

RICHARD DEACON. SOME TIME

EN

27.05 – 24.09.2017



The Middelheim Museum proudly presents *SOME TIME*, a solo show introducing work by Richard Deacon (Wales, °1949), one of Britain's most fascinating contemporary artists. The thirty sculptures on display, including several recent works, are particularly diverse in size, design and material. They are presented on various locations in the museum park.

The exhibition has come about in close collaboration with the artist. The central focus is on his sculpture *Never Mind* (1993), one of the Middelheim Museum's key works. For this show, the original wooden version has been refabricated in stainless steel.

Deacon, master-fabricator

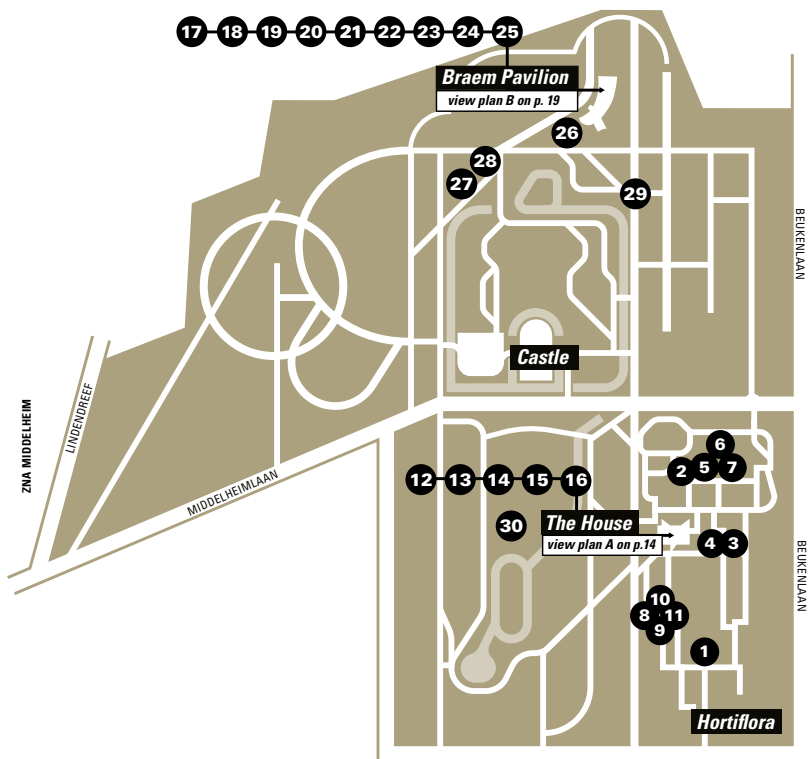
"The sculptures that I make are, in most cases, neither carved or modelled – the two traditional means of making sculpture – but assembled from parts. I am therefore a fabricator and what I make are fabrications."

– Richard Deacon

Richard Deacon has invariably been at the forefront of the visual arts scene since the 1980s. He began his training at London's Saint Martins School of Art in 1969, when the experimental vision 'art is an attitude, not a technique' was very much alive there. For over forty years he has sought the boundaries of the creative process by stretching the boundaries of materials, of language and of meaning in the sculptures he makes.

GROUND PLAN

17 18 19 20 21 22 23 24 25



“The act of building is enclosing a space”

– Richard Deacon

Deacon’s formal vocabulary is often organic: supple curves that seem natural. These he combines with architectural elements. Especially in his earlier work, joints and connections – and therefore the construction process – are not concealed. Deacon is just as interested in what you don’t see – the cavity, the space, the opening – as in what you can observe. In what happens when you try to encase as much of that space as possible, resulting in something physical after all.

“More than anything else, I am interested in variations”

– Richard Deacon

Variation is a major *modus operandi* for Deacon. Throughout his oeuvre it is clearly shown in the series, groups or collections he creates with his works. By reapplying or redefining a logical set of rules the artist time and again pushes back frontiers and adds new possible meanings. The exhibition’s title, *SOME TIME*, refers to that provisional character. Everything only lasts for a while. Or quite the opposite: it really does take some time before works reach their ideal shape. Processes require time.

