



CLASS REUNION

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WORKS FROM
THE GABY AND WILHELM SCHÜRMAN COLLECTION

EDITED BY KAROLA KRAUS
MUMOK—MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

VERLAG DER BUCHHANDLUNG
WALTHER KÖNIG, KÖLN

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Gaby and Wilhelm Schürmann do not see their collection as just private property or a prestige object but rather as an item of cultural value that needs exchange with the public. Their collection has been constantly growing since the late nineteen-seventies, and it provides an incomparable view of the development of contemporary art from the eighties onward. This is a progressive statement on behalf of contemporary art that is anchored in social issues and sees itself as a form of communication. The rationale behind the collection, which is held in Herzogenrath near Aachen and in Berlin, is both creative and productive, and the two collectors' practice can be described as a particularly free-spirited form of cultural production. The act of collecting is realized less in the processes of keeping artworks and completing a collection and is instead understood mainly as an invitation to participate in the public production of connections. This very pragmatic and hands-on approach is manifested in sensual and unconventional gestures of presenting, including the principle of "comparative seeing." In this sense, the *Class Reunion* exhibition, the title of which refers to a 2008 installation of the same name by Berlin artist Nairy Baghramian, unravels an exciting, humorous, and surprising dialogue between the diverse artistic positions in the collection, establishing unexpected points of reference, in both content and form. One focus here is on Viennese influences on this international collection and its networks.

Gaby and Wilhelm Schürmann take a hold of art, and of the practice of collecting, for intellectual purposes, subjecting them to continuous critical scrutiny. This implies a dynamic collecting philosophy. "Art and the ways in which we approach it," Wilhelm Schürmann says, "are a never-ending process for me, which can and has to be continually changed. In public I am an interpreter, translator, and thus also co-producer. I am also there as a collector."¹ Furthermore Gaby and Wilhelm Schürmann reject notions of collecting according to a "contemporary canon" or as a way of amassing venerable

PREFACE

KAROLA KRAUS
GENERAL DIRECTOR
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works. They are more interested in features of art such as its relevance to reality, its openness and humor, its credibility and necessity. They also value the quality of what is not immediately evident. "I have always been interested in what you cannot see in a picture," Wilhelm Schürmann says.² The two collectors also embrace large installations that are hard to accommodate in private spaces, works that engender a "resistance to perception."

Collecting as practiced by Gaby and Wilhelm Schürmann opens up the possibility "of bringing together very different perspectives and mentalities and to credibly interlink divergent approaches."³ Collecting is not aimed at establishing a legacy but is about the here and now. Wilhelm Schürmann has often criticized the timidity of both private and public collections when it comes to abandoning "the well-trodden paths of the mainstream," and he has used his own curatorial and media activities to set a progressive counter-model against a lame "thinking on the safe side." Art must and should be seen as an engine of exploration, change, and renewal. Like a conductor of music, Schürmann would like to utilize a concert made up of solos to "direct our perception but without any intention to lecture or to teach."

A key factor initially was a thorough and very professional interest in photography. "Photography shaped the way I look at art, and art shaped my perspective as a photographer," Wilhelm Schürmann says,⁴ thereby describing a mutual relationship that he knows to contain contradictions. Leaving the perspective of photography behind was ultimately only possible thanks to a more permanent interest in art. "By taking a full-time interest in art, I no longer see the world as a photographer does."⁵ As a collector, Schürmann has been particularly interested in the work of August Sander, Robert Frank, Karl Blossfeldt, Larry Clark, and Bernd and Hilla Becher. He also collects film posters as well as documentary, fashion, and press photography, and he does not distinguish between fine and applied art: "I really do not know what

applied art is. In some way, art always influences the intention to make art. The intention can come from the artist, the viewer, or the mediator."⁶ The interplay of different artifacts from different contexts engenders insightful exhibition formats.

Between 1973 and 1977, Wilhelm Schürmann and Rudolf Kicken operated Galerie Schürmann & Kicken in Aachen—one of Europe's first galleries devoted to photography. Between 1981 and 2011 Schürmann was professor for visual communication and photography in the faculty of design at Aachen University of Applied Sciences. For many years Gaby Schürmann worked as a teacher of biology, mathematics, and chemistry at the municipal secondary school in Herzogenrath, where she also was deputy head teacher for a while.

Wilhelm Schürmann, who was born in 1946, developed his interest in art in the early eighties in the context of punk and new wave music and their lifestyles. His first purchases were works by the Cologne studio collective Mülheimer Freiheit, but he later took these works out of the collection. In 1984 he also sold his collection of historical Czech photography to the Getty Museum in Los Angeles. His connections to works by Günther Förg, Georg Herold, Martin Kippenberger (who like Schürmann was born in Dortmund), Meuser, and Albert Oehlen have remained significant throughout the history of the collection. From 1984 to 1986, Schürmann curated exhibitions of contemporary art at the CCD photo gallery in Düsseldorf, which was owned by F. C. Gundlach, and he encouraged some artists there to take an interest in photography. In the early nineties, the focus of the collection shifted toward American art, including West Coast influences (Jack Goldstein, Mike Kelley, Liz Larner, Paul McCarthy, Raymond Pettibon, Stephen Prina, Jason Rhoades, Julia Scher, Christopher Williams). Since then the collection has been expanded continuously, with works by international including many Austrian artists.

1: "Gespräch mit Joachim Kreibohm," in *Wilhelm Schürmann: Sammlerlatein: Aus der Welt der Bilder* (Regensburg: Lindinger + Schmid Verlag, 2004), p. 43.

2: "Gespräch mit Christian Nagel," in *Wilhelm Schürmann: Sammlerlatein* (see note 1), p. 18.

3: "Gespräch mit Isabell Zürcher," in *Wilhelm Schürmann: Sammlerlatein* (see note 1), p. 80.

4: Press text Galerie Max Hetzler, Berlin, 2016.

5: "Gespräch mit Isabell Zürcher," in *Wilhelm Schürmann: Sammlerlatein* (see note 1), p. 80.

6: *Ibid.*, p. 82.

Exhibition model *Class Reunion*, mumok 2018



Parts of the collection have been shown in the past in many museums and galleries, including in 1992 Ludwig Forum Aachen (*Dirty Data*), 1994–95 Deichtorhallen Hamburg (*Temporary Translation(s)*), 1995 Kunsthalle der Hypo-Kulturstiftung Munich (*Das Ende der Avantgarde: Kunst als Dienstleistung*), 1997 David Zwirner Gallery, New York (*Someone Else with My Fingerprints*), 2002 and 2003–04 Kunstsammlung Nordrhein-Westfalen K21 Düsseldorf (*Sie träumt von ihrem Lieblingsstar: Er spricht mit einer fremden Sprache; Gibt's mich wirklich*), 2009–10 Museum Abteiberg Mönchengladbach (*Das Gespinst*), 2011 Sprengel Museum Hannover (*The Sound of Downloading Makes Me Want To Upload*), and 2015–16 Ludwig Forum Aachen (*Le Souffleur*). Between 2006 and 2011, Gaby and Wilhelm Schürmann also operated their own exhibition space at Rosa-Luxemburg-Platz in central Berlin, named schürmann berlin, where they presented a total of fifteen exhibitions with selected works from their own collection.

This exhibition and catalogue are the result of the work of many people. Working with Wilhelm Schürmann for me was a truly enriching experience. His enthusiasm and his commitment to curatorial work were crucial to the planning of both the exhibition and the catalogue. I thank him warmly for his untiring work. I also sincerely thank Gaby Schürmann for her valuable support and attentive and professional approach. I am also grateful to Ulrike Baumgart for her wonderful exhibition management. And I thank all the artists who were involved in the preparation of the exhibition for their productive work with us.

Yvonne Quirnbach developed the catalogue design, incorporating the ideas and insights of Wilhelm Schürmann. I sincerely thank her for this excellent design. I would like to thank Manuel Millautz for his expert editorial work and his excellent production management. In his intellectually spot-on essay, Kito Nedo takes readers through the exhibition levels, while the knowledge and wide research of Wilhelm Schürmann are brought into the book in his text.

I would particularly like to thank all the mumok staff who have enthusiastically worked on this project. First of all, Dagmar Steyrer for her exemplary organization of the exhibition, and the restoration department headed by Christina Hierl, as well as our technical department and operations team under Tina Fabijanic. I sincerely thank Katharina Murschetz and her colleagues Marie-Claire Gagnon, Katja Kulidzhanova, and Barbara Wagner for their press work, and Magdalena Höbarth and her team of Maria Fillafer and Anna Lischka for marketing, Katharina Radmacher and her colleagues Pia Draskovits, Cornelia Stellwag-Carion, and Lovis Zimmer for events and sponsoring, and also Claudia Ehgartner, Jörg Wolfert, and their team for art education. I also thank my assistants, Sandra Adam and Kristina Juen, for their commitment. Finally I warmly thank all the other staff who cannot be mentioned by name here for their work on this project.



Exhibition model *Class Reunion*, mumok 2018



Living room skyline, Berlin 2015
(from left to right: works by Gwenneth Boelens, Joëlle Tuerlinckx, Martin Kippenberger, Michael E. Smith)

Repressed memory is the key motif in the opening scene of Robert Menasse's novel *Die Vertreibung aus der Hölle* (The Expulsion from Hell, 2001). At a class reunion in the back room of a Vienna restaurant, twenty-five years on, the prevailing mood is one of self-satisfied joviality mellowed with age—until the moment when Viktor, now a history professor, provokes a scandal by confronting his former classmates with the Nazi past of their teachers. Unexpectedly severe “unanimous aggression” is then directed against the person who, by presenting the results of his archival research, causes the reunion to break up before the first course has been served.

Gaby and Wilhelm Schürmann took the title for the Vienna show presenting their collection not from Menasse's novel but from an installation by Berlin-based artist Nairy Baghramian (born 1971 in Isfahan, Iran). Originally *Klassentreffen* (Class Reunion) was conceived and produced for the exhibition *The Walker's Day Off* at the Staatliche Kunsthalle Baden-Baden in 2008. In the large atrium of the Neoclassical building, Baghramian installed a group of eighteen shoulder-high, formally ambiguous objects. Minimalist in appearance, they distantly recall modernist sculptures, orthopedic aids, cryptic three-dimensional letters, or items of furniture like designer lamps. Or are they aliens? In Denis Villeneuve's sci-fi film *Arrival* (2016), a linguist becomes a hero when she manages to communicate with enigmatic extra-terrestrial life-forms that have landed on Earth. Like these strange life-forms, Baghramian's artworks, too, try to enter into communication with their audience as prosthetic extensions or antennae. But perhaps it is more helpful to leave such associations behind entirely. The artist addresses the viewers themselves: whether or not they accept to be part of the class reunion is always their own decision.

With its amorphous formal idiom, Baghramian's “self-reflexive minimalism” also appears distantly related to the Austrian artist Franz West's *Passstücke* (Adaptives) of the early nineteen-

seventies, objects made of papier-mâché or plaster and metal that presented themselves as supplements to the body. The sensation of touch is a dimension of experience not usually catered to in art museums. West (1947–2012, born and died in Vienna) is represented in the show, among others, by a large section of cardboard box with a silvery bronze coating and the psychoanalytical sounding title *und hier konstituiert sich das Lust Ich* (and here the pleasure-ego constitutes itself, 1991). In “Instincts and their Vicissitudes” (1915), Freud describes the pleasure-ego as a form of ego that “places the characteristic of pleasure above all others.”¹ Where is this anarchic ego to be found? Over time the surface has oxidized, expanding itself, so to speak. One of the pivotal elements in West's oeuvre could be described as the relationship between sculpture and the human body. The same can be said of Heimo Zobernig (born 1958 in Mauthen, Carinthia) and his installation *ohne Titel* (untitled, 2009). This work combines two of the artist's themes: the human figure and the architecture and quality of shelves. For Berlin-based critic Isabelle Graw, the “ubiquitous mannequin sculptures” (like those found in the work of Rachel Harrison) testify in general terms “to the desire for an art that revolves around people and describes their situation within the neoliberal economy, using mannequins as placeholders, so to speak.”² In any case, the works by West and Zobernig seem to share a similarly dry humor, as well as a use of different media and a preference for everyday “democratic” materials. The two artists have organized joint exhibitions and collaborated on sculptures.

PROBLEMS WITH PLINTHS

In 1969 the Vienna-based artist Oswald Oberhuber (born 1931 in Meran, South Tyrol), who once claimed to have worked, during his time as an artist, as a “baker, tailor, undertaker, builder, decorator, painter, teacher, editor, reporter, sculptor, carpenter, actor, barman, and singer,”³ built a wooden plinth and inscribed it with a promise: “Stand on this plinth and

you'll experience the Führer feeling!” This appeal is rhetorically ambiguous, as without steps up to it, the 150 cm plinth would be rather hard to climb onto. Were someone to make the effort, however, the results would probably be slapstick contortions. An amusing prospect. But there is also the positively painterly quality of the lettering, in white on black, showing the occasional drip. For Oberhuber, who has produced many letter and number pictures, it is about both the aesthetic of writing and about its content: “I have always experienced numbers and letters as forms, which they are; I wanted to give them a life of their own and use them as a means of expression.”⁴ Looking at the script-image seems to be just as important as deciphering it. Reading and “reading” can and should lead to different results.

