

On the Subject of the Ready-Made

or Using a Rembrandt as an Ironing Board

Works from the Daimler Art Collection

selected by Bethan Huws on the occasion of 100 years of the ready-made

With loans from the Duchamp Archive of Staatsgalerie Stuttgart

November 25th, 2016 – May 14th, 2017

Daimler Contemporary Berlin

**Daimler
Art Collection**

Max **Ackermann** (D), Josef **Albers** (D), Ian **Anüll** (CH), John M **Armleder** (CH), Hans/Jean **Arp** (F), Richard **Artschwager** (CH), Willi **Baumeister** (D), Bill **Beckley** (USA), Max **Bill** (CH), Julius Heinrich **Bissier** (D), Dieter **Blum** (D), Hartmut **Böhm** (D), Greg **Bogin** (USA), Monika **Brandmeier** (D), Andreas **Brandt** (D), Sarah **Browne** (IRL), Max **Burchartz** (D), Daniel **Buren** (F), André **Cadere** (PL), Siegfried **Cremer** (D), Marcel **Duchamp** (FR), Gia **Edzgeradze** (GE), Sergio **Fermariello** (I), Roland **Fischer** (D), Adolf **Fleischmann** (D), Günter **Fruhtrunk** (D), Poul **Gernes** (DK), Hermann **Glöckner** (D), David **Goldblatt** (ZA), Camille **Graeser** (CH), Konstantin **Grcic** (D), George **Grosz** (D), Isabell **Heimerdinger** (D), Jan **Henderikse** (NL), Adolf **Hölzel** (A), Johannes **Itten** (CH), Donald **Judd** (USA), Franklin Prince **Knott** (USA), Tadaaki **Kuwayama** (J), Liu Zheng (CHN), Robert **Mapplethorpe** (USA), John **McLaughlin** (USA), Albert **Mertz** (DK), Gerold **Miller** (D), Olivier **Mosset** (CH), Horst **Münch** (D), John **Nixon** (AUS), Patrick Fabian **Panetta** (D), Esteban **Pastorino** (AR), Lothar **Quinte** (D), Timm **Rautert** (D), Joseph Francis Charles **Rock** (A), Peter **Roehr** (D), Ulrike **Rosenbach** (D), Tom **Sachs** (USA), Kiyoshi **Sakamoto** (J), Pietro **Sanguineti** (D), Viviane **Sassen** (NL), Jürgen **Schadeberg** (D), Andreas **Schmid** (D), Leonhard **Schmidt** (D), Jan J. **Schoonhoven** (NL), Dayanita **Singh** (IND), Anton **Stankowski** (D), Elaine **Sturtevant** (USA), Guy **Tillim** (ZA), Hayley **Tompkins** (GB), Rosemarie **Trockel** (D), Timm **Ulrichs** (D), Dieter **Villinger** (D), Andy **Warhol** (USA), Franz **West** (A), Christa **Winter** (D), Zheng Guogu (CHN), Heimo **Zobernig** (A)

The concept of the ready-made was “born” in 1916 when Marcel Duchamp, in New York, defined it in a letter to his sister in Paris. The aim of the ready-made is to achieve a radical reevaluation of artistic production: this consists principally of an act of selection and reduction applied to already existing elements, with the focus on “exhibition-immanent” aspects such as presentation, communication, documentation, and dissemination. Furthermore, the ready-made redefines the reality character and the reproduction function of the artwork as well as the role of observers as “interpreters.”

Whilst the Daimler Art Collection’s serial exhibition blocks have previously concentrated on the collection’s own areas of interest in the realm of minimalist and conceptual tendencies from the 20th century to the present day, the exhibition “On the Subject of the Ready-Made” explores the historical and contemporary significance of the ready-made, using artworks from the collection. The intention

is that the aspects of art theory and art criticism should be incorporated as critical factors in the history of the reception of ready-mades.

Bethan Huws is a conceptual artist who synthesizes a variety of artistic media in location-specific and space-related artworks, each time renegotiating the significance of art in society. The basis for her work is provided by language: the spoken word, and the communicative system. Her artistic praxis unites language artworks in the form of wall texts, book objects, neon sign texts, readings, performances, and text vitrines with ready-mades, sculptures, and films. For the exhibition “On the Subject of the Ready-Made” the artist has devised a location specific project, selecting examples of artwork from the Daimler Art Collection.

Bethan Huws’ curatorial concept starts with Duchamp’s praxis of a combinatorial thinking, the inherent logic and the analytical wealth of allusions found in Duchamp’s con-

ceptual approach. She represents these aspects through the visual neighborhood of artworks from one hundred years of art history, surprisingly juxtaposed so that they provide a commentary on one another. The exhibition's title is a play-on-words on the famous dictum of Lautréamont: "As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella," 1874, which became a defining slogan of the Surrealists, and also anticipated the ready-made in linguistic form. In 1959, Duchamp adapted this for the concept of a "reciprocal ready-made": "You take a picture by Rembrandt and, instead of looking at it, simply use it as an ironing-board."¹

Renate Wiehager

Head of Daimler Art Collection, Stuttgart/Berlin

Endnotes

- 1 *Marcel Duchamp: Duchamp du signe, suivi de Notes*, ed. by Paul Matisse and Michel Sanouillet, Flammarion, Paris 1994, p. 49.

Max Ackermann

1887 Berlin, D – 1975 Bad Liebenzell, D

Max Ackermann's artistic work is strongly committed to "Absolute Painting", which is the key concept in Adolf Hölzel's (1853–1934) basic theory. "Absolute Painting" is methodical and theoretical in its approach, and stands in marked contrast to the training at the Munich Academy, for example, where Ackermann studied in 1909/10 under the co-founder of the Munich Secession Franz von Stuck (1863–1928), like Josef Albers (1888–1978), Paul Klee (1879–1940) and Wassily Kandinsky (1866–1944) as well. Ackermann's work moves with a great deal of variety between figuration and non-representational painting, whose syntax circles around the expressive force of its artistic resources, by trying to imbue the painting with the values of sensibility. Despite his study of Cubism and Futurism (1913), constructivist tendencies around 1921 and the work of Fernand Léger (1881–1955) during a visit to Paris in 1926, Ackermann never moved away from the artistic-creative element.

With *Kurven in Rot* [Curves in Red], 1962, the Daimler Art Collection owns a representative example of Ackermann's abstractly non-representational work. The oil painting demonstrates the so-called "musicality" of his art. An "infinite" line, where the pastel is not lifted from the paper for long stretches, of the kind that Ackermann practiced during concert visits and when listening in the dark, passes over the red ground. A specifically created line like this clearly establishes the basic contrast of line, form and color.

Max Ackermann

Kurven in Rot [Curves in Red], 1962
Oil on canvas

Acquired 1976
Daimler Art Collection, Stuttgart/Berlin



Josef Albers

1888 Bottrop, D – 1976 New Haven, USA

In 1922 Josef Albers came to the Bauhaus at the age of 32 and became technical director of the glass workshop as a Bauhaus journeyman. Before he had studied at the Kunstgewerbeschule [arts-and-crafts school] in Essen from 1916–19 under Jan Thorn Prikker (1868–1932) who was already almost entirely committed to working with glass by this time, and introduced Albers to this art. At the Bauhaus Albers's principle was to instill the idea of deploying available resources economically, using newspapers among other things to show his students how to think constructively and to prefer handling materials skillfully to a beautiful result. As well as teaching, Albers designed furniture, cutlery and crockery, including for example the occasional tables now known as *Nesting Tables*.

Josef Albers

Nesting Tables (Draft), 1926/27
Re-Edition Vitra Design 2005,
set of four tables
Oak massive, painted acrylic glass

Acquired 2005
Daimler Art Collection, Stuttgart/Berlin



Ian Anüll

*1948 in Sempach, CH – lives in Zurich, CH

The issue of the significance of art within the fabric of the market and consumerism, power and money, is a central theme in the artistic work of Ian Anüll. His artworks reflect the current operation of the art world, which understands pictures largely as brand articles, in a critical and ironic fashion. The painting acquired by the Daimler Art Collection—*Untitled*, 1985/86—is part of Anüll's series of script images, which are variations on the term "product". The Latin letters O and P, plus their Cyrillic equivalents, are taken from that term and placed on the central axis of an ensemble consisting of seven canvases, arranged in the form of a cross. Thus, the semantic sign of art is placed in an object context that allows new associations to form. Fittingly, Anüll's canvases reference the monochrome paintings of Kasimir Malevich (1878-1935) and Yves Klein (1928-62), but with the coloration on prosaic cardboard packaging material. The shape of the cross also references the central motif of Christian iconography and children's hopping games, which use fields marked out in chalk on the street. Through the unaccustomed bringing together of diverse and, properly speaking, fixed terms, signs, and symbols, Anüll's artworks open up a new visual system that simultaneously shows up and disrupts the fetishized character of art.

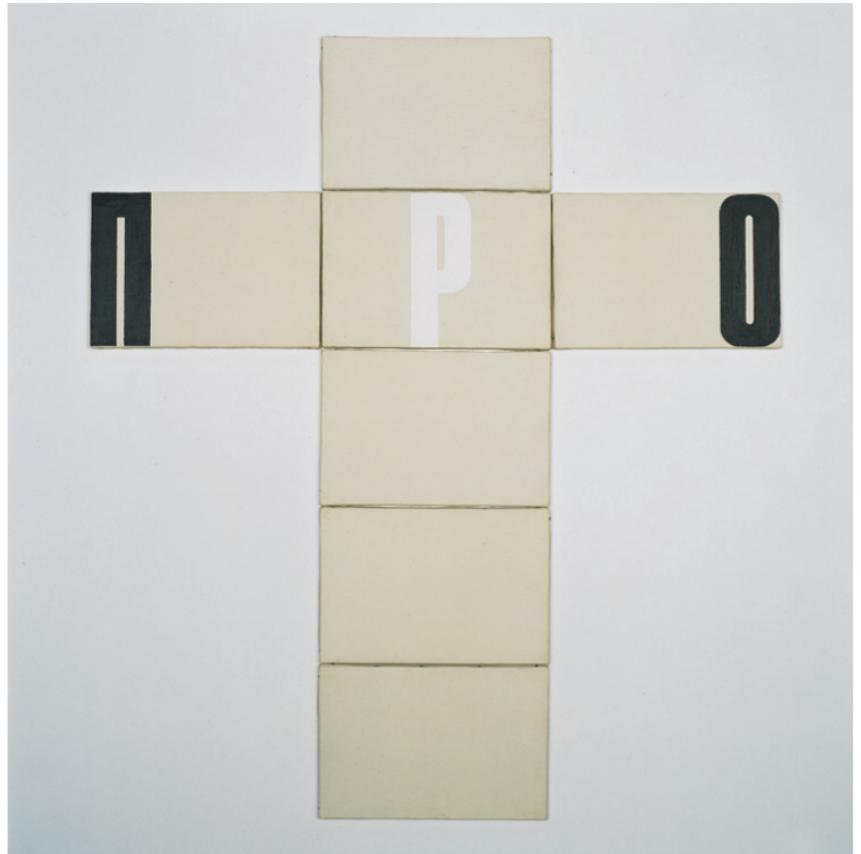
Ian Anüll

Untitled, 1985/86

Oil on canvas

Acquired 2003

Daimler Art Collection, Stuttgart/Berlin



John M Armleder

*1948 in Geneva, CH – lives in Geneva, CH

Since the early 1980s, John M Armleder has been subjecting the “meaningful” content of art to critical reflection. The references in his paintings relate to the pioneers of Abstraction—i.e. Constructivist or Concrete Art. However, they neither resume the relevant art trends nor do they represent an analytical genealogy nor do they quote word for word. Armleder’s treatment of these styles is characterized by a critical reflection of culture: he separates the inherently utopian, artistic and social approaches of these art trends from the formulation of his pictures which thereby lose all discursive structure and flirt with decoration. In this way, the signs of abstraction transform into formal vocabulary, devoid of content, into ready-mades which can be arranged in ever-new combinations.

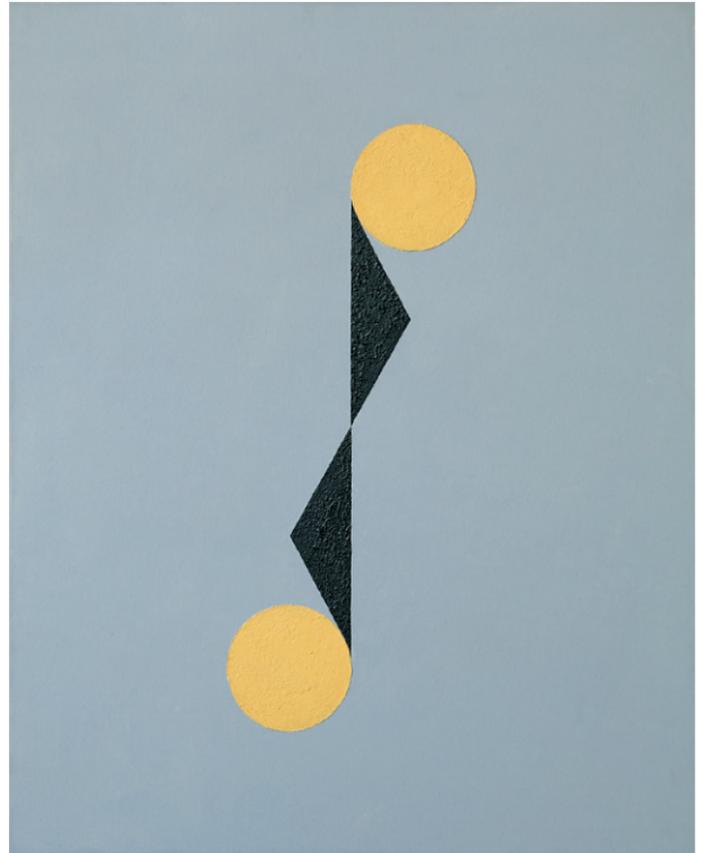
John M Armleder

Untitled, 1985

Oil on canvas

Acquired 2001

Daimler Art Collection, Stuttgart/Berlin



Hans/Jean Arp

1886 Strasbourg, F–1966 Basel, CH

The work of Hans/Jean Arp combines the major art trends in the early 20th Century: Dada, Surrealism and the foundation abstract trends. From 1916 Arp made a name for himself as a poet, sculptor and painter. His associative play with linguistic ambiguity finds its pictorial counterpart in his collages, sculptures and reliefs. Arp's creative work revolves around two major categories of themes: the human body and the natural world of plants. The interplay of biomorphic, vegetative and abstract forms represent Arp's at the same time associative, metaphorical and abstract thinking. Arp's search for the "universal primal form" was to be expressed in organic figurations that nevertheless remain abstract throughout his life.



Hans/Jean Arp

Lèvres et glace à main [Lips and Hand
Mirror], 1927
Oil on canvas

Chapeau-nombriil [Nable Hat], 1924
Oil on wood

Acquired 1986
Daimler Art Collection, Stuttgart/Berlin



Richard Artschwager

1923 Washington D.C., USA – 2013 Albany, USA

After studying biology, Richard Artschwager served an apprenticeship as a cabinet-maker and then studied briefly in New York from 1950-52. His work—picture objects, sculptures, installations—moves between the categories of Pop, Minimal and Conceptual Art. In 1966 he was already one of the artists to be shown at the first major Minimal Art exhibition called “Primary Structures” in the Jewish Museum in New York. Even in early works, he used the cheap plastic called “Formica,” its simulated grain exuding a strong sense of artificiality. Artschwager applied the same sense of “deceiving the eye,” of “trompe-l’oeil,” that happens with this material to the form of his objects. So his *Corner*, 1992, bewilders viewers with the impression that the hard wood has been grasped in the middle like a bunch of flowers by a giant hand and fixed in the corner of the room.

Richard Artschwager

Corner, 1992

Painted wood, melamine and chromed
steel, Ed. 18/30

Acquired 1998

Daimler Art Collection, Stuttgart/Berlin



Willi Baumeister

1889–1955 Stuttgart, D

“The purification of painting as an art reveals the very specific basic laws which belong to it alone. They spring partly from technical production, partly from higher elementary factors (perceptions of the surface, the sculptural, the color) of the fundamental,” wrote Baumeister in his book *The Unknown in Art* in 1947. Two years previously, he had accepted a chair at the Stuttgarter Akademie, where he and Oskar Schlemmer (1888–1943) had studied around 1910.

Willi Baumeister’s work *Ruhe und Bewegung II (auf Blau)* [Repose and Movement II (on Blue)], 1948, renders the theme indicated by the title as an abstract play of forms which seem to float against the light-blue background like shadow-pictures. While the theme of “Ruhe” [quietness] is shown by the strictly geometrical forms, “Bewegung” [movement] is shown by the effect of alternating relationships between figure and background. Emphasizing color as material finds an appropriate mode of application in this work.



Willi Baumeister

Apoll II, 1921/22

Lithograph on paper

Ruhe und Bewegung II (auf Blau)
[Repose and Movement II (on Blue)],
1948

Oil with artificial resin on hardboard

Acquired 1979/1978

Daimler Art Collection, Stuttgart/Berlin





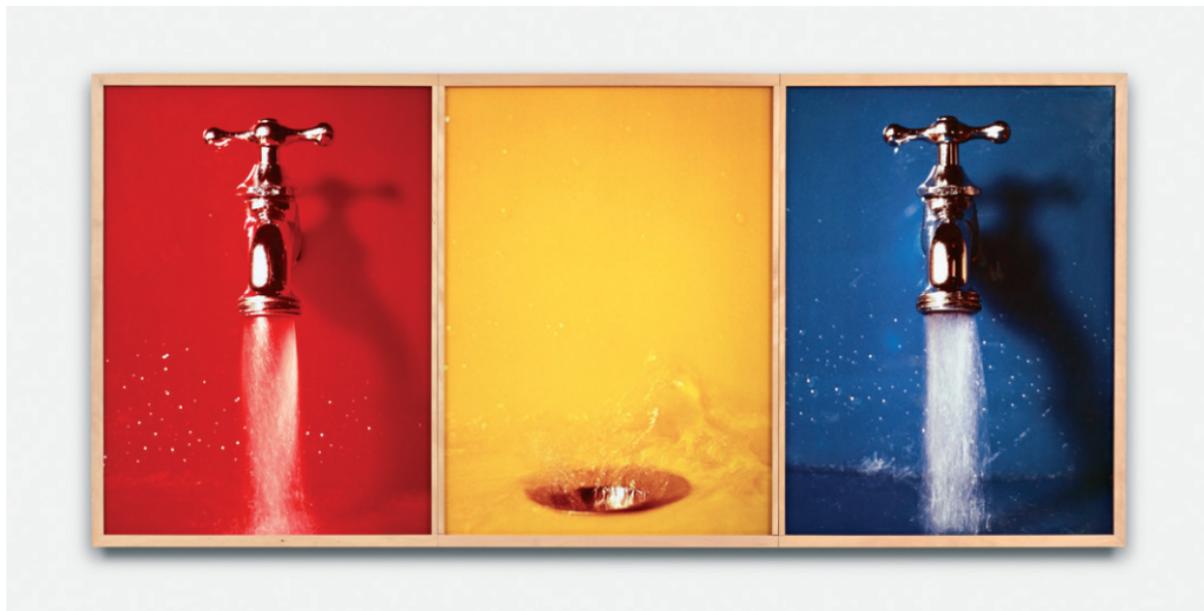


“On the Subject of the Ready-Made,”
Daimler Contemporary Berlin 2016:
f.l. Ulrike Rosenbach, Bill Beckley,
Josef Albers, Roland Fischer, Donald Judd

Bill Beckley

*1946 in Hamburg, Pennsylvania, USA – lives in New York, USA

Born in Hamburg, Pennsylvania, a small farming town in the Amish countryside, Bill Beckley studied from 1964 to 1970, finalizing at Tyler School of Art, Temple University, where he met Bruce Nauman, Dan Flavin, Sol LeWitt, and Marcia Tucker, then a curator at the Whitney Museum. Through Tucker his work was included in “Art in the Mind” (1969), the first conceptual art exhibition in the United States. Beckley moved to New York City in 1970. He was one of the artists (along with Gordon Matta-Clark, Barry Le Va or Bill Bollinger) who organized the first exhibition of the legendary gallery 112 Greene Street. He met Louise Bourgeois and Vito Acconci, Dennis Oppenheim became a lifelong friend. He married his second wife in 1986 Laurie Johnenning, a sculptor. They have two sons and live in New York City. Beckley’s staged photographic still lifes, put together with visual material from different sources, have been of important influence for the New York artists group “The Pictures Generation” (Cindy Sherman, Robert Longo, Richard Prince, Louise Lawler et al.).



