

ARTSPACE GERMANY

Artspace Germany



Foreword

Europe is growing together; the world's regions are getting closer to each other; borders are becoming permeable to traffic and exchange. The old concept of national cultures is becoming increasingly obsolete as a distinguishing criterion now that values and special characteristics are coming to resemble each other more. National idiosyncrasies and standards are being changed by media that know no borders, and information is globalized in their train. Cultures are interlinking and penetrating each other as they work towards a »world culture«. As yet this cannot be grasped precisely. But today's fine art can give us an idea of how it might sometimes look.

The fact is that contemporary art has been at the forefront of this process from the outset, its idioms have long been tending towards universality and common ground. Its international quality is clearly demonstrated in art events that are increasingly prepared for a world-wide public and losing more and more of their national imprint in the process. Global unity has long been a reality on an art scene without borders.

Artists are spiritual nomads on our globe, moving from place to place to realize their visions. They are the pioneers of the global players, mobile wanderers between cultures in a post-modern present that has lost its borders in time and space. Of course artists have always been wanderers: in the fifties many German artists moved to the artistic metropolis that was Paris, or to New York from the sixties, then in the nineties artists of other nationalities increasingly focused their lives and work on Germany. They were rapidly integrated into German colleges and the German art world, and thus became part of the cultural discourse here. This is shown in Germany not least by the fact that the new arrivals generate innovative creative stimuli that are now accepted as part of the local scene.

They took on teaching posts in German academies, which had the effect of liberating the academies from restricting conditions. Before this, such a liberal spirit had by no means been taken for granted in Germany. Their internationally acclaimed impact made these institutions attractive places to study for young artists at home and abroad. Today German artists and above all those who immigrated to Germany are shaping our artistic life. There is nowhere better to observe this than Berlin, where the city's attractive qualities work powerfully as a soft location factor and argument for an outstanding *ars vivendi*.

The ifa exhibition takes a curious look at the new »Artspace Germany«, whose development has been promoted to a large extent by open, Federal German culture policies. It is the first transnationally focused exhibition intended to form part

of German foreign culture policy. Transcending the genre boundaries of fine art, groups of works by the artists Armando, Candice Breitz, Tony Cragg, Marianne Eigenheer, Ayşe Erkmen, Christine Hill, Magdalena Jetelová, Per Kirkeby, Joseph Kosuth, Marie-Jo Lafontaine, Nam June Paik, Giuseppe Spagnolo and herman de vries represent artistic diversity within transcultural unity. The exhibition goes beyond presenting exemplary positions of the last forty years to explore above all their significance and influence on themes, media and expressive forms within current discourse. We would like to thank all the participating artists for their constant commitment and interest in our joint project.

Ursula Zeller

Artspace Germany – Art in Germany

This exhibition highlights an art scene with an international flavour that exists temporarily or permanently in Germany today. Germany used to be known for an inward-looking rather than an open-minded attitude to art. To this extent, »Artspace Germany« is the precise opposite of an art exhibition perceived territorially or in terms of national culture. On the contrary, the exhibition looks at artists who work in Germany, but are of many different nationalities. At a first glance they have this apparently superficial criterion in common: they all made a personal decision at some point to leave the land of their birth and make their home in Germany. The reasons for this may be different biographically in each case, with motivations that may be personal or cultural. But they must always be assessed personally from the host country's point of view – first of all as a proof of trust against the background of the political past, whose effects are still felt, but then to confirm our society's artistic development possibilities generally. As in the period between 1918 and 1933, when the arts flourished in Germany as foreign artists moved in, here the artists are enlivening an artistic discussion that could not possibly be so active and productive without outside influence. Thirteen artists have been chosen for this exhibition. They represent a large number of similarly distinguished figures in the art world who have also decided to live within our borders.

Artists have always moved freely across all national borders as sought-after celebrities pursuing good commissions and advantageous economic conditions, or as people interested in learning in artistic culture's changing centres. Artists educated themselves while travelling to a much greater extent than other professions. The magnetic pull of Florence, Rome, Paris, Berlin or New York is well known, and so the exchange of artists across international frontiers is not particularly surprising. It is part of the everyday world of contemporary art. The unrestrictedly international quality of science and fine art can be seen as a substantial symptom of progressive world globalization, which finds it easy to transcend national idiosyncrasies or national interests. But the longer this unification process continues, the more clearly we can see that globalization does not make regional and national difference disappear completely, as predicted for a long time, but sharpens our awareness that we need them, and our sense of their particular qualities.⁰ Under the cover of greater similarities between the various scenes in contemporary art, it is increasingly easy to see the differences arising from their roots in national artistic landscapes. Bassam Tibi, who is familiar with Islam and an expert on international relations, identifies this point in an interview: »Globalization has created

a »global village«, but not a world culture. On the contrary, structural globalization and cultural fragmentation are taking place simultaneously (...). To my mind, there is a democratic community of citizens in the sense of citizens who declare their faith in a political culture – regardless of their ethnic origins or religion (...). There will never be a world culture, because the special qualities of cultures will continue to exist – and there is absolutely nothing wrong with this (...).«¹ Goethe also felt similarly about world literature.

The exchange of artists derives its excitement and its political significance from this: it does not just reveal global cultural changes in society, but has to be seen as an asset within this development. The cultural and social transformation processes it triggers provide the thesis for our exhibition concept: we explore firstly the character and significance of national scenes as essential to a supranational discourse in the early 21st century, and secondly the role migration plays for an artistic scene. Here two experiences come together: on the one hand the acceptance of links between culture and society that can create identity, and then the insight, derived from artistic development in Western Europe and America, that modern art in the 20th century was supranationally aligned from the outset, in other words it was influenced by the impact of migrants.

Migration and modernism

We have become accustomed to seeing modern art up to 1945 as uniquely Western, something that was not a national product at first, but exclusively a European one. If we look at some of the stimuli for early modernism, they were triggered by migrants. The intellectual effects of the Russian avant-garde did not reach Western Europe solely via theories and manifestos, but through their personal presence as well: artists like Wassily Kandinsky, Alexej Jawlensky and El Lissitzky introduced groups of German artists to revolutionary fervour and formal innovations. And even before them, exotic influences from cultures outside Europe had played an important part. Early 20th-century expressionist or cubist notions are inconceivable without orientation towards African and Oceanic art. Modern art itself, concentrating on Europe, never lost sight of the world as a whole; on the contrary, it always looked for outside stimuli.

Paris, a focal point of European culture since the 17th century, functioned as the centre of modern art from impressionism onwards, and was able to cling on to this role until the mid-20th century. Artistic daring and the progressive modern discourse from all over Europe met in Paris, though intellectual and social freedom played a very small part in France's impact abroad – just look at the degree of artistic repression in Wilhelminian Berlin. The war brought this free and internationally familiar scene to an abrupt end. Occupation and suppression deprived it

of intellectual and economic nourishment. But some artists did stay, trying to survive as internal emigrants. Then the overwhelming majority emigrated, from the thirties onwards. The USA was the most important goal for European emigrants: Josef Albers, André Breton, Marc Chagall, Max Ernst, Hans Hofmann, Fernand Léger, Jacques Lipchitz, André Masson, Roberto Matta, Piet Mondrian, László Moholy-Nagy and Yves Tanguy are just the most familiar names. This was an unparalleled loss of blood for the progressive artistic scene in Europe. But the wave of immigration meant that artistic milieus in the USA were able to overcome the artistic isolation that had so sidelined the New World. After the war, the immigrants made a predictable impact. Thanks to its intake of the artistic élite, the USA was able to enter the contemporary art dialogue, and then to become its leader.

This meant that the avant-garde discourse in modern art started to leave Europe. New York began to make a name for itself as a place where artists wanted to live and work, firstly alongside Paris, and then increasingly as the dominant scene. Immigrants continued to shape the two competing artistic centres to a large extent: Paris as the ageing capital of European art, then the vitality of New York. Despite America's initial need to catch up in terms of cultural policy with a view to artistic autonomy, a new process developed simultaneously in both centres, establishing a non-representational, emotional expressive language that produced art informel in France and abstract expressionism in America.

By about 1960 the balance between the rival centres finally shifted: for the first time, the new realism of pop art was an intellectual notion originating in the USA rather than Europe. The European scene – galleries, collectors, artists, museums and exhibition institutions – drank in this new doctrine euphorically, seeing it as a renewal of their own creative possibilities. New York's attractions as a location for ideas and markets in its turn triggered a new wave of voluntary emigration by studios and galleries. Paris kept its shine in Europe into the seventies. Many of the older generation of German artists still lived and worked here; these included Wols, who had hung on here in difficult conditions during the war and then stayed until his early death, and also Hans Hartung, who had made his home in Paris since 1935. Finally K.R.H. Sonderborg moved to Paris in the early fifties, followed sporadically by artists from a younger generation like Jochen Gerz. But European and German artists were incomparably more attracted to moving to New York in the sixties and seventies, where colleagues were coming to terms with Marcel Duchamp and with his successors' ideas. Above all, a richly endowed art market was opening up there. Hans Haacke was probably the best-known exponent of German art from the early sixties, but he continued to have a powerful effect on Germany, as can be seen from his Biennale appearance in Vienna, and from the Berlin Reichstag project as the latest example.

A fresh start in Germany after 1945

Artistic life in post-war Germany was driven first of all by a desire to rehabilitate modernist art after it had been banned by National Socialist cultural policy. Some artists wanted to pick up the lost thread, while others tried to make the leap of connecting with contemporary Europe. For them, a commitment to abstract art as an international language for free individuals was a way of demonstrating a complete departure from nationally influenced traditions. So they deliberately embraced the modernist dogma that interprets the autonomy of the artistic individual as proof of newly acquired intellectual and democratic freedom, and sees non-representational art as its achievement. Willi Baumeister and Fritz Winter can be seen as heralds of this view: their commitment went back to the pre-war thirties and had the legitimacy of continuity. The initiative taken by documenta in Kassel in 1955 can also be essentially explained by its founders' will to fight for free Western art's place in Germany.