Master of the materials

“When looking at Richard Deacon’s sculptures, our attention rapidly shifts from the overall appearance of the work in hand to its mode of manufacturing and to the materials used in it, and then on to the care with which even the minutest details have been weighed. The precision of detail reflects the artist’s intention: not even a strange shape or material is a whim, but a conscious solution.”

– Timo Valjakka

For Richard Deacon, the material he uses to manufacture his sculptures is an essential part of their meaning. He offers it the opportunity *‘to be meaningful’*. The list of materials he employs is long: wood, metal, rubber, cardboard, leather, ceramic, textile, clay, marble ... His fascination for the possibilities offered by such a wide array of materials propels him from one work to the next, resulting in an awe-inspiring oeuvre of virtuoso abstract sculptures. Again and again he bends the laws of the incompatible into complex, ‘flowing’ forms and figures that surge forward only to fold back upon themselves, or mount upwards, only swooningly to subside.

He has made large-scale spatial line drawings but also constructed long curvilinear corridors of woven plywood strips, convoluted configurations of twisted timber and tank-ish or vase-like constructions of rolled or bent or welded metal, as well as colourful glazed ceramics. Some works take months to make, others seem to be created in an instant. Some are on a massive scale, others no bigger than your hand.

Middelheim & 'the Brits'

British sculptors act as a leitmotiv throughout the history of the Middelheim Museum. The British artist **Henry Moore** (UK, 1898-1986), often regarded as the father of modern sculpture, was one of the driving forces behind the creation of the Middelheim Museum. His *King and Queen* (1952-53) still occupies a prominent place in the sculpture park.

A temporary exhibition in the summer of 1997 introduces the public to the avant-garde in British sculpture. **Anthony Caro** (UK, 1924-2013), initially student of and later assistant to Henry Moore, turns against his mentor's modernity. Around the same time we become acquainted with British sculptural innovators such as Richard Deacon, **Tony Cragg** (UK, °1949) and **Phillip King** (Tunisia, °1934). Art schools played an important role in the emergence of the New British Sculpture. Saint Martins, for example, where Caro taught until 1981 and Deacon studied 1969-72 was a locus for artists as diverse as Richard Long, Gilbert and George, Hamish Fulton, Bruce McLean, Garth Evans, William Tucker and Tim Scott.

The works of British artists included in the permanent collection finely illustrate the path the Middelheim Museum has followed, via modern art, to arrive at contemporary art.

Richard Deacon made his first entry to the Middelheim Museum in 1993. With the exhibition *Nieuwe Beelden*, the Middelheim collection takes a decisive step towards the purchase of contemporary art. The ten participating artists each produce a site-specific piece. The designs should test the relevance of sculpture and engage in dialogue with the particular park surroundings. *Never Mind* is Richard Deacon's answer to this question.

The works

“Somewhere in the back of your mind, on the tip of your tongue, or perhaps simply as gut feeling, there is a sense of recognition whenever you encounter Richard Deacon’s sculptures. Something registers physically, though the form, shape and structure are unlike anything ever seen before. Whether this has to do with Deacon’s ability to fuse the organic with the engineered or to coax new meaning from familiar materials, or just the playfulness by which he touches inert matter into liveness, these sculptures strike across a whole range of associative chords.”

– Andrea Rose

HORTIFLORA

The refabrication of *Never Mind*: variation in material

*“After a while it became apparent that Richard Deacon’s *Never Mind* sculpture didn’t reconcile with the environment of the open air museum. The artist pushed the material’s natural qualities, and nature pushed back.”*

— Sara Weyns

In close collaboration with the artist the museum has developed innovative techniques for conservation and restoration. The vision of contemporary artists does not only produce new works, it also yields gripping new insights and opportunities concerning the care of a collection. Fully aware of Richard Deacon’s importance as a contemporary artist and the continued value of *Never Mind* as a beacon for the new direction the Middelheim Museum had taken in 1993, in close consultation with the artist it was decided to produce a *refabrication* of *Never Mind*. The original creation in wood, that unfortunately was unable to withstand the open air conditions, has been reproduced in stainless steel. *Never Mind* edition 2017 reclaims its place within the Middelheim Museum’s permanent collection.



