

What would Brandenburg be without its Museum of Lies?

Its very name sounds like a cloud of pleasure. Its subject is the illusions and truths that lack any practical purpose. According to legend the museum came into being in the year 1884 in the farm-house Gantikow. Eleven-year-old Emma von Hohenbüssow by all means wanted a museum. Since she unswervingly stuck to her desire, her parents erected a blue pavillion in the garden. They got some old things from the loft, the beginnings of Emma's museum. Fontane came by during his wanderings: "All inhabitants of the earth are basically walking museums of lies. For this reason, this omnium gatherum is a real delight for me."

Art is a lie that makes us realize the truth, at least the truth that is given to us to understand.

Pablo Picasso

But let's jump ahead a little. In the 1930s the Dadaists used to meet here. When World War II broke out, all objects were neatly labeled and put into crates on the loft. Much was plundered by war refugees, some of it was thrown in the trash in 1980. A wandering artist incidentally found these boxes and cases which seemed to contain only rubbish. He also found a small book about the history of the Museum of Lies between all these things. He took everything to his summer studio, a dilapidated farm-house in Babe and rebuilt the Museum.

And another jump. In 1990 the artist inaugurated the German Historic Museum of Lies. In the midst of blooming landscapes the spirited author encountered the adversities of life. The visitors became curious and the summer studio burst at the seams.

The lie in the service of truth washes the dust of everyday life from the stars. Richard von Gigantikow

On the occasion of the World Lie Day 1997, the city of Kyritz transferred the farm-house Gantikow to the Museum of Lies. The Museum returned to its place of origin and the circle closed. The façade was painted with frescoes under the direction of Katharina Zisper from Munich. Fund raising activities were undertaken to support the activists of the Society who were cut off from financial resources by agents and bureaucrats. Counter-claims of the labor office ruined the Society. The city of Kyritz did not want to take the house back and so preserve it. The Offene Häuser Verein (Society of Open Houses) promised to maintain the building for a small rent, and thus the farm house was sold. Shortly after that the artist gave notice to terminate the Museum and put it under renter's lien.

Yes, the artist had hungered for an adventurous existence, now he had it. Close to the edge, however, the true things of life are found. Undaunted by whatever crises may raise their heads the Museum of Lies remains open to the public and loyal to its ideals.

Turn your personal shit into public gold. Georg Tabori

Back now to the Museum itself. A process of poetical condensation that lasted for years coagulated into a totally new Gesamtkunstwerk (overall piece of art.) Like clouds with a wide perception of freedom all these objects are marching through the premises of the Museum of Art. Most of it being without meaning, it does not want to remind us of anything, has forgotten itself almost completely and is like a useless plaything rotating around itself. One can feel the insane collisions sparking one's your head.

In a piece of art the material is the ballast contemplation has discharged. Walter Benjamin

You can choose your ticket at the postcard rack. The new catalog is available at the counter. Facing the counter you will find cases you should open, the so-called Kyritzer Knattern. You can open different cabinets in the hall, step on a foot-switch in the winter garden and press the bell button in the kitchen. Make a tour of the garden. The lake is perfect for swimming and just a few steps from the Museum.

Please but this slip back on the counter.

The Museum of Lies grew out of a feeling of uneasiness around the time of the falling of the Wall. It constitutes a walkable piece of art between German rules-and-regulation culture and an overdose of individualization.

The Fresco Gallery, 1998 - 2003.

Creativity instead of capital - the emerald in the crown of Gantikow, the halo of fairy, at the feet of Nero, cut by Katkarina Zisper. Seminars for the decoration of the facade took place annually.

Foyer.

Collages, objects, a view of the garden. The Museum of Lies is about illusions and truths that are of no practical use. As a refreshingly critical and ironical contribution to the cultural scene of Brandenburg the Museum of Lies wrote history in this (now) federal state of Germany.

The reception.

Collages and objects, musical marbles circling on a plate, the museum's cash register, illuminated objects, the museum shop, the counter. The objects, however, are not what they seem to be at first sight. You can look at them and describe them, but you might get stuck in a bunch of false identities.

The chamber of miracles.

Collages and objects, the ear of Vincent van Gogh, the Cosmic Miracle of Lake of Gülpe, the cult of relics and the belief in miracles are at the root of pilgrimages, closely followed by **modern** tourism. Miracles grow up here like little children in a day-care center. Enshrined and placed on altars they have become their own satires.

Lying on the sundeck of the Titanic.