Further development of art in Germany was essentially correlated with outside influences – and benefited from this: the first shows by young Americans or the artists of *nouveau réalisme* were very effective in Germany. The French artist Yves Klein's first exhibition in Düsseldorf in 1957 gave considerable impetus to the ZERO movement in Germany around Heinz Mack, Otto Piene and later Günther Uecker as well, and this was further reinforced by a visit by the Italian Piero Manzoni in 1959. The German art scene represented its credentials on the international stage with the ZERO movement. This was embedded in similarly inclined European movements, reviving the exchange of artists in both directions.

In retrospect, Siegfried Gohr speaks for a pluralist arts system in Germany since the seventies, made possible essentially by artists like Joseph Beuys, Jannis Kounellis, Georg Baselitz, Luciano Fabro, Markus Lüpertz, Jörg Immendorff, Sigmar Polke, Gerhard Richter and Per Kirkeby.² As if to confirm this, ever since that time, the eyes of internationally oriented artists have been increasingly drawn to the rich fund of ideas in German academies and the possibilities presented by work in Germany. Most of them are students or scholarship holders, predominantly from Europe and the USA. And a large number of them stay. Berlin, for example, became the new setting for Edward Kienholz and Armando, with the German Academic Exchange Service's (DAAD) artist programme providing the appropriate facilities and funding. Berlin was a good choice as a base for the programme, as West Berlin's special situation offered excellent conditions for experimentation. It was cut off from art commerce, and a desert in terms of cultural policy. Hence it offered more empty spaces and room for manoeuvre for artistic work than elsewhere in Germany. Despite, or precisely because of, the building of the Wall, Berlin remained the hub for both East and West, which met here both physically and in-

tellectually. It was not just critical West Germans, but refugees from the GDR as well that made Berlin an ideal location for controversial debate from then on.

Internationalizing the German scene

Other German cities attracted artists from all over the world in the eighties, as well as Berlin. This applied mainly to the Rhineland, with Bonn as the capital city and the Cologne-Düsseldorf area. Its dense network of commercial galleries, enlightened private collectors museums, exhibition institutions and local authority funding policies was unparalleled anywhere in the world. Then, as well as the open scene and the active market, there was the influential Düsseldorf Academy with its first-class teaching staff and the opportunities it offered for foreign artists to acquire professorships. There are no better examples than Berlin and Düsseldorf for studying how the independence of cultural interplay can open up the climate and fertilize the artistic soil. The desirable consequence of these conditions was that the German art scene pulled down its barriers and thus opened itself up to further international initiatives that began elsewhere, but were able to develop only in Germany.

One of the best examples of the rapid internationalization of the arts in Germany is the Fluxus movement. The first Fluxus activities in fact took place in the USA in the early sixties in the field of tension created by the many anti-art movements and Marcel Duchamp's intellectual legacy. But Fluxus was always disinclined to restrict itself to a single medium, and it is equally difficult to locate the movement nationally or territorially in terms of origin or practice. Fluxus is a phenomenon that transcends all national or territorial boundaries. George Maciunas, the main protagonist of the Fluxus movement, came from Lithuania. As a child, he too transported his home country's impressions, expectations and cultural longings with him via Germany to America. They remained with him as he trained to be a designer, and kindled his interest in ambiguous art forms. At the same time he absorbed the new and uninhibited self-confidence of art that had emerged in the USA. He made contact with John Cage and the New School for Social Research's composers and happenings. Work for the American army brought him back to Germany. He took with him the inter-media action initiatives that then led to the 1st Fluxus concert in Wiesbaden, the »Festum Fluxorum«, with which Fluxus made its mark in Germany. The movement gained momentum from here, and this conveyed itself back to Europe and America. Nam June Paik, who had come to Germany as early as 1956 because of his interest in new music, got to know the Fluxus movement here and became one of its most important exponents. Years later, Paik brought video art to Germany via Japan and the USA. He started an examination of electronic media here in the seventies, and this is still continuing.

Conceptual art was broadly accepted in Germany, alongside Fluxus and video art. One of its major exponents, Joseph Kosuth, has been exhibiting regularly in Germany since the early seventies. In the late eighties and early nineties he accepted professorships in Hamburg and Stuttgart, and these cities have been central to collections and exhibitions of his work; from 2001 to 2006 he worked in Munich. His conceptual approach continues to make an impact through his students. This shows how colleges and their teachers from all kinds of backgrounds have had by far the greatest effect in accelerating the internationalization of German art in the last fifteen years. A number of other artists in our exhibition – Marie-Jo Lafontaine, Magdalena Jetelová, Marianne Eigenheer, Tony Cragg, Nam June Paik, Giuseppe Spagnulo and Per Kirkeby – have pointed the way forward for the most recent generation of artists through their teaching.

The active generation of artists started to feel much more self-confident in their approach to life in the nineties – and not just in Germany. It is true that artists in the seventies and eighties had also been active beyond their own borders, but overall their work was tied to a particular location. Biography and a personal world were still an important source of inspiration for them. History and local traditions offered occasions for analysing, and thus also for determining the nature of their own egos. Then, under the pressure of global obligations, artists became increasingly more mobile, with far-reaching personal and intellectual consequences. The fact is that no one who restlessly changes the place where he or she lives can ever remain the same: he or she leaves things behind, and acquires some as well. For this reason a profound change can be observed in the younger artists' self-perception, expressed for example in an ambivalent attitude to national prestige or a lack of commitment to a national, regional or local scene. This uncommitted »in-between existence« becomes part of their work. Hence this question arises: what differentiations do »wandering« artists still see in the context of their art? Do they define it socially, politically or in some other way, combining self-imposed demands with the historical task?

National culture – a discontinued model?

There are good reasons why no one now seriously dares to define the character of a national culture. This applies not just to art theorists in Germany, where such attempts are rare anyway for historical reasons. When Heinrich Klotz asked in March 1999: »Should we (...) not admit a history of German art with an eye on Europe, to draw attention to art that is suppressed in Europe but emerged from Germany?«³ this was rejected, with an eye on the past. In contrast, at a platform discussion on the »Kunst des XX. Jahrhunderts – ein Jahrhundert Kunst in Deutschland« (Art of the XX Century – a Century of Art in Germany) exhibition, the

foreign curators, Kirk Varnedoe and Henry Meyric Hughes, were able to name assumed characteristics of German art with far fewer difficulties than their native colleagues. There is a precedent for this. For example, the French critics all agreed when writing about the Max Beckmann exhibition in the Musée National d'Art Moderne in Paris in 1968: they felt that his pictures were strange, formally inadequate, brutal and ugly. The aspect they found »different« or strange – and rejected – was the expressionist legacy in Beckmann's pictures, which runs through 20th-century German art as one constant among others. Artists like Georg Baselitz were influenced by it until the eighties and nineties, and this is not the least of the reasons why they can be identified as »German«. Examples and characteristics could probably be found in a similar way for the artistic traditions of other nations.

There is no doubt that common idioms colour individual statements and thus personal characteristics that are highly differentiated within specific, contrasting art scenes, so that we – to remain with the linguistic metaphor – can talk about different art dialects.

On the other hand, the ubiquity of globally active artists means the loss of the very identity that it is supposedly their social task to forge. Can there be a nationally defined, state-promoted art scene after this?

National culture under pressure to change

A glance beyond the specialist boundaries will help to provide an answer. Against the background of the globalization processes, sociology is also looking for new formulae to describe the concept of nationhood. High mobility levels, whether for political, economic or merely touristic reasons, and the world-wide propagation of equal values and symbols by global media presence, have allowed powerful cultural influences to gain the upper hand over the forces of demarcation. In the mean time, all nation states that were shaped in the last two centuries by the idea of collective identity are now under great pressure to open up because culture and commerce encourage trans-nationalization.⁴ Against this background, as Claus Leggewie points out, the idea of the pure national state, based on the intellectual acceptance of the greatest possible congruence of population, territory and culture, turns out to be obsolete.⁵ In fact societies constituted as national states continue to exist even under this pressure, and are a long way from breaking down into a »world society«, however it may be structured. But how can they be described today?

One descriptive model would be the idea of a single system of multicultural states spanning the globe as political administrative units. However, as the example of the United States of America shows, multiculturalism has always been seen historically as the result of a cumulative process triggered by outside ethnic groups migrating

into a majority population. The idea of a »melting pot« in which these groups would be forged together as a new nation with new national self-perception is seen as an ideal that is very difficult to achieve from today's point of view – and perhaps not even desirable. The various ethnic and religious groups in the USA have not been assimilated as hoped for; they cannot be said to have become an integrated whole, even though events such as 11 September 2001 made the people pull together to face the world. Precisely this example shows that even in multicultural societies, socio-cultural differences are becoming increasingly more significant as possible vehicles for individual self-experience. Claus Leggewie describes the changes that accompany this within these societies: »Ethnically cultural fractals, including the constructs ›race‹ and ›gender‹ that thrust their way into the foreground, are superimposed on the surface dimensions of political units; ›immaterial‹ demarcations are becoming more important in their place.«⁶ He goes on to explain: »As a ›topos‹ category, multicultural societies are aggregate conditions of loose societization that cannot draw on matters that are taken for granted (or even cited as ultimate justifications), nor on homogenous substrates. They have to keep generating and agreeing understanding between the disparate socio-moral milieus.«⁷

When different cultures meet, it is not just an accumulation of cultural qualities and traditions, two or more cultures are not simply »mediated« or »mingled« within a country. But that also means that the previous intellectual approach of dichotomy, in which one's own conditions are contrasted with alien ones in order to illuminate them critically, is no longer appropriate for describing today's societies. On the contrary, societies with members from different cultures show an inner dynamic in which the binary majority–minority relation is dissolved.⁸ A quite different new space emerges within them: it is the migrants' space, and also includes »global players« like artists from all art genres. They lead a tension-filled »intermediate existence« that avoids any attempt at unambiguous national or cultural categorization and at the same time also avoids demarcation.⁹ They are not just one of the symptoms of these processes of change, but also make an active contribution to finding a new sense of self-understanding for the changed societies under these circumstances, even though they are still nationally constituted.