The point of refabrication

It is the artist's privilege to experiment. From an artist we expect that the material he or she employs meets certain requirements. For a museum – and even more so for an open air museum – it is a daily reality that the materials being used, in the longer term, can affect the initial result. And so it is important that when carrying out a commission a dialogue between the artist and the museum is initiated – among other things on the meaning of the work and the coherence with the material –resulting in the best possible work in every respect, also in its execution. In this particular case the wooden version of *Never Mind* has, in consultation with Richard Deacon, been replaced by a version in stainless steel.

1 *Never Mind, 1993-2017*

stainless steel (in 1993: beech wood,
stainless steel and epoxy)
310 cm × 765 cm × 300 cm
Collection Middelheim Museum



“Many of Deacon’s works develop this kind of dialectic of embedding and distinction, of reference and autonomy, especially when placed outdoors. The closed, ellipsoid body of Never Mind seems to have landed like an unidentified object on the grass; firmly and hermetically it resists the inspecting eye. At the same time, the work almost exaggerates the convention of sculptures arranged on plinths in a modern sculptural park. The work could be considered an ironic commentary on so-called ‘drop sculpture’ – if its rigor did not block such an appropriation.”

– Julian Heynen

In addition to *Never Mind* (1993-2017), this exhibition brings together some other works that, wholly or partially, are based upon *refabrication*, including *When The Land Masses First Appeared* (1986-1999) and *Bronze Skin* (2002).

2 *Bronze Skin, 2002*

bronze

109 cm × 128 cm × 128 cm

Private collection



Bronze Skin is a cast bronze work made using the original cardboard and resin work as a model. The original was destroyed (burnt away) in the casting process, so this is, in a very real sense, a replacement.

3 *When The Land Masses First Appeared, 1986-1999*

laminated wood (replaced with welded polycarbonate in 1999), galvanised steel

225 cm × 650 cm × 750 cm

Lisson Gallery



When The Land Masses First Appeared was originally made for the open air exhibition Sonsbeek 86 (Arnhem, The Netherlands). It is one of Richard Deacon's earlier works in the exhibition, dating from the period of his 'open sculptures'. It is a clear reference to the everyday objects that inspire Deacon in his work. The metal part looks like a giant basket. The other component is a twisted material (originally laminated wood, after refabrication welded polycarbonate) as is regularly the case in Deacon's work from the 80s and the 90s.

"This work takes on very different appearances depending on the direction from which it is approached. At times the 'figure' seems to be resting, at times it appears to be straining to get out of its grey 'cage'. Looking at Deacon's sculptures requires time and space, and not solely because they give rise to such abundant associations."

Timo Valjakka

Deacon's sculptures often have no plinth. They are literally situated in the same space as the visitor.

"The relationship between the object and the subject changes if, as a spectator, you don't get the feeling that you are being drowned by the artwork. Just as the sculpture is an object to you, you are an object to the sculpture."

– Richard Deacon

4 **Masters Of The Universe #1, 2005**

stainless steel
163 cm × 194 cm × 126 cm
Private collection



Series as a form of variation

"In the works of the last ten years it is noticeable that my interest in a particular way of manipulating material or my interest in a concept tends to produce series of things."

– Richard Deacon

Examples of such series are six (of in total thirty-three) *Infinity* works (four of which are displayed in the so-called hedge rooms of the Hortiflora and two near the Braem Pavilion), the three-part combination *Alphabet U*, *Alphabet Y*, *Alphabet Z* (Braem Pavilion), the *Custom* works (*Lower Custom*, *Hidden Custom* and *Covert Custom* in the Hortiflora, *Higher Custom* near the Braem Pavilion) and the *Some More for the Road* series (2007) in the Braem Pavilion.

Replacement, at the extreme end, can also be considered a kind of variation although 'change of state' (in fact a title of a performance piece by Deacon from 1971) might be more appropriate.

Custom works (2016)

The variation in Deacon's work is also clearly visible in the harmonious transition from one series to the next. *Border Traffic* (2004) is a group of ceramics consisting of concave and convex forms made by cutting and re-joining thrown ceramic vessels. For the *Customs* series he repeats this process. The clay vessels are replaced by metal pipes, cut longwise and re-joined, whose internal and external curves can no longer be distinguished. They look different depending on the angle. A sculpture should not be too 'comprehensible', according to Deacon: "*I always wanted to make sculptures that didn't have a single viewpoint.*" The title refers both to 'custom-made', made-to-measure according to the client's wishes, and to ingrained habits or ways of doing things (as well as the dues you have to pay at the border). They are individual in two very different ways at the same time.