Bill Beckley

Hot and Cold Faucets, 1975

Cibachrome

Acquired 1994

Daimler Art Collection, Stuttgart/Berlin

Max Bill

1908 Winterthur, CH – 1944 Berlin, D

The commencement of building the Hochschule für Gestaltung Ulm (HfG Ulm) in 1953 marks the culmination in Max Bill's biography of all of his previous studies and work. As the founding rector at the college he was responsible for the future of its comprehensive tuition, as the college's architect he clearly formulated the idea of continuing the Bauhaus tradition in post-war Germany and as director of the architecture and design department Bill continued his activities as an all-round designer. The mobile seating *Ulmer Hocker* [Ulm's Stool], 1954, designed together with Hans Gugelot (1920–65) for the students of the HfG Ulm, is exemplary for his idea of "good design" in which Bill combined functional, cultural and economic demands with new ideas of use. In the 1950s Bill also designed clocks and watches for the company Junghans. Also dating from 1949 to 1960 is a series of furniture designs, including three-legged stools, the *threeroundtable* and *square-round-table*.

Max Bill

Ulmer Hocker [Ulm's Stool], 1954
Pine-wood and beech, no lacquer
Re-Edition Vitra Design

Acquired 2007
Daimler Art Collection, Stuttgart/Berlin



Julius Heinrich Bissier

1893 Freiburg/Breisgau, D – 1965 Ascona, CH

Julius Heinrich Bissier's metaphysical and meditative artworks place him somewhere between the early abstract art of the first half of the 20th century and the expressive phase of Informel post-war art. Bissier arrived at abstract art through the route of "old master" traditional German painting and Neue Sachlichkeit [New Objectivity], also consistently retaining a sense of spiritual aspiration. Ink drawings are nothing new for Bissier, who created his first ink drawing in 1926. Four years later, during a trip to Paris, Bissier met the sculptor Constantin Brâncuși (1876–1957). He subsequently began to experiment with non-representational ink drawings, which were to rapidly become a key part of his oeuvre. These well-known abstract images inspired by Chinese calligraphy clearly show the influence of the sinologist Ernst Grosse (1862–1927) on the young artist. Grosse was a friend and father figure who first introduced Bissier to the art and philosophy of Asia in 1919. 4.1.63.8 from the year 1963 is an ink drawing of this type, very reminiscent of Asiatic script.



Julius Heinrich Bissier

4.1.63.8, 1963

Ink on paper

Acquired 1994

Daimler Art Collection, Stuttgart/Berlin

Dieter Blum

*1936 in Esslingen, D – lives in Düsseldorf, D

Dieter Blum was invited to a first test shoot for Marlboro in the USA in 1992. The pictures from this shoot provided the basis for Blum's subsequent fame as the most internationally known photographer working in this context. Blum was a strong influence not only on the Marlboro campaign, but on the product advertising and documentary photography of the era in general. A short while later, his photographs provided the "material" for the famous cowboy photos by Richard Prince (*1949)—making his work indirectly relevant to the art context, too.

Blum has been creating commercial and free artistic photography since the 1960s. His photographic series are dedicated to themes such as Africa, Nippon, German landmarks, dance, Shell, and portraits of artists and musicians. His artwork has been exhibited in numerous German and international galleries and museums. In 2015, Blum received the "Grande Médaille de Vermeil" from the "Société des Arts-Sciences-Lettres" for his life's work—the first photographer, and one of only a small number of Germans, to do so in the society's 100-year history.



Dieter Blum

Saddle, 1992

Red Light, 1992

Train (46), 1992

Oil (12), 1992

American Flag, 1992

All: Carbon print

Acquired 2016

Daimler Art Collection, Stuttgart/Berlin



Hartmut Böhm

*1938 in Kassel, D – lives in Berlin and Lünen, D

Hartmut Böhm is one of the main representatives in postwar German art in the field of constructivist and minimal-conceptual tendencies. The tripartite drawing called *Bleistiftlinienprogramme* [Pencil Line Programs], 1974, is an early example of Hartmut Böhm's serial-logical work. Vertical lines, always the same distance apart, are drawn from the top to the bottom edge of the paper. Readings from light to dark and vice versa are possible for the three sheets, created by the differing hardness of the pencils. The overall impression is of spatial gradation, underpinned by a very restrained sense of rhythm. The cumulative aggregation of the three drawings accentuates this impression, and underlines the system on which they are based, while securing a sensitive, poetic effect.



Hartmut Böhm

Bleistiftlinienprogramme

[Pencil Line Programs], 1974

20 Pencil lines, 10H-8B (I-III)

Acquired 2004

Daimler Art Collection, Stuttgart/Berlin





“On the Subject of the Ready-Made,”
Daimler Contemporary Berlin 2016:
f.l. Hartmut Böhm, Gia Edzgeradze, Max Bill,
Jan Schoonhoven, Hermann Glöckner, George
Grosz, Richard Artschwager, Esteban Pastorino,
Ian Anüll, Tom Sachs, Jean Arp, Viviane Sassen,
Greg Bogin et al.

Greg Bogin

*1965 in New York City, USA – lives in New York City, USA

Since the mid-1990s, the works of the US artist Greg Bogin have been dedicated to formal reductionism. They are always in an iconic relationship to the emblematics of the everyday. Thus, Bogin adopts logos, signets, pictograms and diagrams which, in their original context, had their forms and colors determined by design-related constraints of clarity and immediacy of meaning. Provided with headlines and captions that give a meaning to what is being represented, they are metaphors for our information-dependent society. Bogin's minimalist abstractions, whose semantic horizons are obscured by the artwork's titles, work against this clarity. In fact, Bogin is cultivating an inductive procedure: from the compiled summary of individual everyday cases, he isolates the categorical, abstract pattern, but always leaves a weak trace of reality as a memory.

Greg Bogin

Wonderful and Colorful, 1995
Acrylic and enamel on canvas

Acquired 1997
Daimler Art Collection, Stuttgart/Berlin



Monika Brandmeier

* 1959 in Kamen, D – lives in Berlin, D

If one wanted to formulate a comprehensive characterization for the work of Monika Brandmeier, one might say that a reduced, non-literary poetic is specific for her sculptures, objects, drawings, photographs and videos. The precision and energy in the work is concentrated, and seeks the clarification of sculptural-graphic circumstances that are articulated in the details, in the “connections.” The “making of connections” is itself the central theme in the artistic work of Monika Brandmeier, connections between materials and their individual, psychological, societal use, between construction and reality, between movement and space. The wall-mounted artwork *Untitled*, 1992, shows a flat, oval ring shape with a bulge in its lower region. Its asymmetry is emphasised by a wire cord; this is attached to a hook, and the round form is suspended from it in such a way that it projects from the wall at an angle. This element is similar in shape to the ring-shaped piece of rubber that is used to make preserving jars airtight. By means of its monumental presentation and its precarious suspended state, this unassuming and utilitarian object experiences an elevation to the status of an autonomous aesthetic object. The wall piece evades clear and unambiguous perception; as the viewer shifts position, it appears to undergo a metamorphosis. Seen from this side, it appears circular, and, because of the way that the oval shape is obliquely positioned, it can also appear as an upright shape.

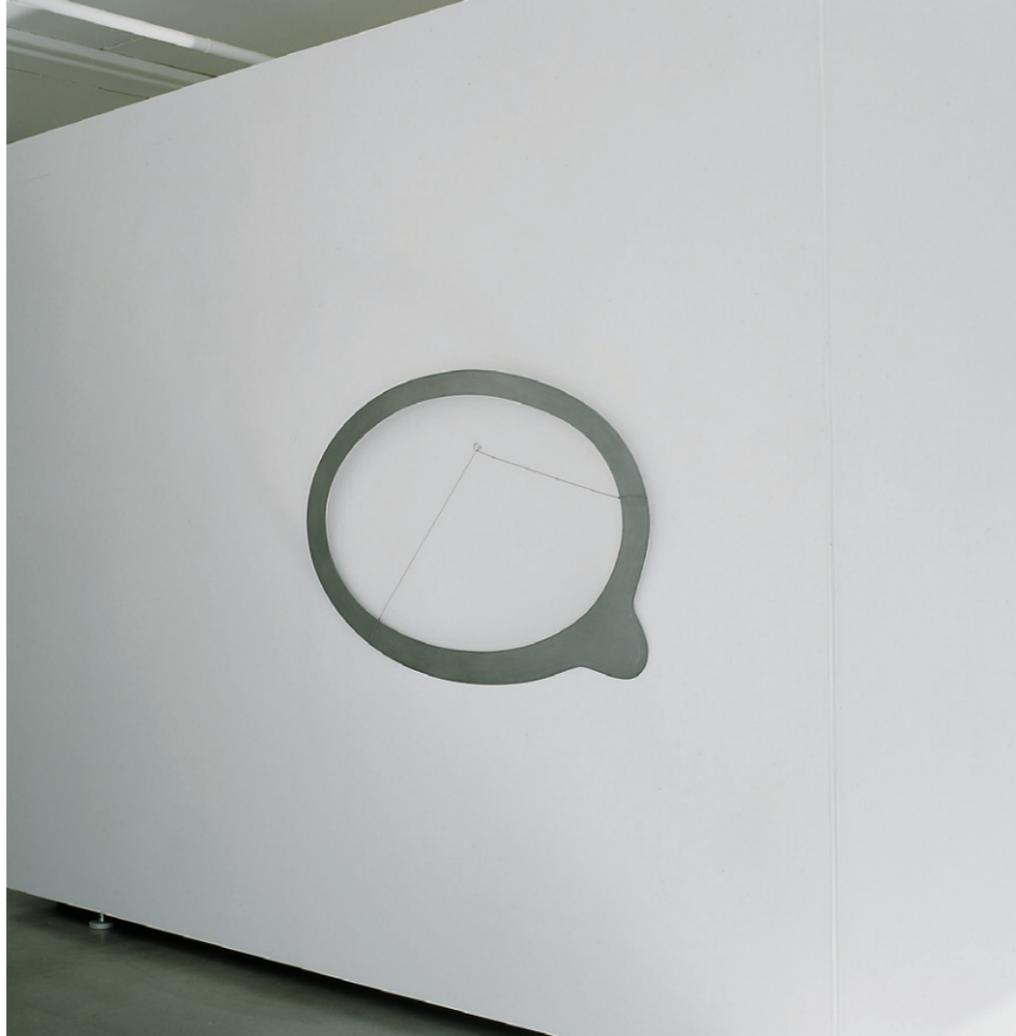
Monika Brandmeier

Untitled, 1992

Sheet steel, wire, ring hook screw

Acquired 1996

Daimler Art Collection, Stuttgart/Berlin



Andreas Brandt

1935 Halle/Saale, D – 2016 Niebüll, D

“There is nothing to be said about painting, all we can talk about is the method used to deploy creative resources in realizing a concept. [...] Material is the picture surface, the colors. The surface—in its limitations and extend—has to be set in motion by color.” (A.B.)

Andreas Brandt studied from 1955 to 1961 painting at the Hochschule für Bildende Künste in Berlin. From 1968/69 onwards he produced works determined by stripes of color on a white background which display a certain affinity to Joseph Albers' color studies. The visual weighting of the colors that confer rhythm and dynamism on the picture space makes vivid impact. However, Brandt's early pieces also show recognizable aesthetic relationships with the circle pictures of Alexander Liberman (1912–99). The reductionist painting of both Liberman and Brandt shows links in terms of color and form that create an effect not just on color sounds, but also on spacial quality. From 1980–82 Brandt composed a series of works, in which the colored or black and white stripes are more strongly emphasized in the left half of the picture. In 1984/85 he developed further variations on this theme—often a large white or gray surface is framed by colored stripes on the right hand side of the picture. After 1987 he repeatedly interlocked vertical and horizontal stripes with one another in a grid-like manner. In 1989 he began a new series of pictures, in which only horizontal stripes appear in dialog with the white picture surface.



Andreas Brandt

Weiß und Schwarz [White and Black],

1989

Oil and acrylic on canvas

Acquired 1994

Daimler Art Collection, Stuttgart/Berlin

Sarah Browne

* 1981 in Dublin, IRL – lives in Dublin, IRL

Sarah Browne's work uses "economies" as the dominant metaphor for social and political relationships as well as classic minimalism—for instance, in the disparities in the machine-produced object and its status as a "useless" object of non-definable value. Her artistic techniques and materials reference a milieu of homeliness, housework and personal traces. The emphasis of the edition of three metallic doorstops for the Daimler Art Collection is also on the idea of a crafted, functional "everyday sculpture" that fits invisibly into the room while in use. Once it has been perceived as an artistic contribution, the door stop demonstrates the elements of wit and understatement that Browne considers the essence of Eileen Gray's (1878–1976) design philosophy. It also represents a concrete answer to the themes dealt with in the artist's book that forms the other part of her artwork—concept, seeking, loss and disappearance.

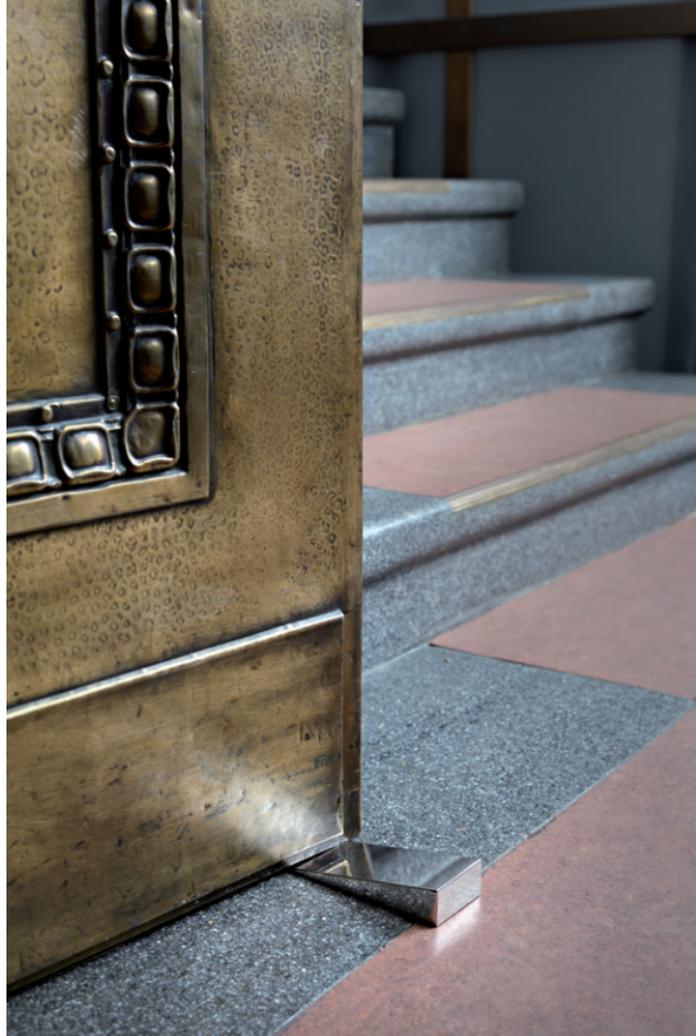
Sarah Browne

Door Stops (Eileen Gray), 2010

Metal

Acquired 2010

Daimler Art Collection, Stuttgart/Berlin



Max Burchartz

1887 Elberfeld, D – 1961 Essen, D

Max Burchartz worked as a painter, designer, photographer and art author, and taught at the Folkwangschule in Essen. He was considered an apologist of nonrepresentational painting. From 1924 onwards, a radical change can be seen taking place in his artwork, as Burchartz turned away from painting and embraced applied art: photography, advertisements, industrial design and typography. The photograph on display here was created during a period when Burchartz was exploring the possibilities of visual communication opened up by using the new media and technologies of reproduction, plus the deploying of photography. *Lotte (Auge)* [Lotte (Eye)], 1928/1980, is a close-up picture of Burchartz's little daughter, who is looking directly at the viewer. The way the photographer has zoomed in on her left eye simultaneously exaggerates and alienates the little girl's personality. The photograph was published circa 1930 in leading specialist publications, and today is considered to be an iconic example of modern commercial photography.



Max Burchartz

Lotte (Auge) [(Eye)], 1928/1980

Black-and-white photograph

Acquired 2008

Daimler Art Collection, Stuttgart/Berlin

Daniel Buren

*1938 in Boulogne-Billancourt, F – lives in Paris, F

Buren defines his art from its beginning through a specific place, a specific situation or an exact date. In March 1970 he mounted blue-white striped posters in the right upper angle of a commercial billboard for a certain time. Consciously he resigned singular art pieces. The single posters had to be seen as parts of the whole, but as part of a process too, which stays expandable.

Zu Unterstreichen [To Be Underlined], 1989, which has been acquired by the Daimler Art Collection, consists of a group of four identical, partly painted strip pictures standing on a pedestal and leaning against the wall. The slight tilt that this produces supports the object-character of the images. The group can be seen as a series, as a closed or open block, varied according to the size of the wall. This produces a new picture, a new situation for viewers each time.