Wanderers between the cultures

In today's societies, the yield in terms of life and experiences deriving from minorities enrich the majority culture. So we find, for example, that countless new social movements have developed their own internal cultures in Germany: gay and lesbian culture, eco-culture or the peace movement could be cited. External cultures appear alongside these many »internal« ones. But this also means that

cultural identity cannot be understood as static, but as a process. Nobody lives his whole life with an unchangeable identity.

Migrants, whom Villem Flusser called people with an »approaching homeless future«, remain without a home. Multiple cultural allegiance is part of their self-experience. What is their own and what is alien are no longer contrasts. They see perceiving themselves as »different« as a positive self-experience. Identity theory formulates this as follows: »Under the conditions of a pluralistic society it is precisely the »non-identical« that creates identity today: the specific experience that makes one person different from many/all others, but also connects them with a small number of other people.«¹⁰ This does not mean that migrants cannot be integrated into a society – but they will have a sense of »being different«.

It is easier to see how this identity-finding functions for artists than any other social group, as their extraordinary mobility gives puts them ahead in terms of cultural self-perception. Their restlessness has almost become an identity card for the role of the postmodern artist. But the associated global spread of art also makes an impact on works and the general interplay of ideas on the art scene. The resulting trans-cultural nature of art also leaves traces in the view of art: the concept of art has been extended in many directions, meaning that different, indeed even contradictory stylistic directions and tendencies exist side by side, with equal validity.

In the course of this development, the artists of the nineties follow the tradition of Marcel Duchamp and shift the art context increasingly into the foreground: art is what is defined as such, or presented in an art context. Boris Groys describes this tendency in an essay about the formation of élites under modernism: »In art at least, the élite does not function (...) on the plane of making its own efforts visible, but on the plane of contextualizing work that others produce.«¹¹ Here Groys gets to the heart of the artist's role: contextuality is one of the most important inventions in recent artistic history and offers artists material for their work – perhaps also because the different influences and tendencies that are present simultaneously would not be understandable if their context was not addressed at the same time.

The mobility of artists also means that contexts are rearranged.¹² New themes like »underground«, »opposition«, »gender«, »multiculturalism« and »crossover« are more relevant to artists than aesthetic questions. They do not rely so much on aesthetic production, but develop strategies within the social structure of the art scene. Christine Hill, whose work »Official Template« features in the exhibition, provides the best example of artists working on political or social aspects of society. Work of this kinds needs the formation of a network and artistic and social interventions.

Fine art in particular in the nineties, which reflects social processes particularly clearly, shows that deviating from the cultural norm actually functions as an identity-forming factor. This development shows that a paradigm shift has taken place in all contemporary art, preferring multiplicity to singularity, the periphery to the centre, being different to being identical. In this open situation, in which everything is possible at the same time, a new reference value is needed, and artists have made this their own individuality. They now follow the motto »I am my own home.«¹³ This means that self-referentiality as a monadic individual is the only fixed point in living out a life, not cultural participation. Personal mythologies emerge, based only in the personality itself and – externalized – in the art business. They can be brought up to date situation-specifically in every location, in every context.

Choosing the artists

If we apply this social-science model to fine art – and what would be wrong with that? – then we have to assume that for a long time now there has not been just one national culture licensed to represent the entirety. Each society now brings so many different »cultures« together, supported by the diversity of their sub-groups, that culture can now be understood only as plural. And it can only be conveyed outwards with equivalent complexity.

The exhibition takes this insight into account, and thus breaks down a counter-tradition in the Federal Republic's cultural exchange: namely that German culture can only be represented by artists born in Germany (culture-political birthright, as it were). But the contemporary scene has long been more colourful and multifaceted than certificates of nationality can indicate. Thus this exhibition reflects a piece of German normality. It does not want to export German art traditions, nor to juxtapose non-Western and Western art, nor to rehabilitate art from outside Europe over and above European art.¹⁴ These would be different exhibition projects in their own right. On the contrary, the aim is to use the example of fine art to show the emergence of an intercultural climate employed by migrating artists – regardless of the region they come from – to stimulate, enrich and change a national scene.

All the selected artists have decided to live in Germany of their own volition. They are first generation migrants who bring views, knowledge and stimuli from the outside. Localizing their realm of experience inside the political bounds of Germany necessarily follows a specific »national« formulation of the subject, but it also still turns out to be a supranational phenomenon. It could be observed as such in every country, and examined under that country's particular historical, cultural and social conditions. This exhibition can shed light only on the situation in Germany. But it is open to approaches from artists in a comparable situation in every country it visits.

Nevertheless, the artists selected should not just be examples to illustrate the theme; the main thing that exhibitions of fine artists want to show is good work. The selection criterion for all participants was firstly the quality of their work, which is recognizable as an independent and outstanding contribution to the artistic scene in Germany.

Ursula Zeller

⁰ In 1998, UNESCO's World Culture Report announced that global mutual influences between cultures did not inevitably destroy their independence. On the contrary, contacts between the individual cultures and global markets were enriching and stimulating. Cf. dpa-Dienst für Kulturpolitik, 47/98, p. 17

¹ Interview with Bassam Tibi, in: Deutschland 2000: Kulturen, no. 6/99, p. 37

² Siegfried Gohr, Noch Immer: Deutsche Kunst, in: nbk 4/99, p. 52

³ Heinrich Klotz, Die Kunst ist stumm. Kunstgeschichte als Neonationalismus? in: Süddeutsche Zeitung, 11.3.1999, p. 17

⁴ Cf. Klaus Leggewie, Fuzzy Politics, in: Klaus Leggewie (ed.), Wozu Politikwissenschaft? Über das Neue in der Politik, Darmstadt 1995, pp. 120–131, p. 122

⁵ Ibid., p. 122.

⁶ Ibid., p. 124

⁷ Ibid., p. 126

⁸ This also speaks against Huntington's thesis of the »clash of civilizations«.

⁹ Leggewie, p. 125; Leggewie points out the necessary shift of the description from binary to multivalent or fuzzy principles here, citing Bart Kosko: »Facts are always indistinct, vague, imprecise to a certain extent, in other words »fuzzy«; quoted from Bart Kosko, fuzzy-logisch. Eine neue Art des Denkens, Hamburg 1993, p. 11

¹⁰ Heiner Keup et al. (ed.), Identitätskonstruktionen. Das Patchwork der Identitäten in der Spätmoderne, Reinbek bei Hamburg 1999, p. 172

¹¹ Boris Groys, Die Ununterscheidbaren, in: Der Architekt 3/2000, pp. 34–37, p. 37

¹² Cf. Okwui Enwezor in 1997 at a symposium in the Haus der Kulturen der Welt, quoted in: Der Tagesspiegel, 8.7.1997, p. 19

¹³ Heiner Keup et al. (ed.), Identitätskonstruktionen, p. 177

¹⁴ Exhibitions like the recent biennials in Venice, Sao Pãulo and Johannesburg, and also documenta in Kassel, have convincingly shown that non-European contemporary art is not marginal, on the contrary, it is central to contemporary production.

Artspace Germany – The artists

Armando

Candice Breitz

Tony Cragg

Marianne Eigenheer

Ayşe Erkmen

Christine Hill

Magdalena Jetelová

Per Kirkeby

Joseph Kosuth

Marie-Jo Lafontaine

Nam June Paik

Giuseppe Spagnulo

herman de vries



Armando

Fahne/Flag 9-4-85, 1985

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Candice Breitz
Factum Kang, 2009

→ Page 31 / 47 / 51



Tony Cragg
Flotsam, 1997

→ Page 33/47/51



Marianne Eigenheer

Your Time, my World (K1/K2/K3) 1998

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Ayşe Erkmen
Here and There, 1989

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a mother. In too holes I'll give
birth to a baby and the closer
I get to this date the more I
wonder: how this is going to be - it
is a mixture between panic and
euphoria - life and death

Please note: Personality descriptions play the largest
role in determining selection for these events.
Thank you for your time and interest.



100% handmade

Christine Hill
Volsboutique Official Template, 1999

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Magdalena Jetelová
Atlantic Wall, 1995

→ Page 38/48/53



Per Kirkeby
Untitled (Læsø), 1991

→ Page 39/49/53

Vergleicht man aber dieses Beispiel von Doppelsinn mit Zweideutigkeit mit anderen, so fällt ein Unterschied ins Auge, der für die Technik nicht ganz ohne Bedeutung ist. Der Doppelsinn »Unschuld« liegt der Sache ebenso nahe wie der andere, wenn man unterscheiden, ob die sexuelle Beziehung dem Wortes die gebräuchlichere ist. Dem Beispiel von D. S. J. sind die Worte »sich etwas leisten, verdecken und verbergen« einem Arglosen etwa im Gegensatz einleuchtend, dem auf solches Verstehen ist, z. B. Heines Charakteristika. »Sie konnte nichts abschließen, eine Zote, der Eindruck ist. Nun kann die Eigentümlichkeit des Doppelsinnes uns nicht davon abhalten, eine sexuelle Beziehung vorzunehmen, die sich gebräuchlichere ist. mit den anderen Teilergebnissen. *le premier vol de l'annee* Doppelsinn mit Anspielung



*Zwischen Urteilen
und unter Urteilen
die sich selbst
ausschliessen.*

Joseph Kosuth

O&A / FID! (to I.K.&G.F.), 1987

→ Page 40/49/54



Marie-Jo Lafontaine

Jeder Engel ist schrecklich/
Every angel is terrible, 1991/92

→ Page 42/49/54



Nam June Paik

Internetbewohner/

Internet dwellers: jswg.dreizehn. xulf, 1997

→ Page 43/49/55



Giuseppe Spagnolo
Cerchio Spezzato, 1972

→ Page 44/50/55



herman de vries

2 tage unter der weissdornhecke/

2 days under the hawthorn hedge, 1992

→ Page 45/50/55

Armando

Between knowing and understanding

Armando's versatility as a person living creatively links him with the humanistic ideals of the Renaissance. As a fine artist and writer, as a musician, actor and filmmaker he tries to gain a view of the entire world that can never be available to the specialist's restricted eye. However he achieves it in artistic terms, as a sculptor, draughtsman or painter – new paths are not always cleared, and do not run straight to the destination. His works always subject the viewer to resistance from the untested, and create friction by presenting a rough surface that resists easy consumption.