One can also speculate on how disconcerting the term “Führer feeling” might have been to an exhibition audience in the late sixties. The culture of political memory in post-war Austria was strongly shaped by a narrative of victimhood, with the country viewing itself (not only for reasons connected with international law) as having been occupied by Nazi Germany—as if the crowds cheering the “Führer” on Heldenplatz during the celebrations of Austria's annexation in 1938 had just been some kind of bad dream.⁵ In the mid-eighties, this attitude came to be symbolized, belatedly and involuntarily, by presidential candidate Kurt Waldheim, at whom charges of Nazi involvement were levelled during the so-called Waldheim affair and who had trouble recalling his service in the Wehrmacht: “During the war, I did no different than hundreds of thousands of other Austrians: I fulfilled my duty as a soldier.” Right up to the present, as the political scientist Cornelius Lehnghuth recently remarked, there are various competing political interpretations of history in Austria.⁶ Besides its historical and aesthetic dimensions, current political developments worldwide mean that in 2018 Oberhuber's plinth has a pressing topicality beyond the Austrian context.

ROLE CALL

KITO NEDO

1: Sigmund Freud, “Instincts and Their Vicissitudes,” in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works* (London: Hogarth Press, 1957), p. 136.

2: Isabelle Graw, *The Love of Painting* (Berlin: Sternberg Press, 2018).

3: Oswald Oberhuber and Kristian Sotriffer, eds., *Beispiele: Österreichische Kunst von heute* (Vienna/Munich: Schroll, 1971), p. 89.

4: “Interview Oswald Oberhuber,” in Agnes Husslein-Arco et al., eds., *Oswald Oberhuber*, exh. cat. Österreichische Galerie Belvedere (Vienna: Galerie Belvedere, 2016), p. 197.

5: See for example Cornelius Lehnghuth, *Waldheim und die Folgen: Der parteipolitische Umgang mit dem Nationalsozialismus in Österreich* (Frankfurt: Campus, 2013).

6: Interview with Cornelius Lehnghuth, “Wien war wie eine Zeitreise,” *Die Zeit*, 27/2013.



Sister Corita Kent, right, 1967

The making of this plinth coincided with an important phase in the oeuvre of Sister Corita Kent (1918–1986, born in Fort Dodge, Iowa) around 1968. An artist, nun, and teacher living and working in Los Angeles, she used screen-printing to create strangely vibrant posters with quotes from the Bible, literature, pop songs, and advertising. In this way, she protested against war, injustice, poverty, and racism. Her work was a unique blend of Christian spirituality, hippie aesthetics, Pop Art, and Californian modernism. Sister Corita was a close friend of the architects and designers Charles and Ray Eames, who supported her in her work. Moreover her pictures were a good match for the modernist bungalows built by Richard Neutra and Rudolph Schindler for artists, academics, and ordinary families in the more affordable parts of Los Angeles in the fifties and sixties. “Wrong way prophets of boom” stands in large letters on the script-image from 1967 that reads like a final warning to “false prophets” and an appeal for them to change direction.

Cooperation, reference, and the paths traveled by ideas all play a part in the sculpture *Laufstall für Prospekte* (Play Pen for Leaflets, 1987) by Martin Kippenberger (born 1953 in Dortmund, died 1997 in Vienna). This work was originally part of an exhibition of sculptures entitled *Peter*, which was first shown in the documenta year of 1987 at Galerie Max Hetzler in Cologne before touring, in various versions, to Vienna, Graz, and New York. It occupies a special place within Kippenberger’s exhibition history. Borrowing from the “Salon hanging” (known in German as a “Petersburg hanging”), Kippenberger developed “*die russische Stellung*” (the Russian deployment), arranging the exhibition as a “cluttered allover”.⁷ The show of forty-five sculptures revolved around the theme of “furnishing problems.”⁸ In this way, Kippenberger dealt on the one hand with contemporary interiors and an unfettered postmodernism that by the second half of the eighties had entered its Baroque phase. On the other, *Peter* also engaged with the sculptural practice of friends and fellow artists like

Georg Herold. According to Merlin Carpenter, the preparations for the exhibition also gave rise to the model of the Kippenberger assistant: not only did Michael Krebber willingly contribute many ideas that were then further developed by Kippenberger, but Kippenberger also delegated the construction of the sculptures and their installation in the exhibition to Krebber, as well as asking him to explain the relations between works in the show to the author of the catalogue essay, Diedrich Diederichsen.⁹

The work of Cologne-based artist Georg Herold (born 1947 in Jena) is characterized by three material motifs: lath, brick, caviar. His unerring sense of sculpture may have been obscured by the bawdy humor in his work, although the artist himself stresses: “I’m not interested in visual jokes [...]. I wanted to use laths and bricks in a very pure way to achieve things that others achieve very differently.”¹⁰ In 1988 Herold produced the picture *Obne Titel* (Untitled), in which three vertical slits reminiscent of Lucio Fontana are patched up with stuck-on bricks in such a way that the framework of laths behind the canvas is visible in places. *Wiedergutmachung* (Reparation), made the same year, also seems to refer to Fontana; here the four slits cut into the canvas are sewn shut again with thread.

Questions of material also play a part in the work of Jan Albers (born 1971 in Wuppertal), who graduated from the Academy in Düsseldorf in 1998 and who, as well as large-format colored pencil drawings, also produces “built pictures” with links to Minimalism and Constructivism. The installation *Raytighttopainlight* (2009) is one of a group of metal sculptures the artist has been producing since 2007, underlining his “liking for the material and vocabulary of industrial production.”¹¹ To a long pipe running horizontally through the space (like the grab bars running along at head height in public transport) the artist attached further, shorter pipes extending into the space in various directions. Their surfaces have been treated in different ways: galvanization (including hot-dip) and

powder coating, but “strictly within the framework of its usual functional uses and processing.”¹² According to Stephan Berg, the artist aims, within his chosen media (painting and sculpture), to create, out of the same basic materials (metal piping and paper), “as differently charged surfaces as possible that are equipped with a very specific atmosphere, one might almost say a specific emotionality.”¹³

SELFIE-ME AND YOU

During a stay in Rome in the spring of 2015, the New York artist Rachel Harrison (born 1966) was confronted outside the Pantheon with street traders offering wares she had never seen before: selfie sticks.¹⁴ At the time, this telescopic device allowing people to take pictures of themselves and friends without the help of a stranger was still relatively new but already the manifest expression of rampant selfie mania (not only among tourists but also in the art world, which produced its own Instagram celebrities like Klaus Biesenbach or Ai Weiwei). Harrison is known for the apparent effortlessness with which she uses “tactical acts of re-appropriation”¹⁵ to transfer profane items from the commercial and everyday world (deli racks, fashion magazines, shop window dummies, video screens, shelving units) into her work, harnessing them to her own artistic purposes. This is also what happened with the selfie stick, which she used soon afterward several times for an exhibition entitled *Three Young Framers* at Regen Projects in Los Angeles, including the installation *American Gothic*, in which a white plaster bust of a Native American with a feather headdress seems to be taking a picture of itself using a selfie stick. The title refers to the famous painting of the same name by Grant Wood from 1930, which is now in the collection of the Art Institute of Chicago. The installation itself, however, seems to be more of a homage to Nam June Paik and his video sculpture *TV Buddha*, which exists in several versions. In the mid-seventies, Paik began his “closed-circuit installation” by placing an antique Buddha statue in

front of a television set screening a frontal view of the Buddha provided by a video camera set up behind the television set. Today the meditative calm still present in this installation has given way to the hectic business of social networks.

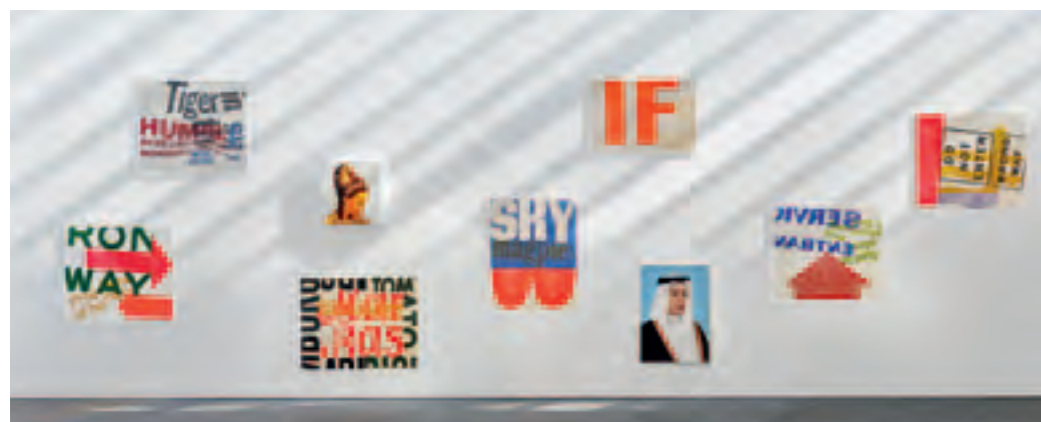
AESTHETIC OF THE ARCHIVE

In the case of the installation *The Three Boxes* (1984) by Paul McCarthy (born 1945 in Salt Lake City, Utah), art appears deeply withdrawn, like a snail inside its shell. A stack of three dirty fruit crates contain video films by McCarthy from the years 1970 to 1975; according to the artist’s wishes, they may no longer be opened. In an accompanying text, he notes that he imaged *The Three Boxes* “as skulls—containers for an internal substance.” Art takes place here as a mind game. “I never collected for the living room, but for my head,” says Wilhelm Schürmann, “which is why I also bought very large installations, to push my own limits. The idea was for things not to get too cozy. So it didn’t really matter if the art was in my house or in storage. Art takes effect in your head, so I don’t need to have it around me the whole time.”¹⁶ A number of works seem to be frozen in a packaged or pupation stage. For his *Bubble Paintings* series, for instance, the multidisciplinary artist Jef Geys (born 1934 in Leopoldsburg, Belgium, died 2018) sealed older works with bubble wrap and gaffer tape, sticking a small reproduction onto the outside or dripping red, yellow, and blue paint onto the wrapping. The sealed objects are presented on specially constructed shelving units.

IMAGE AND WORD AGAINST PAINTING

Many of the artists featured in the exhibition play in different ways with the semantic potential of writing and language. One example is the work of the Vienna-based artist Heinrich Dunst (born 1955 in Hallein, Salzburg). In 2014 he used the capital letters D and A to produce a voluminous two-part language object, casually leaned against the wall, made of pink insulation material with a phenomenal range of meanings: it

Exhibition view *Le Souffleur: Schürmann trifft Ludwig*, Ludwig Forum Aachen, 2015 (from left to right: works by Sister Corita Kent, Antje Majewski, GCC)



- 7: Manfred Hermes, *Martin Kippenberger*, Collector’s Choice series, vol. 4 (Cologne: Friedrich Christian Flick Collection, DuMont, 2005), p. 32.
 8: Susanne Kippenberger, *Kippenberger: Der Künstler und seine Familien* (Berlin: Berlin Verlag, 2007), pp. 30–31.
 9: Merlin Carpenter, “Back Seat Driver,” in Thomas Groetz, ed., *Gitarren, die nicht Gudrun heißen: Hommage à Martin Kippenberger* (Berlin: Galerie Max Hetzler/Holzwarth Publications, 2002), p. 27.
 10: “Alle tragen eine Unterhose: Georg Herold im Gespräch mit Jörg Heiser,” in Anne Schwarz, ed., *Georg Herold X. Baracke 1986* (Berlin: Galerie Max Hetzler/Holzwarth Publications, 2005), p. 29.
 11: Stephan Berg, “Das Bild als Gewebe,” in *Up & Down: Jan Albers* (Berlin: Distanz Verlag, 2013), p. 34.

Jan Albers, *Raytighttopainlight*, 2009



- 12: Ibid.
 13: Ibid.
 14: Rachel Harrison, “Three Young Framers,” Regen Projects. Accessed May 16, 2018, regenprojects.com/exhibitions/rachel-harrison2/press-release.
 15: John Kelsey, “Sculpture in an Abandoned Field,” in *Rachel Harrison: If I Did It* (Zurich: JRP/Ringier, 2007), pp. 138–39.
 16: “Temporary translation(s): Ein Gespräch [zwischen Christian Nagel und Wilhelm Schürmann],” in *Temporary Translation(s): Sammlung Schürmann—Kunst der Gegenwart und Fotografie*, exh. cat. Deichtorhallen Hamburg (Hamburg: Deichtorhallen, 1995), pp. 79–80.

appears as a word, a prefix, a sound, a statement, and a sign, all at the same time. The sculpture and its Concrete poetry are sometimes expanded by the artist when he appears in the gallery himself, speaking, reciting, or making sounds and gesticulating.