Daniel Buren

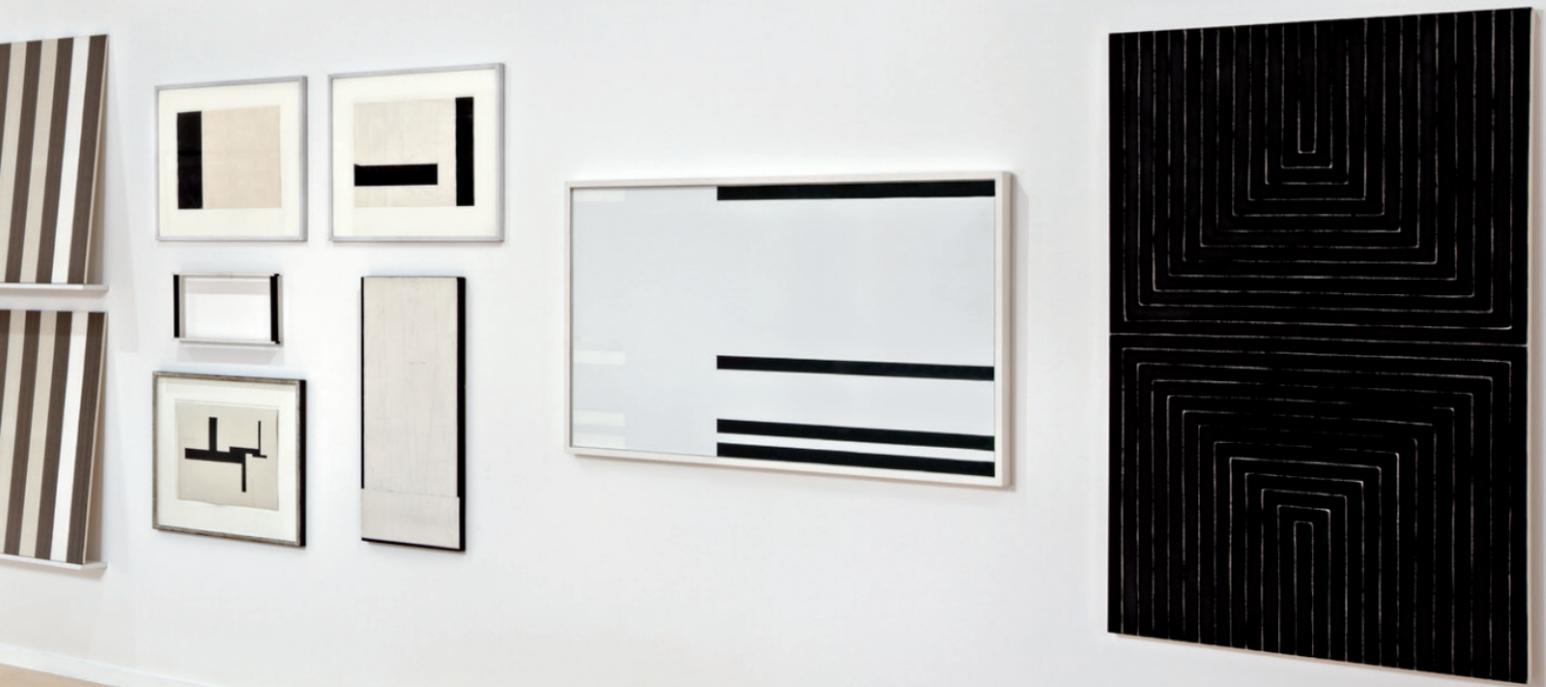
Zu Unterstreichen [To Be Underlined],
1989

Tissue striped black and white, white
paint

Acquired 2002
Daimler Art Collection, Stuttgart/Berlin







“On the Subject of the Ready-Made,” Daimler Contemporary Berlin 2016:
f.l. Guy Tillim, Peter Roehr, David Goldblatt, Olivier Mosset, Leonhard Schmidt,
Daniel Buren, Hermann Glöckner, Andreas Brandt, Elaine Sturtevant et al.

André Cadere

1943 Warsaw, PL – 1978 Paris, F

It was in 1970 that André Cadere developed his *Barres de bois*—mobile artworks that he could easily take with him and spontaneously “exhibit.” Thus, he playfully yet tellingly undermined the distribution and presentation system, and economically-motivated valuations of the art system. These hand-finished rods were produced in seven variations, or “permutations,” which always followed a conceptual pattern, but would also always contain an intentional error. Each color was assigned a number, so that their arrangements generated a code, documented in a “Carte d’Authenticité” for the buyer. The *Barre de bois* from 1974 acquired by the Daimler Art Collection was a gift to the artist’s father: it has three colors and 21 segments, showing that it belongs to the first variant of Type B. Through provocation and interaction with his surroundings, Cadere succeeds in exposing the weave of relationships that exists between art and its sociocultural environment.

André Cadere

Barre de bois ronde [Round Wood Bar], 1974
Wood, industrial paint

Acquired 2002
Daimler Art Collection, Stuttgart/Berlin



Siegfried Cremer

1929 Dortmund, D – 2015 Stuttgart, D

Born during the period of German National Socialism, Siegfried Cremer could not, like the elder generation of artists, pick up again the thread before 1933. Like many other artists at that same time, Cremer left the framework of Tachism towards an alternating effort with Impressionism and Constructivism in 1958. Groups of works are recognizable: At first the Wire Sculptures, 1958, the Static Objects, 1959, the Kinetic Objects, 1959/60, the Kinetic Sculptures, 1961/62, and from 1975 the Peripheral Zones and Distance Images. Following the Wood Collages, 1959, the work with packaging materials, 1965, the Pictures Behind Glass, 1964/65, the Alphabet Pictures and Portraits as well as the Wood Reliefs dating from 1975. Consequently, Cremer hit upon the question of space as the problem in his work by logical application of his experience gained from training as both a painter and a sculptor.



Siegfried Cremer

Untitled (White Painting), 1959
Wood, canvas, paint

Untitled (Static Painting), 1959
Wood, pressboard, paint

Untitled (Static Object), 1959
Wood, paint

Acquired 2010
Daimler Art Collection, Stuttgart/Berlin



Marcel Duchamp

1887 Blainville-Crevon, F–1968 Neuilly-sur-Seine, F

In the 1960s, Marcel Duchamp authorized various replicas of the *Porte-bouteilles* [Bottle Rack] from 1914 by means of various inscriptions and signatures. He acquired the original in 1914 at the Paris l'Hôtel de Ville bazaar. The idea of declaring it to be a ready-made came to him in 1916, but he never did so (see the text *Renate Wiehager on Bethan Huws and the Exhibition Concept*). The artist staged the history of *Porte-bouteilles*, the first ready-made, narratively in numerous conversations with acquaintances and art experts; today, it is part of the canon of art history.

Duchamp came across the term “ready-made” in New York in 1915. In 19th-century USA, the textile industry distinguished between “made-to-measure garments” and “ready-made garments.” This distinction between the workmanship of the master craftsman and industrial-produced products was adopted by Duchamp in a self-ironic way; he used the same dualism for the artistic genre developed by himself, the “ready-made.” He contrasted the selection, signing and inscribing of completed products with the artistic and expert manual action of painting. The bottle rack, as a metaphor for a commercial piece of handiwork appropriated by Duchamp, might be understood as a polemic against the handiwork of painting.

Marcel Duchamp

Ready-made: Porte-Bouteilles (Bottle Rack), (1914) 1964

Galvanized steel, riveted and welded
(Ex. 1/8)

Hight: 64,2 cm; diameter: 37 cm

Designation in black ink at bottom ring:
Marcel Duchamp 1964 1/8; scratched at
one of the vertical inner steel straps or
copper plates: Marcel Duchamp 1964;
engraved: Porte-Bouteilles, 1914/ Edi-
tion Gallery Schwarz, Mailand

Prov.: acquired 1985 from central funds
deriving from Staatsgalerie Stuttgart
Inv. no. P 993

Loan

Staatsgalerie Stuttgart



Marcel Duchamp

1887 Blainville-Crevon, F–1968 Neuilly-sur-Seine, F

Possible

La figuration d'un possible

(pas comme contraire d'impossible

ni comme relatif à probable

ni comme subordonné à vraisemblable)

le *possible* est seulement

un »mordant« *physique* [genre vitriol]

brûlant toute esthétique ou callistique

Possible

The figuration of a possible

(not as the opposite of impossible

nor as related to probable

nor as subordinated to likely)

the *possible* is only

a *physical* "caustic" [vitriol type]

burning up all aesthetics or callistics

French in: *Marchand du sel. Écrits de Marcel Duchamp*,
ed. Michael Sanouillet, Le Terrain Vague, Paris 1959.

Eng. in: Michel Sanouillet and Elmar Petterson (eds.), *Salt Seller:
The Writings of Marcel Duchamp (Marchand du Sel)*, Oxford University
Press, New York 1973, p. 73.

Marcel Duchamp

Possible, (1934) 1959

Facsimile autograph on yellowish paper,
wound, torn at the left, right and lower
margin, framed

Paper: 15,3×10 cm; card board: 18,2 × 15 cm;
frame: 41,7 × 33,5 cm

Pencil designation below: Marcel Duchamp
Prov.: Estate Dieter Keller; acquired 2005
Staatsgalerie Stuttgart
Inv. no. A 2005/7409

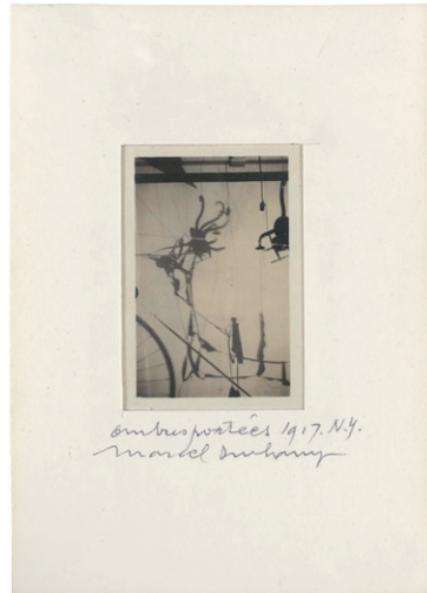
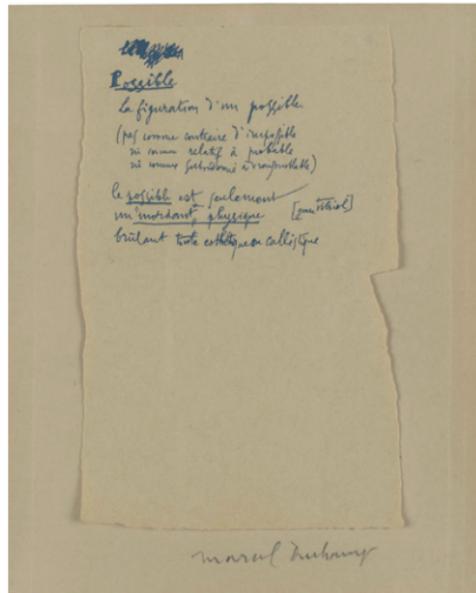
Ombres portées (Ombres de ready-mades)
(hard shadow), 1917–1918

Black-and-white photograph, vintage print
Film gate: 6,1 × 3,9 cm; paper: 8,2 × 6,1 cm
Pen designation on passe-partout below:
ombres portées 1917. N. Y./ Marcel Duch-
amp; verso in pencil: 1918/ NY/ 33 W. 67/
PHOTO

Prov.: Miriam Keller, Baden-Baden;
acquired 1996 from central funds
Inv. no. F 1996/476

Loans

Staatsgalerie Stuttgart,
Graphische Sammlung



Gia Edzgveradze

* 1953 in Tbilissi, GE – lives in Düsseldorf, D

Gia Edzgveradze is constantly trying to confront time as an expression of contemporary quality— one aspect that links him with the Informel painting of the 1960s. The work of art appears, almost unintentionally, through the act of painting. Edzgveradze calls this form of self-forgetfulness the natural condition of human consciousness. Some of the signs he inscribes into his pictures are reminiscent of children's drawings. Signs, numbers and written abbreviations show involvement in our “silly game of life,” as he calls it. The work *Untitled*, 1997, shows a basic drawing system, on which the individual fields are marked using a system that seems almost modest. The thick wooden boards transform the sheets into an object that makes a simple, lucid impact.

Gia Edzgeradze

Untitled, 1997

Graphite on paper and wood, 6 parts

Acquired 1998

Daimler Art Collection, Stuttgart/Berlin



Sergio Fermariello

*1961 in Naples, I – lives in Naples, I

Sergio Fermariello's art explores universal archaisms that characterize the human collective unconscious. He created the warrior figure—inspired by prehistoric cave paintings—that still shapes his work in various variations as early as the late 1980s. Another factor is Fermariello's interest in his home city of Naples and environs, its history and tradition. The work called *Vietri sul Mare*, 1992, takes its title from the place near Salerno that is the gateway to the Amalfi coast. The work is in black and white, and looks rather like a photograph in half-tone dots, but the little squares are executed irregularly. The diffuse image can be made out by standing back from the canvas: a man and woman standing in front of a parapet, perhaps in front of the dream backdrop that is the Amalfi coast? The abstract grid leaves sufficient scope for the viewer's imagination, which is stimulated by the title, interprets the picture space and reconstructs a story.

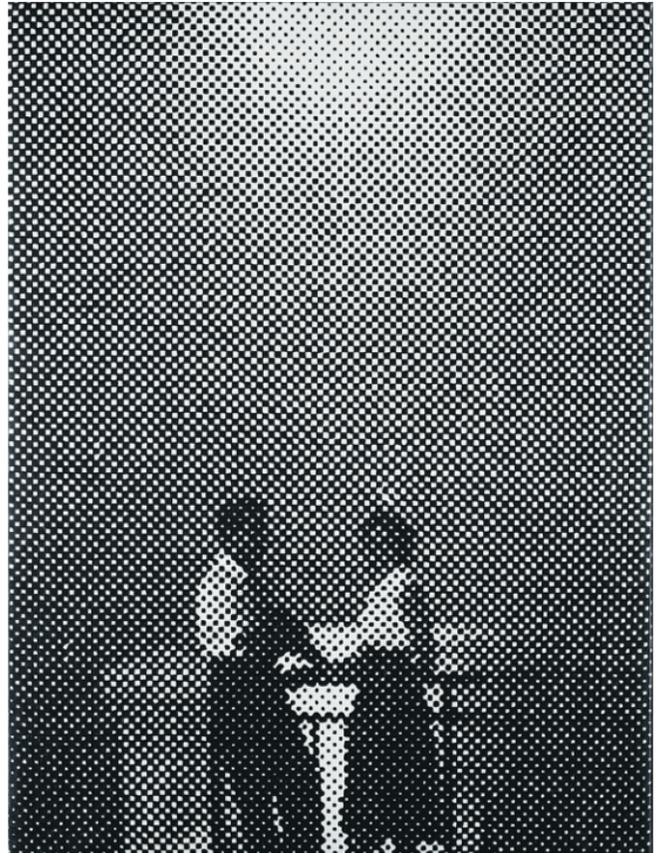
Sergio Fermariello

Vietri sul Mare, 1992

Acrylic on canvas

Acquired 1992

Daimler Art Collection, Stuttgart/Berlin



Roland Fischer

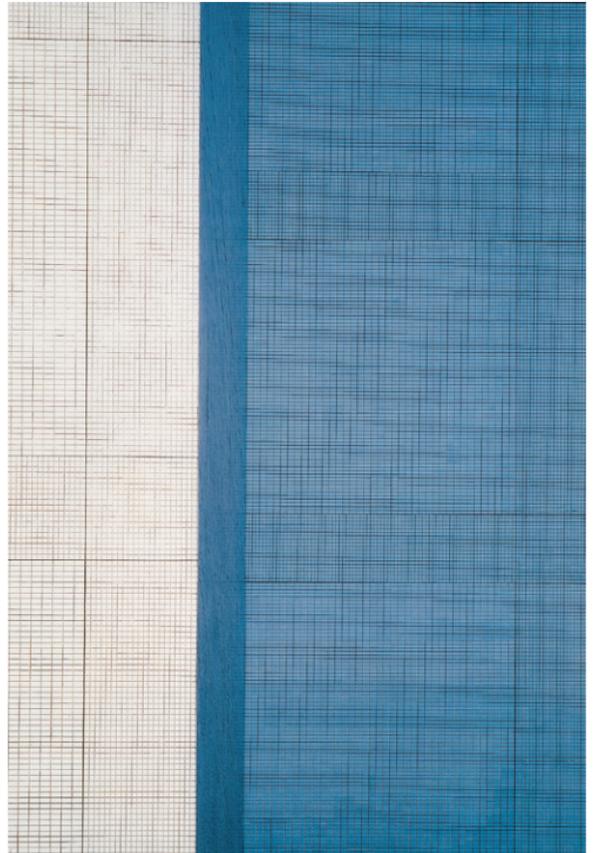
*1958 in Saarbrücken, D – lives in Munich, D and Beijing, CHN

Serial working, large formats and formally austere treatment of his pictorial subjects are the central characteristics of Roland Fischer's photographic oeuvre, which is devoted to the themes "man" and "architecture." Fischer has been experimenting since 1980 with large format portrait shots, which is why he can be included among the trailblazers for artists who have made a name for themselves in these fields such as Thomas Ruff (*1958), Thomas Struth (*1954) and Andreas Gursky (*1955). In the *Fassadenbilder* [Façade Pictures] Fischer is interested in the structured surface of high-rise façades that begin to work like abstract paintings and show a concern with concepts such as structure, color, rhythm, reduced forms and geometry. Here the artist is not just detaching the buildings from their urban context, but also from their spatial and temporal fabric, in order to subject them to a formal examination devoted to the abstract surface structure. As Fischer puts it, he is least interested in "the illustrative, in other words the documentary, reportage-like elements etc. in photography as a medium." (R.F.) So photography's documentary illustrative function is abandoned in favor of developing pictorial worlds defined aesthetically, formally and in terms of content.

Roland Fischer

Pudong, Shanghai (Façade) No. 2, 1998
C-Print

Acquired 1998
Daimler Art Collection, Stuttgart/Berlin



Adolf Fleischmann

1892 Esslingen, D – 1968 Stuttgart, D

During the first half of the 20th century, Adolf Fleischmann, who was born in Esslingen, travelled restlessly through Europe, before finding the settled center of his life in New York, in 1952. There, he came into contact with the most significant artists of the era. One characteristic of Fleischmann's paintings derives from his work on Piet Mondrian's (1872–1944) idealistic pictorial concept of horizontal-vertical order as a fundamental expression of life, and the theme of color in vibrating motion. His preference for oval image fields, which in a sense create an image within the image, is reminiscent of the Cubist compositions of Georges Braque (1882–1963), who also informs the systematic division of the surface into interlocking L-shaped elements. However, Fleischmann also created cubist surface forms by means of horizontal or vertical crosshatchings on a dark background. Mondrian's play of power and balance with the line and with the quantity and quality of paint is refined by Fleischmann with the aim of giving rhythm and music to his pictorial compositions; it is no accident that he likes to incorporate the words "Opus" and "Fugue" into the titles.

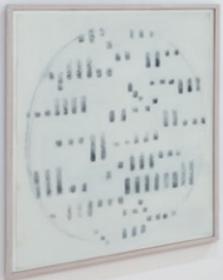
Adolf Fleischmann

Untitled, 1963
Charcoal on paper

Acquired 2011
Daimler Art Collection, Stuttgart/Berlin



“On the Subject of the Ready-Made,”
Daimler Contemporary Berlin 2016:
f.l. Dieter Blum, Anton Stankowski,
Adolf Fleischmann, Adolf Hoelzel, Liu
Zheng, Christa Winter, Hartmut Böhm,
Gia Edzgeradze, Max Bill



Günter Fruhtrunk

1923–1982 Munich, D

“The status of pictures is not decided by externals that can be named, but is revealed in the profound excitement of rhythm, measure and sound.” (G.F.) These words could have been written about Fruhtrunk’s *Jardin de Monastère, Étude No. 6* [Monastery Garden, Study No. 6], 1962, of which eight versions exist—in different formats and materials. The way the square parallel grids slide into each other is reminiscent of Georges Braque’s (1882–1963) cubically splintered pictorial structure; the diagonally dynamized movement connects to Kasimir Malevich (1878–1935) and El Lissitzky (1890–1941); linking narrow and wide stripes make us think of piano keys, reinforced by the word “étude” [study] added to the title, and refer to a musical structure; finally the recurring square module evokes the idea of the austere geometrically disposed square of a monastery garden, with beds, paths and arcades running into each other.