Armando's drawings show fragmented lines apparently placed on the sheet with no particular intention, lacking the supple consistency of a moving hand guiding the pen or pencil fluently. Armando draws like the surrealists, with his eyes closed, in the dark, or with his left hand only. So he works against clear consciousness, using interrupted movement to note stuttering statements from within. The lines stop, pause, leave the straight path and move out into the unpredicted, under changing pressure from the blind hand.

The signs of violent struggle also make the paintings into memorials of the painter's approach to his theme. His powerful brushstrokes dig deep into the paint. The conflict can be read from the creative material and traces ploughed through its surface. This pictorial effect, which springs directly to life, presents viewers with the drama of its creation. The pictures still seem to be quaking from the violence of the artist's emerging passion.

Armando's painting is expressive because of the gesture it visibly carries within it, revealing its own physical tension. This contrasts with a reticent colour range, fixated on black and white in an almost monochrome approach. In the eighties, he wrote from Berlin to Rotterdam: »I have gradually come to understand that one must not write or paint what one knows. One should write or paint the things that lie hidden between knowing and understanding. A small indication, a hint is possible, an assumption, no more, and that is already a great deal.« The creative intentions show clearly in the paintings: the pictorial forms remain without outline and run out into black and white on the edges. Armando called the results in our case »Flag« and »Wood«. Both, emblem and landscape, make a gloomy and threatening impact on the viewer through motif and choice of colour. And it is probably true: for this artist there are no landscapes or signals that do not carry a burden.

The key to understanding Armando lies in his childhood. He grew up in Amersfoort, experiencing war and occupation close to a concentration camp. These experiences continued to oppress him as an adult. He has worked throughout his life to make sure that they are not forgotten. »Time cannot be trusted. There is a cry of horror between once and now« – this quotation from Adalbert von Chamisso appears at the beginning of a 1992 book by Armando. It defines the actual core of his artistic impetus: do not let the cry of horror die away.

Like the colours black and white in the paintings, lies and truth, yes and no, all lie close to each other in reality, but there is still a transition. Armando came to Berlin in 1979, invited by the DAAD. For him at that time this was still an experience of going »into the lions' den«. Here he could »look the enemy in the eye«, in the city with the clearest indications of the dark past, a city in which he intended to continue to make an impact and to pursue his work of memory.

U. Z.

Candice Breitz

Media as a concept

Candice Breitz has lived in Berlin since the beginning of the new millennium. Her extraordinary talent and consistent achievements made an impression at an early stage. Her early works, such as the well-known »Rainbow Series«, are based on photographs. The series consists of photomontages of body fragments from black women and white porn models, combined to create hybrid creatures without proportions. Candice Breitz's collage cut detaches the individual parts from their original media and cultural context and combines them to create a new meaning, and the critical content emerges from this process. Breitz is addressing the different contexts of female nudity in porn magazines and traditional African picture postcards, in which the women are exposed to the voyeur's eye to equal extents. She is also alluding to the racial separation that persisted in her native South Africa until 1994. Here she is particularly interested in how human identity is constructed in a society of this kind.

It is clear even in these early works that Candice Breitz always illuminates her medium very precisely. In the »Rainbow Series«, the cuts in the assembled parts remain clearly visible, and the perspectives and size differences are not seamless either. Breitz is constructing a new reality, but she leaves her breaks visible. In subsequent works she focuses on the iconography of global mass culture in advertising, postcards and porn magazines. As she is also an art historian, she can play with pictorial heritage and historical material masterfully.

In 1999, Candice Breitz found her way to her actual medium, video. Here her approach shows some similarities with the photomontages, despite moving images and the use of language. She does not produce documentary work, nor does she invent and record plots. And yet her works always contain performative elements. In the first, the »Babel Series«, she used existing film or pictorial material, preferably from the mass culture of the rock and pop world, which she processed and edited to produce something new and unmistakable. In the video, she reduces the stars' actions to such short sequences that their (self-) presentation cannot develop. This makes it impossible for the viewers, the fans, to

identify with their idols. What remains as a result are meaningless scraps of language perceived only as a carpet of sound. In this, but also in the subsequent video installations, which grow increasingly complex, Candice Breitz increasingly turns to the staged life-designs and culture codes of pop icons and the entertainment industry, also a form of identity construction.

The »Factum« series,¹ from which the work »Factum Klang« (Factum Sound) in the exhibition comes, was created in Toronto in 2009.² For this Candice Breitz recorded six- to seven-hour interviews with identical twins and a set of triplets who had grown up together in their formative years. She conducted the interviews individually, using the same list of questions, in places selected by each individual, most of whom chose their home surroundings. As well as this, they were supposed to present themselves as similarly as possible in terms of clothing, hairstyle and make-up – but not all of them did so. In this way, the interviewees could each present their own story, and their view of things. The questions related to childhood, sibling rivalry, family stories, but also the subject's current view of the world. Breitz shortened and edited this material, following her own screenplay, in the form of two- and three-channel video installations. This means that the interviews can be seen at the same time on two or three monitors hanging next to each other. Thus it is possible to hear the answers in direct sequence and at the same time to see all the participants. It is striking that the interviewees' performances are sometimes completely identical, right down to their verbal utterances, but they can also differ diametrically. This shows that perception is extremely subjective, and that the same event can be described quite differently by two people who were involved and are very close to each other. Innate modes of behaviour and qualities make up only one side of a person. The other is determined by his or her individual socialization.

U. Z.

¹ The series title refers to Robert Rauschenberg's two Combine paintings, created at the same time, »Factum I« and »Factum II«, dating from 1957, which are almost identical. At a first glance they seem to have been painted spontaneously in the spirit of abstract expressionism, but in fact these pictures were created by repetition, not by spontaneous action.

² Cf. a detailed description in the work in: exhib. cat. The Power Plant: Candice Breitz: Same Same, Toronto 2009, p. 19

Tony Cragg

»Sculpture has only just started«

Tony Cragg is seen as a legitimate descendant of the British sculptural tradition, and there is no doubt of his outstanding importance to the 20th century. The ideas of »new sculpture« represented competition in his own country for the dominant figuration of Henry Moore, formulated as a counter-suggestion to the tradition by Richard Long, Anthony Caro, John Hilliard and Gilbert and George. The radical expansion of the concept of sculpture, for example the way in which Richard Long opened up to nature, fascinated the young Cragg. Following this example, he also spent days exploring nature on his bike or on foot. He was more affected by the sensuality of things than by the innovators' aesthetic and theoretical approach, and it was this that made him regard sculptural practice more highly than concepts. He »finds« the material for his early works in nature, collects the material, brings it home and lends new form to what he has found. This leads to the first wall works and the »stacks«. Tony Cragg had an illuminating experience at that time: nothing has to be invented, the world makes every form available. All the artist has to do is explore a new context in the work for what has been found, in other words, transform it, as in a chemical process. This reveals concealed connections, making it possible to experience the world as a hidden unity.

The artist systematically investigates formal connections in his subsequent work. He no longer uses found material for the 1981 wall installation »More & More & More«, but three sheets of wood in different colours. Symbolically abstracted forms of objects in daily use – for example bathing costume, car, television, sunglasses – are cut out of these. But the form left over in the sheet of wood is part of the design, not just the defining form, form and non-form relate to the background wall.

Tony Cragg allows curiosity and delight in the quality of materials to flow directly into his creative work. Ultimately the key to creation lies in material qualities; the material and its nature stimulate his imagination to find new forms. The next stage in the artistic processing of ideas is then developing and physiognomically duplicating a formal character that has once been designed, in a systematic examination. This leads to series of works surrounding the first invention as if affiliated. The 1997 sculpture »Flotsam«, shown at the Venice Biennale in the same year, is part of a series of works continuing a late eighties theme with new material. In the eighties, the material for the »Benches« was sandstone. Ten years later, lamination of a new plastic material made it possible to make this formulation in terms of form – stacked vessels – turn in space astonishingly, in a way that could not have been accomplished with traditional materials.

Tony Cragg spoke about the importance of drawing in a 1994 interview: »A subject that has fascinated me for a long time is the search for images that make the great, invisible world visible. The world we live in today consists of an enormous number of invisible

things that were still completely unknown a hundred years ago (...) I find that today drawing offers itself as the defining inventor for imperceptible processes of this kind.« Drawing is not just the prime idea for a new work, but a tool for recording a world whose ultra-rapid insights drawn from research and science make it scarcely comprehensible any more.
U. Z.

Marianne Eigenheer

»Your Time, my World«

The title of the three photographic works in our exhibition goes straight to the heart of Marianne Eigenheer's view of art. Her work is closely linked with her person, her private biography and the world she lives in. And so her artistic development can be seen as a path to self-creation and liberation – to processing her own expectations and detaching herself from externally imposed demands. This path has not always been straight, but has been prone to extended pauses and diversions. She has pursued it energetically in full awareness of the uncertainty of an artistic existence leading from Swiss »inwardness« to international discourse, where she has now found her own, unmistakable position.

In the seventies, her first works were pencil drawings, conclusively formulated in terms of subject matter, showing an interest in surreal effects. Here she confidently formulated personal myths using a heavily symbolic, archetypal formal canon. In the late seventies she reduced her representational resources and made her language more succinct; narrative diversity gave way to a few clearly outlined forms, and she used paint and brushes rather than pencil and pastels. A very few colours – blue, red, yellow – white, black, sometimes gold as well – are sufficient. She finds signs that evoke representational figures while leaving the ultimate interpretations open.

One concentrated creative period can produce several dozen sheets on a single subject, as though Marianne Eigenheer concentrates her energies and then releases the stored potential like an explosion. She does not correct the result: she either acknowledges that it is right or rejects it altogether, taking the uncompromising path of either/or.

