, and Eleanor Nairne, alongside the scholars Tina M. Campt and Claudia Rankine. Further texts include personal and poetic responses to individual artworks by Dawoud Bey, T. J. Clark, Francesco Clemente, Karon Davis, Marlene Dumas, Helen Molesworth, and Jason Moran. The catalogue includes previously unseen archival material, as well as an illustrated chronology.

DAS MINSK

KUNSTHAUS IN POTSDAM

EXHIBITION TEXT

"I feel there is immense freedom in painting to create your own universe—if you don't let 'Art History' or pretense get in the way. I'm actually not a big science fiction guy at all, I'm more of a sappy romantic. These elements of fantasy may arise from my need to 'break the spell,' or the constraints of art theory, and move more into the realm of mysticism."¹ —Noah Davis

DAS MINSK presents the largest international institutional exhibition to date of the US-American artist Noah Davis (1983 Seattle–2015 Los Angeles). It is the first time that artworks by Noah Davis are being shown in Germany. The chronologically organized retrospective assembles approximately sixty works, including previously unexhibited paintings, works on paper, and sculptures from the eight years of his artistic activity—from his first exhibition in 2007 to his untimely death in 2015. Alongside iconic paintings from international collections and museums, sculptures will be presented from his legendary exhibition *Imitation of Wealth*, which was first shown in 2013 at the Underground Museum, Los Angeles, and two years later in the *storefront* space of the Museum of Contemporary Art (MOCA), Los Angeles.

"Race plays a role in as far as my figures are black. The paintings aren't political at all though. If I'm making any statement, it's to just show black people in normal scenarios, where drugs and guns are nothing to do with it. You rarely see black people represented independent of the civil rights issues or social problems that go on in the States."² —Noah Davis

Davis knew that he had a responsibility to represent the people who surrounded him. He created a series of paintings that focused on the lives of Black people. He elevated normality to the subject of art: his figures dive into swimming pools, they sleep, dance, play music, they read and look at artworks in environments that can be interpreted as both realistic and dreamlike, cheerful and melancholic. It was precisely there, in the everyday, that Davis found the human, existential, and universal. He often also transferred traditional subjects and magical elements to his immediate surroundings in Los Angeles, creating timeless scenes full of references that are at once site-specific and universal.

The exhibition underscores Davis's unique perspective and his comprehensive knowledge about the history of figurative painting—including German art from *Neue Sachlichkeit* and Magical Realism to the Leipzig School. At the same time, it shows how his motifs break from and interrogate the so-called canon by incorporating his immediate surroundings. To this end, he drew upon anonymous photographs that he found at flea markets, from personal archives to images from film and television, music, literature, and art history as well as his own imagination—and in this

DAS MINSK

KUNSTHAUS IN POTSDAM

way has created a fascinating body of work that is neither expressionistic nor surreal, neither romantic nor *neusachlich*. It lies somewhere between all of these categories—between the real and the magical.

“Ultimately, I want to change the way people view art, the way people buy art, the way they make art. I’ve always tried to balance the tight rope of making my art accessible to those who are aware of the craft, and those who aren’t convinced of art or more specifically my artistic objective. I believe that concealing too much in theory is problematic and that art can function in everyday life. I strive for an artistic legacy that not only transcends blackness but confluences and impacts all cultures.”³ —Noah Davis

In 2012, Noah Davis and his wife Karon Davis founded the internationally renowned Underground Museum in Arlington Heights, a historically Black and Latinx neighborhood in Los Angeles. Their aspiration and goal was “to change the way people view art, the way people buy art, and the way they make art.”⁴ The Underground Museum was a place to encounter art of “museum-quality,” as Noah Davis himself put it in quotation marks, but it was also equipped with a lending library, a bar inspired by Donald Judd, and a “Purple Garden” (partly in homage to Prince). As a space accessible to all, the Underground Museum hosted exhibitions, lectures, live music, film nights, and wellness sessions.

The exhibition *Noah Davis* is accompanied by a 270-page, fully illustrated catalogue. Produced and edited by the Barbican and DAS MINSK, the publication is published by Prestel and offers a comprehensive scholarly examination of Davis’s oeuvre, his creative process, and the multilayered impulses in his paintings. It contains texts written especially for the catalogue by the curators Wells Fray-Smith, Paola Malavassi, and Eleanor Nairne and the scholars Tina M. Campt and Claudia Rankine. The publication also includes personal, sometimes poetic responses to individual works of art by Noah Davis, written by Dawoud Bey, T. J. Clark, Francesco Clemente, Karon Davis, Marlene Dumas, Helen Molesworth, and Jason Moran. This comprehensive survey is supplemented by previously unpublished archive material and an illustrated chronology.