Not doing anything and not thinking of the wreck. Listen to the original footage from the wreck of the Titanic coming on the, old 'Volksempränger' radio. How this contact between the ladder of east and the wreck of the "Titanic" was made remains a mystery. the relation between the (aufschwung ost) to the wreck of the Titanic remains a mystery.

Greetings from everywhere.

Emma von Hohenbüssow brought Houses of the Dead (...) and shrines from Bali, Japan and China. Invisible beings and gods are still residing in them.

The Labyrinth of Memory in the kitchen of the estate.

Seventeen years ago a transient labourer (...) made a **pilgrimage** through the Labyrinth of Memories. He had slippers made of loaves of bread and was led by Ariadne's clue. He rested on a stone beside the church of Gantikow. The inscription on that stone reads - Gantikow a home for the homeless.

The Vault.

Installation with reference to Eros and death cults. Both Nietzsche and Freud were well aware of the fact that culture - as a cover - is a particular variety of the aesthetic lie. Let's face it - culture dresses up the European!

The chamber where Willy Brandt was born.

Room installation, Babe 11990, Gantikow 1997. 'A lonely knight walks the earth,' picked from the Nile, in a reed casket, the itinerant pharmacy of a little herb woman, a temple of Gustaf Nagel of Ahrendsee. Was Willy Brandt born in this chamber?. Or was he not? The oracle of the Chancellor's Office answers, "You have been misled. Both answers are right."

Psychedelica Maschinka - a selection from the pockets of many small boys, Installation 1970-2007. In the eyes of Richard von Gantikow the Museum of Lies is like one huge mosaic. It consists of a great number of different parts and pieces, each of which in turn conveying its own world.

Fontane's wandering shoe. Installation.

The original wandering shoe is presented on the occasion of the celebration of the 100th anniversary of his "**Wanderungen durch die Mark Brandenburg**" in the "**Library**" **And that's it.**

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Salaja Game. Bangkok 2005.

7

Sigmund Freud's treatise on the joke seems to have served as a blueprint for this unusual museum. It is not a rare thing to see visitors splitting their sides with laughter.

9

The Museum of Lies emerged during the period of the so-called "Wende" (lit. "turning point", "change"), when Germany became unified. It is a walkable piece of art between German rules-and-regulation tradition and an overdose of individuality.

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Rolling Stone. Sculpture by Birgit Schöne, 1999.

We want to introduce you to the exceptional Museum of Lies and to serve you a cup of the most delicious herbal tea. After a walking tour of the museum you can have a picnic in the garden or dive into the clear water of the Gantikow Lake.

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Frescoe Gallery. 1998-2003.

Creativity instead of capital - the emerald in the crown of Gantikow, cut by Katharina Zisper, with the brilliancy of a fairy, on the feet of Nero. Katharina also led some annual seminars for the shaping of the façade.

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The Foyer. Collages, objects, with a view to the garden.

The Museum of Lies is about illusions and truths that don't have any practical value. It is a refreshingly critical contribution to the history of the federal state of Brandenburg.

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The Reception. Collages and objects, a sound-marble rotating on a plate, the museum's cash register, light objects, the museum's shop, the counter. The objects are not what they seem to be at first sight. One might contemplate or describe them, but only to get stuck in false identities.

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The Daycare Center of Miracles. Collages and objects. The ear of Vincent van Gogh, the cosmic miracle of the Lake Gölz, relic cult and miracle belief are forming the roots of the pilgrimages. Today tourism has replaced the pilgrimages of old. Miracles grow up here like children in a daycare center. They - the miracles - have become satires of themselves in their shrines and altars.

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To Lie on the Sun Deck of the Titanic.

Not to do anything for once and not to think of the sinking. Original footage of the famous shipwreck can be heard on the old Volksempfänger (Third Reich radio). The connection between the "Aufschwung Ost" ("East German Boom / Recovery") and the Sinking of the Titanic remains a mystery.

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Greetings from Everywhere. From Bali, Japan, Thailand and China Emma von Hohenbüßow brought shrines and ghost houses that are inhabited by invisible entities and gods to this day.

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The Labyrinth of Memory in the Kitchen of the Farmhouse.

17 years ago an itinerant worker with a bagful of ideas, being led by Ariadne's clue, went through the Labyrinth of Memory in slippers of bread, . He took a rest on a rock by the church of Gantikow. The inscription on it said: "Gantikow, a home for the homeless."

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The Kitchen of the Farmhouse. Installation.

Like clouds - with the perception of freedom - all the objects and ideas are drifting through the spaciousness of the Museum of Lies.

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The Vault. Installation concerning Eros and Death Cults.

Nietzsche and Freud both knew that art - as a cover - is a special kind of esthetic lie. Let's face it - culture smartens up the European!