Marianne Eigenheer likes to quote figures from novels and fairy-tales, which implies a reference to her second productive field. She writes essays, stories and poems alongside her fine art work. The texts inclining to dreamy, fairy-tale moods combine reality and invention, biographical material and work she has read. Like Alice in Wonderland, Marianne Eigenheer is looking behind the mirror of reality into other realms of reality full of fantastic events.

She has taken up photography as a new medium for her more recent work. Its technical facility for rapidly varying approaches and the associated opportunity to produce a large

number of images in a short time and with concentrated work fits in with her approach. Photography also creates a distance: from her own spontaneous gesture, from the viewer, from the interpreter. Photography does suppress handwriting, but also brings much that is very personal into the image. The author steps back behind the found image more than she does in the drawings.

The triptychs and polyptychs in the »YourTime, myWorld« series each consist of several tableaux of carefully chosen motifs from a private world. The image detail is selected as found, not manipulated. And yet there is nothing random about it. »YourTime, myWorld« captures memories of the kind left behind on shelves or walls in the course of every human life: photographs of relatives, colleagues or idols, holiday snaps, works of art, children's toys, books and magazines. These are private relics whose origin and significance for the owner do not have to be known in detail to the viewer. They speak for themselves. In her photography, Marianne Eigenheer transforms the archaeology of the private into a new image, combining the present and the future, the known and the invented, the real and the artificial.

U. Z.

Ayşe Erkmen

The concept of space

»Here and There« consists of sixteen trapezoid metal bodies, different in colour and form. Two extremely different constellations are possible. In one case they form a perfect semi-circle (Variant I) in which every element has to occupy its predetermined place. Only then does the elemental, three-dimensional order emerge, though even then this is highly complex, as the form of the elements is like a jigsaw puzzle, unique in its system each time. Relating the work to a wall suggests possible completion as a closed circle beyond the exhibition space. The other constellation addresses making the elements as individual as possible, thus creating complete chaos, filling up the inside of the exhibition space entirely.

Ayşe Erkmen enters into a dialogue with the exhibition space in each of her works. She was inspired by the even tiling on the walls and floor of the Maçka Sanat Galerisi in Istanbul, where the work was shown for the first time. Alluding both to the geometrical and material-structural perfection of the elements in minimal art and in the work of the American sculptor Carl Andre, she undermines the idea of order with the regular and yet always different form of her elements and by the way they are painted, which is reminiscent of a much-used educational building-kit jigsaw for children, adopted in the spirit of *arte povera*.

In this work, Ayşe Erkmen is aiming at an allegedly art-immanent discourse of order and open chaos, a discourse about the standing and the aesthetics of open questions and

structural answers within the artistic image and its perception, between an elemental experience of life and an art which sublimates this to the highest degree. Simply and at the same time topically, she creates an image for form-finding in contemporary art sculpture, located between playful openness and intellectual calculation. At the same time, her work makes the exhibition space or venue into a debate as a specific frame, defining the discourse about art and its significance, a discussion that became increasingly vigorous in 1976 as a result of the publication of »Inside the White Cube«. This work of art asserts itself on all levels of perception between the poetry of play and the provocation of a polarization, denying any claim to sublimity, between chaos and an elemental sense into which the complexity of the elements can be fitted. Ayşe Erkmen alludes to the present perception of art, which becomes a cognitive fact only in the context of its own set of laws. In the context of an exhibition and the discourse about art, the installation, the form of its elements and their arrangement become an artistic, meaningful gesture. In any other context, this dissolves into an anonymity that levels everything. This shows why the work is called »Here and There«.

Ayşe Erkmen's conceptual art formulates experiences on the frontiers of art. Her works concentrate the material and intellectual qualities of their elements and their possible structures and meanings. She takes up the synthetic strategies of contemporary art and the work also seems like a playful, or possibly a critically reflective, commentary.
W. M.

Lit.: Ferdinand Ulrich (ed.), Ayşe Erkmen. -ma-ges,
Städtische Kunsthalle Recklinghausen 1997

Christine Hill

An interview

U.Z.: What is your special interest in art as communication?

C.H.: In school, I spent a great deal of time reading the dictionary. I got kind of obsessed with the »true« definition of things. For me, art is best defined as communication. What else is one trying to do when one puts something on display?

So my work has been to add to its definition for me, for an audience. The desire to turn an inherently introverted and self-reflective pursuit into a dialogue – to inject it with extroverted qualities – is the desire to remove it of all frivolity. It should be fun, but not useless.

U.Z.: Is Duchamp's model of art as life in any way relevant for your work?

C.H.: Here, a friend of mine was talking about my work to a local critic, who sighed rather annoyed and said, »Oh, I'm tired of all these people doing Non-Art as Art.«

I still feel that one needs to keep stretching the boundaries of what's art. Projects like »Tourguide« incorporate people who are not involved in any art discourse, so these projects need to work for them on other levels. Reflecting things off of their own lives is more effective than trying to dip them into immediate art theory.

Duchamp seemed to profess that living one's life well was the best art. So culling things from life directly seems to be the most appropriate resource.

U.Z.:What is most exciting for you in performing art?

C.H.: Of course there's the desire to be around while everything is happening. The idea of the artist as moderator or reflector is important for me, so it's necessary to be there. »Performance« is also a problematic definition, especially when paired with art. People's minds immediately leap to clichés they've experienced: nakedness, fire, whatever. So I'm trying to make this a »performance« that is more along the lines of what Goffmann means when he speaks about performing in daily life.

U.Z.:When you were little, what did you imagine taking up as a profession as a grown up?

C.H.: My favourite game as a child was »lawyer«. I set up a completely functioning office in the basement, with typewriter, carbons for copying, and most importantly, a file full of forms I would cut out of the newspaper – anything that has »name_address_age_« etc. Whenever people would come over, I would have them play »client« to my »lawyer«: fill out some forms, talk a bit at my desk, conduct business.

So, except for a few name changes, I'm pretty much doing what I thought I should be.

U.Z.:You are changing hairdo and outfit with the project you are working on. How do you decide on your outfit for the project?

C.H.: It's important to look »right« without looking »costumed«. I don't want to look like I'm a theater piece, and most definitely not like performance art. Usually, this can be decided by just looking around. A rock girl, for example, has bleached out hair, perhaps with strands that are colored, usually the hair's ratty. For »Volksboutique«, I chose these twisted braids (Schnecken) as a very reminiscent, dated, Heidi-esque thing (and of course, dressed in second-hand clothing), for »Tourguide«: ponytail, cleancut, someone who looked like the girl next door. Visitors to that project seemed to be happy to »rent a friend« who would take them around the city.

U.Z.:How did you feel when you first came to Berlin?What is your feeling now?

C.H.: I landed in Berlin in 1991, two weeks after graduating from Art School. I had never been outside of the US, and I didn't speak any German.

But it seemed like exactly the follow-up plan to the school routine – to make the primary motivation in my life be my life. What to make out of it. To use the city as a model to build on. My first year was spent with the seemingly »mundane« activities of trying to learn the language, the city, people – all not to be underestimated, all communicative tasks. Obviously, my work was inspired by that.

The entire time I lived in Berlin, I would see cities around Europe, and especially NYC hyped as »the most exciting places to be«, and I would always think »they have no idea, they've never

been in Berlin». Of course now, I would find it preferable that not so many people would have »discovered« Berlin. It's taking the thrill out of it. So now, I figure, NYC, Berlin – both are places which offer concrete material to make work out of.

The city becomes a dictionary to pull ideas from. The balancing act appeals to me, that I now try to work in two places. I've always referred to the work being a balance of introversion and extroversion and I suppose that gets played out in the cities as well.

Magdalena Jetelová

Atlantic Wall (1995)

A line of massive concrete bulwarks, bunkers, gun emplacements and watchtowers extends along the Atlantic coast from Norway to Spain: the »Atlantic Wall«, built by the German armed forces in 1942–44 as a bastion against the expected invasion by the Allies. The French philosopher Paul Virilio published his »Bunker Ideology« in 1974. He used the ruins of the Atlantic Wall to develop a typology of fortress structures and his philosophy of »military space«. The categories of war and violence in philosophical thought combine in contemplation of the ruins with the mythical dimensions that these conceal as the military monuments that time has made them.

In 1994–95 – the 50th anniversary of the Allied invasion, Magdalena Jetelová made the ruins of the Atlantic Wall in Jutland and Paul Virilio's studies the subject of an artistic project. She was fascinated by the sculptural, mysteriously powerful images created by the monstrous concrete masses and volumes, embodying what Paul Virilio sees as their scandal, alongside their historical importance: their anachronistic integration into the landscape, their futuristic modernity and at the same time the architectural archetypes they embody as images. On the other hand, Magdalena Jetelová's images incorporate a process of disappearance that she has apparently brought to a halt: exposed to the ocean tides, undermined by the water, the buildings are sinking into the sand and the sea, past and future in one.

The quotations from Paul Virilio's book continue this perception, sharpen it and endow it with meaning. The glowing, focused energy of the laser light, the drawing and the language express the thinking, the artistic view and the idea that reveal a deeper meaning, not just the military significance of the structures, but they way they are perceived. »ABSOLUTE WAR BECOMES THEATRICALITY« takes the eye as if up steps into the interior of a bunker that is opening up like a stage. Then Jetelová projects the perception of the landscape as an »AREA OF VIOLENCE« onto parts of a bunker whose significance is being scattered. The drawings and the photographs are proofs of this insight. The twilight and the long exposures throw a misty veil over the photographs, over the expanse of the sea and the

horizon. This creates an impression of frightening sublimity and monumental staying power that these complex images set against the idea of disappearance.