A differently radical approach is taken by the Belgian artist Walter Swennen (born 1946), who began in the sixties as a painter and who planned to sell paintings to finance his work as a freelance philosopher not employed by any university. Over time Swennen realized “that pictures and words are essentially the same—they both belong to the realm of literature.” According to the artist, the real opposition is “not between pictures and words but between pictures and words on the one hand and painting on the other.”¹⁷ As a painter, Swennen tries to “work against his own tastes” and to enter instead into a process of “slow improvisation.”

Silvia Bächli (born 1956 in Baden, Switzerland), who lives in Basel and Paris, works on a graphic form that is capable of spreading into three-dimensional space with the ease of music. The artist is interested equally in the narrative and musical qualities of drawing as a medium. “My drawings are closer to music than to stories,” she has said. “Was ist dies?” (what’s this?) is written on a gouache from 2010. The inquisitive viewer-ego finds itself literally mirrored. “Good drawings,” Bächli says, “are larger than the format limited by the edges of the paper. Works on paper are like sculptures, extending to different degrees into the space where we move.”¹⁸

The British painter Michael Simpson (born 1940 in Dorset, southwest England) is known as a long-distance runner in the field of painting. One of the recurring motifs in his deserted large-format canvases is benches: between 1989 and 2009, Simpson worked exclusively on a series of *Bench Paintings*. Since 2009 he has focused on the squint. In Simpson’s work, this refers to “leper squints,” small openings in the outer walls of medieval churches through which lepers and other social outcasts could take part in religious services from outside.

Simpson defines the core of painting as a series of “solutions to problems,” saying that “a painting must always move beyond its subject.”¹⁹

During our meeting at Gaby and Wilhelm Schürmann’s apartment on Strausberger Platz in Berlin-Mitte, Wilhelm casually mentions a quotation from Claes Oldenburg: “I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum.”²⁰ It sounds almost as pithy as the punchline of a rap poem or the slogan on a T-shirt or postcard. The text containing the quotation is now being reprinted in anthologies of artist manifestos. But Oldenburg, who wrote these words in a catalogue essay in the early sixties, was thinking not of art manifestos but of literature: “I thought the movement needed a poetic ode in the footsteps of Walt Whitman and Allen Ginsberg’s *Howl*.”²¹ As the *Class Reunion* exhibition shows, language, words, and letters appear in art as an incredibly versatile, positively magical material, bringing an added level of dissent, humor, poetry, or unruliness. Sometimes the ordered or unordered signs appear as the exact opposite of what is expected of them. In the nineties, the philosopher and art theorist Boris Groys claimed that texts in art catalogues and magazines are not written to be read at all, serving instead as “protective text clothes for artworks” that would otherwise be “exposed to the world, lost and unclad.”²² But they can also act as a compass or testing device. In Oldenburg’s case, perhaps even for someone trying to understand the path traveled by a highly unconventional, ever-growing collection (that sometimes shrinks again), a path skillfully navigated since the late seventies by Gaby and Wilhelm Schürmann through the chaotic and surprising terrain of the present.



Living room skylines, Herzogenrath 2018
(with a work by Heinrich Dunst) and
Vienna 2018 (with works by Nicolas Jasmin)

17: “Interview: Against Taste: Artist Peter Wächtler talked to Walter Swennen about the pitfalls of poetry and painting as an impure practice,” in: *Frieze*, 177/2016.

18: “Woraus bestehen die meisten Minuten? Hans Rudolf Reust im Email-Dialog mit Silvia Bächli,” in Bundesamt für Kultur Bern, ed., *Interview Broschüre: Prix Meret Oppenheim 2003* (Zurich: Schweizerischer Kunstverein, 2003), p. 19.

19: “Michael Simpson Interview: Odyssey of a Painter.” Accessed May 16, 2018, <https://www.youtube.com/watch?v=Lj3o2KYkNE0>.

20: “Claes Oldenburg: I Am for an Art ...,” quoted from Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art*, 2nd edn (Oakland: University of California Press, 2012), p. 385.

21: “I Am for an Art: Claes Oldenburg on His 1961 ‘Ode to Possibilities,’” Sightlines. Accessed May 16, 2018, <https://walkerart.org/magazine/claes-oldenburg-i-am-for-an-art-1961>.
22: Boris Groys, *Kunst-Kommentare* (Vienna: Passagen Verlag, 1997).

Christopher Williams, *Polaroid 660 [promotional non functional] with completely transparent plastic housing*, 2009



The exhibition has two levels. On the lower level the class reunion, on the upper level the general assembly. Everyone is talking with everyone else. Class teachers, class representatives, favorite teachers, master students, students repeating class.

On the lower level, in the light of the street, there is Lewis Stein, class of 1972. Opposite this the giant Park McArthur foam block as a room divider, absorbing the optical shock and the automatic gaze.

The classmate on the left is a long thing by Heinrich Dunst. The length is due to a sentence by Wittgenstein, covered in black and not legible. *Things, not words*. Conceivable. Opposite this, Anita Leisz's window. Classmate.

Everyone knows everyone else. Has done for years. They all meet up regularly. There are a few new additions, and a few were unable to attend.

Klassentreffen by Nairy Baghramian. In Baden-Baden the subtitle was *The Walker's Day Off*. Walkers are males accompanying female protagonists who do not wish to stand alone.

Crutches for their presence. Helpers, walking aids, visual aids. Standing in for the public appearance, for the participants, the visitors, the observers. Passively active.

The "adaptive" is the *Busenschupfer* (Bosom Shaker) by Franz West. Touching expressly allowed, at the time. Not any longer. A question of insurance.

How do you do that, shaking? Also a visual aid. If someone shakes, someone else becomes a voyeur. There are instructions on video.

Upper level: Entering the room, you see a plinth with a text, written by hand: "Stand on this plinth and you'll experience the Führer feeling!"

This can be read politically or as a subjective wish. In this exhibition, no one attempts to dominate anyone else. The ego of the artist, no thanks. Oswald Oberhuber put that in the room. On the left, his textual image. Word painting.

"The day is near and we are still at the end of the night and

PARALLEL CLASS
FAVORITE SUBJECTS

WILHELM SCHÜRMAN

the hours are still long ..." You do not even have to try to fully decipher it.

Oswald Oberhuber is the father of Nikolaus Oberhuber and Raphael Oberhuber; their mother is Rosemarie Schwarzwälder. A class of its own.

But how do you say "carry coals to Newcastle" in Viennese? Opposite there is a work by Miriam Visaczki. A textual image on felt. Title *12:40 to 14:40*. The artist is a mother, and when her children are taking their midday nap, she can work on her art.

The previous generation of parents did not include many women artists. Many of today's better-known or rediscovered artists were only able to do their art when their children had left home. Maybe that is why there are so many women artists whose late work is so outstanding. Perhaps the sense of responsibility facilitates a different kind of art with a different sense of necessity and lightness. At this age, the question as to the meaning of it all seems to have been answered. Mostly.

In the left corner, the archive department. Works packed, archived, stored. Stored art, suspended art, suspended time. The everyday business of the collector. Laurie Parsons, Mike Kelley, Paul McCarthy, Jef Geys, Marina Faust, illuminated by Sigune Siévi, a good friend of Monika Baer by the way. In the corner on the right, the latter is showing her small theory of color *CMYK*. Here black is represented by a small gin bottle (full).

Next to this a large yellow monochrome painting by Stephen Prina. Perhaps a quiet dialogue with his fellow student and friend Christopher Williams, who used Agfa, Kodak, and Fuji to make photographic evidence of his theory of color. Opposite, the photography class, almost. Williams shows the variations of the hardware that makes the photos. Lens. A section via the lens. Reality and its construction. Nora Turato on this: *construct the narrative you need; seek the approval of those you hate!* There are no class enemies here. Next to this, the



Anonymous (fotocommunity.com),
Im Schatten unserer Blödheit, 2003

small black picture by Heimo Zobernig, which always reminds me of a Jasper Johns flag painting. Nearby, two pictures by Lisette Model. *Fat Lady* and *Circus Man*. Public appearance, Nice, 1934. The public gaze. Lisette Model came from Vienna and emigrated to the USA. She called everyone she spoke to "darling." A privilege. Top of the class. Lisette Model is rediscovered every few years. Her work and her influence are inexhaustible.

In the blind angle, a small mirror painting by Monika Baer. Title *Sunrise (ohne Oehlen)* and, opposite, a picture by Albert Oehlen. The master of the mirrors is simply represented here with a textile work entitled *Achtung Debakel* (Attention Debacle), with a wide frame by Franz West. For me this is also a portrait with an ear, in the sense of "I cannot cut an ear off every day." The idea of the artist as an exemplary sufferer has been and gone. Next to this, a large object picture by Franz West, 1991: *und hier konstituiert sich das Lust Ich* (and here the pleasure-ego constitutes itself), silver bronze on card, with the colors clearly altered by oxidation over the years. Aged well. A clouded mirror to reflect yourself. Artist and viewer in the same pictorial space.

Michael Simpson paints a giant black ladder and its gray shadow. Half way up, a stool is suspended, without a shadow. Simpson hates gravity. Painting allows suspended states. At the top, near the ladder, there is a small black rectangle, a squint. As was included in medieval churches to allow lepers to look in from outside. Salvation without participation. In Michael Simpson's painting, a blind spot that shows nothing but itself. Our search for insight remains in vain.

The hero of *Finnegans Wake* is a hod-carrier who falls drunk from a ladder and dies. He is revived by the alcohol of a broken whiskey bottle poured over his body.

The vertical ladder structures the wall, in the exhibition gallery too. Directly opposite, on the left, the wall is horizontally emphasized by another Michael Simpson work, *The Shadow of Ideas*. This enormous black form floats in the pictorial space.

A “bench painting.” A black bench that might stand for never-ending waiting. Timelessness comes to be. The history of painting. Continuum. Remarkable how Malevich’s empty space can always be filled again.

Who belongs, who doesn’t? “WE THEY” paints Walter Swennen. “Everyone who is here is from here.” In Flemish: “Zij die hier zyn zyn van hier.”

Zoe Leonard’s suitcases are close by, used, bought, or auctioned on eBay, and like the cases her parents used when they emigrated to NYC.

On the other side, Kate Davis with *Your Body is a Battleground, Still*. The title cites Barbara Kruger, of course, and the drawn figure (self-portrait?) is carrying all sorts of household gadgets.

On the other side, Lin May Saeed paints two female figures wearing furs, being attacked by the animals the furs have been taken from. This art always makes reference to reality, without being illustrative. The voices of female artists that so far have not existed in this way in art history.

Art can be so simple if your name is Joëlle Tuerlinckx and you know how to go about it. She took a used table, painted the surface dark pink, and laid a knotted red rope on it. The accompanying text is written on the wall behind it.

“I had this red rope in my hands, and tying up its two ends, I laid it down on the table.

It was simultaneously the beginning and the end of something.

That something (rope on a table) lacking a name could consequently be called an artwork.”

Just as simple, her table-top-sized object leaning against the wall with a frame. Written on it: “Centre épique.” Photographically enlarged from a Post-it, this small note thus becomes the alleged epicenter or the epic center of an exhibition.

Directly adjacent, some works by Lone Haugaard Madsen. *Space #214–Frühwerk (Plumps mit Blau)* (Early Work [Bump with Blue]) from 2007, *Space #265 (grosser Idiot)* (Big Idiot),

and *Space #310–13*, 2011. These works are often made using left-over materials from her studio.

They are all works that are typical of our collection: raw, succinct, fundamental, light-footed, and modest. The works show their own evolution, explore their own state of being, and show the construction of our perception. Side by side with a pillar by Michael E. Smith. A soft plastic pipe is stuffed with three clarinets on top of each other, an instrument deprived of purpose, no sound.

WOR(L)(D)(K) IN PROGRESS by Joëlle Tuerlinckx on the front wall, again the giant enlargement of a note, written this time on an airmail envelope, the reverse side with no sender’s address, opened without a paper knife, quickly torn open. Tuerlinckx calls these materials from her own working environment “studio papers.” In contrast to “street papers,” for things that she has picked up outside.

Mistakes are part of the method in many of the works in this exhibition. The materials alter over years of use, but they are not “used up.” The high point here: perhaps Monika Baer’s *Extended Failure* in the left side wing. MB had already released the painting for a fair but then withdrew it because she was not satisfied; something about it was wrong. It was the size, the format was not right, and the picture had a different effect than she had intended. So MB asked a restorer to take the work out of its frame and add ten to thirty centimeters to the top and to the left margin, sewing two pieces of canvas onto it. The new margins were then painted to match the rest of the work, but the seams remain visible. Operation successful. Picture finished. Words of praise in the class ledger. *Sunrise (ohne Oehlen)*, *Sewing (without Trockel)*. Favorite subject.

Stefan Sandner sums it all up. In his giant painting, the painted enlargement of a note, we read: “Something unimportant, more banal than banal, something not even, not even interesting—for no one, not even so uninteresting that it might be outrageous, rather the exact opposite, or equally both of nothing.”