1 Noah Davis interviewed by Lauren Haynes, “3Qs: Noah Davis,” The Studio Museum in Harlem, n.d.

2 Noah Davis interviewed by Ben Ferguson, “Noah Davis,” DAZED, 9 February 2010, <https://www.dazed-digital.com/artsandculture/article/6483/1/noah-davis> (last accessed 25 April 2024).

3 Noah Davis cited on “About Us,” The Underground Museum, <https://theunderground.museum/about/> (last accessed 24 June 2024)

4 Ibid.

5 Ibid.

DAS MINSK

KUNSTHAUS IN POTSDAM

Curator: Paola Malavassi

Assistant Curator and Project Lead: Marie Gerbaulet

Thanks to the lenders:

The Estate of Noah Davis; The Andrew W. Mellon Foundation; The Ankner Family; Arora Collection, UK; ASOM Collection; Collection of Lindsay Charlwood and Ryan McKenna; Private Collection of Aileen Getty; Glenstone Museum, Potomac, Maryland; Hammer Museum, Los Angeles; James Harris and Carlos Garcia, Dallas, Texas; Collection of Heidi Hertel and Greg Hodes; William Kentridge and Goodman Gallery; Los Angeles County Museum of Art; Collection of Ryan Murphy and David Miller; The Museum of Modern Art, New York; Miguel; Rubell Museum; Studio Museum in Harlem; The Scantland Collection; and all those who wish to remain anonymous.

The exhibition *Noah Davis* was initiated by Barbican, London, and DAS MINSK, Potsdam. The project was organized in close collaboration with the Estate of Noah Davis and David Zwirner Gallery. The exhibition will travel to Barbican Art Gallery, London, and Hammer Museum, Los Angeles.

DAS MINSK
KUNSTHAUS IN POTSDAM

barbican

HAMMER

The exhibition at DAS MINSK was beautifully designed by the Kooperative für Darstellungspolitik in cooperation with Fasson Freddy Fuss, who developed the graphic design for the show.

The C& Center of Unfinished Business in the exhibition at DAS MINSK is a project by Contemporary And (C&).

COOPERATION PARTNERS

FILMMUSEUM
POTSDAM

C&

MEDIA PARTNERS

arte

monopol
Magazin für Kunst und Leben

THEBERLINER

tipBerlin

DAS MINSK

KUNSTHAUS IN POTSDAM

INTERPLAY NO. 6

WOLFGANG MATTHEUER AND DAN NAMINGHA

"The moon is risen, beaming,
The golden stars are gleaming
So brightly in the skies;
The hushed, black woods are dreaming,
The mists, like phantoms seeming,
From meadows magically rise.

How still the world reposes,
While twilight round it closes,
So peaceful and so fair!
A quiet room for sleeping,
Into oblivion steeping
The day's distress and sober care."

"Der Mond ist aufgegangen" (The Moon has Risen), 1779
(Text: Matthias Claudius, Melody: Johann Abraham Peter Schulz)

In DAS MINSK's cabinet, Noah Davis's *Painting for My Dad* (2011) is shown alongside an INTERPLAY featuring two night scenes by the painters Wolfgang Mattheuer (1927, Vogtland – 2004, Leipzig) and Dan Namingha (1950, Arizona).

In the exhibition series INTERPLAY, I juxtapose artworks—often from very different contexts—in order to produce interactions outside of the "canon." It's as if the artworks are musicians, meeting briefly in a small jazz club to make spontaneous music, even if they may not have known each other beforehand. They play together, though not necessarily seeking harmony, but perhaps in search of a challenge. Inspired by Tina M. Campt's concept of "listening to images,"¹ my aim with INTERPLAY is to confront artworks with one another in order to find out what happens between them if you just listen carefully. Creating INTERPLAYS between the works offers the freedom to proceed intuitively, perhaps even speculatively, beyond art-historical "facts," and to enable dialogues that then unexpectedly open new perspectives.

The INTERPLAY between Mattheuer and Namingha depicts the night in two different settings, once in the vicinity of Leipzig and once in New Mexico. The night, which belongs to everyone and no one, comes and goes at different times everywhere. When it gets dark, we're reminded that once again another day has passed and a new day will soon begin. The transition between night and day captivates with its colors; the night lets the stars twinkle and the moon shine. Just as the night conjures sleep,

DAS MINSK

KUNSTHAUS IN POTSDAM

it can also be marked by sleeplessness, nightshifts, or nightlife. The night has always been a subject of art—whether in the form of contemplative landscapes with distant horizons as in Romanticism or in the excessive party scenes of Expressionism.