Günter Fruhtrunk

Jardin de Monastère, Étude No. 6
[Monastery Garden, Study No. 6], 1962
Vinyl on canvas

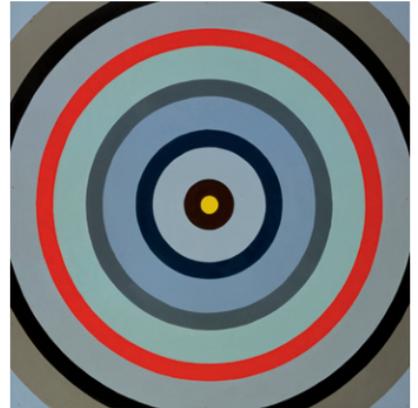
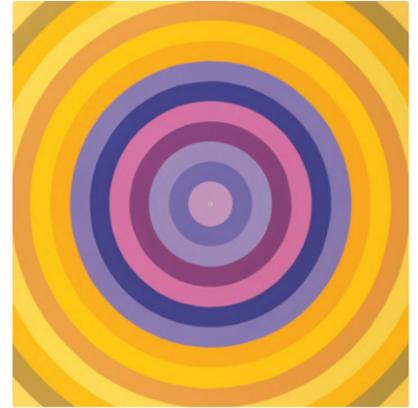
Acquired 1989
Daimler Art Collection, Stuttgart/Berlin



Poul Gernes

1925 Frederiksberg, DK – 1996 Copenhagen, DK

In the early 1960s, Poul Gernes started to concentrate on simple, reduced forms making strong visual effects like circles, stripes or dots in his painting, similar to pop motifs. Most of the approx. 40 *Targets* painted then were designs for architecture-related works. At first he drew the rings for his *Targets* in pencil, but later he went over to scratching them into the ground with a pair of compasses. This gives the paintings a relief-like character and creates clearly defined color fields. The contrasting color intensities in the circles make each color seem like a distinct, three-dimensional volume. The vivid color combinations of the *Targets* come from sketches or ready-mades like the stripes on a T-shirt. Sometimes Gernes used random systems as well, for example by putting paint pots behind him and dipping the paintbrush into one pot blind. Although it may not seem to be the case, Gernes's work makes no passing references to contemporary works by other artists.



Poul Gernes

Untitled (Targets), 1966–1968

Lacquer on masonite

Acquired 2004

Daimler Art Collection, Stuttgart/Berlin

Hermann Glöckner

1889 Cotta, D – 1987 Berlin, D

Hermann Glöckner, one of the former GDR's leading abstract artists, developed his "Tafelwerk" between 1930 and 1935, and used it to explore the three-dimensional potential of rigorously systematized and reduced geometrical forms. These "Tafeln" anticipated work that was to condense after 1935 into collage-like folded pieces. These were Glöckner's key contribution to 20th century art, and at the same time prepared the way for 1960s minimalist tendencies. The regime did not object to his use of abstract formal language in public places, but Glöckner as an autonomous artist was a "formalism suspect" in campaigns the GDR started in 1950. It was not before 1969 that the Dresden Museum could organize a first solo show for the then 80-year-old artist. The displayed black and white foldings are part of a series developed around 1970, in which the interplay of black surfaces and white paper foldings bring about the idea of a pictorial entity.

Hermann Glöckner

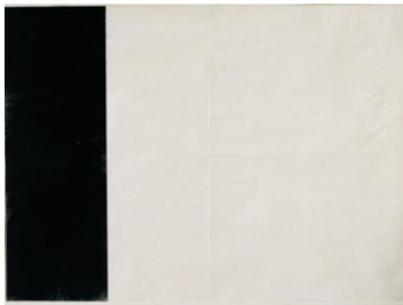
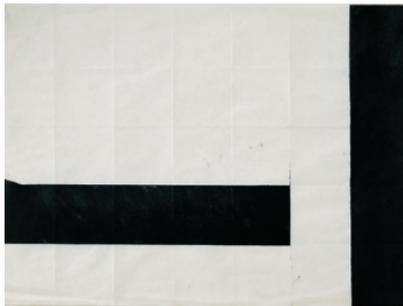
Vertikale und Horizontale [Vertical and Horizontal], ca. 1982
Paper, tempera over fold

Vertikal [Vertical], ca. 1972
Paper, tempera over fold

Ohne Titel (Konstruktion mit 8 Zacken)
[Untitled (Construction with 8 Points)],
ca. 1930

Tempera, ink on paper

Acquired 2003/2007
Daimler Art Collection, Stuttgart/Berlin



David Goldblatt

*1930 in Randfontein, ZA – lives in Johannesburg, ZA

David Goldblatt's work traverses political and real geographies in which world-political themes and the history of South Africa are reflected in each other. Recently Goldblatt created the series of works called *Platteland Intersections*, photographs of the rural regions in the South African provinces, which were in a state of fundamental change. Goldblatt's spiritual and intellectual position, his partisan stand in the struggle against apartheid, his view and interpretation of cultural developments in the country are unequivocal, though not ideologically one-dimensional, in that he covers the whole range of the social and societal spectrum. Technically, Goldblatt works with large-format analog photography. However, the color of the images, which are left unchanged in terms of motif detail and proportion, is manipulated on a computer. The technical possibilities of enlargement enable him to achieve high contrast differentiations. The final picture is printed with pigmented ink on cotton based paper.



Bungee Jumper, Bloukrans,
Eastern and Western Cape,
25 April 2006

Digital-Inkjet print on cotton
paper, Ed. 1/10



Kite-Flying, near Phuthaditjhaba,
in the Qwa Qwa Bantustan, now
the Free State, 1.5.1989

Gelatin silver print on granite
paper, Ed. unlim.



On Steenkamp Street, Northern
Cape, 4 June 2004

Digital-Inkjet print on cotton
paper, Ed. 1/10



Spec Housing in Authentic Cape
Dutch Style by a Property Devel-
oper on a Rural Viewsite, Agatha,
Tzaneen, Limpopo, 10.4.1989

Gelatin silver print on granite
paper, Ed. unlim.

David Goldblatt

Acquired 2010

Daimler Art Collection, Stuttgart/Berlin

Camille Graeser

1925 Frederiksberg, DK – 1996 Copenhagen, DK

Camille Graeser was one of the founding members of the “Allianz,” an association of artists of the Zurich Concrete school, who advocated a geometrical/constructive language of forms, as opposed to conservative, reactionary tendencies in art. Graeser had been developing his highly specific geometric design principles since the 1940s. In his drawings in particular, these are articulated in the form of clear linear construction plans. The pictorial themes that are visualized in *Synthetische Konstruktion* [Synthetic Construction] of 1946 and are also characteristic of Graeser’s artworks in general can be described as a grouping of elementary progressions based upon mathematical and geometric relationships. In the upper area, the broad central horizontal bar develops into a half-length. To the right, the latter is halved once again. It unites the construction with the lower, and, going further, with the right-hand edge of the picture. The severe black-and-white of the ink drawing provides Graeser with what might be called a conceptual basis for his form decisions, and for exploring exact design: “Before the artwork can be implemented in painting form, it should be entirely conceived and pre-formed within one’s consciousness.” (C.G.)

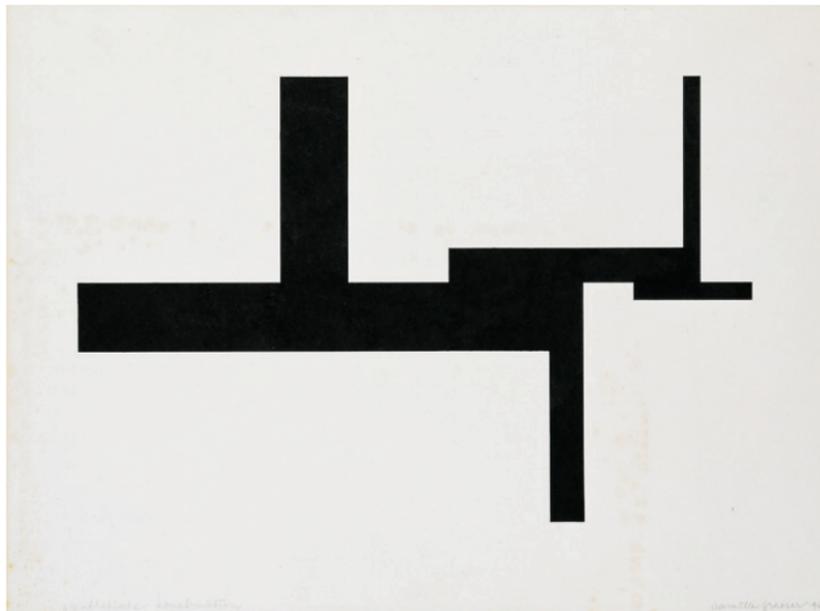
Camille Graeser

Synthetische Konstruktion [Synthetic
Construction] (Z1946.1A), 1946

Ink on textured paper

Acquired 1986

Daimler Art Collection, Stuttgart/Berlin



Konstantin Grcic

*1965 in Munich, D – lives in Munich, D

Konstantin Grcic trained as a furniture maker at Parnham College in England, and subsequently studied design at the Royal College of Art in London. Shortly afterward, he created designs for Jasper Morrison (*1959), before founding his own studio for industrial design in Munich in 1991. He designed furniture, objects, and lamps for prominent manufacturers such as Flötotto, Authentics, Triade, Flos and Magis. *MAXI SQUARE*, 1995, is a polypropylene wastepaper basket designed by Grcic, which unites the basic geometric forms of the circle and the square. A hole serves as a stable carry handle. It is also suitable as an outer pot for plants.

Konstantin Grcic

MAXI SQUARE, 1995

Polypropylene

Acquired 2007

Daimler Art Collection,
Stuttgart/Berlin



George Grosz

1893–1959 Berlin, D

The precise, revealing line art of drawing artist George Grosz does not permit any depth development of space. Instead, it directs our attention to the picture event itself: a suggestion of organ pipes in the top left-hand corner of the picture and the minister standing in a pulpit tell us that the location is a church. The minister's arms are extended upward in a gesture of dedication, and he is looking smugly out at the representatives of the military. They sit humorlessly and primly in their pew, appearing to follow his words dutifully.

Georg Gross was the chief exponent of Dadaism in Berlin. In 1916, he changed his name to George Grosz because of his opposition to German military policy. In 1933 he fled to the USA. Throughout his life, his artistically formulated, biting criticism was directed against the political evil of his time, the ruling class, and the organs that serve it, such as the police, the military, and the clergy. His drawings, disseminated in numerous portfolio works and magazines (which he understood from the beginning as a central and independent branch of his art) caricature current political events and the base tendencies of people, giving provocative expression to Dada's rejection of bourgeois society.

The drawing *Untitled*, 1923, is characteristic of Grosz's unmistakable style, developed in the 1920s. The reduced lines and the scantness, clarity, and grotesque exaggeration as an artistic means of expression were described by the artist himself as "the objectivity and clarity of an engineer's drawing." (G.G.)

George Grosz

Untitled, 1923

Black pen on velin

Acquired 1998

Daimler Art Collection, Stuttgart/Berlin



Isabell Heimerdinger

*1963 in Stuttgart, D – lives in Berlin, D

Isabell Heimerdinger has with several conceptually based photographic series and videos since the mid-1990s been working on the blurring boundaries between cinematic reality and the reality of everyday life, between medial appearance and factual being. For this purpose she has been dealing for some time with the figure and role understanding of the actor. In photographic, cinematic or installation-type experimental designs she explores the subtle difference between pose and (actor) personality, between the self and self-projection, between role and identity. In the photo series *Thomas*, 2005, for example, different psychological states (excited, cheerful, hesitant, melancholic) all serve as titles for one and the same photo.

Isabell Heimerdinger

Thomas (aufgeregt, gut gelaunt, zögernd,
melancholisch) [(excited, cheerful,
hesitant, melancholic)], 2005

4 Color photographs, Ed. 3/10, 4/10,
5/10, 7/10

Acquired 2006

Daimler Art Collection, Stuttgart/Berlin



Jan Henderikse

*1937 in Delft, NL – lives in Antwerp, B

Henderikse, a co-founder of the Nederlandse Informel Group, moved in 1959 to Düsseldorf, where he created his first assemblages using trash and found objects. He made contact with the ZERO artists and Nouveaux Réalistes, and became a member of the Dutch NUL group. Henderikse settled on the Caribbean island of Curaçao from 1963 to 1967, where he started to fill empty crates with trash and to create serial works using photographs—some taken himself, some found by chance and inserted as ready-mades—with money and license plates. The artist moved to New York in 1968, working, in addition to assemblages and found objects, mainly on photographic sequences, which also appeared in book form, and film. From the eighties on, artists' books turned out to be an important medium for Henderikse, allowing artistic concepts, observations, and statements to be circulated outside the closed circuits of the museum context. In 1987/88 Henderikse moved to Berlin at the invitation of the German Academic Exchange Service (DAAD), and had a second studio there until 2000. His work has continued to focus on conceptually based photographic products, multiples, and ready-mades.

Jan Henderikse

Zero, 2010
Neon, wood

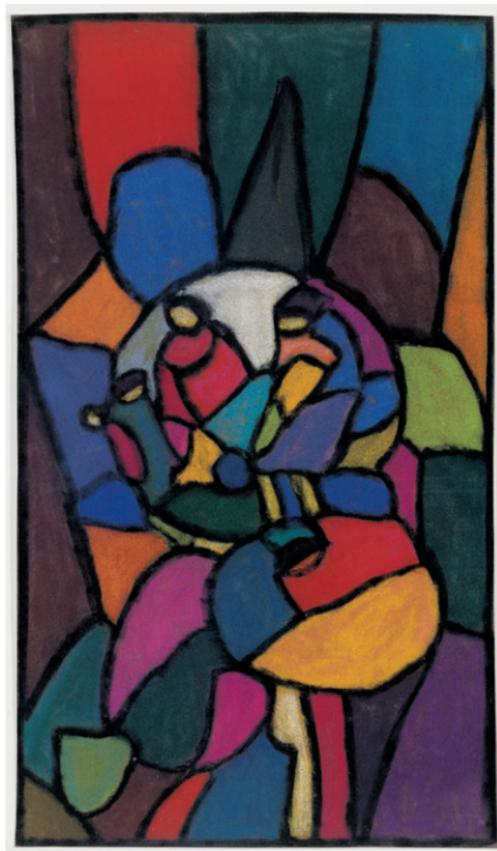
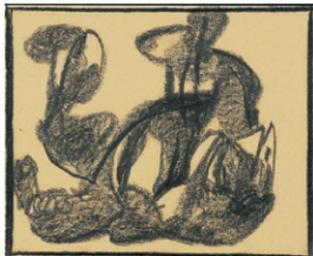
Acquired 2011
Daimler Art Collection, Stuttgart/Berlin



Adolf Hölzel

1853 Olomouc/Moravia, CZ – 1934 Stuttgart, D

Classically modern art in Germany was concentrated in just a few centers: Munich, Dresden and Stuttgart. Adolf Hölzel, who was appointed to a chair at the Stuttgart Academy in 1905, was instrumental in launching painterly abstraction in the south-west of Germany which, in retrospect, must have had a liberating effect on Hölzel's students—Willi Baumeister (1889–1955), Oskar Schlemmer (1888–1943), Johannes Itten (1888–1967), Ida Kerkovius (1879–1970) and others. Hölzel formed the force field of a circle of artists who were to successfully propagate his doctrine at the Bauhaus in Weimar and Dessau. For a long time, Hölzel did not enjoy the status in art history which is attributed to him today as a father of abstraction. This may have been due to the fact that Hölzel refrained from any sort of programmatic approach which was proclaimed in manifestos everywhere. Rather than radically breaking with painterly traditions, Hölzel developed the autonomy of color on the basis of academic doctrine. His *Komposition (Glasfensterentwurf)* [Composition (Draft for Window Painting)], ca. 1932, forms an important point of reference for abstract tendencies in the Daimler Art Collection. It ranks among Hölzel's late works in pastel chalk—a drawing technique with which Hölzel experimented throughout his life.



Adolf Hölzel

Komposition (Glasfensterentwurf)

[Composition (Draft for Window Painting)], ca. 1932

Pastel on paper

Zeichnung (3 Zeichnungen)

[Drawing (3 Drawings)], ca. 1930

Charcoal and graphite on paper

Acquired 1994/1978

Daimler Art Collection, Stuttgart/Berlin

Johannes Itten

1888 Süderen-Linden, CH – 1967 Zurich, CH

Johannes Itten, pupil of Adolf Hölzel (1853–1934) in Stuttgart around 1910, was one of the eminent artists and teachers of early 20th century, later continuing teaching himself at the Bauhaus and in Zurich. Itten took his pupils through exercises with motifs from the classic painting genres, and also studies of breathing, the body and rhythm, intended to lay the basis for holistic training. At the Bauhaus, Itten's "intuition and method" educational approach in his preliminary course extended to include the theory of contrast, color and form, which perceives forms and colors synaesthetically (circle = fluid, infinite, always blue, central; square = peace, death, black, dark, red; triangle = diagonal, violence, life, white, light, yellow).

Abstraction and figuration retained equal significance as well in Itten's creative work. Itten's *Jüngling* [Youngling], 1949, draws on the tectonics of colored surfaces, made to stand out from each other by black lines, thus forming a face *en face*.

Johannes Itten

Jüngling [Youngling], 1949

Oil on canvas

Acquired 1989

Daimler Art Collection, Stuttgart/Berlin



Donald Judd

1928 Excelsior Springs, Missouri, USA – 1994 New York, USA

In addition to his artistic work Donald Judd also made his name designing furniture, as an architect, and with his theoretical writings. The translation of the formal canon of minimalist art into something practical for life took on a special meaning for Judd in 1968 with his acquisition of 101 Spring Street in New York's Soho that served equally as a studio, exhibition space and living space for him and his family. His exacting search for unpretentious, functional yet aesthetically demanding furniture and fittings was futile and triggered the conception of an own group of works in the sculptural oeuvre of Judd: a large complex of furniture designs in wood, metal and stone. In the 1980s Judd deepened his occupation with the design and materials used for furniture. "Furniture became something new for me, the more I dealt with reality. A good chair is a good chair. From the specific existing conditions, peculiar shaped furniture slowly evolved that no longer had pure derivatives." (D.J.)

Donald Judd

Tisch [table] No.10, RAL9017,
Tisch [table] No.10, RAL5002,
Tisch [table] No.10, RAL2002,
1985/2002

Ed. 100, aluminum, enamel
lacquer
(Traffic black/ultramarine/
blood orange)

Acquired 2007
Daimler Art Collection,
Stuttgart/Berlin



Franklin Prince Knott

1854 Ohio, USA – 1930 Paris, F

Joseph F. Rock

1884 Vienna, A – 1962 Honolulu, USA

Kiyoshi Sakamoto

End of 19th Century – Mid of 20th Century

The C-prints by Franklin Prince Knott, Joseph F. Rock and Kiyoshi Sakamoto in the Daimler Art Collection derive from the collection of autochromes of the National Geographic Society Image Collection, an archive of over 14,000 color plates made between 1907 and 1930. Autochromes are fragile glass plates: few in number, difficult to exhibit, largely forgotten in photo history. In 1895 the Lumière brothers invented cinema and immediately they set to work on color photography. In 1904 they patented the autochrome [self-color]. In 1907, they began to mass-market these first true color photographs. Autochrome plates were immediately adopted by the reigning art photographers of the era as Alfred Stieglitz (1864–1946) or Edward Steichen (1879–1973). Like the daguerreotype and tintype, the autochrome was not susceptible to manipulation. One simply made the exposure and developed the plate, which was a small unique object, impossible to enlarge. It was quickly deemed too mechanical for serious artistic expression. But deficits for the artists were ignored by a rank of professional autochromists who took the medium in a thoroughly modernist direction. They set out to document the world in color. They invented a realist vision to which art photography didn't catch up until two decades later.



Joseph F. Rock
A Naxi Leader, Tibet, China, ca. 1927



Franklin Prince Knott
Balinese Women Carry Temple Offerings,
Bali, Indonesia, 1926
The Gathering, M'sila, Algeria, ca. 1927



Kiyoshi Sakamoto
Swimming Lessons, Japan, ca. 1927

All: C-Prints, printed 2010

Acquired 2010
Daimler Art Collection, Stuttgart/Berlin



Tadaaki Kuwayama

*1932 in Nagoya, J – lives in New York, USA

Tadaaki Kuwayama, who has been living in New York since 1958, has developed an oeuvre which can be described as the extremely differentiated approach to dimension, proportionality and color information. A characteristic feature is his use of colors mixed or toned down with gray, giving them a metallic shine. His recurrent systematic division of the basic format into evenly sized color segments creates an autonomous pictorial body which presents itself to the beholder in a matter-of-fact way, as if emerging from nothingness. In this case, one could refer to framed emptiness which attracts the beholder's view but at the same time refers back to the beholder him- or herself by means of the diagonal cross. Zen Buddhism incorporates the art of exercises in "unintentional intention" until the contrasts between means and purposes are deliberately overcome in the performance of a target-oriented action. With respect to Kuwayama's work, the "unintentional intention" could have been realized in transforming the contrast between pictorial idea and technically perfected materialization into its own, aesthetically perfected interplay.