5 *Lower Custom, 2016*

stainless steel
158 cm × 169 cm × 125 cm
Private collection



v.l.n.r.: Covert, Lower en Hidden Custom

6 *Hidden Custom, 2016*

stainless steel
207 cm × 155 cm × 190 cm
Private collection

7 *Covert Custom, 2016*

stainless steel
207 cm × 172 cm × 126 cm
Private collection

The surfaces of the *Custom* works, of *Never Mind* and of the *Infinity* works are all treated in different ways (and even in different ways on the same work) to exploit the reflectivity of stainless steel. They shine and sparkle or are dull according to the light, the surface treatment and to where you stand, sometimes flashing brilliantly as they catch the sun.

“When objects reflect, they position you as a viewer in a relationship to the object. When they absorb, you are not involved (although the surface is more tactile). The difference between reflection and absorption is either the object is looking at you and you have been taken in or it is indifferent. Those are the two positions you can have in relation with a sculpture.”

– Richard Deacon

8 *Infinity # 14, 2006*

stainless steel, soft steel
162 cm × 273 cm × 150 cm
Private collection



10 *Infinity # 29, 2006*

stainless steel, soft steel
160 cm × 212 cm × 131 cm
Private collection



9 *Infinity # 30, 2006*

stainless steel, soft steel
140 cm × 236 cm × 122 cm
Private collection



11 *Infinity # 15, 2001*

stainless steel
152 cm × 205 cm × 130 cm
Private collection



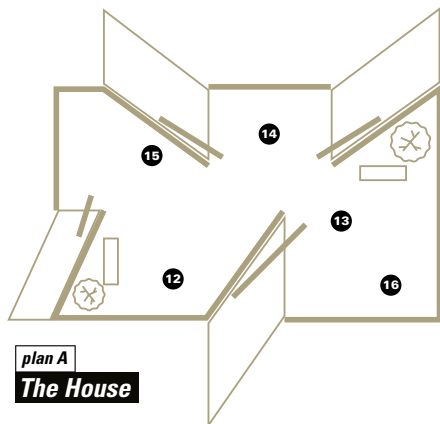
THE HOUSE

Ceramic as a material

“Changing materials from one work to the next, is a way of beginning again each time – and thus of finishing what had gone before”

– Richard Deacon

Although he had explored the possibilities of the material in 1979, it is through a collaboration in the mid-1990s with fellow-artist Thomas Schütte (Germany, °1954) that Deacon became highly fascinated by clay. Since 1999 Richard Deacon has been working with Niels Dietrich at his renowned ceramics studio in Cologne.



Deacon's ceramic works are surprising and revealing. They are often of a spontaneous and experimental nature, and at the same time they are very colourful. It resulted in colour becoming a key element in his oeuvre. Deacon rarely adds colour to his creations (in the sense that he leaves the wood or the metal often unpainted). The colour mainly originates from the material. But in his ceramics the use of colour frequently plays an important role.

No wonder that Deacon feels challenged by the possibilities offered by ceramic. Deacon uses ceramic in a way that is usually not associated with the material, but it perfectly fits the way he works. The work often comes into being via playful scale models, *doodles* in clay.

“Drawing on his rich imaginative powers and inspired by real environmental phenomena, Deacon fashions his ‘bozzetti’ (sketches) with an approach akin to surrealist automatic writing. This may explain why, looking at his ceramics, the associative-minded spectator gains the impression of familiarity with the unusual.”

– Gerhard Kolberg

Tomorrow, And Tomorrow, And Tomorrow ‘B’ is one of the works that Deacon designed for a joint show with Thomas Schütte in the Kunstmuseum Krefeld.

“I came to Niels’s studio with three small models made in multicoloured Plasticene (a children’s’ modelling material). To begin with, given that it was 1999, I was thinking about the future and was trying to be hopeful. The models are playful and I thought about the larger works as a kind of playground for future possibilities. They are also a bit old fashioned in the sense that the objects were deliberately iconic and simplified in the way that wooden toys, for example, often are. The title, reflects this a bit, although, in that it is a quotation from Macbeth, betrays less hope than I might have imagined.”