The artist Wolfgang Mattheuer was born in Vogtland, worked in the German Democratic Republic (GDR), and remained in Leipzig until his death. Mattheuer's work was in the tradition of the Leipzig School in the former GDR. With over twenty-five works, his paintings and sculptures form the largest group in the Hasso Plattner Collection, directly after Claude Monet.

The soundtrack to Mattheuer's painting comes from the title. It is the famous lullaby "Der Mond ist aufgegangen" (The Moon has Risen), a slow melody that radiates confidence and security.² Anyone familiar with the song can easily imagine the melody in their head. But the work is full of irony, showing how the headlights of a car shine brighter on the horizon than the rising, cloudy moon sung about in the lyrics.

The protagonist of the song, the moon, is outshone by a car's high beams. The lights of a city are visible in the background. Mattheuer thus breaks with the romanticism of the scenery and elicits reflections on how technology and artificial light are often opposed to the rhythms of nature and disrupt the peace of the night. Mattheuer remarks: "Technology constantly surrounds us, it belongs to our life. . . . I find many ideas for paintings in the sudden, at times violent collision of nature and technology and human attitudes toward it. To me, this tension seems significant to our time, it shows the complexity of our present."³

Dan Namingha's painting *New Mexico Night #4* (2008) depicts a very similar scene of a hilly landscape with the moon. But the nature appears to be untouched and of almost surreal perfection. Namingha was born in Keams Canyon, Arizona, and is a member of the Hopi-Tewa community. He has worked as a painter and sculptor for forty years and is a prominent representative of Native American art in the United States. His works often depict his immediate surroundings and testify to an unwavering respect for the Earth and its resources and for the spirit of his ancestors. "The thought is pretty simple. Either we sink or we float. We have a choice. And that's what some of the elders said, we have a choice. We can go in a direction that is environmentally destructive. Also based on human rights, throughout the world, how each culture, how each country, how they sometimes will pick on another country and abuse the people from that particular place. We do have a choice,"⁴ Namingha explains in a lecture about the Hopi prophecies and once again illustrates the deep connection between humanity and nature.

DAS MINSK

KUNSTHAUS IN POTSDAM

Both artists chose the same subject, albeit geographically very far apart—as far as the Vogtland is from New Mexico. The artists chose a similar perspective and an almost identical composition. In both cases, we are looking at hilly landscapes with the moon at the center of a sky that isn't entirely black—a sky in transition between day and night or night and day.

If we don't only consider the INTERPLAY between Mattheuer and Namingha, but also add Noah Davis's *Painting for My Dad* and attempt to "listen" to all three night paintings in the cabinet, we can perceive that the scenes seem immersed in an uncanny silence, far removed from the noise of modern life. Contemplation of nature is the focus here, very much in keeping with the spirit of Romanticism. Various light sources, both natural and artificial, are available: moon, stars, car headlights, street-lamps, or a handheld oil lamp. Only in Davis's painting is a single person depicted from behind, as in the renowned works of Caspar David Friedrich. He holds a lamp in his hand while gazing into a starry sky in the distance. Which light sources do we carry with us and within us to illuminate the way for ourselves and for others in the darkness? Which artists should urgently be highlighted in order to gain visibility and representation?

Paola Malavassi

1 See Tina M. Campt, *Listening to Images* (Durham, NC: Duke University Press, 2017). The exhibition series INTERPLAY is dedicated to the scholar Tina M. Campt.

2 Other artists have also taken up this famous lyric, most recently the conceptual artist David Horvitz (b. 1982, California) with the work *Lullaby for a landscape* (2017) with forty-two tempered aluminum alloy chimes tuned to the notes of the lullaby.

3 Wolfgang Mattheuer, *Äusserungen: Texte, Graphik* (Leipzig: Reclam, 1990), p. 36.

4 Dan Namingha during a lecture at the Museum of Indian Arts and Culture in Santa Fe, New Mexico: "Dan Namingha: MIAC Living Treasure," YouTube video, March 25, 2016, 54:52 min., uploaded by Museum of Indian Arts and Culture, <https://www.youtube.com/watch?v=TphZpqFXbTk&t=2989s> (accessed August 19, 2024).