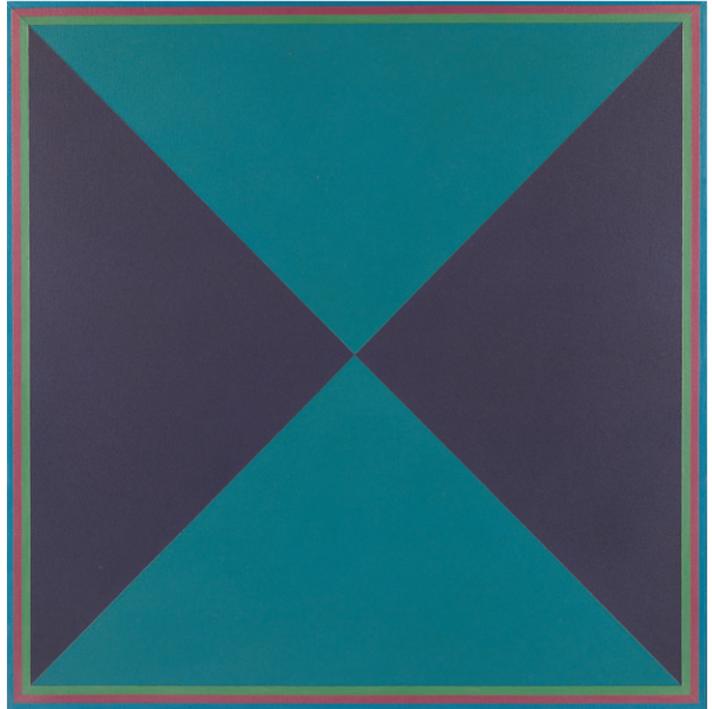
Tadaaki Kuwayama

Untitled, 1965

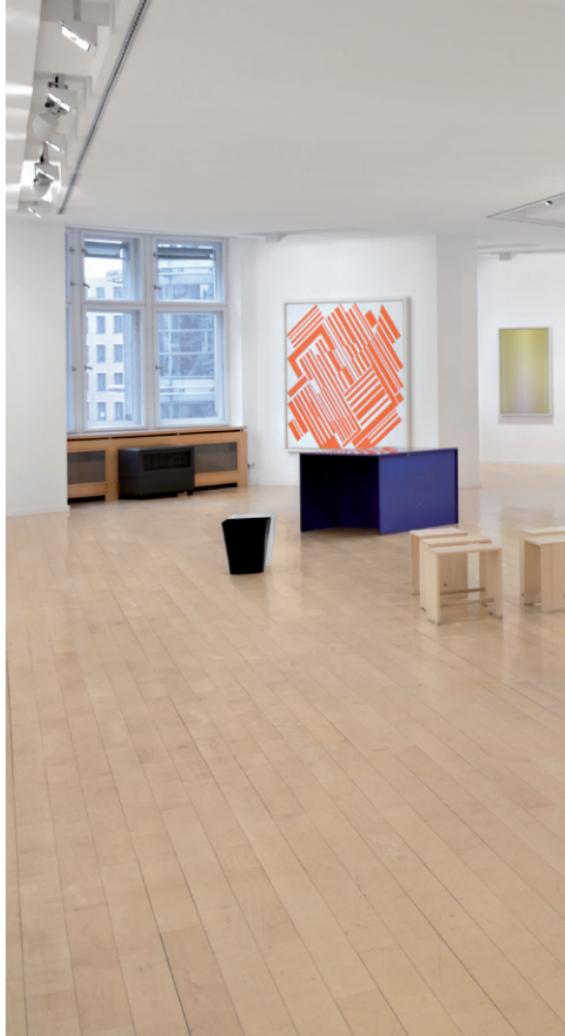
Metallic color on canvas

Acquired 2004

Daimler Art Collection, Stuttgart/Berlin



“On the Subject of the Ready-Made,”
Daimler Contemporary Berlin 2016:
f.l. Günter Fruhtrunk, Lothar Quinte, Jean Arp,
Isabell Heimerdinger, Willi Baumeister,
Dieter Blum, Tadaaki Kuwayma, Andy Warhol,
Andreas Schmid, Guy Tillim et al.





Liu Zheng

*1969 in Wuqiang, Province Hebei, CHN – lives in Beijing, CHN

At the heart of Liu Zheng's photographic series *The Chinese*, which was created over the space of seven years, is the human being—both the appearance of human beings, and the human being's immediate surroundings, which are like an extension to the cosmos of the individual's identity. Liu Zheng was prompted by his distrust of the highly tendentious official version of history—in a time of radical upheaval and rapid social movement—to create his own history, in the form of images. His development as an artist coincided with the “New Documentary” generation and its trends: an approach distinguished by a conceptual, experimental mode of expression, with the photographer's interest shifted away from formal reporting and toward a more personal and unsparring view of China's population and their living conditions. Liu Zheng has espoused this approach since the mid-1990s, as part of a rigorous artistic strategy. The fragile, unforgettably displayed, defiant bodies in his photographs are witnesses to shifting power structures. They are like human memorials to China's recent history—and to China's declining ancient traditions, which Liu Zheng's *The Chinese* series protects from being forgotten amid all this rapid change.



Warrior on Donkey, Long-xian, Shaanxi Province, 1999



A Flower Boy at the Road-side, Daqing Mountain, Inner-Mongolia, 1998



A Rural Fortune-Telling Man, Pingyao, Shanxi Province, 1998



Buddha in Cage, Wutai Mountain, Shanxi Province, 1998



Two Miners in Public, Datong, Shanxi Province, 1998



Lab Specimens, Zhengzhou, Henan Province, 1999



Two Monks under the White Tower, Wutai Mountain, Shanxi Province, 1998



Burnt Patients, Beijing, 1999

Liu Zheng

The Chinese,
1994-2002

Inkjet-Prints, 30 parts
Ed. 18/20

Acquired 2015
Daimler Art Collection,
Stuttgart/Berlin

Robert Mapplethorpe

1946 Floral Park, New York, USA – 1989 Boston, USA

From a contemporary point of view the work of Robert Mapplethorpe, one of the most controversial artists of the last century, appears today almost disciplined as well as intimate. The classical idealization of the body in his work attests to a type of Humanism, which regardless of the ambiguity of gender or ethnicity exalts the human body to sculptural perfection. Arguably, Mapplethorpe elevated the photographic medium to the level of sculpture and painting. Before him, photography while appreciated, was nevertheless considered as a lower technique in the art historical hierarchy and museum departments, more as a document than an intrinsic artwork.

Tunnel, 1983, is the corridor carved in volcanic stone of Cumae, an ancient site located in the south of Italy, renowned as the dwelling of an implacable oracle portrayed by Dante and Michelangelo. Ascribed as an “entrance to the underworld,” a mythological detail that echoes the somber path walked by the artist, Mapplethorpe took the picture during his sojourn in Naples to prepare an exhibition with Lucio Amelio. In the framework of a body close up, the rudimentary architecture appears like an organic orifice.

Robert Mapplethorpe

Tunnel, 1983

Silver gelatin print

Acquired 2013

Daimler Art Collection, Stuttgart/Berlin



John McLaughlin

1898 Sharon, USA – 1976 Dana Point, USA

John McLaughlin is seen in the USA as one of the pioneers of Minimal Art and Hard Edge Painting. He showed an interest in Asian art even as a young man, and traveled to China and Japan. During the war he worked for the American army's Sino Intelligence arm in the Far East. McLaughlin did not start to paint until 1946, when he settled in Dana Point at the age of almost fifty. His thought and work continued to be powerfully influenced by his fascination with oriental art and culture.

The painting *#1 – 1962*, 1962, acquired by the Daimler Art Collection, is one of a small group of works produced in the early 1960s that can be broadly defined as stripe pictures. Monochrome lines and stripes are distributed harmoniously across the picture surface. The presence of the colored stripes seems to be so calculated in relation to their extent that a rhythm is developed, stimulating the viewer to respond to the artist's will and contemplate. The colors are reminiscent of his early paintings in which he used more energetic, more highly contrasting shades like yellow and red, which he abandoned almost completely later.



John McLaughlin

#1 - 1962, 1962

Oil on canvas

Acquired 2003

Daimler Art Collection, Stuttgart/Berlin

Albert Mertz

1920 Copenhagen, DK – 1990 Slagelse, DK

The name Albert Mertz stands on the horizon of the European post-war avant-gardists for an anarchistic and deliberately destructive opus, whose underlying conceptual and constructive strictness nevertheless always reveals the emphatic questioning of the social and communicative roles of art. Mertz demonstratively emphasized the “non-intact” and conversationally speaking the battered nature of the physical form of his works to focus the viewer’s attention on the authenticity and stringency of the thought. Mertz—that was the representative of an artistic attitude which slaved away on the question of whether aesthetics and responsibility are to be understood as mutually exclusive or symbiotic. In his object image *Buttons*, 1960, he engages with the various different artistic movements that have shaped his own artistic work: Dada, Schwitters, and the European developments of Zero and Nouveau Réalisme.

Albert Mertz

Buttons, 1960
Oil and buttons on canvas

Acquired 2012
Daimler Art Collection, Stuttgart/Berlin



Gerold Miller

*1961 in Althausen, D – lives in Berlin, D

Gerold Miller's *total object*, 2004, articulates a broadened concept of pictorial quality, which is not clearly to define neither as painting nor as object: it is frameless and functions as a frame equally. The frontal orientation of total object accords with current visual culture's tendencies towards perfect surfaces. The monochrome black gloss paint of *total object* reflects ephemeral impressions, the space and fragments of the daily flood of images, which the artist cannot influence, and does not want to either. The wall sculpture can be interpreted in various ways, it functions as a "zero" as well as a purely aesthetic form. Thus *total object* reformulates a paradox typical of the art of the 1960s, when reduction and excess, anti-illusionism and illusionism became opposite poles in dealing with the picture, at the zenith of Minimal and Pop Art.

Gerold Miller

total object 30, 2004

Aluminum, varnished

Acquired 2005

Daimler Art Collection, Stuttgart/Berlin



Olivier Mosset

*1944 in Bern, CH – lives in Tucson, USA

The BMPT group was started in 1966 during the student risings in Paris. It united the artists Daniel Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni. Their declared objective was to neutralize art and make it anonymous until it finally would disappear from the art market and art history. The group published pamphlets and carried out public painting actions with the intention of doing away with the traditional concept of painting. Its members tried to establish connections between the concept of a “new,” or radical, work of art and its political impact. Against this backdrop, the artists practiced a minimalist form language: their artworks were characterized by circles (Mosset), stripes (Buren und Parmentier) and brush markings (Toroni). Olivier Mosset exhibited his first circle images in 1966; by 1974, the number had increased to 200 identical artworks. The circle images appear to have been robbed of their development possibilities by their unchangeability, knowing no past or future. Through the endless repetition of a sign charged with symbolic content such as the circle, they destroy the painterly aura of the artwork, negating its originality and authenticity.

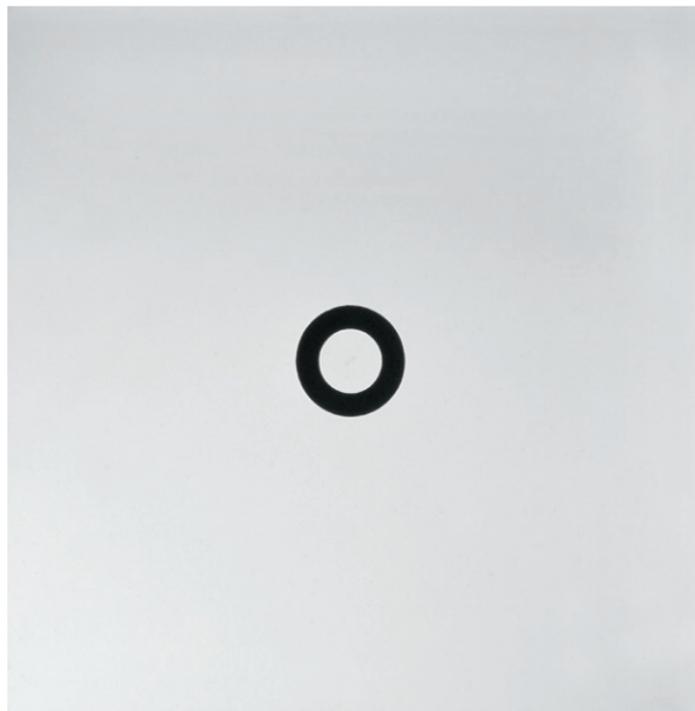
Olivier Mosset

Untitled, 1974

Acrylic on canvas

Acquired 2002

Daimler Art Collection, Stuttgart/Berlin



Horst Münch

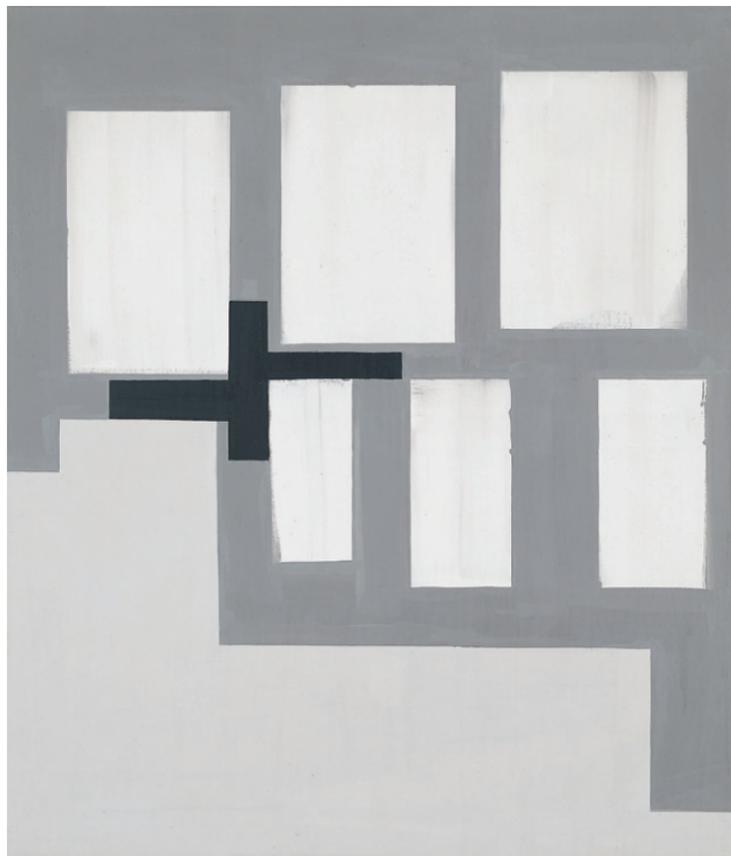
*1951 in Nuremberg, D – lives in Cologne, D

The oeuvre of the sculptor, film-maker, painter and poet Horst Münch, who was awarded the Käthe Kollwitz Preis in 2003, is full of references and variations. His former tutor, Alfonso Hüppi (*1935), explaining the jury's decision, said that the artist gave thought a pictorial form. Münch's abstract paintings such as *Untitled*, 1990, are experimental geometric variations on Kazimir Malevich's (1878–1935) constructivist formal vocabulary, while his poems explore language and its different representational modes. Words and quotations play a major role in the artist's work. Sometimes they link with the visual—in his videos, for instance—and sometimes they show social issues in a humorous and cryptic light.

Horst Münch

Untitled, 1990
Acrylic on canvas

Acquired 2003
Daimler Art Collection, Stuttgart/Berlin



John Nixon

*1949 in Sydney, AUS – lives in Sydney, AUS

For John Nixon, his work represents a continuation of the historical avant-garde. He called the project that he initiated in 1968 to investigate non-representational painting *Experimental Painting Workshop (EPW)*. The first works completed in this spirit were small-format object-like *Block Paintings* of the kind that he still produces today. Since spending time in a New York studio in 1995, his paintings have been committed to the color orange, which Nixon sees as a color as yet unclaimed by traditional fine art, and thus independent of any art-historical or ideological ties. Nixon's "workshops" also always include interviews, lectures, seminars, essays as well as booklets he has written himself and which extend his aesthetical and artistic work theoretically. Nixon finds some key reference points in the two men who paved the way for Modernism: Kazimir Malevich (1878–1935) and Marcel Duchamp (1887–1968). Malevich's *Black Square*, 1913, coined the notion of painting's self-referential and absolute quality, while Duchamp introduced *ready-mades*, everyday objects, into the context of art. Nixon takes full advantage of the possibilities of the monochrome and the ready-made, generally developing them within his own oeuvre in dialog with other protagonists of modernism, such as El Lissitzky (1890–1941) and Piero Manzoni (1933–63).

John Nixon

Untitled, 2004

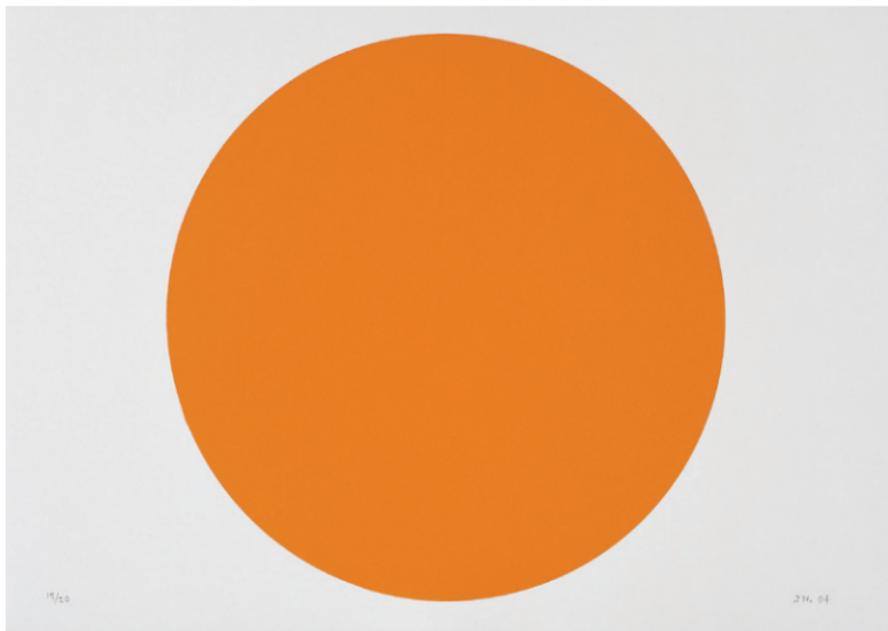
Serigraph on Rives BFK, 7 pieces,

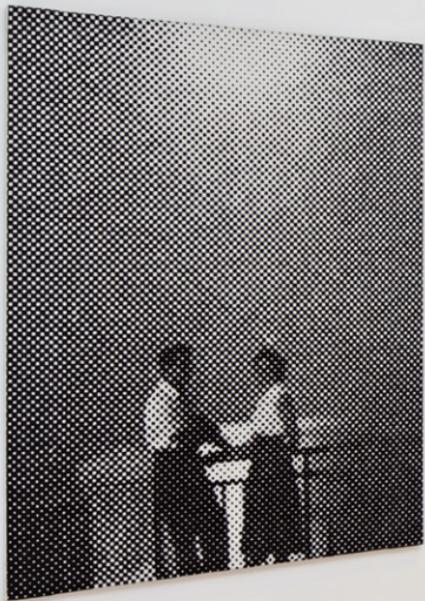
Ed. 20 + 7 AP + 1 PP

Printed by: Mark Nilen

Acquired 2005

Daimler Art Collection, Stuttgart/Berlin







“On the Subject of the Ready-Made,”
Daimler Contemporary Berlin 2016:
f.l. Sergio Fermariello, Adolf Hoelzel,
Patrick Fabian Panetta, John Nixon,
Max Ackermann, John M Armleder,
Lothar Quinte

Patrick Fabian Panetta

*1977 in Stuttgart, D – lives in Berlin, D

One of the central questions for artistic work in recent decades has related particularly to art production conditions. Against this background, Patrick Fabian Panetta makes the given conditions of the exhibition world and art production his own in his work produced since 2002. This leads to groups of works whose names always start with the word *PROXY*. The *PROXY AFFAIRS* series shifts paintings that artists have rejected over the years and that have simply piled up in their studios into a different state by covering them with black plastic film. Once the pictures have been masked like this they are placed within a business context in terms of evaluation, under changed author and ownership conditions as representatives of the commodity value of art.