– Richard Deacon

Macbeth laments the futility of his existence after his wife’s death. Life, although full of events and action, ultimately is short, absurd and totally meaningless: *“To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day.”* from Macbeth, William Shakespeare.

Henk Visch (The Netherlands, °1950) is another artist Deacon has worked together with. Visch explains the title of the series (started by Deacon in 1999) as follows: *"Tomorrow, And Tomorrow, And Tomorrow is a litany, a word that time and again is repeated and lends the work a strong meditative aspect. The title fits the object perfectly. You could say that one reacts to the object, even if one doesn't know what it is. The sculpture is in safe hands in the closed circuit of repeated words that keep it alive."*

**12 Tomorrow And Tomorrow
And Tomorrow 'B', 1999**

glazed ceramic
153 cm × 133 cm × 80 cm
Private collection



**13 Tomorrow And Tomorrow
And Tomorrow 'H', 2000**

glazed ceramic
41 cm × 138 cm × 122 cm
Private collection

“With ‘Assembly’ what we tried to do, was to make something that you could put together mechanically into quite large pieces. In metal you can pull and push, but you can’t do that with clay, it has to fit or else it breaks. So, in that case the work was very accurately predetermined before it was finally made. The strict discipline of making the large-scale, multi-part objects freed me to think about using ceramic in other ways.”

– Richard Deacon

14 *Morning Assembly, 2008*

glazed ceramic
127,5 cm × 220 cm × 168 cm
Private collection



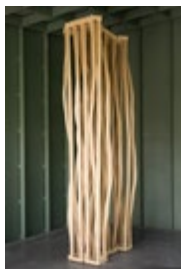
The power of connections

The connection of the various components occupies a special place in the sculptures of Richard Deacon. By leaving the manufacturing process (the glue, the metal rivets, the bolts, the welds) in plain sight, the viewer is constantly reminded of that process.

It often involves connections that make a bigger tension tangible and visible: the constellations frequently defy the laws of the physical reality, staggering in their imaginative ingenuity. Connections are not only reserved for the material aspect of the works. They are also manifest in the connections between the organic and the geometric, between flexibility and strength, between grace and friction.

15 *I Remember (3), 2013*

wood and stainless steel
172 cm × 400 cm × 122 cm
Private collection



16 *I Remember (1), 2012*

wood and stainless steel
400 cm × 136 cm × 71 cm
Private collection

Connections with others

Deacon has said that he is not a classical sculptor, but rather someone who fabricates work. He makes a lot himself but every now and then, to execute one of his sometimes very complex ideas and works, partnerships – with artisans and artists – are necessary.

He frequently works with artists such as Thomas Schütte, Henk Visch and Bill Woodrow (United Kingdom, °1948), as well as with a number of highly skilled craftsmen including wood specialist Matt Perry, ceramics specialist Niels Dietrich and metal expert Flor Broes of Atelier Moker (Boom, Belgium) (as is the case for the *refabrication* of *Never Mind*). Cooperating with independent partners is also a way of sharing expertise.

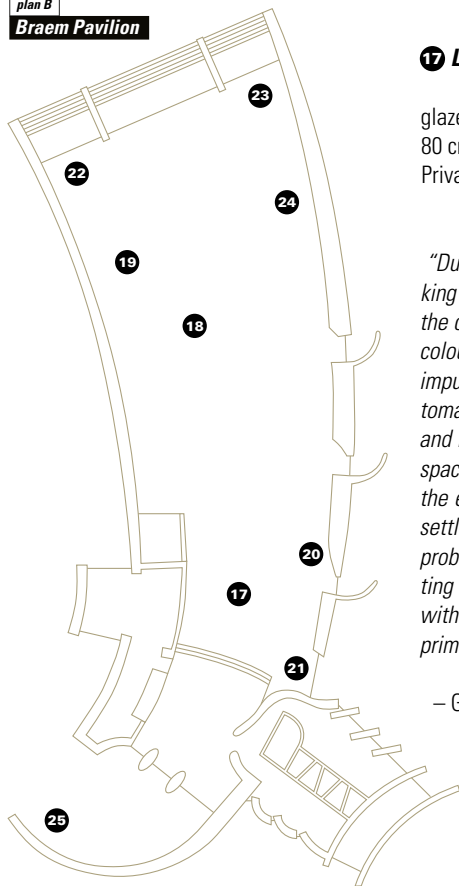
“With these kind of designs you have to keep asking yourself if the choices that you make are important for you as an artist or if you make them because a technician claims that it has to be done that way.”