Magdalena Jetelová's sculptures explore spaces that took on geographical dimensions in her nineties projects. In 1992 she used a laser line to draw the mid-Atlantic ridge, visible only in northern Iceland and part of a system of thresholds running all the way round the earth, a real and mythical continental dividing line. Photographs and landscape pictures are produced in the works linked with this, containing equal proportions of geological knowledge and magical atmosphere. Most recently she has addressed a line extending from Sydney to New York, indicated by radar reflectors and photographed from a satellite, as an earth-spanning construct of geography realized and interpreted artistically. »Atlantic Wall« also makes a geographical and historical line into an object that can be perceived, in that Jetelová followed this for a way in the ruins, »drew« it and charged it from her point of view and with the perspectives of Paul Virilio's theses of »military space«, statements that are as pointed as they are open in the dimensions of their meaning.

W. M.

Lit.: Klaus Wolbert (ed.), Magdalena Jetelová. Orte und Räume – Locations and Spaces 1990–1996, Ostfildern 1996, in particular pp. 150 ff.

Per Kirkeby

Everything is remembered – Per Kirkeby's pictures

It could be one of Per Kirkeby's leitmotifs, a tree stump, growing out of the dark green background of the 1991 picture »Untitled« like a black shadow and dominating the picture's imaginary space as a form. But this is only one possible association, the form defies definition, dissolves in the picture space, which has clouds of mist passing across it from the left in the form of lucid brush gestures, illustrating the subtle balance between the surface and the depths of the picture, colours and forms, condensation and dissolution as a motif and as a painting process. A comparable layering effect can be seen in the 1994 picture, as though the depths are defying any definition, as on the surface of water, and at the same time reflections whose nature can only be dimly sensed liquefy in coloured light as they move.

The associated representational quality dissolves with the painting process. Recognition is followed by a second recognition. Per Kirkeby's creative reflections do indeed mirror nature, figure, vegetation, landscape, atmosphere, but as a scientist and geologist, which he also is among other things, he is aware of the questionable nature of the objectivity of a copy. His artistic strategy aims at the processual nature of perception, at the transcendency

and transitoriness of memory in images, in which what is seen in both condensed and liquefied in a painterly way.

In this painter's pictures, these seeing and remembering approaches permeate each other in terms of perception theory and epistemology with problems from the history of painting. It is only in the process of painting that an artistic notion can develop. The reality of Per Kirkeby's pictures is a complex structure of experience, memory and imagination revealed only in the layers, in the mutual interpenetration of chaos and order; fluent colour sequences and condensations into forms and structures. The painting unfolds within this dialectic; dramatic images emerge through painterly devices alone, narrative and at the same time entirely detached from the anecdotal. The images have great suggestive power, but nothing can be named for certain. Every semblance of iconography dissolves in the process of painting.

In the 1998 picture too, which at first insistently suggests the geological forms of a landscape and is reminiscent of a rock wall, all material quality dissolves in the colours and forms, and in the way the picture is drawn. The artist draws on the possibilities of blurring the boundaries between concrete memory and picture-inherent substance in painting, opening up new scope for perception. The concrete details are subsumed in the traces of the lines' movement, in the partly superimposed layers, in the painterly materiality of the colours and forms, in the light and dark of the composition's drama. We always see through prescribed images. This is an essential part of memory, which conveys meaning in images. That is why this picture is familiar to us too. Even so, a new and different expedition into the unknown comes into being in the process of painting, permeating contemplation with memory, abstraction with the production of ideas, thus leading to the pictorial events in Per Kirkeby's painting.

W. M.

Lit.: Armin Zweite, Per Kirkeby. Bild Zeichnung Skulptur, Kunstsammlung Nordrhein-Westfalen Düsseldorf, Cologne 1998

Joseph Kosuth

Art as Idea as Idea

Joseph Kosuth is at the forefront of American conceptual art. His art deals with questions of definition, rather than with aesthetics or iconography. He described the conceptual approach in art in 1981: »With the unassisted readymade, art changed its focus from the form of the language to what was being said (...) This change – one from »appearance« to »conception« – was the beginning of »modern« art and the beginning of »conceptual«

art.« According to this, conceptual art eschews contemplation in favour of the pure idea of itself, which the artist formulates in a sketch or a certificate. In terms of artistic fact, it is immaterial whether the idea that is laid down in this way ever takes on material form that can be presented in an exhibition.

Kosuth's early work is shaped by the ideas of the linguistic philosopher Ludwig Wittgenstein. The 1965 »Protoinvestigations« comes from this subject group, and »One and Three Pans« is also part of it. It is made up of three parts – the pan, a black-and-white photograph of the pan in identical dimensions and its dictionary definition; the object and the three realized items are mounted on a wall next to each other. The »Protoinvestigations« are tautological works in the spirit of Wittgenstein: the work describes itself through itself: photograph and dictionary definition relate only to the object depicted and do not refer to facts lying outside the work itself. Thus it is also asking questions about the identity or non-identity of an illustration and what is illustrated on the one hand and pictorial and linguistic representation forms on the other hand.

In subsequent works, which Joseph Kosuth subtitles »Art as Idea as Idea« to emphasize their analytical character, he continues to examine the connection between seeing and language. Here too the stimulus comes from Wittgenstein: he took language as an example and identified contextuality, i.e. the use of a word in language, as an essential element in the constitution of meaning. These studies also include the »Definitions« series, from which we are showing three examples: »Purple«, »Volume« and »meaningless«, all three dating from 1966/1967. They consist of dictionary definitions hanging on the wall in the form of enlarged photographs. In the same way, they represent – via language as a (photo-)graphic image – objective concepts from the sensually perceptible world (»Purple« and »Volume«) and also abstract definitions from the world of ideas (»meaningless«).

Kosuth continues the early series of works, which illuminate questions inherent in art and language, with the »Investigations I–10«, dating from 1966 to 1974. Consideration shifts increasingly from the pure art context to the social contexts in which both art and language are placed. And so in the late sixties, with his textual posters, he logically steps out of the »white cube« of the exhibition gallery into real life. Since then he has produced numerous textual and textual-image works for interior and exterior spaces, circling around philosophical questions and literary works. But photography still remains an important medium in his work. This is shown in the 1987 sequence »O & A/F!D! (to I.K. & G.F.)«, a series of bipartite text-picture works. The text and the image come from different contexts with differing modes of representation. They are forced into one in the work through mutual concealment, thus creating a new context in terms of meaning that waits to be decoded.

U. Z.

Marie-Jo Lafontaine

The beautiful yet terrible power of fire

Marie-Jo Lafontaine's fire pictures

»Jeder Engel ist schrecklich« (Every angel is terrible) is the title of a 1992 video installation by Marie-Jo Lafontaine. Fifteen monitors in a round, fortress-like steel sculpture surround viewers in centrifugal movement with images of a sea of flame, thus placing them within an intense physical and emotional experience somewhere between fear and fascination. Short pictorial sequences at the beginning and the sound track with Rap music suggest the explosion of American racial conflicts at first. One short shot shows a man with a hood and a torch. Shouts, gunfire and the noise of a helicopter intensify the atmosphere of fear and violence. Then ritual rhythms are heard, and finally the noise of fire. The images conjure up ideas of volcanic eruptions and burning oil. Finally there is a violent explosion, smoke, silence – the calm after the storm. The sequence of images has no narrative continuity, and the speed with which they change further heightens the penetrating intensity of perceiving them.

The three pictures came into being in the context of this work: photographs, combined with monochrome pictures. Like predellas, they do not just intensify the atmosphere of the pictures in immaculate monochrome, but also raise them to the status of altar images in solid black frames. This is about the fascination and the myth of fire. The story of mankind is linked with fire, both in real terms relating the threat it poses, and to bringing it under control, and also in its mythical and metaphorical significance. It symbolizes power over and dominance of nature, and since the earliest stage of human civilization it has also played a central role in myths and rituals as a purifying, renewing cathartic force. Fire is a metaphor for strong emotion and passion, and at the same time for violence and death.

»Every angel is terrible« (1996) addresses both this fascinating and sublime quality of fire as a pure, immaterial object and also the horror, the fear triggered by its consuming power. »For the beautiful is nothing / but the start of the terrible, which we can still just bear; / and we admire it so because it casually scorns / destroying us. Every angel is terrible.« These lines from the beginning of Rainer Maria Rilke's »Duino Elegies« provide the title and the inspiration for the magic of fire in Marie-Jo Lafontaine's images. The angel stands for the poet; for a higher, invisible meaning in the visible, symbolizing death, even though he wishes to capture the beauty of the visible.

The photograph of the hooded man holding a torch in the dark intensifies the image of a human being and fire, making it into an allegory of a cult of power without individuality, combining with fire, a scarcely surpassable presentation of threat and of potentially destructive violence. The flames – seen as an image, a metaphor – also consume one of the classical romantic images of longing, in the form of a ship burning like a torch in the boundless darkness of light on the sea. Martin Heidegger's concept of death as an integral part of

life runs through Marie-Jo Lafontaine's work like a leitmotif. Man's essential power is his awareness of this, controlling his behaviour and his emotions and ultimately also intensifying and capturing them in images.

W. M.

Lit.: Nehama Guralnik, Marie-Jo Lafontaine. »Jeder Engel ist schrecklich«, Tel Aviv Museum of Art, Tel Aviv 1992

Nam June Paik

Brave new world

A television set without its innards and a burning candle provide the materials for Nam June Paik's »Candle TV«. Ordinary, everyday objects deriving from different technologies are brought together to form a content-unit. This opens up an unusual interpretative spectrum for the viewer: the technical device for conveying images is reduced to a non-functioning shell. The artistic intervention removes all the electronics, leaving only the empty casing. And instead of the screen, conveying images from all over the world into everyday lives, a candle flickers: an ancient source of illumination from the days before technology.

Alongside the criticism of the levelling force of the mass media, there is also a sense of wit here, of delight in experimentation, and a reflective quality, a mixture that was typical of Nam June Paik – and of course the radical gesture that succeeds in making something new by means of deconstruction. A tool for passively receiving information becomes a contemplation medium, developing real life in the candle flame. Viewers become active participants as their thoughts and inner images acquire leisure and space for meditation.

