

Friendship. Nature. Culture.

44 Years of the Daimler Art Collection
Works of the Collection 1920–2021
Daimler Contemporary Berlin

Until May 29, 2022



The anniversary exhibition ›Friendship. Nature. Culture. 44 Years of the Daimler Art Collection‹ looks back on the development of an internationally renowned corporate collection. From over 3,000 artworks in the collection, founded in 1977, about 100 works by ca. 70 artists have been selected. Relating, in a broad sense, to contemporary phenomena in the context of friendship, nature and culture, the artistic works from a period of 100 years form networks and explore the interplay between art and human coexistence.

The exhibition shows a cross-section of the collection's history from its beginnings in the tradition of South German Modernism, through abstract-minimalist approaches, and further to a current focus on international photography and media art. This multifaceted horizon of art history and the diversity of materials and media reflect the profile of the Daimler Art Collection. At the same time, the orientation towards reduced, conceptual, and minimalist tendencies is perceptible throughout. Another focus of the collection's development since 2000 has been on works by women artists of the 20th and 21st centuries.

The terms used in the title – friendship, nature, and culture – serve as points of connection to reflect on events and phenomena of our immediate present. Hannah Arendt gave her much acclaimed speech ›On Humanity in Dark Times‹ in 1959. In it, she formulated thoughts on the political dimension of the concept of friendship. She understands this as an actively lived and shaped relationship between people, which opens up a perspective on diverse and divergent points of view: it is about the *friendship of the different*. For Arendt, the essence of humanity lies in conversation. Against the backdrop of current trends of populism and increasing polarization, Arendt's understanding of friendship prompts reflection on togetherness in times of social divisions.

Linked to this political charging of the notion of friendship are changing understandings of the concepts of nature and culture. In the context of the climate crisis and human influence, in both a negative and possible positive sense, it becomes apparent how intertwined human solidarity, nature, and culture are.

Dr. Renate Wiehager
Curator and Head of the Daimler Art Collection
Stuttgart/Berlin

Josef Albers

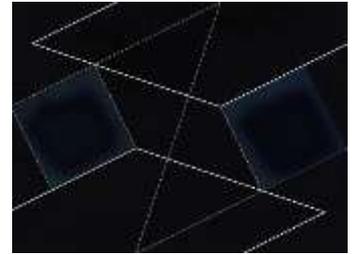
1888 Bottrop, D – 1976 New Haven, USA

Structural Constellation [Strukturelle Konstellation] F–14, 1954

Resopalgravur / *Vinolyte engraving*

Erworben / *acquired* 1985

Daimler Art Collection, Stuttgart/Berlin



Josef Albers first non-objective oil paintings date from as late as 1935, the same working period as his colored glass pictures created from the early 1930s, designed throughout to a strict vertical and horizontal order. The geometrically inclined drawings and some printed graphics also present a surprising contrast to the painting. From 1949 onwards, Albers developed the *Structural Constellations*, also known as *Transformations of a Scheme*. They are also restricted to non-chromatic colors, and demonstrate three-dimensional perception on a plane surface as a function of a physiologically anchored phenomenal sight mode. Albers avoids weighting significant and marginal patterns unambiguously, so that the structure seems to leap about constantly before the viewer's eye. For the process of cutting lines into a laminated plastic, Albers engaged machine shops using a pantograph. The mechanical movement of tracing Albers's template with one arm of the device produces identical movements in the second arm. A pantograph allows for multiple size variations from the same template. The laminated vinyl has a black top layer and a white under-layer. The router cuts through the black, exposing the white, so as to create both a sculpted recess and a white line. This simple process, combined with the illusionistic perspective within the imagery, demonstrates one of Albers's true gifts – the delicate balance between complexity and simplicity.