– Richard Deacon

BRAEM PAVILION

plan B

Braem Pavilion



17 *Like You Know, 2002*

glazed ceramic
80 cm × 135 cm × 114 cm
Private collection



“During this performance-like act of making art, sculptor Deacon proves to be the complete painter. First a few dabs of colour, then step back for a look, another impulsive application of colour in the automatic writing mode, then a scrutinizing and inspiring pace round the sculpture in space. Another foray into colour, and by the end a painterly polychrome web has settled over the ceramic. Now comes a probing glance, to make sure the painting is not at aesthetic cross purposes with the sculpture, which is, after all, the primary concern here.”

– Gerhard Kolberg on the application of colour during the creation of *Like You Know, 2002*

The artistic power of language

"Language not only describes the world but brings it into being"

– Richard Deacon

Richard Deacon trained at Saint Martins School of Art in London in the early 1970s, a fascinating moment in recent art history. The classical approach towards sculpture was making way for the experiment. Deacon started out laboriously manipulating different materials during performances, public or not: sometimes solo, sometimes as part of a collective. Maybe accompanied by a spoken commentary, or documented with notes and textual material. The core relationship between language and visual art was therefore established very early on. During his career Deacon developed into a well-respected writer and teacher.

Drawings & language

"On the plane to New York I began to read Rainer Maria Rilke's 'Sonnets to Orpheus'. I read them time and again over the next five months. I began to make drawings, and at some point it became apparent that what I was drawing had a very distinct relationship to what I was reading."

– Richard Deacon

In 1978-1979 Deacon spent a year in the United States, where his intensive reading of Rainer Maria Rilke's *Sonnets to Orpheus* (1922) prompted the making of a series of drawings, *It's Orpheus when there's Singing* (1978). Though the drawings were autonomous, not preparatory sketches for sculptures, they generated a sort of grammar for his developing sculptural vernacular. His twisted, hollow wooden sculptures have become his trademark from this period.

“He began making sculptures of laminated wood strips that are bent in almost arbitrary curves, skeleton-like shapes with a great deal of dynamism that seem like drawings that have materialized in space.”

– Julian Heynen

Titles lead the/a way

Typical of Deacon are the remarkable titles he chooses for his pieces. A good title completes the sculpture and ensures that it – in spite of its abstraction – conjures up strong associations. From the very beginning Deacon uses clichés (e.g.: *If The Shoe Fits*, 1981), general statements (e.g.: *When The Landmasses First Appeared*, 1986) and later shorter titles with an ambiguous meaning (e.g.: *Never Mind*, 1993-2017).

For this exhibition, Richard Deacon has created a 10 inch vinyl record, *Something For Everyone* (2017). On it he recites the titles of all of his artworks realised until now, as a mantra, in alphabetical order. The names of all the materials he has used to create his sculptures throughout his career are printed on the sleeve.

"The semantics of my titles does point the viewer in particular dimensions. I am interested in naming, in having title and work belong together in the same way as name and thing. Although in most cases titling is something I do as the last part of making a work, there are times when a title is very much part of the original thinking. Bikini is such an example. A bikini, an item of two-piece swimwear for women, was so named by the designer Louis Reard when launched, in (dis)honour of the first Hydrogen Bomb test at Bikini Atoll. The test had happened the week before, unleashing into the world a dreadful and devastating destructive power. The designer thought of his swimwear as, likewise, 'the ultimate'. The process of names entering into the language is extremely interesting, though, in this case, shockingly disjunct."

– Richard Deacon



18 Bikini, 1992

wood, aluminium
165 cm × 1200 cm × 350 cm
Private collection

19 Something Else Works, 2013

powder coated stainless steel
59 cm × 129 cm × 100 cm
Galerie Thomas Schulte



20 Body Of Thought #2, 1988

aluminium, copper, galvanised steel,
cardboard, rivets, screws
248 cm × 300 cm × 258 cm
Flemish Community / Collection
M HKA Antwerp



21 Some More For The Road, 2007

pigmented acrylic resin
14 pieces / various dimensions
Private collection

As often with Deacon, ideas emerge by coincidence or they result from another work or idea. Experiment and continuous searching led to the variations within the *Alphabet* series that arose from drawings he had made while working on the ceramic skeleton-like shapes for *Range* (2005).