Wilhelm Schürmann, Georg Herold,
Meersen, 1987

You need nothing more to make great art, if you want to. Art without content. No illusions!
“Things, not words” (Heinrich Dunst, level 2, left wall, 560 cm).



Nairy Baghramian,
Sitzenbleiber, Klassentreffen, 2008

CLASS REUNION

0810 300 927

etwas unwichtiges.
(~~komplett~~ irrelevant).

~~Donnerstag~~ als banal
nicht einmal \rightarrow

Etwas nicht einmal
~~interessant~~

nicht einmal interessant
für niemanden

nicht einmal so uninteressant,
dass es ~~schon~~ un-
erschwinglich ist sein kann.

Über dem steht eher das
genaue Gegenteil davon,
obwohl gleich beides ~~oder~~
oder nicht.



HEINRICH DUNST
Untitled, 2014

LEWIS STEIN
Untitled, ca. 1979-80





PARK McARTHUR
Polyurethane Foam, 2016



ALWIN LAY
Do it, 2016



ANITA LEISZ
Untitled, 2017



NAIRY BAGHRAMIAN
Klassentreffen, 2008



R. H. QUAYTMAN
Chapter 10: Ark (Orchard wall and floor), 2008



R. H. QUAYTMAN
Cherchez Holopherne, Chapter 21 (Julia Scher), 2011



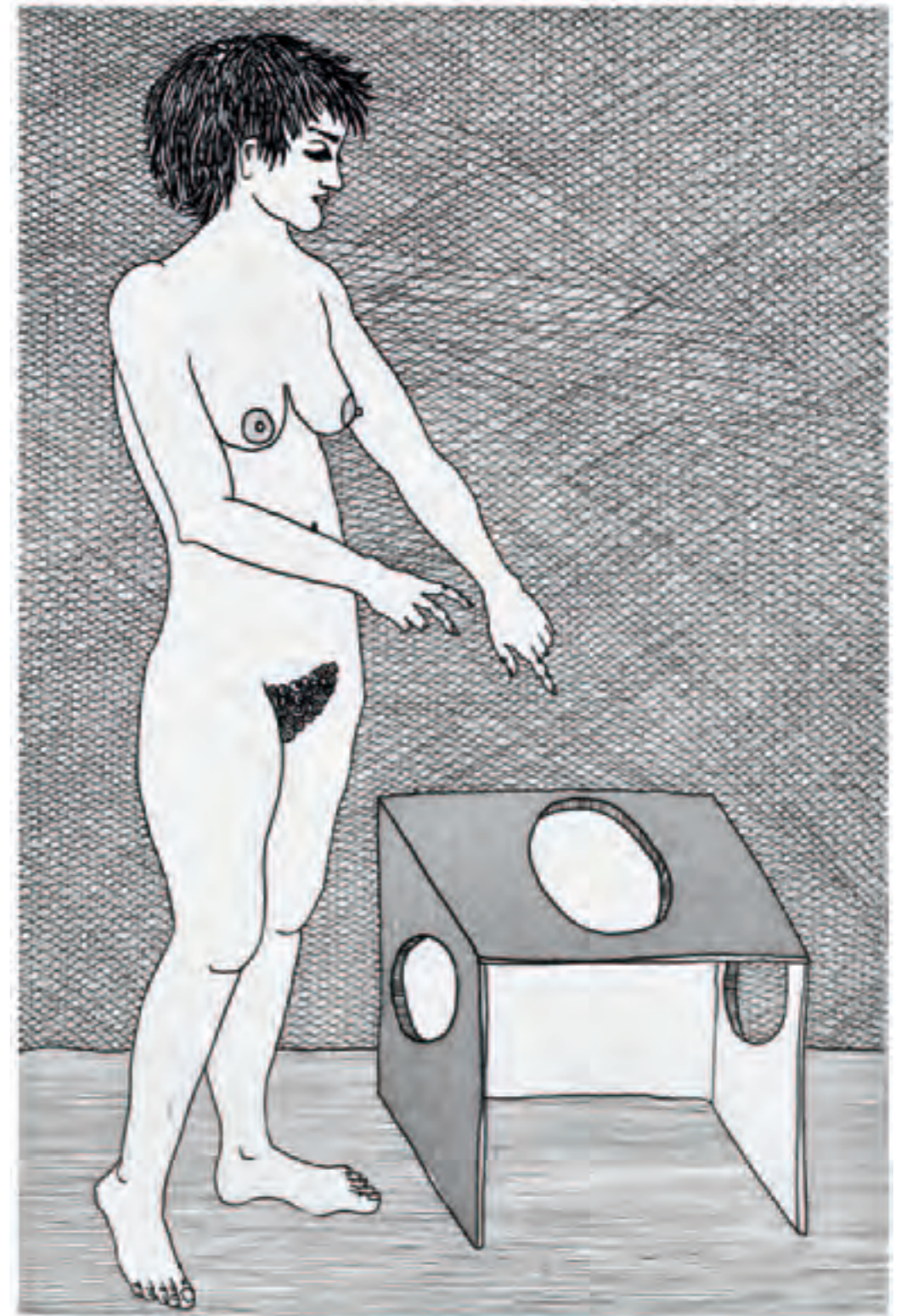
JENS PREUSSE
Franz West with Rolls Royce Emily Adaptive, 2007



GERHARD GRONEFELD
Duckings Conditioned to Follow a Wooden Duck, ca. 1958



RALPH GIBSON
Untitled from the series *Déjà-Vu*, 1973



JENNIFER BORNSTEIN
Valie Box, 2007



PENTTI SAMMALLAHTI
Ristisaari, Finland, 1974



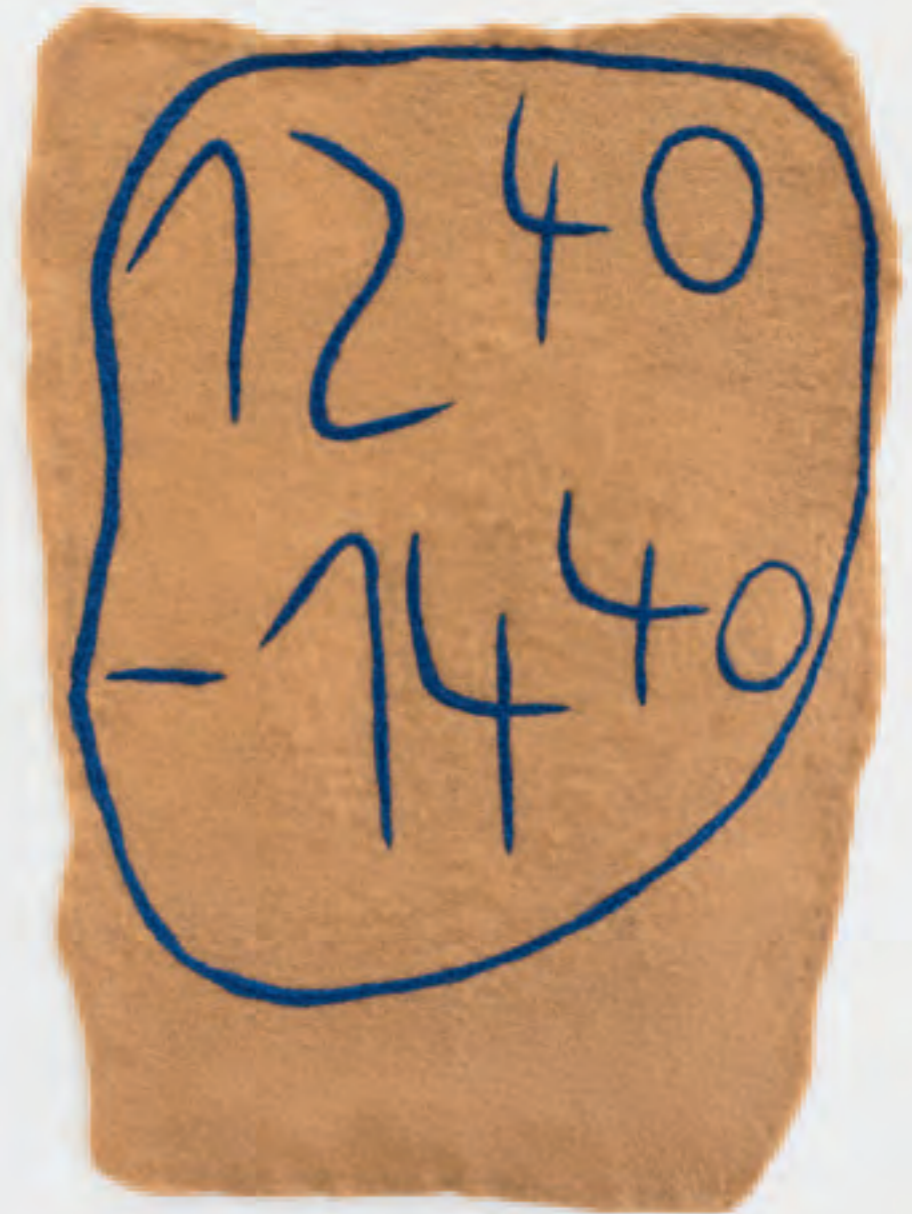
BRANDON LATTU
Beacon, 1995

OSWALD OBERHUBER
Untitled, 1969





OSWALD OBERHUBER
Geschriebenes Bild, 1954



MIRIAM VISACZKI
12:40 to 14:40, 2017

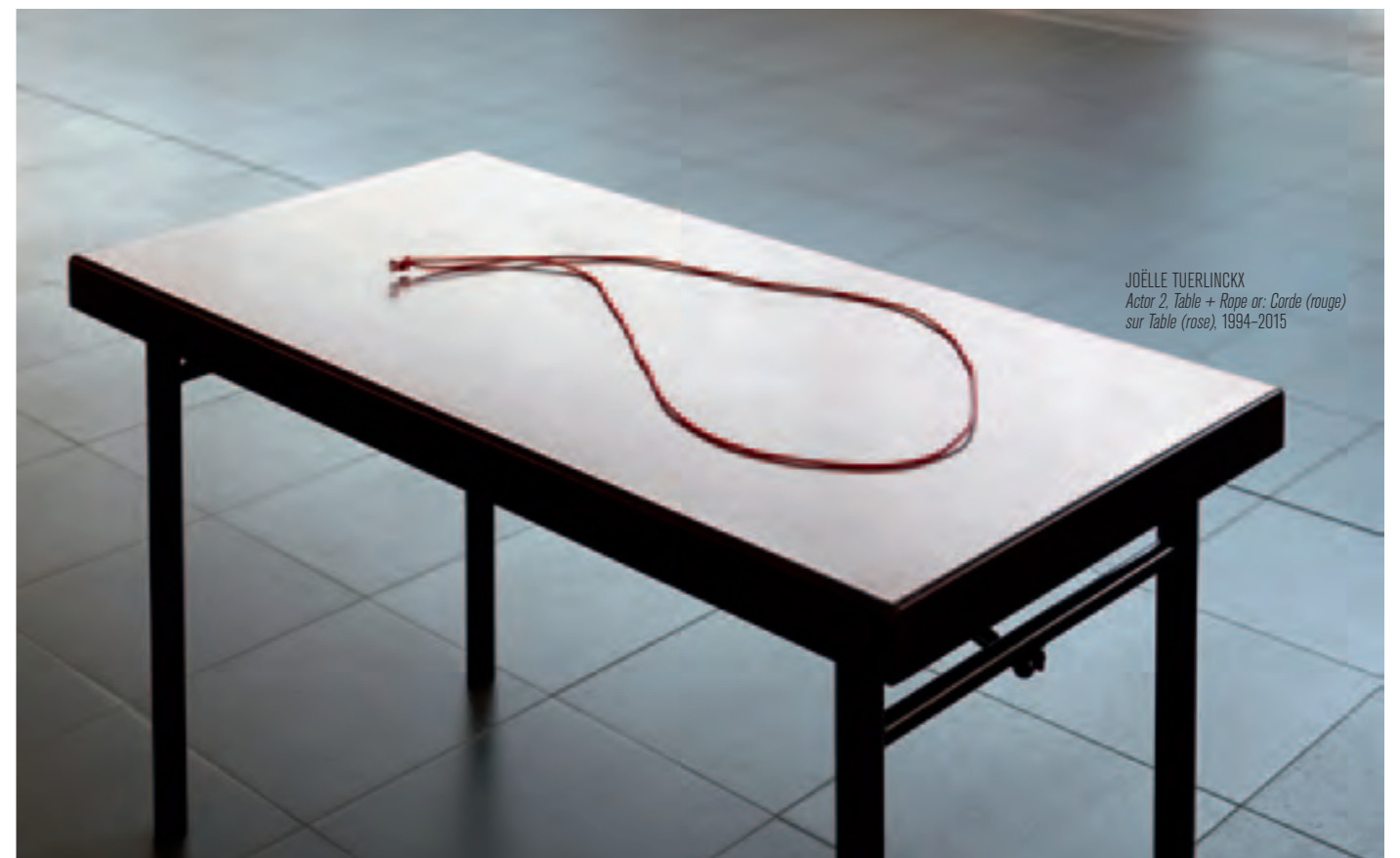
MICHAEL E. SMITH
Untitled, 2012



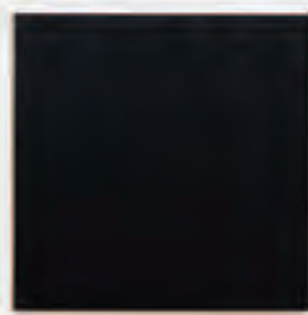
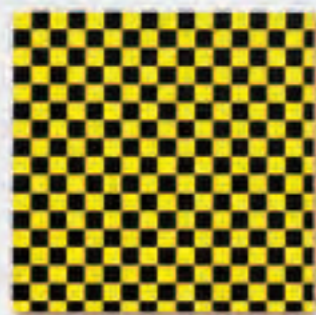
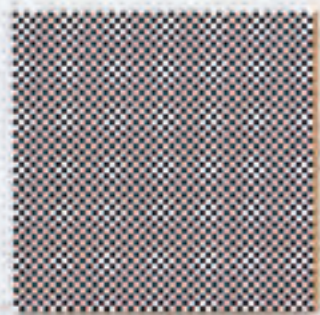