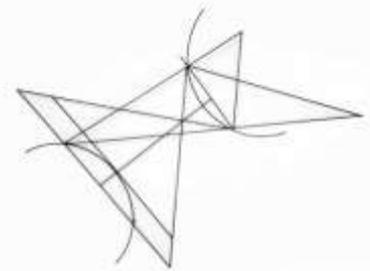
Heba Y. Amin

1980 in Kairo / *Cairo*, ET – lebt / *lives* in Berlin, D

A Mathematical Manner of Perceiving

[Eine mathematische Art des Wahrnehmens], 2016

Eisen, pulverbeschichtet / *iron, powder coated*, Ed. 1 / 3 + 1 AP



Erworben / *acquired* 2021

Daimler Art Collection, Stuttgart/Berlin

Heba Y. Amin's research-based works interrogate the ways in which we view history and weave new perspectives into prefabricated patterns of perception—particularly concerning the representation of Middle Eastern culture and history. *A Mathematical Manner of Perceiving* is part of an ongoing series of sculptures inspired by early diagrams of vision and optics. The sculptures refer to the seven-volume text *Kitāb al-Manāẓir* by Ibn al-Haytham. In this *Book of Optics*, which the Arab scholar wrote in the years between 1011 and 1021, he sought to bridge the gap between mathematics and physics using a combination of rational arguments and repeatable empirical experiments, establishing thereby the foundation of modern scientific method. Ibn al-Haytham proved that visual perception is related to the light falling into the eye. Due to the dominance of an Eurocentric historiography, his legacy was mostly marginalized. Armin's sculpture ask the viewer to scrutinize how we see history; whose vision of history.

Amish [Künstler:in unbekannt / *artist unidentified*]

Lancaster County, USA

Bars, 1895

Wolle / *wool*

Erworben / *acquired* 2003

Daimler Art Collection, Stuttgart/Berlin



Quilts are handmade functional objects sewn together from layers of fabric remnants and used as blankets, rugs or wall decoration. Its origins are not (yet) certain. As a communal activity, mostly performed by the women of a village, the Amish adopted quilting around the middle of the 19th century. The quilts of the Amish—a religious splinter group of Protestantism settled primarily in Lancaster County, Pennsylvania—are characterized by simple geometric patterns borrowed from natural forms such as the linear grids of fields. Apart from their cultural and historical importance, Amish Quilts were an important source of inspiration for 20th century American art.

John M Armleder

1948 in Genf/*Geneva*, CH – lebt/*lives* in Genf/*Geneva*, CH

Don't Do It! (Readymades of the 20th Century) F.S. (Furniture Sculptures), 1997/2000

Mixed Media

Erworben/*acquired* 2001

Daimler Art Collection, Stuttgart/Berlin



In his installations, objects, paintings and sculptures, John M Armleder looks into the styles, dogmas and -isms of 20th century art by simultaneously paraphrasing, deconstructing and redefining them. Staged as an accumulation of materials *Don't Do It!* combines the most famous readymades, from Duchamp's *Fountain* (1917) to Warhol's detergent boxes and Beuys' felt rolls (c. 1960), and on to Tiravanija's tea bag (1998)—yet presenting them all as market-fresh consumer goods. *Don't Do It!* is a double farewell to the concept of the original in art: the readymade, intended to subvert the aura of the artistic original and the ideals and utopias associated with it, has risen over time to become an 'icon' itself. Armleder's sculpture removes it from its pedestal a second time to bring into view what is essential and truly 'original' in artistic thought.

Silvia Bächli

1956 in Baden, CH – lebt/*lives* in Basel, CH

ohne Titel [*Untitled*] 2010

Gouache auf Papier/*on paper*

Erworben/*acquired* 2018

Daimler Art Collection, Stuttgart/Berlin



In the late 1970s, Silvia Bächli began working out a drawing and painting practice that could be described as a sensual, evocative conversation with the things, materials, experiences and gestures that were immediately close to her. She uses white or slightly tinted paper in medium format and employs all conceivable black and white techniques: chalk, watercolor, Indian ink, gouache, pencil. The sheet of the Daimler Art Collection belongs to a thematic group that has been varied over almost two decades, in which narrow lines, fraying bundles of fibers, vertical layered stripes or brush strokes like narrow rivers flow from above into the empty space surrounding the paper. "One constant has existed since the beginning: space. Good drawings are larger than the format limited by the edge of the sheet. The paper works are like sculptures, they protrude differently into the space in which we move." (S.B.)