Patrick Fabian Panetta

PROXY AFFAIRS (Gladly in here),
2007/2008

Plastic film, acrylic on canvas, micro-
phone, microphone stand

Acquired 2009

Daimler Art Collection, Stuttgart/Berlin



Esteban Pastorino

* 1972 in Buenos Aires, AR – lives in Madrid, E

Esteban Pastorino's themes include history, the nature of reality and technological parameters for the medium of photography. The reasons for this relate to the artist's life history: before taking up the study of photography, Pastorino had concluded his studies as an engineer.

The issue of spatial perception is one central aspect of Argentinean photographer Pastorino's work. The photographer creates a surreal effect in his photographs by manipulating the technical parameters of his photographic equipment. In his photographs, the large-format photos of two bridges appear like neighboring miniature worlds; they are images of real locations and landscapes photographed from a high altitude. Pastorino creates these aerial images, in this case from the bridge Nikko in Japan, by attaching a camera to a kite, which bears it aloft. This means that the framing of the pictures can be planned only up to a point; the flight therefore results in chance perspectives and surprising details. The photographer then processes the images so that certain areas are in sharp focus, while others are blurred. These design techniques gives the photographs a dimension of the seemingly unreal. By manipulating the pictures, Pastorino creates a pictorial space that can be read in contrary ways; as the real location and as an alienated version of that same location.

Esteban Pastorino

Nikko, 2005

C-Print

Acquired 201

Daimler Art Collection, Stuttgart/Berlin



Lothar Quinte

1923 in Neiße, D – 2000 in Wintzenbach, F

Generally, Lothar Quinte is allocated to the generation of German Concrete artists after 1945, along with Rupprecht Geiger (1908–2009) and Günter Fruhtrunk (1923–1983). But his extensive oeuvre reveals developments indicating that Concrete Art is only one aspect of his artist examination of painterly abstraction. After an early phase of gestural painting, between 1957 and 1960, Quinte became interested in the work of the American Abstract Expressionists, especially Barnett Newman's (1905–70) and Mark Rothko's (1903–70) paintings. American Color Field Painting finds its effective European counterpart in Quinte's work; in the "Schleier- und Fensterbilder" [Veil and Window Paintings] (1961–64), but also in later work groups like the "Drippings" (1979–84), the "Netzbilder" [Net Pictures] (1980–84) and the "Farbräume" [Color Spaces] (1977–97).

In the period between 1964 and 1979 Quinte developed works that come very close formally to the geometrically abstract compositions of the Concrete and Constructivist artists, though unlike them they repeatedly suggest reflection on picture space as well as the three-dimensional lighting effects of color. Quinte's *Doppel V – Gelb* [Double V – yellow], 1969, is one of the group of "Fächerbilder" [Fan Paintings], which are built up of conically tapering, dichromatic color verticals, creating an impression of spatial curves, of cylindrical or conical surfaces.

Lothar Quinte

Doppel V – Gelb [Double V – yellow], 1969

Oil on canvas

Acquired 1980

Daimler Art Collection, Stuttgart/Berlin



Timm Rautert

*1941 in Tüchel, D – lives in Essen and Leipzig, D

Between 1966 and 1971, Timm Rautert studied photography with Otto Steinert (1915–78) at the Folkwangschule für Gestaltung in Essen. During the 1970s, he worked as a photographic journalist for a number of publications, including ZEIT magazine. From 1993 to 2007, he was professor of photography at the Hochschule für Grafik und Buchkunst in Leipzig. Stylistically and thematically, Rautert stands at the intersection between applied and artistic photography. In addition to photographic projects intended for exhibitions, he has created photographic series for international magazines, journals and companies. He addresses social themes in a critical way—such as changes to the working world, the significance of work (e.g. in his book “Menschen in Uniformen” [People in Uniform], 1974) or with peripheral social groups such as thalidomide children or the homeless.

Alongside his journalistic activities, he has consistently produced independent projects such as, in the early 1970s, his series on Andy Warhol’s Factory and the 12-part photographic series on Walter de Maria’s New York Loft. “In the upcoming years I have traveled to New York several times and have often visited Walter. In 1971, I suggested to him to form his portrait with the photos I had made in his loft. He agreed, selected twelve and sent those as his portrait to the magazine ‘Avalanche’ in 1972, where they have been published for the first time.” (T.R.)



Timm Rautert

Ohne Titel [Untitled] (Walter de Maria),
New York, 1971

Silver bromide gelatin print, vintage
print, 12 parts

Acquired 2015

Daimler Art Collection, Stuttgart/Berlin



Peter Roehr

1944 Lauenburg, PL – 1968 Frankfurt/Main, D

The slender Roehr oeuvre includes text and typo-visual montages as well as film and audio-montages, all untitled and uniformly numbered. Among the first montages are the typo-montages—quadratic fields of single letters, numbers or punctuation marks, typed without any spaces on an ordinary typewriter. From the perspective of historical development of art during the early 1960s, Roehr's typomontages represented a radicalization of the serial structures of Zero art, as well as offering a counterpart to Carl Andre's *Typewriter Drawings*, which were being developed at the same time in New York.

Roehr's first photomontages were inspired by an advertising campaign for Maxwell coffee in autumn 1964. The images were cut directly from proofs, and were mounted on a solid background, without prior manipulation. Roehr exhibited approximately 130 photomontages between 1964 and 1966; among these was the large group of montages from the Volkswagen, Mercedes or Chevrolet advertising brochures. The artistic decision only applied to the selection of the raw material and the number and organization of the various elements. Roehr was endeavoring to find a defining point between a small collection and a large quantity, where the individual image is still distinctly recognizable while at the same time connecting with its montage environment in such a way as to repeat the form and color structures of the individual images in serial multiplications.



Peter Roehr

Untitled (FO-72) / (FO-96) / (FO-60), 1966
Photomontage, paper on cardboard

Untitled (GR-8), 1963
Hectograph, Ed. 25/30

Acquired 1994-96/2006
Daimler Art Collection, Stuttgart/Berlin





“On the Subject of the Ready-Made,” Daimler Contemporary Berlin 2016:

f.l. Andre Cadere, Guy Tillim, Hayley Tompkins, Siegfried Cremer, Albert Mertz, Liu Zheng, Dayanita Singh, Peter Roehr, Franz West

“On the Subject of the Ready-Made,” Daimler Contemporary Berlin 2016:

f.l. David Goldblatt, Donald Judd, Pietro Sanguineti, Zheng Guogu, Ulrike Rosenbach, Josef Albers



Ulrike Rosenbach

*1943 in Bad Salzdetfurth, D – lives in Roderath/Nettersheim, D

How can men's aggressive supremacy be tackled by women? 29-year-old Ulrike Rosenbach tried to answer this in 1972 in a way that was as obvious as it was effective: by slipping into the role of famous men herself, picking up the weapon in her own hand and aiming at the public. The title *Art is a Criminal Action* radicalizes the theme yet again: the attack on the territory of male art production and definition cannot be carried out with female humility, but must take on the “criminal” energies of male dominance forms for a short time, and change roles. Rosenbach's early photomontage is based on a photograph of Andy Warhol's famous 1963 silkscreen painting *Double Elvis*. Rosenbach imitates (with Warhol's express permission) the Warhol “Elvis's” clothes and pose, and mounts herself—at the time a completely unknown young artist—at the side of the celebrated rock star. The aspect of the spirited attack on and demonstrative dismantling of traditional images and role clichés also continued to play a central part in her whole oeuvre.

Ulrike Rosenbach

Art is a Criminal Action, 1972/96
Black-and-white photograph, diasec

Acquired 2005
Daimler Art Collection, Stuttgart/Berlin



Tom Sachs

*1966 in New York, USA – lives in New York, USA

With simple material from the construction market American sculptor Tom Sachs reconstructs, deconstructs and parodies symbols of consumption and entertainment culture. Rebuilding and converting everything that is regarded as “hip”; what is shocking, vulgar or fetish-like does not even exclude works from the recent history of art.

Brillo Boxes, 2003, references the 1969 artwork by Andy Warhol (1928-87) of the same name—an artist who, as a founder of Pop Art, has himself been stylized into a brand. Sachs’s Brillo boxes fit seamlessly into an “aesthetic interconnection machinery” in more than one way: on the one hand, they are reproduced images of a commercial product—the packaging cartons of the steel wool cleaning pads patented under the brand name “Brillo”—on the other hand, they reference Warhol’s “myth as brand”. Thus, they are part of a world that welcomes “trademarks” of any kind, because their aura can be used for (artistic) consumer critique.

Tom Sachs

Brillo Boxes, 2003

Foamcore, thermal adhesive, ink, 3 parts

Acquired 2005

Daimler Art Collection, Stuttgart/Berlin



Pietro Sanguineti

* 1965 in Stuttgart, D – lives in Berlin, D

Pietro Sanguineti works on various levels and includes a variety of presentation forms and media. His work is based on digital films, consisting of 3D computer animations and “found footage” (artificial images from the world of television and cinema). His techniques are remix and tuning. Language, which is a medium in its own right, is subject to mediatization in its turn through print, television and the internet. Sanguineti’s montages of computer animations, ready-mades and sculptural displays reflect this, and their fragmented sense units mean that they can create meaning only out of the negative. Instead of a “meaningful” context, viewers are offered fields of association that they can click on or click away again, as with a pop-up menu; an open field of possible links and conclusions. This “negative” definition of meaning by Sanguineti—relating to the meaningful contexts of Concept art—becomes the condition for the emergence of meaning between the lines, in other words in the “shifts” between the various levels: between pictorial and linguistic elements, between virtual and real spaces, between acceleration and standing still.



Pietro Sanguineti

krnnk, from the series back to reality, 1995
Cibachrome on pressboard

Whoosh, 1995
Cibachrome on pressboard

Acquired 1995
Daimler Art Collection, Stuttgart/Berlin



Viviane Sassen

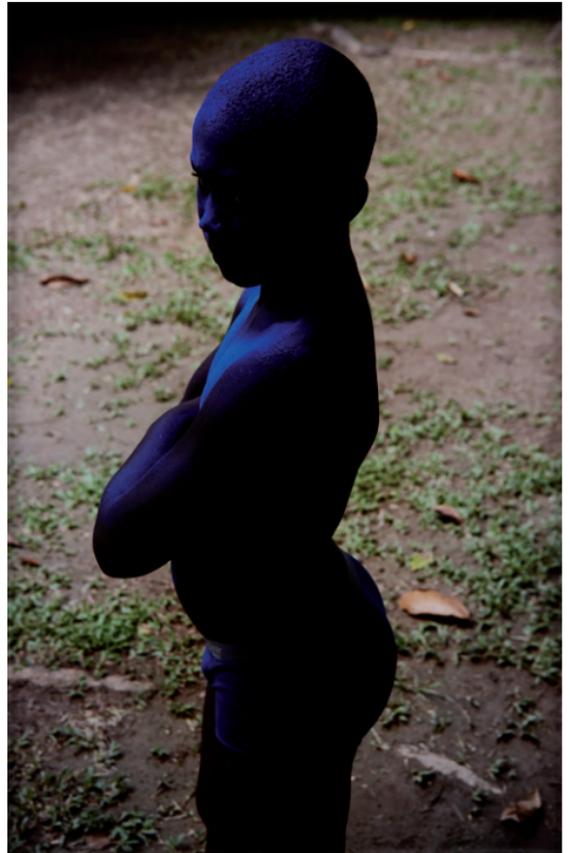
* 1972 in Amsterdam, NL – lives in Amsterdam, NL

Viviane Sassen studied fashion design, photography and fine arts in the Netherlands and spent most of her childhood in Kenya. Many of her photographs are influenced by her early memories of the country. *Pikin Slee*, the title of Viviane Sassen's series, is a reference to a village in the South American state of Suriname that can be reached only by taking a long journey by canoe. Around 4,000 people live there, in the midst of the rainforest, isolated from the rest of the world and without electricity or running water. Most of the inhabitants are members of the Saramacca tribe, whose ancestors escaped from slavery on the Dutch-run plantations in the 18th century. Sassen's photographs show industrial products, arranged still-life fashion, the natural surroundings and day-to-day activities of the village's inhabitants. Rather than creating an overview of the Saramacca people and their world, Sassen focuses on details, occasionally intervening in the events within the picture. In this way, the seen elements and the new inventions come together to create a new narrative. In *Cyanos*, for instance, Sassen painted a boy with blue paint, a recurring stylistic device in her photographs.

Viviane Sassen

Cyano, from the series Pikin-Slee, 2013
C-Print, 4/5 + 2 AP

Acquired 2015
Daimler Art Collection, Stuttgart/Berlin



Jürgen Schadeberg

* 1931 in Berlin, D – lives in Berlin, D, Paris, F, ZAF and ESP

The three photographs by the German-South African artist Jürgen Schadeberg were taken in Johannesburg, South Africa, and illustrate the state of affairs at the time of apartheid. *Haircuts Everywhere*, 1958, shows Schadeberg's intuitive understanding of the moment and of composition. Passer-by, customers and hairdressers are arranged as if in a ballet, even movements seem to be synchronized. The street as a habitat, workplace, a place to meet people and to trade: taken for granted in South Africa even today. Schadeberg calls *The Gambling Quartet*, 1958, "his Rembrandt." The four players in a dark corner in the Sophiatown district—Johannesburg's lively, multicultural quarter—are concentrating completely on the game. Viewers observe their relaxed attentiveness, while the nature of the game itself remains hidden. Homo ludens, the forbidden, disreputable, secret, something so exciting, enticing—all this is addressed.



Jürgen Schadeberg

The Gambling Quartett, Sophiatown, 1958
Vintage-Print, printed and colored with
selenium

Haircuts Everywhere, Sophiatown, 1958
Vintage-Print, printed and colored with
selenium

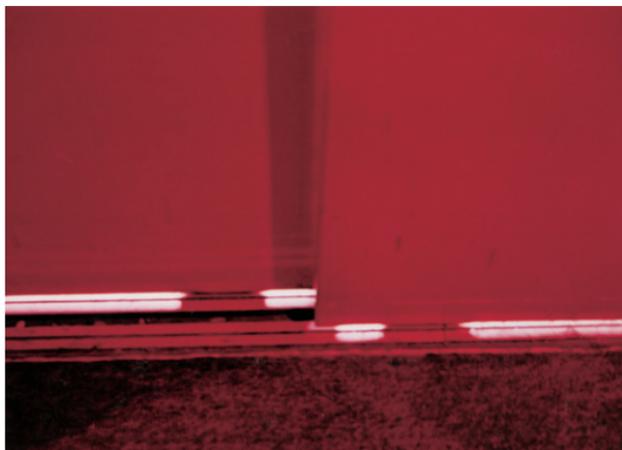
Acquired 2007
Daimler Art Collection, Stuttgart/Berlin



Andreas Schmid

* 1955 in Stuttgart – lives in Berlin, D

The artistic approach of Andreas Schmid is a situative and temporary one. He works on existing spaces as transitory places between external and internal perception, which develop as the onlooker moves in the space. For the interpretation of “latent” spaces, he primarily uses lines which are tautened or bonded, drawn, painted, cut, photographed or laid. “Emptiness, also, is charged or activated by my interventions.” (A.S.) In the moment of perception, the experiences of closeness and distance take place simultaneously, and lend his spaces—photographic, drawn, or plastic/graphical—a transitive quality. *Shanghai Red*, 1998/2002, also features plastic overlayings of outside and inside—far becomes near, narrow becomes wide. The photograph *Mauerflug* [Wall Flight], 1984/2013, shows a remote part of the Great Wall of China: the gaze “flies” over this single unified sign of cultural accessing of space into the distances of a landscape that appears inaccessible.



Andreas Schmid

Shanghai Red, 1998/2002
Color photograph on aluminum

Mauerflug [Wall Flight], 1984/2013
Color photograph on alubond

Acquired 2003/2014
Daimler Art Collection, Stuttgart/Berlin



“On the Subject of the Ready-Made,”
Daimler Contemporary Berlin 2016:
f.l. Jürgen Schadeberg, Andreas
Schmid, Guy Tillim, Jean Arp, Isabell
Heimerdinger, Willi Baumeister,
Donald Judd, Dieter Blum, Tadaaki
Kuwayma





Leonhard Schmidt

1892 Backnang, D – 1978 Stuttgart, D

A quiet melancholy pervades the *Winterlandschaft* [Winter Landscape], 1932, by Leonhard Schmidt. The monochrome grey nuances of the colors may be reminiscent of old masters' grisaille painting, but the formulaic shortening of the tree-trunks and the color fields in the background betray the influence of abstract tendencies. The figures in the *Parklandschaft mit Figuren* [Park Landscape with Figures], 1937, are arranged in similar isolation to the tree trunks. They are unrelated to each other, and turning away from viewers, so that we cannot establish what they are interested in.

Landscapes, showing severity and loneliness in their reduced formal language in the style of Neue Sachlichkeit, are typical of Schmidt's work. After training as a painter and decorator he studied at the Akademie der Bildenden Künste in Stuttgart from 1919, and was one of the Stuttgart Secessionists. But his later work developed in contemplation and quiet, far away from the art scene.



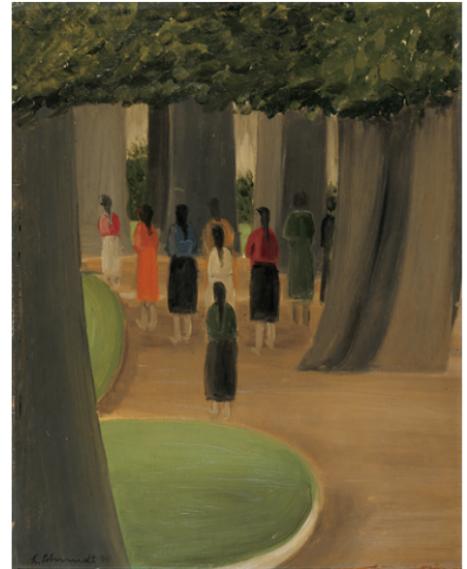
Leonhard Schmidt

Winterlandschaft
[Winter Landscape], 1932
Oil on wood

Private Collection, Berlin

Parklandschaft mit Figuren [Park
Landscape with Figures], 1937
Oil on wood

Acquired 1984/1986
Daimler Art Collection, Stuttgart/Berlin



Jan J. Schoonhoven

1914–1994 Delft, NL

Jan J. Schoonhoven was a member of the Dutch Zero Group “Nul” around 1960. The Zero and Minimal movements had different backgrounds and objectives, but they shared many of their descriptive criteria, such as the reduction of color, monochromy, their serial nature, the directness of the material used or the minimal means used. Anti-compositional, un-hierarchical, non-relational are concepts that are valid for both trends.