"I did a couple of drawings, which were like flattening these skeletons onto the page. In the end there were 26 of them and that is why they are called 'Alphabet'. And then I thought these could be converted into wall reliefs."

– Richard Deacon

As the work progresses, Deacon also starts to experiment with colour within the *Alphabet* series. He bends the steel in various ways. The surfaces' positive and negative shapes and the addition of colour provide for extra variation.

"An alphabet, whose signs take on a life of their own – surely a perfect metaphor for the sculptures of Richard Deacon."

– Dieter Schwarz

22 *Alphabet U, 2015*

stainless steel
202 cm × 95 cm × 4 cm
Galerie Thaddaeus Ropac



23 *Alphabet Y, 2015*

powder coated stainless steel
137 cm × 198 cm × 1,5 cm
Private Collection



24 *Alphabet Z, 2015*

powder coated stainless steel
139 cm × 125 cm × 1,5 cm
Private Collection

In the vicinity of the Braem Pavilion

25 *Small Time, 2015*

powder coated mild
steel
73 cm × 55 cm × 80 cm
Lisson Gallery



26 *Big Time, 2016*

painted and enameled
stainless steel
117 cm × 189 cm × 65 cm
Private collection



27 *Infinity # 13, 2001*

stainless steel
163 cm × 165 cm
× 144 cm
Private collection



28 *Infinity # 31, 2006*

stainless steel
162 cm × 273 cm
× 150 cm
Private collection



29 *Higher Custom, 2016*

stainless steel
307 cm × 154 cm
× 75 cm
Lisson Gallery

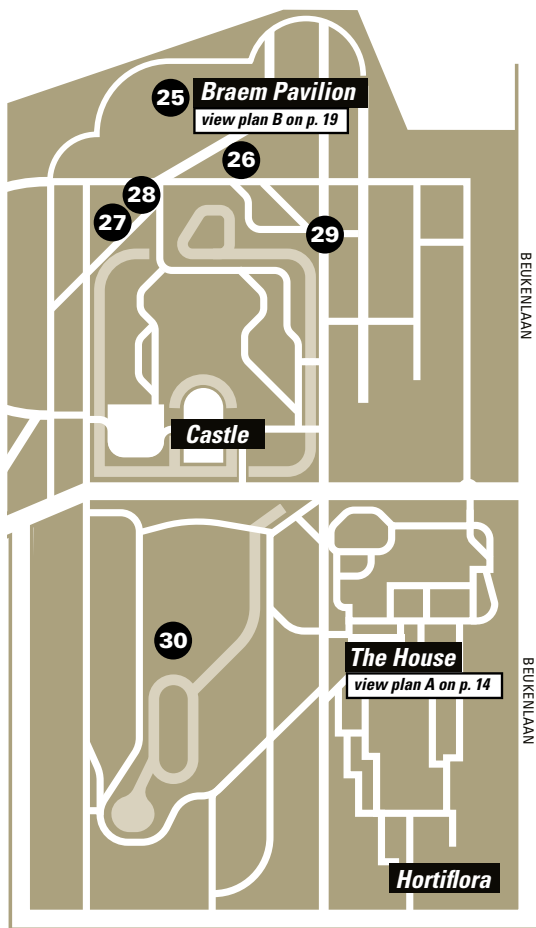


Middelheim Laag

30 *It's Like A Rock, 2015*

stainless steel
155 cm × 245 cm
× 180 cm
Galerie Thaddaeus
Ropac





On Richard Deacon

Richard Deacon (Wales, °1949) currently lives and works in London where he has his studio, although he maintains a base in the ceramic studio in Cologne.

The first large scale retrospective of his work was at the Musée de la Ville de Strasbourg in 2010, this exhibition travelled to the Sprengle Museum and the Arp Museum, both in Germany.

At the beginning of 2014 Tate Britain organised a large-scale retrospective.

This was followed, in 2015 by a comprehensive ten year survey initiated at the Kunstmuseum Winterthur and travelling to Baku in Azerbaijan and the Langen Foundation in Germany.