DAS MINSK

KUNSTHAUS IN POTSDAM

LIST OF WORKS NOAH DAVIS



40 Acres and a Unicorn

2007

Acrylic and gouache on canvas

76.2 × 66 cm (30 × 26 in)

Private collection; courtesy of David Zwirner



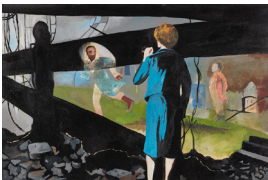
Bad Boy for Life

2007

Acrylic, gouache and Conté crayon on canvas

76.2 × 76.2 cm (30 × 30 in)

The Estate of Noah Davis



Candyman

2007

Acrylic and gouache on canvas

61 × 92.1 cm (24 × 36¹/₄ in)

Collection of Ryan Murphy and David Miller



Single Mother with Father out of the Picture

2007–8

Oil, acrylic and graphite on canvas

101.6 × 76.8 cm (40 × 30¹/₄ in)

Private collection



Mary Jane

2008

Oil and acrylic on canvas

152.4 × 132.7 cm (60 × 52¹/₄ in)

Private collection; courtesy of David Zwirner

DAS MINSK

KUNSTHAUS IN POTSDAM



Nobody

2008

Dutch Boy house paint on linen

153 × 153 cm (60^{1/4} × 60^{1/4} in)

Collection of Lindsay Charlwood and Ryan McKenna



The Architect

2009

Oil and wax on canvas

73.7 × 61 cm (30 × 24^{1/2} in)

Studio Museum in Harlem; gift of Martin and Rebecca Eisenberg



Isis

2009

Oil and acrylic on linen

121.9 × 121.9 cm (48 × 48 in)

Mellon Foundation Art Collection



The Year of the Coxswain

2009

Oil on canvas

123.2 × 123.2 cm (48^{1/2} × 48^{1/2} in)

Studio Museum in Harlem; gift of Martin and Rebecca Eisenberg



1984

2009

Oil on canvas

122.5 × 122 cm (48^{1/2} × 48 in)

Private collection, London

DAS MINSK

KUNSTHAUS IN POTSDAM



The Future's Future
2010
Oil on canvas
152.4 × 188 cm (60 × 74 in)
Arora Collection, UK



Leni Riefenstahl
2010
Oil on canvas
187.3 × 152.4 cm (73^{3/4} × 60 in)
Private collection



Painting for My Dad
2011
Oil on canvas
193 × 231.1 cm (76 × 91 in)
Rubell Museum



The Maury
2012
Oil on canvas
61.6 × 76.2 cm (24^{1/4} × 30 in)
James Harris and Carlos Garcia, Dallas, Texas



Maury Mondrian
2012
Acrylic and inkjet on vinyl
121.9 × 139.1 cm (48 × 54^{3/4} in)
The Scantland Collection

DAS MINSK

KUNSTHAUS IN POTSDAM



You Are...
2012
Oil on canvas over panel
121.9 × 183.8 cm (48 × 72^{1/3} in)
Private collection



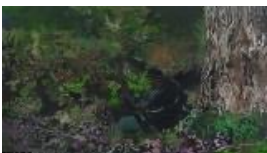
The Missing Link 1
2013
Inkjet print and oil on canvas
137.2 × 115.3 cm (54 × 45^{1/3} in)
Private collection



The Missing Link 3
2013
Oil on canvas
198.4 × 304.8 cm (78^{1/8} × 120 in)
Collection of Heidi Hertel and Greg Hodes



The Missing Link 4
2013
Oil on canvas
198.1 × 219.1 cm (78 × 86^{1/4} in)
Los Angeles County Museum of Art, purchased with funds provided by AHAN: Studio Forum, 2013 Art Here and Now purchase



The Missing Link 6
2013
Oil on canvas
198.4 × 304.8 cm (78^{1/8} × 120 in)
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM



Imitation of Dan Flavin

2013

Two fluorescent lights, purple gels and standard light fixture

243.84 × 10.16 × 5.08 cm (96 × 4 × 2 in)

The Estate of Noah Davis



Imitation of Marcel Duchamp

2013

Iron bottle rack

99.06 × 43.18 × 43.18 cm (39 × 17 × 17 in)

James Harris and Carlos Garcia, Dallas, Texas



Imitation of Jeff Koons

2013

Hoover vacuum, fluorescent lights and acrylic

175.26 × 63.5 × 63.5 cm (69 × 25 × 25 in)