Willi Baumeister

1889 – 1955 Stuttgart, D

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

Öl mit Kunstharz auf Hartfaserplatte / oil with synthetic resin on hardboard



Erworben/acquired 1978

Daimler Art Collection, Stuttgart/Berlin

The painter, illustrator, and stage designer Willi Baumeister is one of the most important representatives of classical modernism in Germany and the avant-garde from the 1940s to the 1950s. The development of abstract painting began to gain a foothold in works that centered on geometric shapes and their relationships to one another in the picture. Baumeister places the emphasis on the beholder's 'poetic eye' that is stimulated by the wealth of forms in his works and opened for another dimension of visual experience. Willi Baumeister's painting *Ruhe und Bewegung II (auf Blau)* 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 'repose' is visualized with strictly shaped geometrical forms, arranged vertically in a statuary horizontal row, 'movement' is revealed by the effect of changing figure-ground ratios. Emphasizing color as material finds an appropriate mode of application in this work.

Amit Berlowitz

1970 in Bridgeport, USA – lebt/lives in Tel Aviv, IL

Girl [*Mädchen*], 2011

Inkjet-Print auf/on Alu-Dibond, Ed. 1/3

Erworben/acquired 2013

Daimler Art Collection, Stuttgart/Berlin



Melancholy, intimacy, a sensitive articulation of moods, feelings and anxieties that is more a question of facial expression and gesture than of language. Slowness, subjective time and actual elapsing time becoming one. Euphoria and a dark sense of foreboding colliding in what appears as a physical way, turning the happy moment into an unstable, unresolved state in which everything appears to be possible—all of this aptly describes the atmosphere of the photographs and video projects of Amit Berlowitz. The artist arranges minimalist combinations of objects to create a scene in natural settings whose geographic location is unclear. The photograph refers to video projects, to which they are accompanied works: In *Girl* the camera follows a young, disoriented girl on a foray through the woods. What she does there or where she goes remains open.

Hicham Berrada

1986 in Casablanca, MA – lebt/lives in Paris und/and Roubaix, F

Présage 21/02/2015 06h21, 2015

Farbvideo aus Performance, Behälter, Chemikalien, Kamera und Live-Screening
Color video from performance, beaker, chemicals, camera and live screening, 24:42 min



Erworben/acquired 2021

Daimler Art Collection, Stuttgart/Berlin

Hicham Berrada's works are often based on his scientific understanding of chemistry, but he combines this knowledge with methods of artistic experimentation. The performance series *Présage* shows landscapes emerging inside a jar. By gradually adding to the water different elements, such as iron, copper and tin, in a jar with acid or alkaline mixtures, a spectacle of unknown forms unfolds. Berrada's approach to nature is a collaborative process within which nature itself becomes creatively active. He compares his process to that of a painter, making the specific parameters of his chemical artistic practice even clearer: "Are we with or in (nature)? Are we in a dialogue with it?" (H.B.) Berrada avoids any kind of postproduction work on his videos, which for him are as much a document as an autonomous work of art.