This year, a comprehensive overview of both San Diego Museum of Art and Prague City Gallery have made very wide ranging surveys.

In 2016, Museum Folkwang (Essen, Germany) brought an extensive overview of his drawings and prints.

His work was and is shown worldwide: in Portland Art Museum, Oregon, USA (2008), PS1 Contemporary Art Center, New York, USA (2001), MACCSI, Caracas, Venezuela (1996), Whitechapel Art Gallery, London, UK (1989) and Museum of Contemporary Art, Los Angeles, USA (1988).

He represented Wales at the Venice Biennale in 2007 and took part in the Architecture Biennale in Venice (2012), Glasgow International (2006) and documenta 9 (1992) in Kassel.

Deacon is also a gifted author and teacher. His essays on his own work and that of other artists are published frequently. In 2014, *So, If, And, But*, a compilation of his writings, was published in English and German. Until 2015 he was a lecturer at prestigious art schools in Great Britain, France and Germany.

Richard Deacon won the Turner Prize in 1987 and the Robert Jakobsen Prize in 1995. In 1996, the French Ministry of Culture awarded him the *Chevalier de l'Ordre des Arts et Lettres*, in 1999 he was appointed *Commander of the Most Excellent Order of the British Empire*.

Recently, he has fulfilled commissions in Beijing and Tokyo. He is currently working, with Mrdjan Bajic, on the production of a pedestrian bridge in Belgrade.

On offer to the public in conjunction with the exhibition:

Catalogue Dutch/English with texts by Gwynne Ryan, Henk Visch and Richard Deacon, Bart De Baere and Charles Esche, Iris Kockelbergh and Sara Weyns. A Middelheim Museum publication, available in the museum shop.

Something For Everyone (2017)

Exclusively for this exhibition a **10-inch vinyl record** has been issued with audio extracts and sleeve artwork by Richard Deacon. A *limited edition* of fifty signed copies is also available.

Iron-on patch Available in the Museumshop, **7€**.

Poster Visitors are invited to take a **free** copy of the A1 size poster, featuring the technical design for *Never Mind*, which was printed especially for this exhibition.

Introductory film on the exhibition SOME TIME and video report 'Rethinking Never Mind'

On view in the entry hall of the Middelheim Castle, Dutch/English
Also available on www.middelheimmuseum.be and on the video channel ARTtube.be

Group visits (adults, young people, children, also for schools) upon request, in Dutch, English, French, German, Spanish, and Italian.

€ 75 for a two-hour tour for adults, max. 15 persons per guide, max. 4 guides at the same time.

€ 85 for an interactive two-hour tour for children or young people, max. 12 children or 15 young people per guide, max. 4 guides at the same time.

€ 85 for a two-hour workshop, max. 12 children or 15 young people or 15 adults per guide, max. 3 guides per workshop.

Reservation: Visit Antwerpen T 03 232 01 03 E tickets@visitantwerpen.be

Reservation is required at least three weeks in advance. Payment should be made ten days before the visit. Free cancellation up to ten days before the day of the visit.

Our guides will be waiting for you at the reception desk in the Middelheim Castle.

PRACTICAL INFORMATION

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ACCESSIBILITY

Free use of electric cart upon reservation

OPENING HOURS

May and August: 10am – 8pm

June and July: 10am – 9pm

September: 10am – 7pm

Visitors are welcome up to a half hour before closing time.

Please make your way to the exit in good time: the gates are closed punctually!

CLOSING DAYS

Closed on Mondays (open on Whit Monday) Closed on Ascension Day

ADMISSION

Free

ADDITIONAL SERVICES

Middelheim app: information in Dutch and English on the history of the museum and its collection, with additional information for young people and children. Free to download via iTunes or GooglePlay.

AVAILABLE AT THE RECEPTION DESK IN THE MIDDELHEIM CASTLE:

Audio guide: information on the works in the permanent collection in Dutch/English/French/German, € 3 (free upon presentation of your NMBS train ticket)

Free map of the park, indicating the key works, the most remarkable trees and some additional information

MUSEUM SHOP

Want a reminder of your visit or to surprise someone with a super gift? In the museum shop, you'll find art books, greeting cards and fun gadgets.

MIKA MUSEUMCAFE

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