Private Collection of Aileen Getty



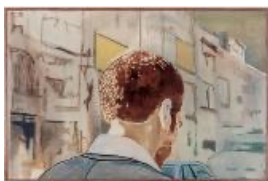
Imitation of Robert Smithson

2013

Mirrors and sand

91.44 × 91.44 × 91.44 cm (36 × 36 × 36 in)

The Estate of Noah Davis



1975 (1)

2013

Oil on canvas in artist's frame

125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)

Private collection

DAS MINSK

KUNSTHAUS IN POTSDAM



1975 (2)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
Private collection



1975 (3)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
Private collection



1975 (4)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
Private collection



1975 (5)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
Private collection



1975 (7)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
The Ankner Family

DAS MINSK

KUNSTHAUS IN POTSDAM



1975 (8)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
Private collection



1975 (9)
2013
Oil on canvas in artist's frame
125.7 × 184.2 cm (49^{1/2} × 72^{1/2} in)
The Ankner Family



Untitled
2014
Mixed media and collage on paper
19.7 × 13 cm (7^{3/4} × 5^{1/8} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (9)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Untitled
2014
Mixed media and collage on paper
19.7 × 13.3 cm (7^{3/4} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM



Untitled
2014
Mixed media on paper
20.3 × 13.2 cm (8 × 5^{1/5} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Untitled
2014
Mixed media on paper
20.3 × 13.2 cm (8 × 5^{1/5} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Untitled
2014
Mixed media on paper
22.9 × 15.2 cm (9 × 6 in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Untitled
2014
Mixed media on paper
20.3 × 13.2 cm (8 × 5^{1/5} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (17)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM



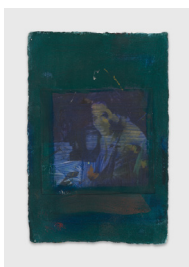
Seventy Works (30)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (15)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (28)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (45)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (61)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM



Seventy Works (36)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (50)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (43)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (64)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



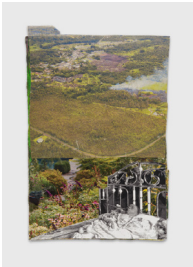
Seventy Works (68)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM



Seventy Works (67)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Seventy Works (70)
2014
Mixed media on paper
19.1 × 13.3 cm (7^{1/2} × 5^{1/4} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Untitled
2014
Mixed media on paper
19.1 × 14 cm (7^{1/2} × 5^{1/2} in), unframed
30.8 × 23.2 cm (12^{1/8} × 9^{1/8} in), framed
The Estate of Noah Davis



Pueblo del Rio: Arabesque
2014
Oil on canvas
121.9 × 182.9 cm (48 × 72 in)
Miguel



Pueblo del Rio: Prelude
2014
Oil on canvas
121.9 × 182.9 cm (48 × 72 in)
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM



The Conductor

2014

Oil on canvas

175.3 × 193 cm (69 × 76 in)

Glenstone Museum, Potomac, Maryland



Pueblo del Rio: Vernon

2014

Oil on canvas

175.3 × 193 cm (69 × 76 in)

ASOM Collection



Pueblo del Rio: Public Art Sculpture

2014

Oil on canvas

182.9 × 121.9 cm (72 × 48 in)

Hammer Museum, Los Angeles. Purchase



Pueblo del Rio: Stain Glass Pants

2014

Oil on canvas

182.9 × 121.9 cm (72 × 48 in)

Private collection



Congo

2015

Oil on canvas in artist's frame

125.7 × 186.7 cm (49^{1/2} × 73^{1/2} in)

Private Collection of Aileen Getty

DAS MINSK

KUNSTHAUS IN POTSDAM



Congo #2
2015
Oil on canvas in artist's frame
125.7 × 186.7 cm (49^{1/2} × 73^{1/2} in)
Private Collection of Aileen Getty



Untitled
2015
Oil on canvas
121.9 × 182.9 cm (48 × 72 in)
The Estate of Noah Davis



Untitled
2015
Oil on canvas
81.3 × 127 cm (32 × 50 in)
The Museum of Modern Art, New York. Gift of Marie-Josée and Henry R. Kravis in honor of Jerry Speyer's 80th birthday, 2020



Untitled
2015
Oil on canvas
203.2 × 137.2 cm (80 × 54 in)
The Estate of Noah Davis

DAS MINSK

KUNSTHAUS IN POTSDAM

LIST OF WORKS INTERPLAY NO. 6



Wolfgang Mattheuer

Der Mond ist aufgegangen..., 1978

Oil on hard fiber

100 × 125 cm (39,4 × 49,2 in)

