



Left: Sarah Morris, *Beijing*, 2008, still from a color film in 35 mm, 86 minutes.
Right: Thomas Schütte, *Melone 1:5*, 1986, wood and paint, eleven parts. Installation view, Landesmuseum für Kunst und Kulturgeschichte, Münster, 1987. Photo: Tomasz Samek. © 2009 Thomas Schütte/VG Bild-Kunst, Bonn.

FRANKFURT

Sarah Morris

MUSEUM FÜR MODERNE KUNST

May 30–August 30

Curated by Susanne Gaensheimer and
Sophie von Olfers

Sarah Morris's exploration of the elaborate conversation between architecture and power can be found most recently in her sequence of paintings and films concerned with the Olympic Games. In addition to this show's substantial group of paintings, an extensive, site-specific wall work, and two other films from the past decade, the Museum für Moderne Kunst—in conjunction with Italy's Museo d'Arte Moderna di Bologna, which is presenting a concurrent survey exhibition of the artist's work—will co-premiere Morris's feature-length film *Beijing*, 2008, documenting the city's preparations for last year's opening ceremony amid the numerous lavish architectural projects constructed for the games. In Frankfurt, Morris's paintings, rich in their references to Pop, post-painterly, and Minimal art of the 1960s, will be contextualized with examples from these movements culled from the museum's collection.

—Michael Archer