By using the stylistic device of repetition, and via their geometrical reduced internal structure, Schoonhoven’s pen drawings convey an impression of the ease of registering and the “objectivity” of what is represented. The severe regularity, however, is broken up by the subjective interpretation of the hand-drawn lines, because the artist did not wish to take his own self entirely out of the creative process of these images. The pen-and-ink drawings thus merge basic aspects of both Minimal and Zero.

Jan J. Schoonhoven

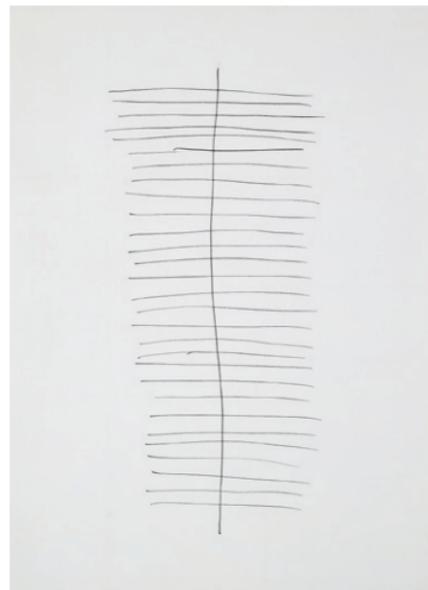
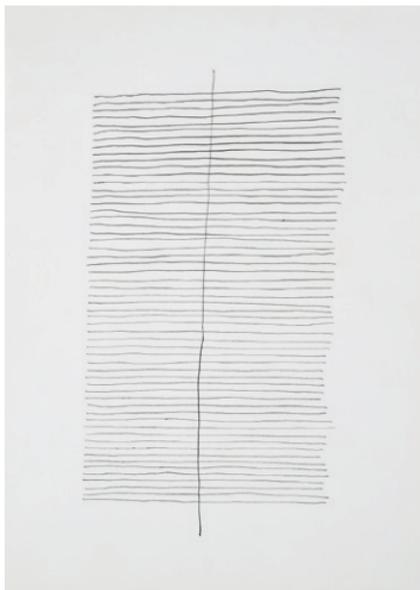
T 62-68, 1962

T 62-105, 1962

Chinese ink on paper

Acquired 2002

Daimler Art Collection, Stuttgart/Berlin



Dayanita Singh

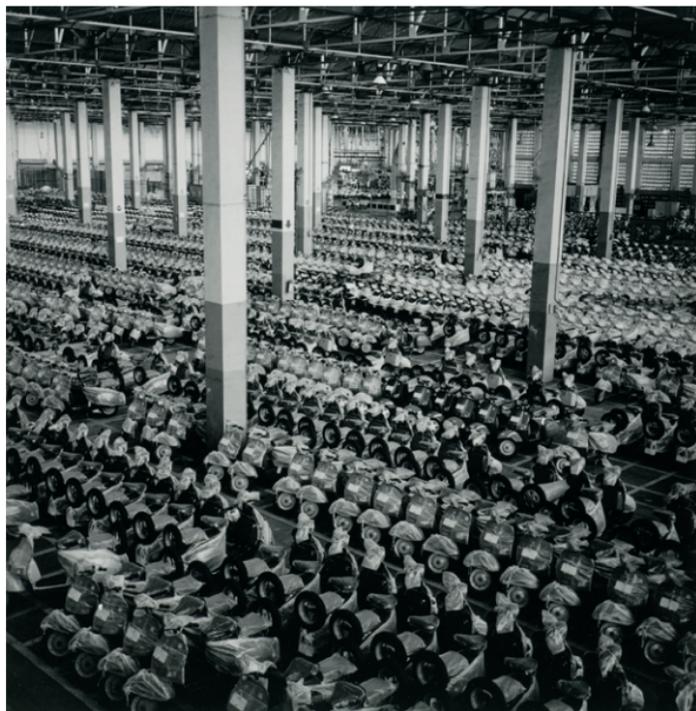
*1961 in New-Delhi, IND – lives in New-Delhi and Goa, IND

Dayanita Singh has developed her own photographic language, creating narrative horizons that remain open to any viewer or reader. The idea of the photograph as an all-embracing image of a “valid” story that has only to be understood and followed through has been set aside. Singh’s photographs are looking for viewers who will “edit” them, imaginatively, charging the images with possible stories relating with their own experiences, informing them with their own cultural and psychological cast of mind. The *Go Away Closer* series, 2001–2006, shows theater interiors in Indian Bombay and elsewhere, the surface of the water outside the Devigarh Fort Palace, a factory in Pune, a wedding. All of the images look real, but also unreal. Singh sees them as “[...] an expression of the ambivalent relationship that we have with love and loss and memory. Wanting, not wanting, not willing to let go. And then there is your reading, which may have nothing to do with my saga.” (D.S.)

Dayanita Singh

Go Away Closer, 2001–2006
Black-and-white photography,
silver gelatine selenium-toned

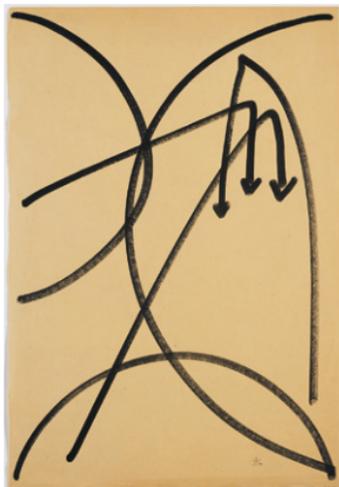
Acquired 2007
Daimler Art Collection, Stuttgart/Berlin



Anton Stankowski

1906 Gelsenkirchen, D – 1998 Esslingen, D

Anton Stankowski worked as a painter and photographer, but also as a commercial artist. In his work, we see applied and free art combined to the highest possible standard. He developed “constructive graphics”—a new form of graphic design, concentrating on the union of typography and image. Stankowski’s fundamental artistic concept presupposes the unity of photography, commercial design and painting; his geometrical-abstract paintings bring a symbolic dynamic to Constructivist Art. In his serial artworks, he investigates the links between color and form, but also their impact on the recipient. In his profession as a designer he designed a number of logos: visual profile images with a high recognition value, with original color schemes and with associative qualities. Among the best-known of his designs is the classic logo for the Deutsche Bank AG—the diagonal within a square.



Anton Stankowski

Stämme [Stems], 1957

Charcoal on paper

Pfeile [Arrows], 1957

Charcoal on paper

Untitled, 1959

Ink on paper

Acquired 1987

Daimler Art Collection, Stuttgart/Berlin

Elaine Sturtevant

1930 Lakewood, USA – 2014 Paris, F

In the 1960s, Elaine Sturtevant was one of the American Concept Artists who were questioning the nature of art on a mental plane. Her principal interest was the “original as ready-made,” and to arrive at this she undertook a processual reconstruction of specific works of art that were already in existence. Treating art as a ready-made meant that artists did not have to create something “original,” and made the emergence of art into a process that could be planned. At this time, Sturtevant was looking for a way “by which [she] could talk about a level of art that was more internal” (E.S.). Concentrating each time on an existing work of art of high visual and intellectual expressiveness was intended to bring her as close as possible to its essence. The lack of understanding and harsh criticism that her art attracted caused Sturtevant to stop working as an artist for eleven years from 1974 onwards. It was not until 1985 that she became highly regarded, parallel to the upcoming Appropriation Art movement.

Elaine Sturtevant

Stella Arundel Castel (Study), 1990

Black enamel on canvas

Acquired 2001

Daimler Art Collection, Stuttgart/Berlin



Guy Tillim

*1962 in Johannesburg, ZA – lives in Cape Town, ZA

The South African photographer Guy Tillim defines his artistic approach at the delicate borderline between empathy and alienation. His travels through the countries of Africa are not dictated by pre-arranged goals. They seem to be guided by a quality of attention, unprejudiced at first, to the conditions and environments that people have brought about themselves, and that, equally, they are placed in. Tillim is not looking for the “correct,” the “successful” motif, he lets the images find him, as it were, lets them come up to him so that he can then circle around them at the same time, deliberately, and then portray them. “Of course, there is always this: to change what is ugly and brutal into something sublime and redemptive. So I have photographs I like for reasons I have come to distrust.” (G.T.)

In February 2006, the African aid organization “Dream” invited Tillim to spend one week in Petros Village in Malawi. From the series of photographs that arose here, the artist has selected around 30 works for a book object of the same title, ten of which have been purchased for the Daimler Art Collection. In his photographs, Tillim portrays everyday life in the small Petros Village, and with his analytical and empathically penetrating gaze renders transparent the clichés of poverty and Aids in terms of their individually fateful nature.



Running Woman



Girls at Play

Guy Tillim

Petros Village,
Malawi, 2006
Pigment print on
cotton paper

Acquired 2007
Daimler Art Collection,
Stuttgart/Berlin



Emily, Alefa, Gloria Banda
and Muyeso Makawa



Chimombo Chikwahira

Hayley Tompkins

*1971 in Leighton Buzzard, GB – lives in Glasgow, GB

Hayley Tompkins' watercolors on paper, plasterboard, photos and the surfaces of everyday objects are striking in their format, even though they are works of surprisingly small size. They appear to be the result of an intuitive act of painting, with the artist allowing color and form to "happen." And yet the effect of the simple basic elements of abstraction is deployed in a simultaneously intuitive and calculated way. In terms of its sensibility and conceptual fleetingness, Tompkins' pictorial language is aligned with the post-minimalism seen in the works of Eva Hesse (1936-70) and Richard Tuttle (*1941). Like these artists, Hayley Tompkins unites minimalist painting, ready-made art and playful object art in simple pictorial studies with a pronounced non-artistic appearance. "Content is something previously seen, thought, felt, dreamed of, which is then being re-constructed or re-imagined. I make these things to loosely enmesh myself in reality and to express positive doubt." (H.T.)

Hayley Tompkins

Untitled (Yellow Ground), 2007
Watercolor on paper

Untitled (Black Ground), 2007
Watercolor on paper

Acquired 2007
Daimler Art Collection, Stuttgart/Berlin



Rosemarie Trockel

*1952 in Schwerte, D – lives in Cologne, D

Rosemarie Trockel's work cannot be narrowed down to cycles or categorized within a linear developmental system; rather it discusses different topics of a post-modern situation by means of various artistic methods and modes of expression. Against the backdrop of her oeuvre that for the most part presents itself as polymorphic, multivalent and precisely incomplete in terms of aesthetics, *Revox*, 2003, is unusually easy to grasp, and demonstrates how diverse her work is.

The print shows a section view of the spool, volume controller as well as the record and play buttons of a tape recorder made by Revox. Heliogravure, also known as photogravure, is a photo-mechanically-produced copperplate that makes the exact nuances of semitones possible through the exposure of a photographic diapositive onto a plate that has a light-sensitive coating and is then etched. Replaced by technical gravure printing, this fine printing technique is nowadays only used by artists. The interplay between color intensity and tonal warmth creates a specific kind of elegance in the print; at the same time the true-to-life reproduction of the photo undergoes a certain degree of defamiliarization on account of the dark-toned aesthetic of the graphic reproduction.

Rosemarie Trockel

Revox, 2003

Heliogravure-Technique, Ed. 111

Acquired 2003

Daimler Art Collection, Stuttgart/Berlin



Timm Ulrichs

*1940 in Berlin, D – lives in Hannover, Münster and Berlin, D

Timm Ulrichs' work fluctuates between Dada, Concrete Poetry and constructivist tendencies, between Performance and Conceptual Art, between analytical linguistic humor, self-examination and his desire to make art democratic. He undermines raising artworks to the level of fetishes with ready-mades, multiples or objects produced in editions such as postcards, posters and artists' books. The 1966 piece *Bild* [Picture], 1966, in the Daimler Art Collection is an early conceptual work. Here Ulrichs is following the 20th century tradition since Kazimir Malevich's *Black Square on a White Ground*, 1915, of questioning an art-historically determined picture concept. By calling the picture "picture," and thus making it into a "language picture," material and term are doubling up tautologically. This places *Bild* within a series of works, in which Ulrichs reflects on the conditions imposed by art production and reception.

Timm Ulrichs

Bild [Picture], 1966

Coated canvas, silkscreen, wooden
frame

Acquired 2010

Daimler Art Collection, Stuttgart/Berlin



Dieter Villinger

*1947 in Bad Bergzabern, D – lives in Munich, D

Dieter Villinger starts with patches of color and then structures them with sequences of strips, rather like his teacher Günter Fruhtrunk (1923–82). In the mid-1970s he turned to monochrome pictures, and tried to intensify their “sound” using careful geometrical and chromatic differentiations. A stay in New York encouraged the painter to abandon any color differentiation and thus commit to radical monochrome painting. From the early 1980s, the material quality of color joined the purely visual effect of color as a new and crucial pictorial factor, and painting makes its mark as a physical act and—in terms of its effect—like an object, a “skin” between wall and room. Since then Villinger has started by choosing a particular pigment (manganese blue, Hansa yellow, cadmium orange) painting with them as a mushy mass mixed with a viscous acrylic binder. This paint is applied with wide brushes, sometimes in layers, and sometimes wet on wet, using with horizontal movements, and is worked in this way until the thrusting movements become visible as intensive surface furrows or flutings. Breaks in the movement or sagging by paint that has not yet dried create a deliberate irregularity that lends an individual character to the relief structure of the picture.

Dieter Villinger

Hansagelb dunkel [Hansayellow dark],
1991

Acrylic and pigment on canvas

Acquired 1991

Daimler Art Collection, Stuttgart/Berlin



Andy Warhol

1928 Pittsburgh, USA – 1987 New York, USA

With his 1986/87 *Cars* series Andy Warhol holds an outstanding position in the Daimler Art Collection. This was his last series of pictures, commissioned by the company on the occasion of the 100th anniversary of the motor car, but never completed. 80 pictures were planned, intended to record the history of the motor car from the Daimler Motor Coach and the Benz Patent Motor Car dating from 1886 to the present day. Only 35 pictures and 12 large-format drawings representing eight different models were finished. Warhol completed three additional large formats in the last two weeks before his death on February 22 1987. The subject of Warhol's *Cars* series is the automobile as a fetish of an expanding consumer society. By placing the Mercedes-Benz brand in an art context and investing it with his own "Warhol aura," Warhol achieves an encounter between two brand products: as the number of visitors to his exhibitions demonstrates, the name "Warhol" continues to possess a "mythic" attraction today. The same is true of the brand name "Mercedes-Benz," which, in 20th-century product-producing society, evokes a well-established spectrum of connotations: beautiful, fast, modern, high-quality—materialized in the star emblem.



Andy Warhol

Mercedes Benz 300 SL Coupé, 1954, 1986
Silkscreen, acrylic on canvas

Acquired 1987
Daimler Art Collection, Stuttgart/Berlin

Franz West

1947 – 2012 Vienna, A

Franz West's works are intended for more than contemplation and reflection: the way they are used is also a major factor in their reception. West's objects also require direct physical content. West's so-called *Passstücke für den menschlichen Körper* [Adaptors for the human body] are constructs that have been emerging since the early seventies in very individual, sometimes even absurd forms; anyone can relate them to his or her own body as wished. The objects complement, extend, change the body as they are used, thus influencing physical feelings; this in its turn affects the individual user's physical and psychological state.

West's furniture represents a logical further development of the *Passstücke* concept. In the early eighties he started creating larger "adaptors"—or adaptor-like furniture—alongside the *Passstücke* themselves, which are always manageable and portable. One of these was a chair with a back that projected particularly strikingly, largely enclosing the body. Here experiences are not modelled by an active state of mind. West subsequently developed the idea of a piece of furniture that could create a state of mind, and in the course of time his chairs, tables, couches etc. took on ever clearer forms and also became more comfortable. As well as the material qualities of his furniture, West also uses positioning in certain specific localities to create further stimuli for mental and physical states.



Franz West

Ottomane [Ottoman], 2005

Steel, foam, linen, punched, Ed. 42/100

2 x 20 Jahre [Years] PARKETT, 2004

Bookshelf, steel, perspex, Ed. 56/99

Acquired 2007

Daimler Art Collection, Stuttgart/Berlin



Christa Winter

*1952 in Duisburg, D – lives in Stuttgart, D

For Christa Winter color, as a material and a chemical substance, plays as large a role as formal composition and art historical references. Since 1999, the artist has taken research trips in order to study new developments of technical colorants in industrial and scientific laboratories.

Her own experiments followed, always with the intention of bringing these highly engineered products to life. The result of her work was “Floating Color,” which opens an intense color perception. As soon as the observer changes position relative to the painting, the color itself changes fluidly. Both, the viewing angle and the direction and intensity of light falling on the picture influence the color tone. This allows the static character of visual art to be removed by the interaction of the observer with the picture’s substance. *Purchi*, 1998, belongs to a work group of pictorial objects, for which the artist likes to use forms which evoke organic, natural association.

Christa Winter

Purchi, 1998

Lacquer on alder

Acquired 2006

Daimler Art Collection, Stuttgart/Berlin



Zheng Guogu

*1970 in Yangjiang, CHN – lives in Yangjiang, CHN

In Zheng Guogu's artworks recurring themes include the reinterpretation of traditional Chinese art and culture, and their transference into a post-modern language of images and forms informed by Asian cultural contexts. At the beginning of his career in the 1990s, Zheng worked primarily in the medium of photography—at a time when few Chinese artists were interested in this medium. *Me and My Teacher*, 1993, is one of his early artworks. For six months, Zheng accompanied a homeless man with learning difficulties through the streets of Yangjiang, using his camera to record scenes from his companion's day-to-day life. What primarily fascinated Zheng was the young man's view of the world around him, which was unprejudiced and free from conventions. As the title of the artwork implies, this made the subject into a kind of mentor for the artist. Subsequently, a series of photographic works was realized, in which Zheng reinterpreted the relationship between fiction and reality. In their aesthetic language, these artworks are reminiscent of documentary photography: they are, in fact, "docu-fictions."

Zheng Guogu

Me and My Teacher, 1993
C-Print

Acquired 2014
Daimler Art Collection, Stuttgart/Berlin



Heimo Zobernig

* 1952 in Linz, A – lives in Berlin, D

Heimo Zobernig's *REAL*-painting, 1999, has as its theme the claims of art to reality, initially articulated through color. Real, according to color theory, is the surface color of the basic backdrop (which becomes evident through the phenomenal reality of being lit) as opposed to the "illusionist" color of the surfaces of the objects portrayed. The format of the four letters of the word "Real" set into the colored surfaces is so large that the reality of the picture and the reality of the text overlap. The picture's colors are applied onto the background, while the arrangement of the geometric, colored areas that make up the letters appears to be more important than the legibility of the word. In Zobernig's view, artistic and compositional considerations are no less important than the legibility of the word and its typography. Commonly held understandings of value therefore lose their significance and only its actual existence as a picture makes a picture real.

Heimo Zobernig

Untitled (REAL), 1999

Acrylic on canvas

Acquired 2001

Daimler Art Collection, Stuttgart/Berlin





"On the Subject of the Ready-Made," Daimler Contemporary Berlin 2016:
f.l. Heimo Zobernig, Donald Judd, Andy Warhol



Renate Wiehager on Bethan Huws and the Exhibition Concept

“Artist: But I thought I heard you say earlier that you even don’t know what they are? Artworks that is? Artist do those? You’re a hard act to follow? So in fact, the work of art is life. Is that how it works?”¹

Bethan Huws (*1961 in Bangor, Wales, UK – lives in Berlin, D) is a concept artist who synthesizes a variety of artistic media in location-specific and space-related artworks, each time renegotiating the significance of art in society. The basis for her artwork is provided by language: the spoken word, and the communicative system. The text-based works of Bethan Huws explore the borderlands between reflexive appropriation and the constitution of the artwork. On the one hand, her notes, quotations, and etymological and linguistic researches on thousands of DIN A4 pages allow her reflective efforts to be traced. On the other hand, her artistic praxis unites language artworks in the form of wall texts, book objects, neon

sign texts, readings, performances, and text vitrines with ready-mades, sculptures, and films. She is an artist for whom the differentiated use of speech is the starting point and driving force for a dynamic quality of thought, for the interpretation and the questioning of art as a means of generating meaning. Bethan Huws grew up speaking the Welsh language, and learned English as a second language. She later worked in Paris for a number of years, also occasionally teaching in Zürich. She has been living in Berlin since 2010. For the exhibition “On the Subject of the Ready-Made” the artist has devised a location-specific project, with outstanding examples of artwork from the Daimler Art Collection and loans from the Duchamp Archive of Staatsgalerie Stuttgart.