HEIMO ZOBERNIG
ohne Titel, 1984

I HAD THIS RED ROPE IN MY
HANDS AND TYING UP ITS
TWO ENDS, I LAID IT DOWN
ON THE TABLE
IT WAS SIMULTANEOUSLY
THE BEGINNING AND THE END
OF SOMETHING
THAT SOMETHING (ROPE ON A TABLE)
LACKING A NAME, COULD CONSEQUEN-
TLY BE CALLED AN ARTWORK



JOËLLE TUERLINCKX
Actor 2. Table + Rope or: Corde (rouge)
sur Table (rose), 1994-2015



HEIMO ZOBERNIG
ohne Titel, 2005

MICHAEL E. SMITH
Untitled, 2014



Achtung, hier kommt Trude.

Trude Koschena ist wahrlich keine Augenweide. Die 57-jährige polnisch-tschechische Sägewerksbesitzerin färbt ihre Haare abwechselnd indigoblau oder kirchlichrot und tritt mit Vorliebe in Schlangenlederhosen und - leider hautengen - neonfarbenen Lack- oder Lederoberbekleidungen an die Öffentlichkeit. Passend dazu trägt sie knallgelbe knielange Wollstrümpfe in hochhackigen Plateau-Pantoffeln, was ihre eher stämmigen Beine nicht unbedingt vorteilhaft aussehen lässt. Eine straasbesetzte Hornbrille, ein riesiges Panamastrohrohr und schließlich ihr äußerst geschmacklos abgestimmtes Haar. Nein, ganz ehrlich, Sie möchten Trude wirklich nicht sehen. Trude könnte es einmal dringend notwendig sein, Sie zu sehen. Zu sehen, wenn Sie vor dem Ausschleichen auf der Autobahn von Trude mit Tempo 100 in einem pinkfarbenen Cabriolet überholt werden. Zum Glück erkennt der Totwinkel-Assistent in dieser Situation die Gefahr und warnt Sie mit optischem Signal und Piepton. Was Ihnen ganz nebenbei einen weiteren Anblick erspart: Trudes Lieblingsmops in seinem goldglitzernden Trichteranker.



Mercedes-Benz

HEINRICH DUNST
Trude, 2014



HEINRICH DUNST
DA, 2014



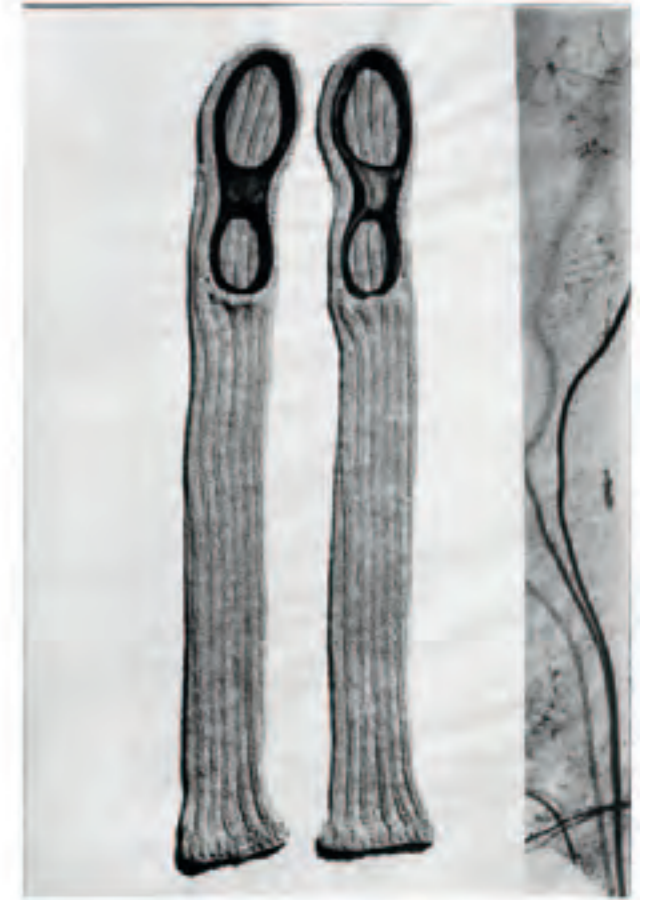
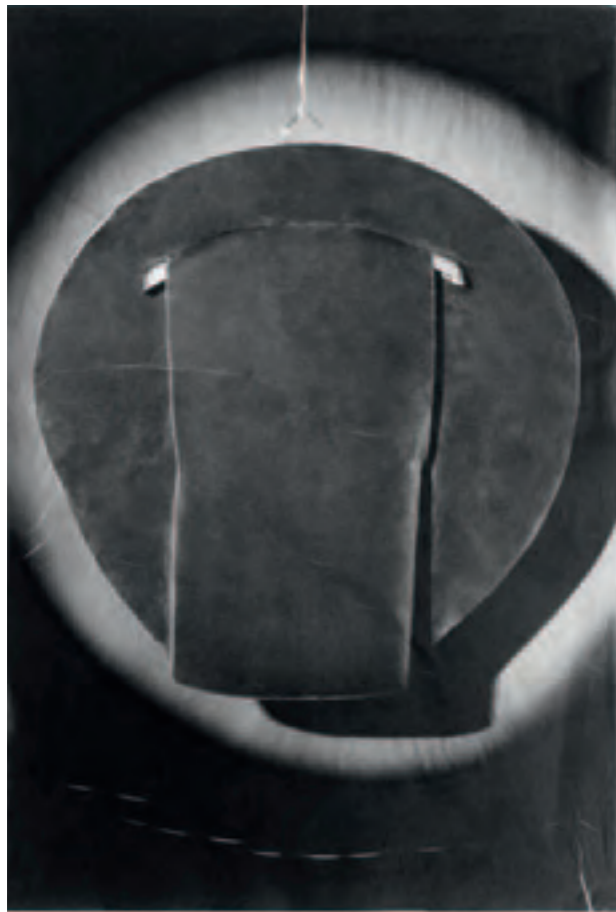
SIGUNE SIÉVI
Maya, 2014



JEF GEYS
Woman & Vase, 2017



Laurie Parsons
Box of Photos, 1991



MARINA FAUST
From The Archive Box, 1990-2008





MIKE KELLEY
Memories, 1987



PAUL MCCARTHY
The Three Boxes, 1984



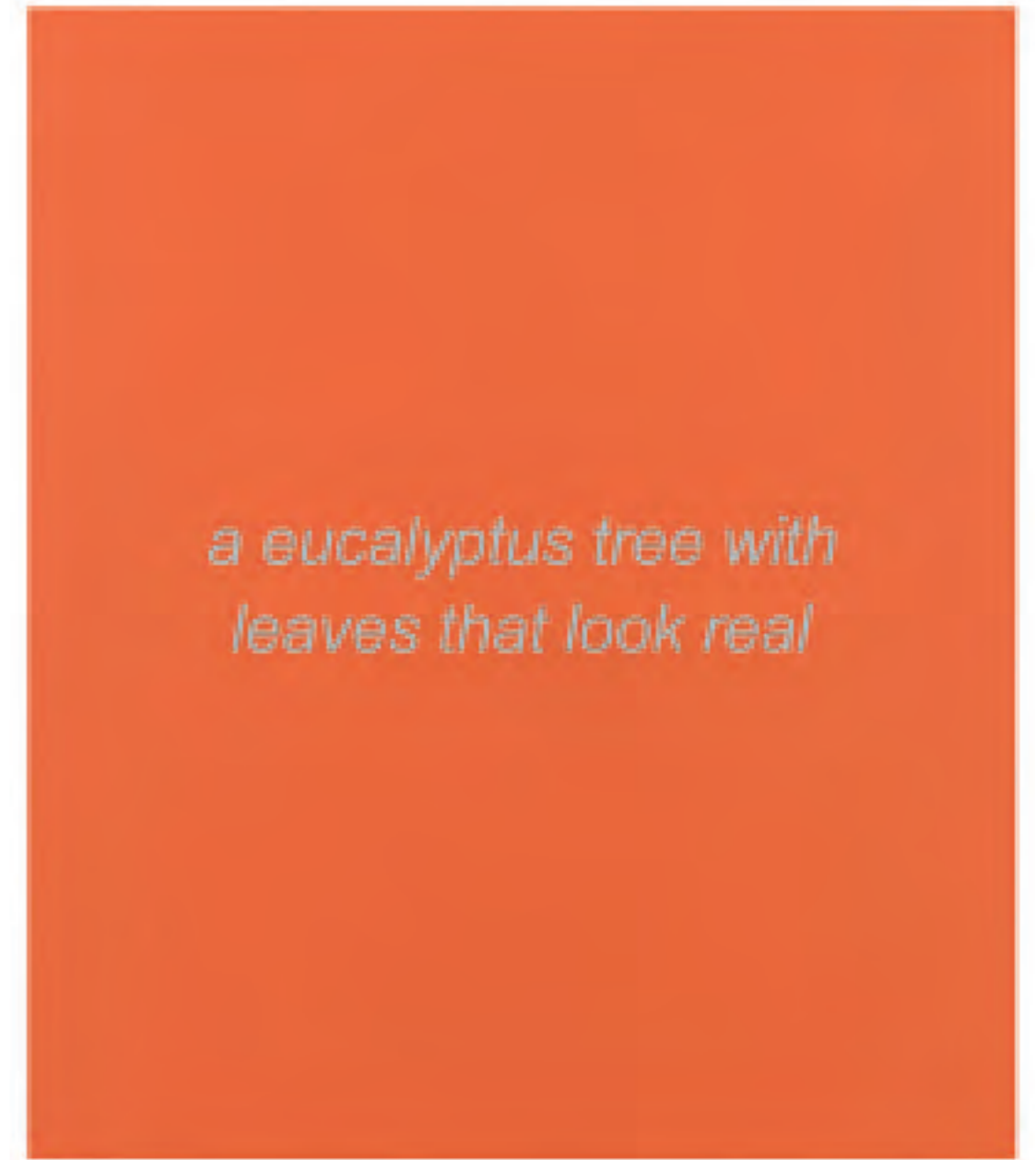
MARTIN KIPPENBERGER
Meinungsbild: Verknüpfungen, 1985



NICOLAS JASMIN
Don't-white on black, 2013



MEUSER
Stilleben, 2006



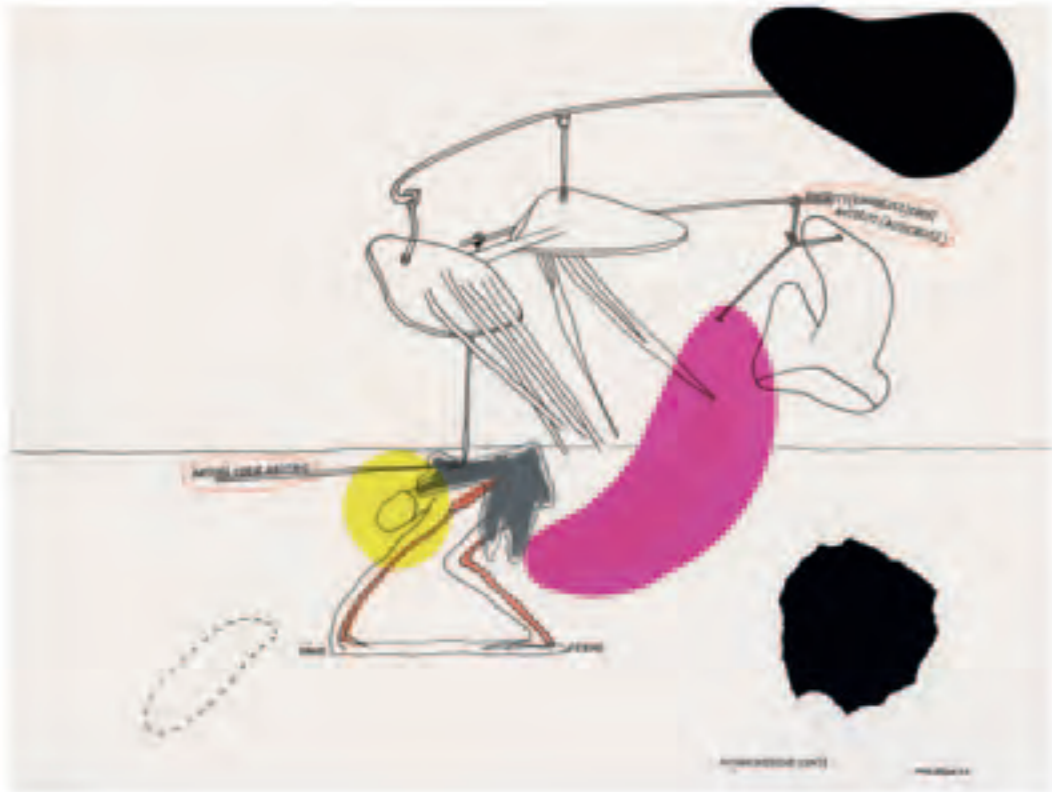
JOHN BALDESSARI, MEG GRANSTON
Real Painting (for Aunt Cora), 2013