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The Willy Brandt Birth Chamber. Room Installation, Babe 1990, Gantikow 1997.

"A knee is roaming lonely through the world," in a reed case netted from the Nile, the itinerant pharmacy of a little herb woman, a temple by Gustaf Nagel of Arendsee. Was Willy Brandt born in this room? Or wasn't he? The oracular answer from the chancellery: "You have been misled. 'Both' is the right answer."

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Psychedelica Maschinka. From the Pockets of Many Young Boys, Installation 1970 -2007.

Richard von Gigantikow, for him the museum is comparable to a mosaic. It is made up of a multitude of different parts, each of which in turn conveying its own world.

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Fontane's Wandering Shoe. Installation.

On the occasion of the 100th anniversary of the "Wanderings through the Mark Brandenburg" the original hiking shoe is presented in the library. And that's it.

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House of Art Babe. 1980-1997: A decrepit cot for rural labor in the marshy Rhinluch mutated into the dreamy summer studio of an artist clown. Out of this emerged a house of art in 1994 (1984?) which was declared The Museum of Lies of German History in 1990.

45

[kein Titel]

In a stormy night of the year 1988 the artist dreamed his desolate rural cot in Babe into a proper museum. This living experiment of a museum presents itself from its conception to its deconstruction as a public process.

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Idols, Isms, Fetishes. Exhibition, Berlin Dome 1985.

Psychedelica Maschinka in the imperial stairwell, concept by Albrecht Hillemann and Reinhard Zabka.

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Perestroika Maschinka. Installation in front of the Volksbühne, Pentecostal meeting, 1987.

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Creative Act in the Working Locker. Reinhard Zabka, Nests of Poetry, Installation in the Palace of the Republic, 1987.

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After New York and New Delhi now finally in Dresden.

Academy of the Arts, Dresden, 1988. Revelations of the Draught of Air of the Terraces of Brühl. Exhibition and inhabited installation.

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Emptiness Between Utopian Ideas and the Apocalypse, or The Equilibristics of the Fiji Roosters, ... and stepped out of the picture to expose himself to ridicule... Exhibition, installation, two rooms, Galerie Junge Kunst (Young Art Gallery), Frankfurt/Oder, 1988. Albrecht Hillemann and Reinhard Zabka.

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Jitterbug's Elysium. Gallery am Prater, Berlin, 1990.

Installation in three rooms with Albrecht Hillemann, the sensitive fidget, uneasy, derided and reproved, coughing, biting his nails, of weak composure. Elysium - behind the sunset sky we imagine the Abode of the Blessed.

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Practicing. Artfest on the Kollwitzplatz, Berlin, Prenzlauer Berg, 1993. Conception: Reinhard Zabka. Art: Veronika Wagner. Music: Wilfried Staufenbiel.

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East and West, North and South and Inbetween.

BBB Festival for Art and Religion. House of Arts Bona, Bali, Indonesia, 1991. Manuel Lütgenhorst and Reinhard Zabka.

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The Business of Fools. Second BBB Festival, Bangkok, Thailand, 1996.

A sculpture garden made out of bamboo and paper traveled from Chiangmai to Bangkok. Installation on pedal boats in Lumpini Park, dance, music projections and performance. Directors of arts: Reinhard Zabka and Manuel Lütgenhorst. Participants: Antonia Duende, Gerda Rauhöft, and Eva Kowalski.

65

The Royal Tomb of Seddin. Fire performance at the occasion of the 100th anniversary of the excavation, 1999.

Performance: Grotest Maru. Concert: Cathrin Pfeiffer, Erwin Stache, Oniado. Director of arts: Richard von Gantikow.

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Yellow Labyrinth. sculpture garden, Winefest Radebeul, 2001, in memoriam of the victims of the 9/11 terrorist attacks.

Participants: sculptor Pomona Zipser and Angkrit Ajasophon from Thailand. Director of arts: Richard von Gantikow.

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Lucky Dragons after the Flood. Winefest Radebeul, 2002.

Passable and burning sculpture garden, grand finale and fire performance with artists of the Wandertheaterfestival ('The Itinerant Theater Festival'). Director of arts: Richard von Gantikow.

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Knossos Space. Sculpture garden at the Winefest Radebeul, 2004.

Created with the help of kids from Russia, Korea, and Germany. The audience made their way through a labyrinth with sensual experiences of light and sound. Thousands of spectators witnessed the final fiery staging from the embankment of the river Elbe in the inspiring atmosphere of a full moon night. Director of arts: Richard von Gantikow.