Between 1999 and 2014, Bethan Huws engaged intensively with the work of Marcel Duchamp, the concept of the ready-made, and, above all, Duchamp’s art object *Fountain*, 1917, and its key position in art history. In 2014,

she published a selection of her *Research Notes, 2007–2014*, which comprise several thousand pages, in the form of a 523-page artist’s book.² A fundamental and comprehensive artistic appropriation of Duchamp’s artwork, it must be the only analytical “re-reading” endeavor of its kind in contemporary art. As a first step, Huws immersed herself, in an act of precise retracing, in the artist’s own statements and the reception of the artwork as seen in Duchamp’s writings, and in the most significant art-theory meta-texts. She then took this to a further level by bringing the excerpts from artist texts, concepts, pictorial material, historical facts, and interpretations into the wider context of language philosophy, linguistics, etymology, and psychoanalysis. Looking back, Bethan Huws has, through a combination of intuitive understanding and analytical penetration, asked questions that she also applies to her own artwork development, relating to subjective decisions and objective background condi-

tions. Looking forward, she poses the question of how both the art concept and artistic praxis aspects of “ready-made” status can be made individually credible and be taken further in terms of transpersonal communication—from the standpoint both of an artist and of a recipient.³ The exhibition “On the Subject of the Ready-Made”—with works from the Daimler Art Collection and conceived in collaboration with Bethan Huws—will run through late 2016 and early 2017, thereby corresponding to the “double” birthday of the ready-made, both as a concept and as an artistic praxis. In January 1916, Marcel Duchamp, who had moved from Paris to New York the previous year, wrote a letter to his sister Suzanne concerning the disposal of his Paris apartment, in which he mentions the concept of the ready-made for the first time. Marcel Duchamp explains to his sister the status of the things that he left behind: “Now, if you have been up to my place, you will have seen, in the studio, a *bicycle* wheel and

a *bottle rack*. I bought this as a ready-made sculpture. And I have a plan concerning this so-called bottle rack. Listen to this: here, in N.Y., I have bought various objects in the same taste and I treat them as 'ready-mades' [sic]. You know enough English to understand the meaning of 'readymade' that I give these objects. I sign them and I think of an inscription for them in English. I'll give you a few examples. I have, for example, a large snow shovel on which I have inscribed at the bottom: 'In advance of the broken arm', French translation: 'En avance du bras casé'.—Don't tear your hair out trying to understand this in the Romantic or Impressionistic or Cubist sense—it has nothing to do with all that; another 'readymade' is called: 'Emergency in favor of twice', possible French translation: 'Danger \ Crise \ en faveur de 2 fois'. This long preamble just to say: take the bottle rack for yourself. I'm making it a readymade [sic], remotely. You are to inscribe it at the bottom and on the inside of the bot-

tom circle, in small letters painted with a brush in oil, silver white color, with an inscription which I will give you herewith, and then sign it, in the same handwriting as follows: '[after] Marcel Duchamp'.⁴ Duchamp's explicit explanation failed to prevent both the bottle rack and the bicycle wheel from being disposed of as rubbish.

In April 2016, the catalog for the group exhibition "Exhibition of Modern Art" at New York's Bourgeois Gallery had listed the artworks contributed by Marcel Duchamp as "Two Ready-mades."⁵ A year later, in 1917, the jury of the New York art event "Salon des artistes independents," which included Marcel Duchamp, decided not to admit to the exhibition a urinal signed "R. Mutt 1917," which had been submitted as a sculpture. Duchamp's controversial object *Fountain* reappeared briefly at the Alfred Stieglitz gallery, where it was photographed by the proprietor, before vanishing for more than two decades. In 1965, Duchamp recalled the complete disinterest of the

contemporary public in his ready-made concept: “Until just a few years ago, I did not even exhibit them, with the exception of a single exhibit in the Bourgeois Gallery in New York in 1916. I hung three of them on a clothes rack at the entrance, and no-one noticed them ... which was a lot of fun.”⁶ In 1941, Duchamp disseminates his legendary early ready-mades in the form of miniature reproductions in his *Boîte-en-valise* suitcase exhibit. Circa 1950, Duchamp approved (there is a 1959 second version, 1953 unverified version and the third version in 1963) replicas-ready-mades based on Stieglitz’ photo. In 1964, Milan gallerist Arturo Schwarz marketed *Fountain* in the form of an elaborately produced multiple.

On the genesis of Bethan Huws’ artwork

The early work of Bethan Huws, which was created in the late 1980s in a Young British Artists context, began with the formulation of questions concerning her own—intel-

lectual—position as an artist via institution-critical spatial interventions involving the removal, exposure, transference and duplication of flooring in the academy / gallery / museum context. This led to the creation of experience and thought spaces, with the aim of opening up places of perception and self-reflection for the viewer. Beginning in 1991, and continuing for around ten years, Bethan Huws translated her thorough researches on the relationship of body, language, art, and society into pure text artworks, materializing the artworks’ connection with concrete spaces, locations, and cultural situations in various different ways: handwritten texts on the wall, DIN A 4 pages laid out on the walls, temporary text images for natural spaces, books, a theatre piece, readings, performances, in-situ word sculptures, film, and language objects.

For around 15 years now, Bethan Huws has been investigating the foundation of art provided by the indissoluble

connection of spirit and body, of intellectual penetration and social interaction—through her engagement with the tradition of the ready-made and the work of Marcel Duchamp. She conducts her researches in parallel in different areas of knowledge: philosophy and linguistics, poetry and art history, film history, music, and spiritual / religious traditions. In the work of Bethan Huws, analytical constructions and artistic praxis are used to open up the widest imaginable horizon for the concept of the ready-made: translation of a historical artwork (Duchamp's painting *Nu descendant un escalier*) into a "ready-made" language image, objects with various cultural functions in the form of thought images, a Bulgarian women's choir as a "ready-made equivalent," defining of a linguistics textbook as a graphic print edition, and the reordering of museum collections as ready-mades, as opposed to art theory classifications—thereby creating new forms of reading.

If one is to understand the theme of the ready-made in Huws' work, one must understand that her intention is not to detach a prefabricated everyday object from its environment and translate it into the context of art, as was the case with the original understanding of the ready-made. Rather, she is concerned with the transfer of contextual units, with a dislocation of cultural and historical contexts in order to constantly provoke new readings of the same sense items. The precondition for this kind of translation is provided by the structural analysis of phenomena from different contexts: for instance, by recognizing the structure and the system that lies behind *Bottle Rack*, and thereby behind Marcel Duchamp's concept of the ready-made, Bethan Huws can find this basic structure in phenomena from other contexts. In 2015, Bethan Huws created a construction that was highly relevant in this sense for the Kunsthalle Karlsruhe: in the emptiness of the great entrance area, the visitor is con-

fronted with *Le porte-bouteilles*, 2008, a Philippine shell (*Murex pecten* also called venus comb murex) with rising spiral-form pointed spines, the size of the palm of the hand and placed on a mdf-medium pedestal. This piece of nature served as a prelude, referencing the conclusion of the exhibition: Huws' large-scale installation *Forest*, 2008-09, consisting of 88 bottle racks.⁷ The title of the artwork refers the store-bought objects back to the context of nature, with every bottle rack metaphorically readable as a tree. "All works of art are linguistic by nature. Not one of them would exist on Earth without language. All works of art are linguistic constructions."⁸ The artist reads the horizontally positioned urinal entitled *Fountain*—Marcel Duchamp's "ready-made masterpiece" (B.H.)—as an act and as a language game: "Fountain is definitely a nude: the man—or at least this small but important part of him—is, and what could be more popular than a toilet? [...] When I first encountered *Fountain* in

the flesh, so to speak, I didn't recognize it as a work of art; I simply recognized a urinal on a plinth, and so what? It was only later, with some additional work on my own behalf—when I finally put the word "fountain" (realization) with the thing "urinal" (recognition)—that the big wheel started to turn."⁹ Bethan Huws takes the title of the artwork at its word. To her, *Fountain* is the source, the origin and ever-new, inexhaustible starting point for contemplation of artistic practice and its ethical anchoring. The basis of Bethan Huws' exhibition "The Lake Writing" at the Institute for Contemporary Art (ICA) London in 1991 was provided by the phenomenological description of a rambling trip around a mountain lake, which was spoken, unfiltered, into a dictation device, transferred to a handwritten manuscript on DIN A 4 pages, and hung in the otherwise empty museum spaces. "Unfiltered", in this case, refers to the fact that the artist converts her observations into language in an exceptionally precise

and concrete manner, but without falling into an analytical or scientific meta-language.¹⁰ The moment of heightened perception is expressed in an anti-subjective, anti-impressionistic language image, which places itself outside of time, history, and memory, thereby also subtly expressing the unbridgeable alienation between self and world / nature. Here, the verbalizing and noting down in writing of a chain of visual impressions functions like a ready-made, transferring, as it were, a sensory / intellectual act out of the natural space and into the art space. For her exhibition “Haus Esters,” 1993, Bethan Huws proclaimed the whole architectonic structure of that residence, built by Mies van der Rohe, to be a ready-made: an “already completed” artwork. She merely added an openly-structured text object that visitors could carry with them as they walked through the empty rooms. In the same year for an Artangel project, Bethan Huws invited a Bulgarian women’s choir for the performance /

film project *Singing to the Sea*. On the coast of Northumberland, they sung traditional folk songs evoking forests and mountains, shepherds and young maidens of their Bulgarian homeland. Huws herself has described the performance as a “ready-made equivalent”¹¹ to her early flooring artworks—if the factor of translation is of fundamental importance—to artistic praxis in general, then one could say that in this case she has translated a centuries-old tradition of language and music, organically developed through cultural processes, from one cultural space into another.

The concept of quoting (in handwriting), collaging, mounting, erasing, recomposing etc. expressions, quotations, definitions and her own reflections provides the basis for Bethan Huws’ textual work *Origin and Source*, accumulated over three years, between 1993 and 1996. She broke off the work, leaving it uncompleted, in order to collate around 1,300 pages into six volumes. Within

these pages, arranged in a consistently anti-linear manner, she describes the concepts fundamental to her work—language / writing / material / medium / form / difference / system / synthesis / origin / identity etc.—which constantly lead us from objective recognition back to the thought processes and language actions of a concrete person: “An artwork is made of one thing—a person—it becomes the job of an artist to know what a person is.”¹² Here, the artist engages with the “system of language”: she reflects the conditionality of artistic practice in the medium of language. In the text work *Origin and Source*, similarly, Bethan Huws consistently takes the thoughts behind Marcel Duchamp’s concept of the ready-made as formulated in 1916 a step further: whereas Duchamp shifts everyday objects into the concept of art in order to reveal differences of meaning, Huws remains within the context of art, taking artistic praxis itself—her own, and those of artists who are kindred spirits—as the

starting point, and transferring the factor of self-referentiality to the next level. In other words: artistic praxis can be explicitly personal and individual, whilst simultaneously being capable of being communicated and read trans-personal. “An artwork can be anything we want it to be / our own vision—our own notion—our own dream—our wish—what we want—desire—hope for the future / as long as we can find others that have a similar wish.”¹³ According to Bethan Huws, serious artistic praxis always incorporates ethical and social impulses.

Duchamp’s object, *Fountain*, which was first exhibited in 1917, has a central significance in *Origin and Source*, as the source of a qualitatively new claim on the relationship of art and ethics. Bethan Huws continues to devote herself to new aspects of this today. She succinctly describes the context shifting and functional devaluing of the urinal elevated to an artistic pedestal by Duchamp: “2 Major Events / 1 Displacement / 2 Turning, (making)

reflection, Movement. The point of origin of an earthquake within the crust of the Earth. Also known as the seismic focus.”¹⁴ The act of thought, the disciplined, precise thinking through of something as the substance of the artwork expresses a correspondence of intellect and world, of inside and outside. From 1999 to 2014, Bethan Huws devoted herself increasingly to the work of Duchamp and the concept of the ready-made. Her efforts—an artistic praxis simultaneously “applied” and “reflecting”—resulted in a variety of different artwork groups: the language objects on aluminum / rubber panels, temporary language artworks for exhibition contexts, films, sculptures involving everyday objects, puzzles, and the *Research Notes*, 2007–2014, comprising several thousand pages.

In its entirety, the œuvre of Bethan Huws is permeated by antonymic paradigms: inside—outside / city—nature / static—fluid / bounded—unbounded / art—landscape /

individual signature—normalised spaces. Her thinking is dedicated to the dialectic of the subject / individual versus the cultural public, of the hermetic versus openness to the world. Her processually conceived œuvre expresses itself in constructions, “trying out a construction that creates a single entity combining a real piece of the world, the I, and the question as to the possibilities of art.”¹⁵

“Yes, the word reason, foundation, leads us all to reason, to our final destination, all those fundamental facts on ground level, on the flats, on Earth. The foundation is the last and final step before we reach the ground or the rock bottom of Ludwig Wittgenstein, the end. When there’s nothing left to say but to think. And the ground: what makes us depressed is the human. The way some, not all of us, think or function. The ‘why’? or the ‘how come’? When something doesn’t have a good solid ground or base, that is, its foundation at its very beginning, the

whole dammed house (construction, architecture) is liable to collapse in the end. There's a joke in *ION ON* this time about the curators' not the artists' constructions: 'Trouble is, their shacks are pretty shaky—a bit like jelly.'¹⁶

Renate Wiehager

Head of Daimler Art Collection, Stuttgart/Berlin

Endnotes

- 1 "The Work of Art is Life," quoted in: *Bethan Huws: ION ON. A Critical Comedy*, 45 Scenes, 2001–2003, Theater Piece and Film, Scene 2, see: *Bethan Huws: Selected Textual Works 1991–2003*, exhibition catalog Bethan Huws—Foyer, ed. by Dieter Association Paris and Kunsthalle Düsseldorf, Verlag der Buchhandlung Walther König, Cologne 2003, p. 156.
- 2 *Bethan Huws: Research Notes*, Artist's Book with 523 Facsimile A4 Notes on Marcel Duchamp, ed. by Dieter Association Paris, Verlag der Buchhandlung Walther König, Cologne 2014.
- 3 See also the interview in Veit Görner, Kristin Schrader, Ariane Beyn (ed.), *Bethan Huws: Il est comme un saint dans sa niche: il ne bouge pas*, exhibition catalog kestnergesellschaft Hannover, German Academic Exchange Service Berlin Artists-in-Residence Program, Dieter Association Paris, Verlag der Buchhandlung Walther König, Cologne 2010.
- 4 See Dieter Daniels, *Duchamp und die anderen. Der Modellfall einer künstlerischen Wirkungsgeschichte in der Moderne*, DuMont Buchverlag, Cologne, 1992, p. 168f. The letter was part of the estate of Alice Buckles-Brown and has been donated following an initiative by Francis Naumann to the Archives of American Art, Smithsonian Institution, Washington D.C., (Crotti Papers).
- 5 Cf. Daniels, 1992, as with note 4, p. 172f.
- 6 Serge Stauffer, *Marcel Duchamp: Ready Made! 180 Aussprüche aus Interviews mit Marcel Duchamp*, Regenbogen-Verlag, Zurich 1973, p. 52. Daniels 1992, as with note 4, S. 174.
- 7 *Bethan Huws: Forest*, exhibition catalog Staatliche Kunsthalle Karlsruhe, Dieter Association Paris, Verlag der Buchhandlung Walther König, Cologne 2015.
- 8 Julian Heynen, "Odyssee: Auf dem Grund des Gehirns befindet sich ein Brunnen," in: exhibition catalog Bethan Huws, Bonnefantenmuseum Maastricht, Kunstmuseum St. Gallen, Verlag der Buchhandlung Walther König, Cologne 2007, p. 98.
- 9 Huws 2010, as with note 3, p. 48, 45.
- 10 On this, cf.: Emma Dexter, "The Lake Piece. Alles zum ersten Mal sehen," in: Huws 2003, as with note 1, p. 25.
- 11 Cf. Huws 2003, as with note 1, p. 6.
- 12 Huws 2003, as with note 1, p. 53. Cf. Hans-Rudolf Reust, "To Start by Writing—Denkakte im Gerundium [Acts of thinking in the Gerund]," in Huws 2003, as with note 1, p. 66ff.
- 13 Huws 2003, as with note 1, p. 83. Quoted from the textual work *Hiraeth*.
- 14 Huws 2003, as with note 1, p. 73.
- 15 Julian Heynen, "Ich will versuchen, mich an die Zeichnungen zu erinnern," in: exhibition catalog Bethan Huws—Watercolours, Kaiser Wilhelm Museum Krefeld, Plitt Druck and Verlag, Oberhausen 1998, p. 13.
- 16 Bethan Huws, in: Huws 2007, as with note 8, p. 100.

Imprint

On the Subject of the Ready-Made or Using a Rembrandt as an Ironing Board

Daimler Contemporary Berlin
November 25, 2016 – May 14, 2017

Editor

Renate Wiehager for Daimler AG

Curators

Bethan Huws, Renate Wiehager

Texts

Nadine Brüggelbors, Christian Ganzenberg, Wiebke Hahn, Nadine Henrich,
Irina Hiebert Grun, Friederike Horstmann, Julia M. Müller, Astrid Silvia
Schönhagen, Renate Wiehager

Editing

Wiebke Hahn, Irina Hiebert Grun

Text editing

Wiebke Hahn, Irina Hiebert Grun, Astrid Silvia Schönhagen

Translation

Eurolingo Ltd., Ireland

Exhibition organization

Wiebke Hahn, Kathrin Hatesaul, Irina Hiebert Grun, Jennifer Meiser, Studio
Bethan Huws, Carolina Zirn

Design

hackenschuh communication design, Stuttgart

Printed by

Elanders Germany GmbH, Waiblingen

© VG Bild-Kunst, Bonn 2016: Max Ackermann, Josef Albers, Hans/Jean Arp,
Richard Artschwager, Willi Baumeister, Max Bill, Julius Heinrich Bissier,
Hartmut Böhm, Monika Brandmeier, Max Burchartz, Daniel Buren, Marcel
Duchamp, Sergio Fermariello, Roland Fischer, Günter Fruhtrunk, Hermann
Glöckner, Camille Graeser, George Grosz, Johannes Itten, Donald Judd,
Albert Mertz, Blinky Palermo, Lothar Quinte, Peter Roehr, Ulrike Rosenbach,
Andreas Schmid, Jan J. Schoonhoven, Rosemarie Trockel, Timm Ulrichs,
Dieter Villinger, Heimo Zobernig

© The Josef and Anni Albers Foundation, Succession Marcel Duchamp,
Camille Graeser Stiftung, Art Judd Foundation, Andy Warhol Foundation for
the Visual Arts/Artists Right Society, New York

© 2016 Daimler Contemporary, artists, authors and photographers

Daimler Contemporary

Alte Potsdamer Str. 5

10785 Berlin

T +49-30-2594 142-0, F -9

Open daily 11 a.m. – 6 p.m., free admission

art.collection@daimler.com

www.art.daimler.com

Cover

Studio Bethan Huws, Photo: Hans-Georg Gaul, Berlin