MICHAEL SIMPSON
Bench Painting No. 77, The Shadow of Ideas, 2009



MARTIN KIPPENBERGER
Laufstall für Prospekte, 1987



ANNE-MIE VAN KERCKHOVEN
100 Jahre Moderne Kunst, 2006

ANNE-MIE VAN KERCKHOVEN
We Mikken op Elegantie (Setting the Elegance), 2015-16





JULIAN GÖTTE
Architecture de Fête—Star Guitar, 2009



JULIAN GÖTHE
Architecture de Fête - Star Guitar, 2009



ZOE LEONARD
Untitled, 2001



WALTER SWENNEN
Ceux qui sont ici, sont d'ici, 2013



SILVIA BÄCHLI
O. T., 2010



LIN MAY SAEED
Ankunft der Tiere II, 2007



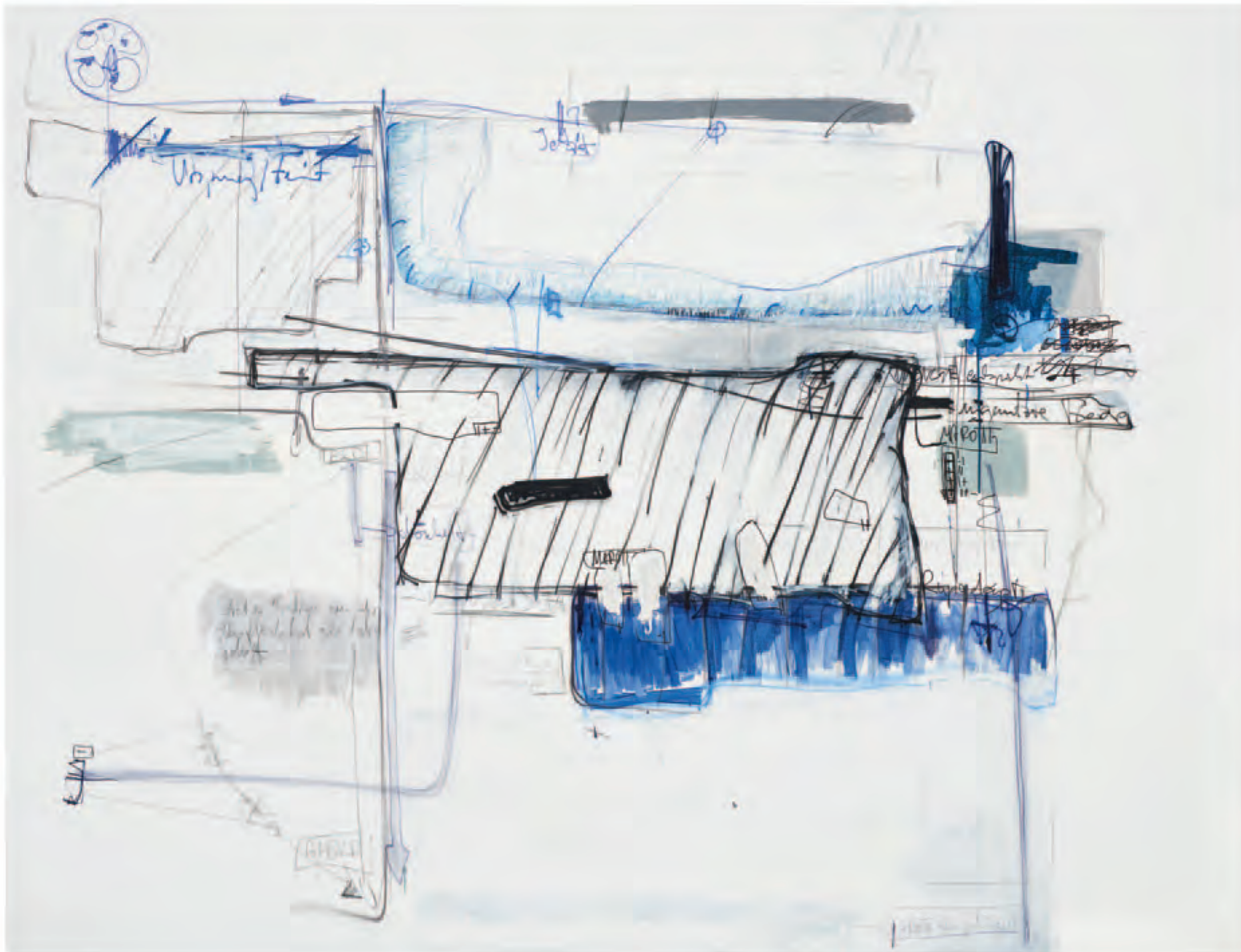
ALICE TIPPIT
Bride, 2016



ANNA OPPERMANN
Frühwerk (Nr. 156), 1968



ANNA OSTOYA
(Un)known, 2016



TRISTAN WILCZEK
Untitled, 2016

HEIMO ZOBERNIG
ohne Titel, 1987



HEIMO ZOBERNIG
ohne Titel, 2009



RACHEL HARRISON
American Gothic, 2015





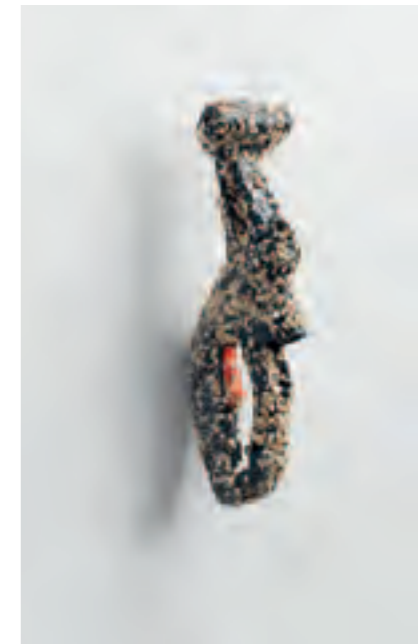
OSWALD OBERHUBER
Untitled, 2005



OSWALD OBERHUBER
Untitled, 2013



MONIKA BAER
Extended Failure, 2011-12



MICHAEL E. SMITH
Untitled, 2012

das vergisst.

Abb. 5



HEINRICH DUNST
Untitled, 2014



MORGAN FISHER
Rome e dintorni, Touring Club Italiano, 1977;
Blu Guide Rome and Environs, 1979, 1999



LISETTE MODEL
Nice, 1934



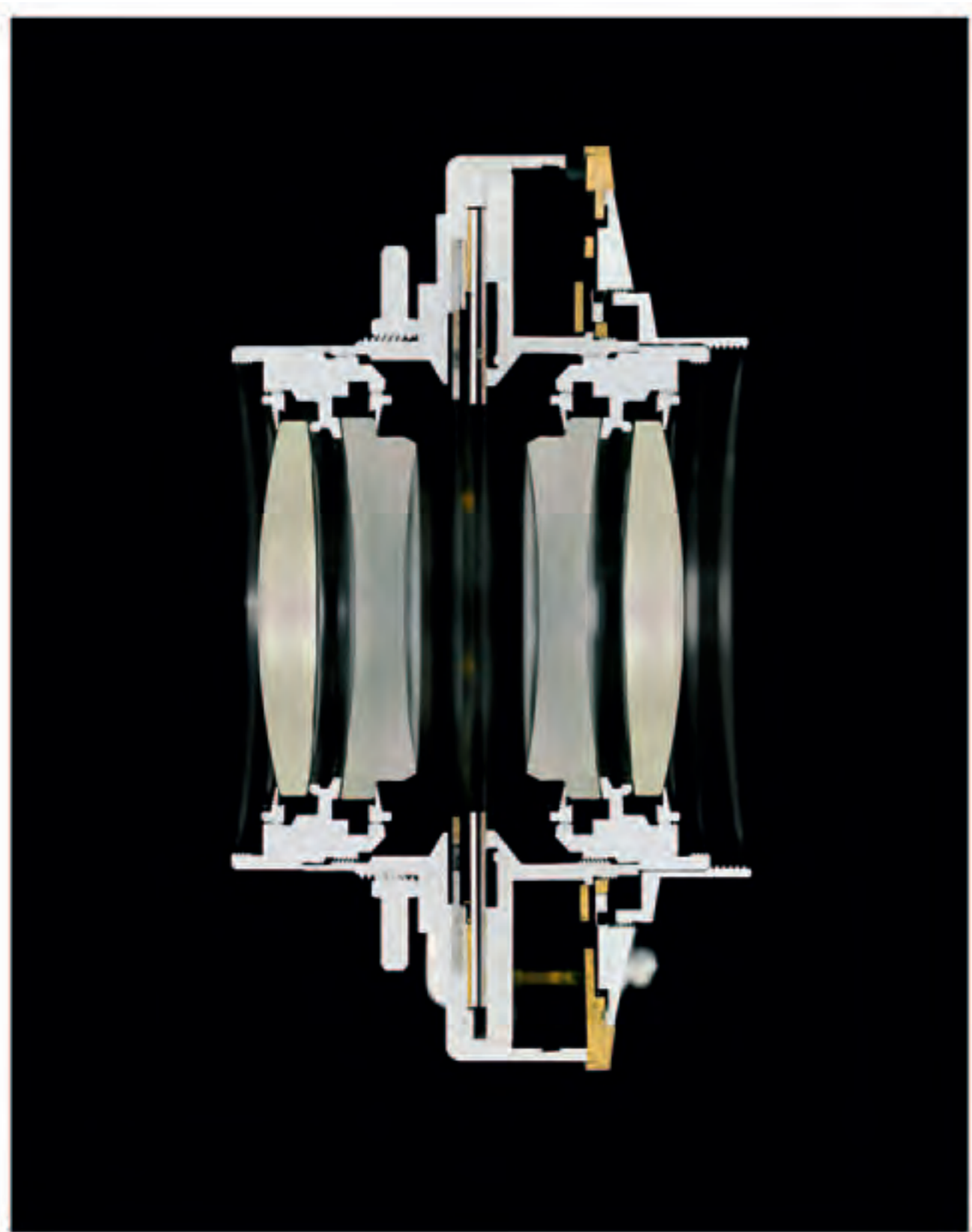
HEIMO ZOBERNIG
ohne Titel, 1986



STEFAN SANDNER
Untitled, 2013

**construct
the narrative
you need,
seek
the approval
of those
you hate!**

NORA TURATO
Untitled, 2016



CHRISTOPHER WILLIAMS
Untitled
Focal length: 210mm
Aperture: 1/11
Image ratio: 1.75:1
Distance lens to focal
plane: 33 cm
Distance film layer to
focal plane: 91 cm
Bellows extension:
36.75 cm
Depth of field: 2.155 mm
Studio Rhein Verlag,
Düsseldorf
November 10, 2015
2016