Hasso Plattner Collection



Dan Namingha

New Mexico Night #4, 2008

Acrylic on canvas

50,8 × 50,8 cm (20 × 20 in)

Private Collection

DAS MINSK

KUNSTHAUS IN POTSDAM

BIOGRAPHY PAOLA MALAVASSI

Paola Malavassi (born 1978 in San José, Costa Rica) studied art history and philosophy at Ruprecht-Karls-Universität Heidelberg. From 2016 to 2020 she was head of Julia Stoschek Collection Berlin (JSC Berlin). Before that, from 2005 to 2011, she was curatorial director's assistant to Prof. Kasper König at Museum Ludwig Cologne. Malavassi has curated exhibitions with artists including Andreas Fischer, Tobias Rehberger, Stan Douglas, Dan Perjovschi, Wolfgang Mattheuer and Ruth Wolf-Rehfeldt. Most recently she co-curated with Jason Moran the group exhibition *I've Seen the Wall: Louis Armstrong on Tour in the GDR 1965*, including artist such as Terry Adkins, Norman Lewis, Glenn Ligon, Adrian Piper, Lorna Simpson and Rosemarie Trockel.

Paola Malavassi works in an interdisciplinary manner, frequently involving the areas of music and dance. Such an approach became evident in the exhibition *Stan Douglas: Splicing Block* (2019, JSC Berlin) which she curated, and in the performance *APEX VARIATIONS* by the artist Arthur Jafa and the jazz pianist Jason Moran (2018, JSC Berlin). She had already organized performative events at Museum Ludwig, including a concert with Steve Reich and the Ensemble Modern on Gerhard Richter in collaboration with the Kölner Philharmonie, and a performance by the choreographer Anna Halprin in collaboration with Tanzhaus NRW (both in 2009).

Art outreach and education also play a central role in her work. Malavassi has held teaching positions at Freie Universität Berlin, Heinrich Heine University in Düsseldorf and Fachhochschule Potsdam. At Museum Ludwig she headed the art outreach project "kunst:dialoge" and was co-founder of the interdisciplinary series of events "Late Night Thursday." Both projects continue today.

DAS MINSK

KUNSTHAUS IN POTSDAM

AUDIOGUIDE

Whether directly in the exhibition or from your sofa – DAS MINSK's audio guide can be accessed on the museum's website and therefore can be listened to anywhere at any time.



DAS MINSK

KUNSTHAUS IN POTSDAM

PROGRAM

DAS MINSK

KUNSTHAUS IN POTSDAM

GUIDED TOURS

Noah Davis – Guided tour with the curator

Tour through the current exhibition

September 26, 2024, 5 pm

October 17, 2024, 5 pm

November 14, 2024, 5 pm

Director and Curator Paola Malavassi gives a tour of the exhibition and talks about the artist's work and the process of creating the current presentation from a curatorial perspective.

Tour through the current exhibition

Public Guided Tour in German

Every Thursday and Friday at 11 am, Saturday at 12 pm and Sunday at 2 pm

Cost: 5 € plus admission

The public tour guides visitors through the current exhibitions. In addition to offering background information about the exhibited works and artists, the tour also offers glimpses into the history of the exhibition house and information about the artistic interventions and artworks that are installed in and around the building. In dialogue with the art, and also with each other, the tour allows us to look forwards, backwards, and to the side.

Tour on the history of DAS MINSK in German

Every Saturday at 2 pm

Every Sunday at 3 pm

Cost: 5 € plus admission

This tour deals with the history of the building. Built in the 1970s in the modernist style of the GDR, the former terrace restaurant is a place laden with different memories. After its closure in 2000, vacancy and decline followed until 2018 when a debate about the fate of the building flared up again, ultimately leading to its reopening as an exhibition space.

The tour offers insight into the creation of the restaurant, the time of the vacancy, the transformation into an exhibition space, and the interior design, as well as interventions and artworks in and around the building.

New: Every last Sunday of the month at 4 pm, the guided tour on the history of DAS MINSK is also available in Russian.

DAS MINSK

KUNSTHAUS IN POTSDAM

WORKSHOPS

Reading Sessions

September 14, 2024, 2 pm

September 15, 2024, 4 pm

Cost: Participation is free with a current exhibition ticket and annual pass

Together we will explore texts from the reading room, which the C& Center of Unfinished Business has set up in the foyer of DAS MINSK for the *Noah Davis* exhibition.

The temporary reading room features publications related to colonialism in various ways. Ranging from a memoir about Wolfgang Mattheuer's work to the biography of Spike Lee, and an analysis of 21st century capital markets. For this edition, the C& Center of Unfinished Business' collection is expanded with selections from DAS MINSK's own book collection, thereby facilitating a dialogue between the diverse knowledge and book holdings.