Nam June Paik came to Germany in search of music at the age of twenty-four. Paik was impressed by technology, by electronic possibilities for producing music, but also by television technology. In the early sixties the artist recognized that television and electronic music were related. He familiarized himself with the technical requirements and used circuit diagrams to master the structure of the equipment. His first interventions into the technology were attempts to create interference that leave little behind of the pictures except the image transmission medium.

Paik was convinced that television has potential for artistic assimilation. In 1965 he said: »As collage technique replaced oil paint, the cathode-ray tube will replace the canvas (...) Someday artists will work with capacitors, resistors and semi-conductors as they work today with brushes, violins, and junk.« And he has been proven right. He himself was one of the key pioneers in the new field of video art. In 1965 he acquired the portable camera

with recorder that had just come on to the American market and produced his own video tapes. With his Japanese colleague Shuya Abé he developed a video synthesizer that made it possible not just to take pictures of reality but also to change their shape, colour and sequence, indeed even to create images of virtual reality. Here we see the beginnings of generating artificial pictorial worlds, whose possibilities have multiplied today through the use of computers.

Our exhibition confronts the radical position from the seventies with a work dating from the nineties. The »Internet Dweller« is a descendant of the robot family that Paik invented as a caricature of »Big Brother« in the sixties. These are beings similar to humans made up of technical equipment. Their tools include surveillance cameras as well as polaroid cameras and laser-disc players; all-embracing observation in sound and image becomes symbolic reality in this way.

Nam June Paik lived longer in the West than he did in Asia. He was profoundly influenced by Far Eastern culture and philosophy, but also received crucial stimuli here and was able to introduce important artistic innovations, yet he still said of himself: »And yet I am still a foreigner.« He was probably always »between two worlds«.

U. Z.

Giuseppe Spagnulo

Earth, steel and fire

Giuseppe Spagnulo's works make an archaic impact that seems to come from another age. This is partly because of his elemental way of working, and partly because of his simple forms and above all the unpretentious materials he chooses for his sculptures. Spagnulo started his artistic career with the most natural of all materials, earth. He learned to make items of practical use in his father's ceramics workshop, and so clay became an artistic material whose characteristic qualities remain intelligible via traces of the creative process. It is only later that iron and steel are added as further materials.

It was Spagnulo himself who conceded first place in the artistic process to material and the possible ways of working inherent in it. He wrote in 1988: »Earth is a material. Ceramics are made of earth; earth is a material for ceramics. Earth – ceramics – sculpture experience their change and their sublimation through fire, and the artist is the author of this. Fire has something incalculable about it: it is the meeting of Dionysus, the creator, and Hephaestus, who forges craftsmen and artists.« Spagnulo is probably aware of the challenge he is presenting himself with by describing a line of tradition of this kind. It means no less than that the artist is claiming to be a creator, achieving – copying – the divine act of creation by creating his living world out of a lump of clay. Fire makes the artist's world into something

lasting; it does not destroy; it preserves. Fire is also the element that shapes his other material.

The creative process when working with metal is the precise opposite of ceramic work: it is not the slow build-up of a form, not a craftsman's skill that dominates the work, but a sudden, extreme application of force and quick decisions. Here too Giuseppe Spagnulo works on the basis of simple three-dimensional forms like cube, cuboid, sphere, disc, rectangle and circle. But it is not the initial form but the forces impacting on the material that determine the newly minted form of the sculpture, along with the qualities of the material. He releases the secrets of the material by forging and cutting. The artist's intervention, the short moment of decision that endows the work with its own form, »disturbs« the regularity of the original form.

Spagnulo is not interested in the outward appearance, but in the process that produces the form. The traces of work can also be read on the metal surfaces, telling the story of how the piece was made. His earliest series of work in metal is the »Cerchi spezzati«, from which we are showing a 1972 version in the exhibition. »A great curve, not brutal, but archaic (...) A great machine bent it, a great fire cut it. The fire was a lightning bolt in my hands. I made it glow at the point where it was not cut through and bent it back on itself«, he said of this work in 1981.

Giuseppe Spagnulo works – basing himself on the material's resistance – on the borders between two and three dimensions. The series and cycles of drawings also derive their meaning from this starting-point. By mixing sand and ash to make a black colour they too acquire three-dimensional qualities on the surface, and the artist can leave his traces here as he does on clay, and express the same elemental will to create form.

U. Z.

herman de vries

... that is the case

As a scientist, herman de vries was a sceptic in his younger years. It was only with the passage of time that he achieved the composure he needed to start a collection and observation project that embraced the whole world. His work as an artist started in the fifties. At first he produced drawings and abstract images, collages trouvés – collages made of objects he had come across by chance. His readiness to accept chance became the principle behind his future work. The subsequent monochrome white phase within the Dutch ZERO movement meant restricting his creative resources to a minimum on the one hand, but was also a starting point for new developments in the spirit of a *tabula rasa*.

Scientific research, an artistic approach and a philosophical view of the world determine his whole oeuvre. He moved to Germany in 1967. He sought out a calm place in the midst of nature, and found it in Lower Franconia. His studio was right outside his door in the shape of the Steigerwald: 200 km² of natural woodland. »everything that we recognize is in the world, is the world, is. if something is really evident, it is there (otherwise it would not be evident).« This sentence from a text written between December 1994 and January 1995 contains herman de vries's artistic understanding and his view of the world, in a form that is both poetic and precise. Inspected closely, he is also describing how his pictures are produced.

herman de vries's view of art also involves Ludwig Wittgenstein's positivist view, as seen in the statement »the world is everything that is the case.« According to this, cognition is a reflection of the facts. In this sense, nature forms the starting point for each of his works. herman de vries does not describe it, but uses it directly as his material. The artistic intervention is minimal. It consists only of the choice of detail, the definition of the work's boundaries. herman de vries chooses the frame (in the literal sense the picture frame) for the piece of nature he is addressing. So in »rasenstück« he cuts out a piece of meadowland he has found and presses it between sheets of glass. The artistic act develops its effect by shifting the starting material from the natural context into the art context. In this way, the contrast between nature and culture/art is synthesized in the work.

»rasenstück« also relates to a distinguished art-historical model, namely Albrecht Dürer's 1503 etching of the same name. Nature becomes worthy of being observed and depicted in the Renaissance as an object of scientific research and insight. Dürer's programmatic pronouncement »For, verily, art is embedded in nature; whoever can draw her out, has her. If you master her, she will take from your work much that lacks« could stand as a motto for herman de vries's work. But he is more modest in his claims as an artist: he does not draw an analogy between himself and the creator God as an artist, but sees himself as a learner and preserver. For him, as for Leonardo, artistic activity is a form of cognition. His aim is to record the world in its natural order. In this way he creates a museum of nature by taking the task of »collecting, researching, preserving« seriously, just as a museum does. And so he carefully arranges and fixes the leaves that have accumulated »for two days under the hawthorn hedge« in October 1992. It is not the artist who determines the order of the picture, but nature itself. In another place he marks the painted surface in an even pattern with the differently coloured and structured soils he has collected in Provence to produce »terre provençale«, in order to build up a picture of reality using its own substance.

U. Z.

Biographies – New Home – Between Worlds

Armando

*1929

born in Amsterdam

1949 – 1954

University of Amsterdam, art history

1958

Co-founder of the 'Nederlandseinformele groep', work as a journalist and later as head of the art desk at Haagense Post

1988

Instructor at Amsterdamse Hogeschool voor de Kunsten, Academie van Bouwkunst, Amsterdam

1996

Member of the Akademie der Künste, Berlin – Fine Arts Section

1998

Opening of the Armando Museum in Amersfoort

Lives in Berlin and Amsterdam.

For more information:

www.galerie-nothelfer.de

Candice Breitz

*1972

born in Johannesburg, South Africa

1993

B.A. Fine Arts, University of the Witwatersrand, Johannesburg

1999

The Passion and the Wave, 6th International Istanbul Biennial, Istanbul

2001

Solo exhibition, De Appel Foundation, Amsterdam

2005

The Experience of Art, 51st Biennale di Venezia

from 2007

Professor at the Braunschweig University of Art

2008

Solo exhibition, Louisiana Museum of Modern Art, Humlebæk, Denmark

2009

Solo exhibition, The Power Plant, Toronto

2010

Solo exhibition, Kunsthaus Bregenz, Austria

Lives in Berlin.

For more information:

<http://www.candicebreitz.net/>

Tony Cragg

*1949

born in Liverpool

1970 – 1973

Wimbledon School of Art, Wimbledon

1973 – 1977

Royal College of Art, London

1978 – 1988

Professor at the Kunstakademie Düsseldorf

1994

Member of the Royal Academy, London

2001 – 2006

Professor at Berlin University of the Arts

from 2006

Professor at the Kunstakademie Düsseldorf

from 2009

Director of the Kunstakademie Düsseldorf

Lives in Wuppertal.

For more information:

www.tony-cragg.com

Marianne Eigenheer

***1945**

born in Lucerne

1952 – 1964

Studied music

1973 – 1976

Studied art history and psychology in Zurich

1982

Visiting lecturer at the Hochschule für Gestaltung, Bern

1994 – 1995

Taught at the Institut für Kunstpädagogik,

University of Frankfurt am Main

1995 – 1996

Visiting professor at the Hochschule für Gestaltung, Offenbach

1997 – 2007

Professor at the Staatliche Akademie der Bildenden Künste, Stuttgart

Lives in Basel.

For more information:

www.galerie-hafemann.de

Ayşe Erkmen

***1949**

born in Istanbul

1977

Graduated from the State Academy of Art,

Istanbul, sculpture department

1993

DAAD Berlin artists' programme

1998

Visiting lecturer at the Gesamthochschule Kassel

2000

Visiting professor at the Städelschule Frankfurt am Main

2010

Visiting professor at the Kunstakademie Münster

2011

Representing Turkey at the 54th Biennale di Venezia

Lives in Istanbul and Berlin.