ERNST CARMELLE
Final Cut, 2007-08

LISETTE MODEL
Circus Man, Nice, 1933-38





MONIKA BAER
CMYK, 2016



STEPHEN PRINA
Push comes to Love-YELLOW, 1999



ALICE TIPPIT
Steel, 2017



FRANZ WEST
und hier konstituiert sich das Lust Ich, 1991



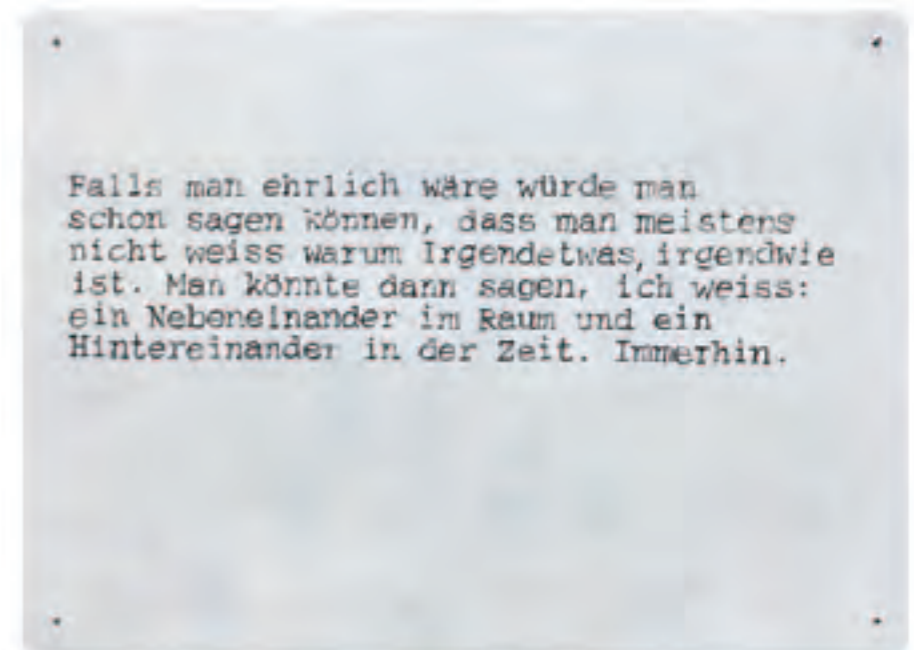
MONIKA BAER
Sunrise (ohne Dehnen), 2012



ALBERT DEHLEN
Achtung Debakel, 1993/1999



ARLENE SHECHET
Black Block, 2012



TRIXI GROISS
Ein Nebeneinander und ein Hintereinander, 2014



NICOLAS JASMIN
UNITED (see you, Maria) Elephant Gray,
UNITED (see you, Maria), 2014-15



MICHAEL SIMPSON
Squint #36, 2016



CHRIS MARTIN
The Last Optical Illusion of 2008, 2006



NICOLAS JASMIN
O.T. #26 (VITZ) B.E.
O.T. #5 (VITZ) O.C.
O.T. #17 (VITZ) D.G.
O.T. #9 (VITZ) T, 2014-15



LIN MAY SAEED
Freie Liebe, 2006





KATE DAVIS
Your Body is a Battleground, Still (poster) 3, 2007



MICHAEL LIGHT
*Charles Duke, Apollo 16, Snapshot of Duke Family
on Lunar Surface, 1972, 1999*



JANA STERBAK
Atlas, 2002



SONIA LEIMER
Space Junk, 2013



WALTER SWENNEN
Untitled, 2010



GEORG HEROLD
Wiedergutmachung, 1988



SUSANNE PAESLER
O. T., 1998



FRANCESCO BAROCCO
Untitled, 2017



MICHAEL E. SMITH
Untitled, 2014



FRANZ WEST
Busenschupfer, 1987



LONE HAUGAARD MADSEN
Raum #214-Frühwerk (Plumps mit Blau), 2007



JÔËLLE TUERLINCKX
PLANCHE d'ARCHIVE, Centre épique, 2015



LONE HAUGAARD MADSEN
Raum #265 (grosser Idiot), 2011



LONE HAUGAARD MADSEN
Raum #310-13, 2011

JULIA HALLER
Kuku, 2015



ESTHER STOCKER
Q. T., 2004

NICOLA BRUNNHUBER
Untitled, 2012



ANITA LEISZ
Untitled, 2017



JOCHEN LEMPERT
Untitled (jellyfish), 2015



HEIMO ZOBERNIG
ohne Titel, 2005



JOËLLE TUERLINCKX
WOR(L)D(X) IN PROGRESS, 2015



SILKE OTTO-KNAPP
Stage (moonlit), 2011



RAIMER JOCHIMS
Entzücken, 2015

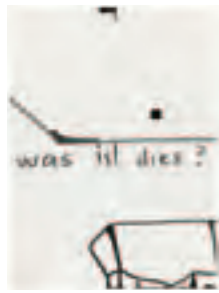
RAIMER JOCHIMS
Echnaton I, 2011



DEBORAH REMINGTON
Essex, 1972



WORKS
FROM THE
GABY AND WILHELM SCHÜRMANN
COLLECTION



81
SILVIA BÄCHLI
D. T., 2010
Gouache on paper
29 1/2 x 21 5/8"

96
MONIKA BAER
Extended Failure, 2011–12
Oil, acrylic on canvas
74 3/4 x 66 3/8"

110
MONIKA BAER
CMYK, 2016
Oil on canvas, gin bottle
19 3/4 x 15 3/4"

114
MONIKA BAER
Sunrise (ohne Dahlen), 2012
Acrylic, mirror on canvas
31 1/2 x 23 5/8"



30/31
NAIRY BAGHRAMIAN
Klassentreffen, 2008
18 sculptures, steel, lacquer, rubber, epoxy
Dimensions variable

67
JOHN BALDESSARI, MEG CRANSTON
Real Painting (for Aunt Cora), 2013
Oil on canvas
32 x 36"

136/137
FRANCESCO BAROCCO
Untitled, 2017
Plaster, graphite, iron, bulb
59 x 118"

37
JENNIFER BORNSTEIN
Valie Box, 2007
Copper engraving on paper
5 7/8 x 4"



146/147
NICOLA BRUNNHUBER
Untitled, 2012
MDF, radiator, wall holder, copper tubes
Box: 24 3/8 x 20 1/2 x 5 1/8,"
radiator: 23 5/8 x 78 3/4 x 4"
2 copper tubes, 138 5/8 x 3/4" each

107
ERNST CARMELLE
Final Cut, 2007–08
Gesso, acrylic, wood
24 x 28"

126
KATE DAVIS
Your Body is a Battleground. Still (poster) 3, 2007
Pencil on paper
39 3/8 x 29 1/2"

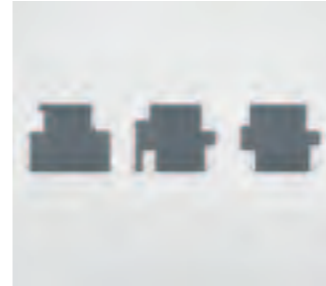
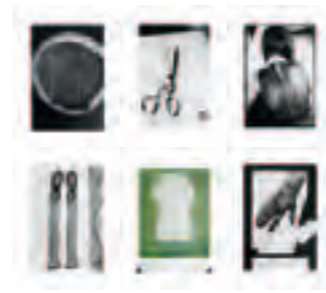


22/23
HEINRICH DUNST
Untitled, 2014
Acrylic on aluminum
13 x 220 1/2 x 3/4"

54
HEINRICH DUNST
Trude, 2014
Digital print on paper on aluminum
29 1/8 x 29 1/8"

55
HEINRICH DUNST
DA, 2014
Polystyrene rigid foam
64 1/8 x 48 7/8 x 9 1/2," 65 x 37 3/8 x 9 1/2"

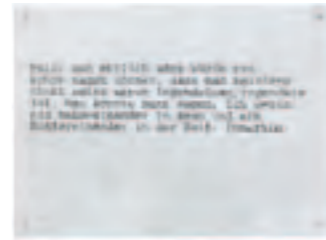
98/99
HEINRICH DUNST
Untitled, 2014
Mixed media
6 parts, 110 x 118 x 177" in total



60/61
MARINA FAUST
From The Archive Box, 1990–2008
Inkjet print
18 7/8 x 13" each

100/101
MORGAN FISHER
Rome e dintorni, Touring Club Italiano, 1977;
Blu Guide Rome and Environs, 1979, 1999
Alkyd enamel on plywood panel
3 parts, 20 1/8 x 24" each

57
JEF GEYS
Woman & Vase, 2017
Oil on canvas, frame, bubble wrap,
tape, paper, felt tip pen, paint
33 1/8 x 31 7/8 x 14" in total



36
RALPH GIBSON
Untitled from the series *Déjà-Vu*, 1973
Vintage gelatin silver print
14 5/8 x 18 1/2"

74–77
JULIAN GÖTHE
Architecture de Fête—Star Guitar, 2009
Pencil on paper, cardboard
41 x 80 1/4 x 6 3/4"

117
TRIXI GROISS
Ein Nebeneinander und ein Hintereinander, 2014
Acrylic on aluminum
16 3/4 x 22 7/8"

35
GERHARD GRONEFELD
Duckings Conditioned to Follow a Wooden Duck, ca. 1958
Vintage gelatin silver print
7 1/8 x 9 1/2"

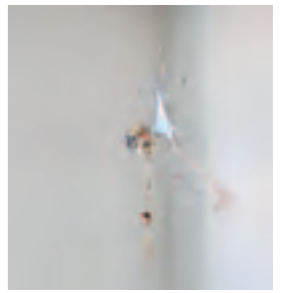


144
JULIA HALLER
KuKu, 2015
Mineral compound board, acrylic, lacquer, iron oxide pigment
23 1/4 x 16 1/2"

93
RACHEL HARRISON
American Gothic, 2015
Wood, plaster bust, pedestal, selfie stick, smartphone
100 3/8 x 37 3/8 x 74"

140
LONE HAUGAARD MADSEN
Raum #214—Frühwerk (Plumps mit Blau), 2007
Plaster, iron, oil pastels
83 1/8 x 33 1/8 x 11 3/4"

142
LONE HAUGAARD MADSEN
Raum #265 (grosser Idiot), 2011
Iron, tissue paper, aluminum
141 3/4 x 23 5/8 x 23 5/8"

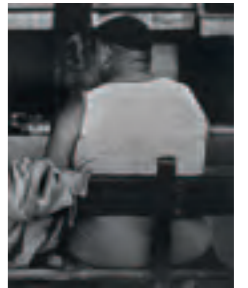
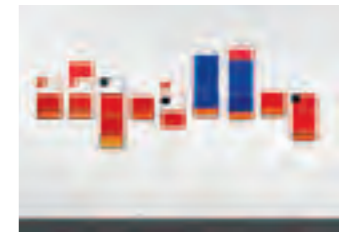
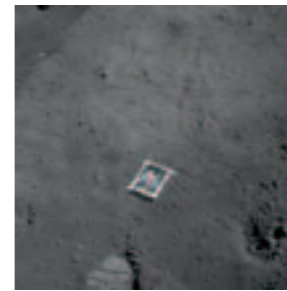


143
LONE HAUGAARD MADSEN
Raum #310–13, 2011
Iron, acrylic glass, festoon, cord, paint
39 3/8 x 31 1/2 x 27 1/2"

134
GEORG HEROLD
Wiedergutmachung, 1988
Dispersion on canvas, yarn
11 3/4 x 141 3/4"

65
NICOLAS JASMIN
Don't—white on black, 2013
Oil on canvas
13 x 8 1/4"

118
NICOLAS JASMIN
UNITED (see you, Maria), 2014–15
Oil on canvas
35 5/8 x 18 3/4"



118
NICOLAS JASMIN
UNITED (see you, Maria) Elephant Grey, 2014-15
Oil on canvas
35 5/8 x 18 3/4"

121
NICOLAS JASMIN
O. T. #5 (VTTZ) D.C., 2014-15
Oil on canvas
12 1/4 x 12 1/4"

121
NICOLAS JASMIN
O. T. #9 (VTTZ) I, 2014-15
Oil on canvas
12 1/4 x 12 1/4"

121
NICOLAS JASMIN
O. T. #17 (VTTZ) D.G., 2014-15
Oil on canvas
12 1/4 x 12 1/4"

121
NICOLAS JASMIN
O. T. #26 (VTTZ) B.E., 2014-15
Oil on canvas
12 1/4 x 12 1/4"

155
RAIMER JOCHIMS
Entzücken, 2015
Acrylic on chipboard
21 1/4 x 15 3/8"

156
RAIMER JOCHIMS
Echnaton I, 2011
Acrylic on chipboard
31 1/4 x 14 3/4"

62
MIKE KELLEY
Memories, 1987
Invitation cards and review copies in wooden box
17 3/4 x 25 5/8 x 8 5/8"

64
MARTIN KIPPENBERGER
Meinungsbild: Verknüpfungen, 1985
Oil, lacquer, silicone, silk-screen print on acrylic glass on canvas
78 3/4 x 47 1/4"

70
MARTIN KIPPENBERGER
Laufstall für Prospekte (Peter-Skulptur), 1987
Wood, lacquer
47 1/4 x 42 1/8 x 44 1/8"

39
BRANDON LATTU
Beacon, 1995
Gelatin silver print
14 1/8 x 11"

28
ALWIN LAY
Do it, 2016
Carbon print
19 3/4 x 15 3/4"

130/131
SONJA LEIMER
Space Junk, 2013
Titan film, golden and black cation
3 parts, 12 1/2 x 12 1/2 x 16 1/8,"
7 1/8 x 7 1/8 x 13 3/8," 8 x 26 x 19 3/4"