Guided by art educators of DAS MINSK, the participants actively engage with the books by selecting a quotation or a short paragraph from a chosen book to read aloud to one another. Through this sequential reading, the group creates their own associative narrative together, opening up new perspectives to deepen ideas and discussions. No prior reading is required.

Collective felting

Workshop with Gulnur Mukazhanova

September 28, 2024, 2–5 pm

Cost: 10 € plus admission

At the core of Gulnur Mukazhanova's artistic practice, as showcased in the group exhibition *Soft Power* at DAS MINSK, is the exploration and questioning of traditional cultural values, identities, the rituals of her Kazakh heritage, and the nomadic roots of her ancestors.

Felting, which is likely one of the oldest textile processing techniques, is an essential aspect of Gulnur Mukazhanova's practice. The production process resembles a meditative exercise in which the artist constantly endeavors to perfect the technique and its profound meaning.

In her workshop, Mukazhanova provides insights into the production process of a felt carpet. Afterwards, the participants create a colorful carpet together and can take part of the collective felting work with them.

DAS MINSK

KUNSTHAUS IN POTSDAM

The Sound of DAS MINSK & of NOAH DAVIS'S works

Workshop series with the team from Selbstgebaute Musik

October 6, 2024, 10 am

October 12, 2024, 2 pm

November 10, 2024, 10 am

November 16, 2024, 12 pm

December 8, 2024, 10 am

December 14, 2024, 2 pm

Cost: 10 € plus admission

Ceramics workshop for adults

With the HB-Werkstätten für Keramik

October 13, 2024, 1:30 pm and 3:30 pm

Cost: 20 € plus admission

In the footsteps of Hedwig Bollhagen: Together with painters from the Hedwig Bollhagen Workshops in Marwitz, classic HB ceramics are painted with their own patterns. After the workshop, the painted ceramics will be brought to the Bollhagen workshops where they will be glazed and fired. The results can be picked up from at DAS MINSK. The exact pick-up date will be announced on the day of the workshop.

The ticket price includes the painting of one blank.

Ceramics workshop

With the HB-Werkstätten für Keramik

Workshop for children from 8 years old

October 13, 2024, 12 pm

Cost: 20 € plus admission

In the footsteps of Hedwig Bollhagen: Together with painters from the Hedwig Bollhagen Workshops in Marwitz, classic HB ceramics are painted with their own patterns. After the workshop, the painted ceramics will be brought to the Bollhagen workshops where they will be glazed and fired. The results can be picked up from at DAS MINSK. The exact pick-up date will be announced on the day of the workshop.

The ticket price includes the painting of one blank.

DAS MINSK

KUNSTHAUS IN POTSDAM

PROGRAM

Immanuel Wilkins

A Solo-Performance in the exhibition Noah Davis

September 8, 2024, 4 pm

Cost: The performance is included in an exhibition ticket from 3 pm

Alto saxophonist and composer Immanuel Wilkins (Blue Note Records), a rising star in international jazz, will give an intimate performance amidst the works of Noah Davis. Wilkins will play in dialogue with the exhibited paintings by the African American artist, many of which reference music, dance and sound.

***Leni Riefenstahl* by Noah Davis: a painting and its photographic template**

Conversation between Paola Malavassi, Katrin Peters-Klaphake and

Kathleen Reinhardt

November 28, 2024, 7 pm

Cost: 5 € plus admission

A prior visit of the exhibition is possible from 6 pm and included in the event ticket.

The talk will be held in German.

Life According to Noah Davis

Helen Molesworth and Paola Malavassi in conversation

October 17, 2024, 7 pm

Cost: 5 € plus admission

A prior visit of the exhibition is possible from 6 pm and included in the event ticket.

The talk will be held in English.

MINSKDAY

Admission to DAS MINSK Kunsthaus in Potsdam is free on the last Sunday of every month. Everyone is welcome to visit the exhibitions and enjoy the Café Hedwig from 10 am to 7 pm. On MINSKDAY there will additionally be two public tours at 2 pm and 3 pm, which can be booked for 5 €. We recommend booking a timeslot ticket in advance and look forward to your visit.

Dates: September 29, October 27, November 24, December 29, 2024

DAS MINSK

KUNSTHAUS IN POTSDAM

BLACK LIVES IN MOVIES

Film series accompanying the exhibition *Noah Davis* in cooperation with the Filmmuseum Potsdam

Parallel to the exhibition Noah Davis at DAS MINSK Kunsthaus in Potsdam, the Filmmuseum Potsdam will screen an accompanying film program.