For more information:

www.galeriebarbaraweiss.de

Christine Hill

***1968**

born in Binghamton (NY)

to 1991

Studied art at the Maryland Institute College of Art, Baltimore (MD)

1997 – 1998

P.S. I scholarship, New York (NY)

2004

Professor and chairperson of the department of modern and public appearances, Bauhaus-Universität Weimar

2007

Professor for modern and public appearances in the department of media design at the Bauhaus-Universität Weimar

Lives in Berlin and New York.

For more information:

www.eigen-art.com

Magdalena Jetelová

***1946**

born in Semily, Czechoslovakia

1965 – 1971

Studied at the Academy of Fine Art, Prague

1967 – 1968

Studied at the Accademia di Brera, Milan

1985

Emigrated to West Germany

1989

Professor at the Summer Academy, Salzburg

1990 – 2004

Professor at the Kunstakademie Düsseldorf

1993

Member of the Akademie der Künste, Berlin – Fine Arts Section

from 2004

Professor at the Akademie der Bildenden Künste, Munich

Lives in Düsseldorf and Bergheim.

For more information:

www.galeriethomasschulte.de

Per Kirkeby

*1938

born in Copenhagen

1957–1964

Studied natural history at the University of Copenhagen

1962

Entered the Experimental Art School in Copenhagen

1978

Professor at the Kunstakademie Karlsruhe

1989–2000

Professor at the Städelschule in Frankfurt am Main

Installation of eight bronze sculptures on the building of the German Bundesrat, Berlin

Lives in Copenhagen, Læsø, Frankfurt am Main and Arnasco.

For more information:
www.perkirkeby.com

Joseph Kosuth

*1945

born in Toledo, Ohio

1963–1964

Studied at the Cleveland Institute of Art

1965–1967

Instructor at the School of Visual Arts, New York

1971–1972

Studied philosophy and anthropology at the New School for Social Research, New York

1991–1997

Professor at the Staatliche Akademie der Bildenden Künste, Stuttgart

2001-2006

Professor at the Kunstakademie Munich

Lives in Rome and New York.

For more information:
http://spruethmagers.net/artists/joseph_kosuth

Marie-Jo Lafontaine

*1950

born in Antwerp

1975–1979

Studied at the École Nationale Supérieure d'Architecture et des Arts Visuels 'La Cambre', Brussels

1990

Visiting professor at the Summer Academy, Salzburg

from 1992

Professor at the Staatliche Hochschule für Gestaltung, Karlsruhe

1998

Visiting professor at the Federal Academy of Cultural Education, Wolfenbüttel

2004

Visiting professor at the Berlin University of the Arts

Lives in Brussels.

For more information:
<http://www.marie-jo-lafontaine.com>

Nam June Paik

*1932

born in Seoul, South Korea

1953–1956

Studied history of music, art history and philosophy, University of Tokyo

1956

Studied history of music, University of Munich
Studied composition, Musikhochschule Freiburg im Breisgau

1979–1996

Professor at the Kunstakademie Düsseldorf

1987

Member of the Akademie der Künste, Berlin

2008

Opening of the Nam June Paik Art Center in Yongin (South Korea)

2006

died in Miami, Florida.

For more information:
www.paikstudios.com

Giuseppe Spagnulo

***1936**

born in Grottaglie, Tarento

1952 – 1958

Studied at the Istituto d'arte per la ceramica,
Faenza

1980

DAAD scholarship, Berlin

1991

Sculptures and drawings for the
Württembergisches Kunstverein, Stuttgart

Lives in Gaggiano, Milan

For more information:

<http://www.giuseppespagnulo.it>

herman de vries

***1931**

born in Alkmaar, The Netherlands

1950 – 1951

Training at the School of Horticulture, Hoon

1953

Began work as an artist

1961 – 1968

Worked at the Institute of Applied Biological
Research in Arnheim

Lives in Knetzgau near Schweinfurth.

For more information:

www.hermandevries.org

For detailed information please refer to
ifa's artists and architects database:
<http://kuenstlerdatenbank.ifa.de>

List of works

Armando



Untitled, 1984
graphite on card
51 x 73 cm



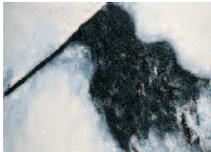
Untitled, 1984
graphite on card
51 x 73 cm



Untitled, 1984
graphite on card
51 x 73 cm



Waldig/Wooded
4-10-84, 1984
oil on canvas
155 x 220 cm



Fahne/Flag 9-4-85,
1985
oil on canvas
165 x 240 cm

Candice Breitz



Factum Kang, 2009
Dual-Channel
Installation
Duration: 69 min, 10 sec
Commissioned by
The Power Plant,
Toronto Edition 2/5

Tony Cragg



More & More &
More, 1981
wall installation
painted wood,
several parts,
dimensions variable



Flotsam, 1997
sculpture
plastic, varnish
and paint
190 x 140 x 140 cm



Untitled, 1997
pencil on paper
29.5 x 42 cm



Untitled, 1997
pencil on paper
29.5 x 42 cm



Untitled, 1997
pencil on paper
42 x 42 cm



Untitled, 1997
pencil on paper
42 x 29.5 cm



Untitled, 1997
pencil on paper
57.5 x 76 cm



Untitled, 1997
pencil on paper
44.5 x 62.5 cm

Marianne Eigenheer



Your Time, my World
(C2/C1.1/C1.2/C3),
1998

4-part
photographic work
C-prints on
aluminium dibond
C2: 120 x 80 cm,
C1.1: 120 x 120 cm,
C1.2: 120 x 80 cm;
C3: 120 x 80 cm
overall 120 x 390 cm



Your Time, my World
(H2/H1/H3), 1998

3-part
photographic work
C-prints on
aluminium dibond
H2: 120 x 90 cm,
H1: 120 x 180 cm,
H3: 120 x 60 cm;
overall 120 x 350 cm



Your Time, my World
(K1/K2/K3), 1998

3-part
photographic work
C-prints on
aluminium dibond
K1: 80 x 120 cm,
K2: 100 x 120 cm,
K3: 80 x 120 cm;
overall 280 x 120 cm



Ayşe Erkmen



Here and There, 1989
16-part sculpture
varnished steel,
different dimensions
height each item 40 cm



Christine Hill



Volksboutique
Official Template, 1999
Organizational Venture
action room
table, chair, Polaroid
camera, Polaroid films,
tripod, questionnaires,
pencils



Magdalena Jetelová



Atlantic Wall, 1995
Portfolio
with 10 silver-gelatine
barite prints
and 1 drawing
drawing
mixed technique
on card 60 x 90 cm



black-and-white
photographs
on coated card
silver-gelatine barite
prints
each 60 x 90 cm



Paul Virilio on
Bunker Archéologie
text on parchment
90 x 60 cm



general plan of the
Atlantic Wall
structures on
parchment, 90 x 60 cm



Per Kirkeby



Untitled (Læsø), 1991
oil on canvas
116 x 95 cm (PK 629)



Untitled (di Bezzo),
1994
oil on canvas
116 x 95 cm (PK 740)



Untitled (di Bezzo),
1995
oil on canvas
116 x 95 cm (PK 756)



Untitled, 1998
oil on canvas
116 x 95 cm (PK 887)



O&A / FID!
(to I.K.&G.F.), 1987
framed photograph,
C-print
170 x 130 cm
text reproduction
on plastic film
180 x 180 cm

Joseph Kosuth



One and Three Pans,
1965
3 parts pan;
photograph, PE-print
on a scale of 1:1;
definition of the word
»pan«,
enlarged photograph,
PE-print
overall ca. 90 x 200 cm



Titled (Art as Idea
as Idea), 1967/68
definition of the word
»Volume«,
enlarged photograph
on Aludibond,
PE-print
120 x 120 cm



Titled (Art as Idea
as Idea), 1967/68
definition of the word
»Purple«
enlarged photograph
on Aludibond,
PE-print
120 x 120 cm



Titled (Art as Idea
as Idea), 1967/68
definition of the word
»meaningless«
enlarged photograph
on Aludibond,
PE-print
120 x 120 cm

Marie-Jo Lafontaine



Jeder Engel ist
schrecklich/Every angel
is terrible, 1991/92
2-part Cibachrome
photograph on
aluminium, framed
132 x 180 x 5 cm
monochrome painting
oil on wood,
44 x 180 x 5 cm
overall
176 x 180 x 5 cm



Homme cagoulé
portant le feu, 1996
2-part Cibachrome
photograph on
aluminium, framed
173 x 124 x 5 cm
monochrome painting
oil on wood,
47 x 124 x 5 cm
overall
220 x 124 x 5 cm



Bateau de feu, 1996
2-part Cibachrome
photograph on
aluminium, framed
167 x 124 x 5 cm
monochrome painting
oil on wood,
47 x 124 x 5 cm
overall
214 x 124 x 5 cm

Nam June Paik



Candle TV, 1975
television casing, candle
35 x 40 x 43 cm



Internetbewohner/
Internet dwellers:
jswg.dreizehn. xulf, 1997
3 televisions,
television cabinet,
4 video cameras,
microscope,
2 Polaroid cameras,
laserdisc player,
original Paik laserdisc
128 x 78 x 83 cm

Giuseppe Spagnolo



Cerchio Spezzato, 1972
sculpture
steel
100 x 100 x 45 cm



Untitled, 1990
charcoal on
Japan paper on canvas
133.5 x 98.5 cm



Untitled, 1990
charcoal on
Japan paper on canvas
133.5 x 98.5 cm



Untitled, 1990
charcoal on
Japan paper on canvas
133.5 x 98.5 cm

herman de vries



terre provençale, 1991
earth rubbings on card
and wood
120 x 180 cm



2 tage unter der
weissdornhecke
oktober 1992 /
2 days under the
hawthorn hedge
oktober 1992, 1992
collage with leaves
on card and wood
120 x 180 cm

Imprint

Exhibition

ARTSPACE GERMANY

An exhibition by
Institut für Auslandsbeziehungen e.V.
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Stuttgart
www.ifa.de

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Ursula Zeller

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Sabina Husičić, Lisa Berndt

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16-part sculpture vanished steel, 1989
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