29
ANITA LEISZ
Untitled, 2017
Tin
31 1/2 x 23 5/8"

148
ANITA LEISZ
Untitled, 2017
Tin, gypsum fiberboard
2 parts, 53 3/8 x 36 x 3/4" in total

149
JOCHEN LEMPERT
Untitled (jellyfish), 2015
Gelatin silver print
22 1/4 x 17 3/8"

79
ZOE LEONARD
Untitled, 2001
Suitcases
Dimensions variable

128
MICHAEL LIGHT
Charles Duke, Apollo 16, Snapshot of Duke Family on Lunar Surface, 1972, 1999
Digital C-print
24 3/8 x 24 3/8"

120
CHRIS MARTIN
The Last Optical Illusion of 2008, 2006
Oil, spray paint on canvas
50 x 35 7/8 x 5 1/8"

26
PARK McARTHUR
Polyurethane Foam, 2016
Acoustic polyurethane foam
96 x 80 x 43"

124/125
PARK McARTHUR
Liabilities, 2015
UV-cured inkjet print on Dibond, hardware
23 parts, 70 x 194" in total

63
PAUL McCARTHY
The Three Boxes, 1984
Set of 101 videotapes of his early performances in 3 cardboard boxes in 3 plastic boxes
47 x 24 x 16"

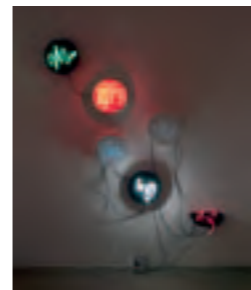
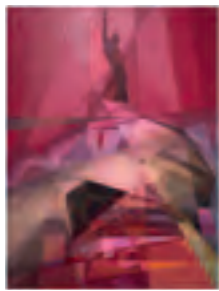
66
MEUSER
Stilleben, 2006
Steel, oil paint, red lead oxide
47 2/4 x 25 5/8 x 11 3/4"

102
LISETTE MODEL
Nice, 1934
Gelatin silver print
23 5/8 x 19 3/4"

109
LISETTE MODEL
Circus Man, Nice, 1933-38
Vintage gelatin silver print
19 1/2 x 15 1/2"

41
OSWALD OBERHUBER
Untitled, 1969
Wood, dispersion, metal
58 5/8 x 24 x 18 1/2"

42
OSWALD OBERHUBER
Geschriebenes Bild, 1954
Acrylic on canvas
27 3/4 x 31 3/4"



94
OSWALD OBERHUBER
Untitled, 2005
Cardboard boxes, glue, dispersion
20 1/4 x 15 x 8 5/8"

95
OSWALD OBERHUBER
Untitled, 2013
Cardboard boxes, glue, dispersion
24 x 17 3/8 x 15 3/8"

115
ALBERT OEHLER
Achtung Debakel, 1993/1999
Oil, lacquer on canvas, framed
42 7/8 x 35 3/8 x 2"

85
ANNA OPPERMANN
Frühwerk (Nr. 156), 1968
Mixed media on fiberboard
59 x 48"

86
ANNA OSTOYA
(Un)known, 2016
Oil on canvas
61 5/8 x 4 1/2"

154
SILKE OTTO-KNAPP
Stage (moonlit), 2011
Watercolor and gouache on canvas
55 1/8 x 63"

135
SUSANNE PAESLER
O. T., 1998
Lacquer, acrylic on aluminum
39 3/8 x 39 3/8"

58/59
LAURIE PARSONS
Box of Photos, 1991
Assorted materials
3 1/8 x 12 5/8 x 13 3/8"

34
JENS PREUSSE
Franz West with Rolls Royce Emily Adaptive, 2007
Carbon print on Hahnemühle paper
19 3/4 x 15 3/4"

111
STEPHEN PRINA
Push Comes to Love—YELLOW, 1999
Acrylic photo screen print, acrylic paint on canvas
47 5/8 x 59 1/2"

32
R. H. QUAYTMAN
Chapter 10: Ark (Orchard wall and floor), 2008
Silk-screen print, gesso on wood
32 3/8 x 52 3/8"

33
R. H. QUAYTMAN
Cherchez Holopherne, Chapter 21 (Julia Scher), 2011
Silk-screen ink, gesso on wood
32 3/8 x 20"

157
DEBORAH REMINGTON
Essex, 1972
Oil on canvas
95 x 66"

82/83
LIN MAY SAEED
Ankunft der Tiere II, 2007
Acrylic on canvas
27 1/2 x 39 3/8"

122/123
LIN MAY SAEED
Freie Liebe, 2006
Coated and painted Styrofoam, steel, cigarette, jute
56 x 65 x 34 3/4"

38
PENTTI SAMMALLAHTI
Ristsaari, Finland, 1974
Silver gelatin print
8 1/4 x 6 3/4"

21
STEFAN SANDNER
Untitled, 2012
Acrylic on canvas
110 1/4 x 78 3/4"

104
STEFAN SANDNER
Untitled, 2013
Acrylic on canvas
35 3/8 x 35 3/8"

116
ARLENE SHECHET
Black Block, 2012
Glazed ceramic, wood, steel
37 1/2 x 18 1/2 x 20 1/2"

56
SIGUNE SIÉVI
Maya, 2014
Neon glass, wood, lacquer, wire
5 parts, 90 1/2 x 66 7/8 x 9 1/2" in total

68/69
MICHAEL SIMPSON
Bench Painting No. 77, The Shadow of Ideas, 2009
Oil on canvas
96 1/2 x 204"

119
MICHAEL SIMPSON
Squint #36, 2016
Oil on canvas
143 3/4 x 72"

45
MICHAEL E. SMITH
Untitled, 2012
Seat cushion, urethane foam, plastic
18 1/8 x 23 5/8 x 4 3/8"

53
MICHAEL E. SMITH
Untitled, 2014
Dolly, light bulb
49 1/4 x 28 3/8 x 15 3/4"

97
MICHAEL E. SMITH
Untitled, 2012
Altered weed trimmer, oatmeal, plastic
15 1/2 x 4 1/8 x 5 3/4"

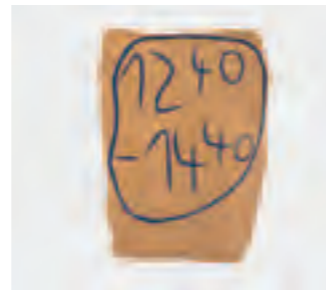
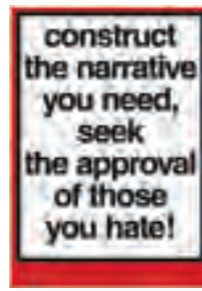
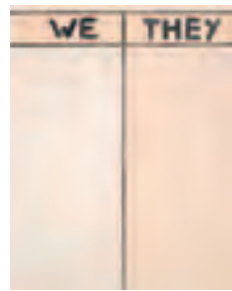
138
MICHAEL E. SMITH
Untitled, 2014
Clarinets, PVC pipe
59 x 2 x 2"

25
LEWIS STEIN
Untitled, ca. 1979–1980
250 watt high-pressure sodium lamp and bulb, 6 foot steel extension arm
38 x 98 x 16"

129
JANA STERBAK
Atlas, 2002
Color photograph in artist frame
Edition 8/15
19 3/4 x 13 3/4"

145
ESTHER STOCKER
O. T., 2004
C-print on aluminum
19 1/4 x 14 5/8"

80
WALTER SWENNEN
Ceux qui sont ici, sont d'ici, 2013
Oil, acrylic on canvas
53 1/2 x 59"



133
WALTER SWENNEN
Untitled, 2010
Oil on canvas
35 3/8 x 27 1/2"

84
ALICE TIPPIT
Bride, 2016
Oil on canvas
13 x 10"

112
ALICE TIPPIT
Steel, 2017
Oil on canvas
29 3/4 x 15"

48/49
JÔELLE TUERLINCKX
Actor 2. Table + Rope or: Corde (rouge) sur Table (rose), 1994–2015
Metal, Formica, nylon
Table: 49 1/4 x 24 3/8 x 26 3/4," rope: ca. 27 1/2"

141
JÔELLE TUERLINCKX
PLANCHE d'ARCHIVE. Centre épique, 2015
Digital print on paper, wood, metal, stand
98 3/8 x 45 1/4 x 2"

153
JÔELLE TUERLINCKX
WOR(L)D(X)K IN PROGRESS, 2015
Digital print on aluminum
44 1/2 x 74 3/4"

105
NORA TURATO
Untitled, 2016
Poster
33 1/8 x 23 3/8"

72
ANNE-MIE VAN KERCKHOVEN
100 Jahre Moderne Kunst, 2006
Mixed media on paper
15 3/4 x 19 1/4"

73
ANNE-MIE VAN KERCKHOVEN
We Mikken op Elegantie (Setting the Elegance), 2015–16
Acrylic, pastel, spray paint, letters on PVC on wood
49 3/8 x 42 7/8"

43
MIRIAM VISACZKI
12:40 to 14:40, 2017
Felt, wire
45 1/4 x 33 1/8"

113
FRANZ WEST
und hier konstituiert sich das Lust Ich, 1991
Silver bronze on cardboard on metal frame
96 1/2 x 40 1/2 x 1 5/8"

139
FRANZ WEST
Busenschupfer, 1987
Plaster, papier-mâché
8 5/8 x 30 3/4 x 4 3/8"

88/89
TRISTAN WILCZEK
Untitled, 2016
Acrylic, graphite on canvas
82 5/8 x 63"

106
CHRISTOPHER WILLIAMS
Untitled
Focal length: 210 mm
Aperture: f/11
Image ratio: 1.75:1
Distance lens to focal plane: 33 cm
Distance film layer to focal plane: 91 cm
Bellows extension: 36.75 cm
Depth of field: 2.155 mm
Studio Rhein Verlag, Düsseldorf
November 10, 2015
2016
Inkjet print on cotton rag paper
33 3/4 x 27"

46
HEIMO ZOBERNIG
ohne Titel, 1984
Synthetic resin lacquer, cardboard
47 1/4 x 29 1/2 x 20 7/8"

50/51
HEIMO ZOBERNIG
ohne Titel, 2005
Acrylic on MDF
7 parts, 19 3/4 x 19 3/4" each

90
HEIMO ZOBERNIG
ohne Titel, 1987
Plastic, paint
Diameter 18 7/8"

91
HEIMO ZOBERNIG
ohne Titel, 2009
MDF, plywood, wood, polyester figure,
mixed media
96 x 58 1/4 x 19 3/4"

103
HEIMO ZOBERNIG
ohne Titel, 1986
Synthetic resin lacquer, linen, cardboard
8 1/4 x 11 3/4"

150/151
HEIMO ZOBERNIG
ohne Titel, 2005
6 roller overhead-projector screens
79 x 118"
Courtesy Galerie Nagel Draxler, Cologne/Berlin

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CLASS REUNION

WORKS FROM THE

GABY AND WILHELM SCHÜRMMANN COLLECTION

June 23–November 11, 2018

mumok—Museum moderner Kunst Stiftung Ludwig Wien

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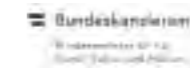
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THE GABY AND WILHELM SCHÜRMAN COLLECTION
Edited by
Karola Kraus

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André Butzer, *Untitled*, 2014-15

to offer it I want keep to get that
 people's sake!

my problem is that im too poor to afford it and too stupid to realise im
 not really missing it
 and more pictures i see, more its fantasy
 a feeling peculiar in its falseness as it hardly feels like art!

~~the first time~~ *6*

all about, slippery and impeccably prepared
 I set out to show others I "got it,
 I got it!
 I got the joke, I got it
 im in on the joke
 I got it

being in on the joke is the new status symbol
 to see for many the ~~point~~ is easy to take
 and faith performed perfectly because fact
 irony consumed me and then purged me out
 if I let go of I now, will it let go of me?
 a benefit to having it, is the deep reason i keep having it
 truly just like poverty lent my little dabblings a much-needed veneer of
 authenticity *while i have*
 really think i should just go back fix all mistakes i
 ever made and erase myself
 get rid of ~~myself~~, your mind is a nightmare that has been eating you
 alive, now eat your mind *think it*
 I walked by continually beginning to fall forward
 let blasted steaming nordic noir from bed on a farm
 we care less, or are nicer
 and my doodlings still the usual free-form confessional stuff
 for whatever reason or lack of one, in fact
 and this is according to the world foremost expert ~~on~~
 in the *in the*
 I chose a business user experience over a standard one

~~my head resting dead on the floor, my head, his head resting dead
 in his hands
 im so weak and frail now, thin as the skeleton of a cartoon fish left by a
 cartoon cat
 and i smell of fish cat~~

just cost of what was tea and I got the
 best of best afternoon at the shopoo place
 vanilla tea

Nora Turato, where what happened to people happened
 in the head #6 (scribbles & gloss), 2018



SILVIA BÄCHLI
 MONIKA BAER
 NAIRY BAGHRAMIAN
 JOHN BALDESSARI, MEG CRANSTON
 FRANCESCO BAROCCO
 JENNIFER BORNSTEIN
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 ERNST CARAMELLE
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