Noah Davis's paintings illuminate various areas of Black life, elevating the everyday experiences of African Americans to the subject of art. Davis's works often make reference to film history. In his Underground Museum in Los Angeles, the artist regularly organized film events.

The feature and documentary films selected by the Film Museum provide further insights into the lives of Black people in the USA.

Upon presentation of DAS MINSK admission ticket, the Filmmuseum Potsdam grants reduced admission to the above films. On presentation of a ticket for the film screenings, DAS MINSK grants reduced admission to the *Noah Davis* exhibition.

September 21, 2024, 6 pm

I Am Not Your Negro

D: Raoul Peck, USA/F/Belgium/CH 2016, doc, OVR, 93'

October 20, 2024, 6 pm

She's Gotta Have It

D: Spike Lee, USA 1986, OVR, 84'

November 24, 2024, 6 pm

Moonlight

R: Barry Jenkins, USA 2016, OVR, 111'

December 29, 2024, 6 pm

Imitation of Life

R: Douglas Sirk, USA 1958, OF, 124'

For more information, events and tickets visit our website at www.dasminsk.de/en/program.

DAS MINSK

KUNSTHAUS IN POTSDAM

COLLECTION AND FOUNDATION

DAS MINSK

KUNSTHAUS IN POTSDAM

"We're showing works from the collection at DAS MINSK that were created after 1945 and deal with the GDR. I've always been interested in the diversity of the art from the former GDR. It's remarkable how many of the painters in particular have dealt with modernism and the Old Masters in their own unique way. The fact that this art is still only rarely seen in museums is a great pity. Showing these works their due appreciation at DAS MINSK can be understood as a recognition of the life achievements of the GDR citizens in general."

– Hasso Plattner

Art from the Hasso Plattner Collection at DAS MINSK Kunsthaus in Potsdam

The former terrace restaurant "Minsk", built in the 1970s in the modernist style of the GDR, has become a place of encounter between modern and contemporary art—and between people. Artworks from the former GDR, which are part of the Hasso Plattner Collection, will be shown here in new contexts.

"For many Potsdamers, the building is associated with happy memories. The architecture from the time of the GDR is part of the city's history and I want to give the place back to the people of Potsdam."

—Hasso Plattner

One focus of the Hasso Plattner Collection is art from the former GDR, and DAS MINSK Kunsthaus in Potsdam maintains the works from the collection that were created after 1945. Developed over the course of years, the extensive collection of significant works by renowned artists from the former GDR, such as Wolfgang Mattheuer, Bernhard Heisig, and Ruth Wolf-Rehfeldt, forms the starting point for the museum's program. Works from this time will be brought into dialogue with contemporary art at DAS MINSK.

"In the new exhibition space, works from after 1945 in the collection will find a home. Art from the former GDR is still scarcely represented in museums today and does not receive the appreciation it deserves. We want to change that by making the works available to the public and showing how diverse and significant the art of this time is."

—Hasso Plattner

DAS MINSK

KUNSTHAUS IN POTSDAM

Commitment to Art, Science, and Nature Conservation

As cofounder and long-time chairman of the software company SAP, Hasso Plattner is one of Germany's most distinguished entrepreneurs. The city of Potsdam now has him to thank for founding two museums and the Hasso Plattner Institute. He was honored with honorary citizenship of Potsdam in 2017 for his great commitment to the city as his second home.

The long-term philanthropic activities of the Plattner family have been consolidated into the Hasso Plattner Foundation since 2015. The Hasso Plattner Foundation's mission is to educate and inspire generations. Through its initiatives, the Foundation aims to accelerate the adoption of digital technologies, support environmental science and conservation, and foster connections through art and culture.

As sponsor and shareholder of both cultural venues DAS MINSK Kunsthaus in Potsdam and Museum Barberini, the Hasso Plattner Foundation finances museum operations, the exhibition program, and the expansion of the collection.

"The former terrace restaurant Minsk is connected with memories for many Potsdamers. Many of them fought for the preservation of the old Minsk precisely for this reason, because to a certain extent it was also about the preservation of their own identity and that of the city. DAS MINSK wants to pick up exactly where it left off and once again establish itself as a place of encounter that extends beyond art. Here we show, search, discuss, endure, and bring together, and hopefully also dance and laugh together again. I hope for being together and for each other."

— Stefanie Plattner