Dieter Blum

1936 in Esslingen, D – lebt/lives in Düsseldorf, D

Train [Zug] (46), 1992

Pigmentdruck / pigment print, Ed. 1 / 6

Erworben / acquired 2016

Daimler Art Collection, Stuttgart/Berlin



In 1992, Dieter Blum, who started working as a free and applied photographer in the 1960s, was invited to Seymour, Texas, USA by the cigarette brand Marlboro for a test shooting. He developed a set of 70 works that takes the image of the 'Lonesome Cowboy' usually used by the campaign, but exposes and undermines it, exaggerates it to absurdity and treats it ironically. Rather, the icon is replaced with a 'worker' pursuing everyday activities in a team: a cowboy taking a bath, reading a paper, skiing. There are shots taken close-up and from a greater distance, heavily cropped and extensive perspectives, views from above and from below. The commission was given in 1994. During his work, he not only developed Philip Morris' advertising campaign, but also the product advertising much further. The body of around 70 images from the test shoot has not been seen for almost 25 years; they were not used for a subsequent campaign.

Lina Bo Bardi

1914 Rom/Rome, I – 1992 São Paulo, BR

Bowl Chair, 1951

Stahl, Leder, verschiedene Materialien / steel, leather, mixed media

Erworben / acquired 2014

Daimler Art Collection, Stuttgart/Berlin



Lina Bo Bardi was one of the foremost visionary practitioners of living the unity of art, culture and society in the 20th century. Bo Bardi (born in Rome in 1914) was an architect, stage set designer, editor, illustrator, furniture designer, museum planner and curator of art and craft exhibitions. In 1946, she moved to São Paulo. She succeeded in translating the roots of Brazilian culture into the language of modernism—overcoming the hierarchical relationship between art and craft, transcending disciplines and always proceeding toward the visionary goal of demonstrating to the people of her time their own individual potential and thereby opening up new spaces of experience, insight and social responsibility.

Hal Busse

1926 Jagstfeld, D – 2018 Heilbronn, D

Alleen [Avenues], ca. 1967

Aluminium, Plexiglas / *aluminum, Plexiglas*

Erworben / *acquired* 2017

Daimler Art Collection, Stuttgart/Berlin



Up until the 1970s, Hal Busse recurrently returned to a strictly geometrical vocabulary—which, however, was fundamentally different from the Concrete art that became increasingly prevalent in the late 1960s. The sculpture *Alleen* created in 1967 is a good example of this. It consists of Plexiglas squares and square aluminum pipes, all in the same format, colored red, blue, and yellow. Based on a selection of three sizes, three bodies composed of spheres in various combinations are mounted within each of these pipes. Viewers are invited to imaginatively transfer the open squares, thus composing new constellations. The series of artworks to which this sculpture belongs was thus subsequently renamed *Wandelbare Türme* [Alterable Towers] by Busse. Hal Busse created an extensive and diverse oeuvre without coming to public attention. In 1957, Busse began to produce constructivist work—her status as a pioneer in Germany in this context has hitherto been overlooked.

André Cadere

1934 Warschau / *Warsaw*, PL – 1978 Paris, F

Barre de bois ronde

[Runde Holzstange / Round Bar of Wood], 1974

Holz, Industrielack / *wood, industrial paint*

Erworben / *acquired* 2002

Daimler Art Collection, Stuttgart/Berlin



André Cadere designed the *Barre de bois ronde* in 1970 as a mobile artwork, which he could take with him and present everywhere he went. In the same year at the Paris Gallery Yvon Lambert a wooden stick came to service at a solo show by the artist Niele Toroni. From 1972 on contributions to art magazines like 'L'Art Vivant' or 'Artitudes' accompanied his activities. Lectures with titles like 'Making Inorder' or 'Space and Politics' followed and stressed out the relationship between his work and its socio-cultural context. The handmade sticks have been produced in seven 'Permutations,' which follow a conceptual pattern, yet contain a deliberate mistake. Each color is dedicated to a specific number, forming a 'code' and is subject to a 'Carte d'Authenticité' for the buyer of the artwork. The *Barre de bois ronde*, 1974, acquired 2002 by the Daimler Art Collection, with three colors and 21 segments, is part of the variety Type B and has been a gift to his father.

Cao Fei

1978 in Guangzhou, CHN – lebt / *lives* in Peking / *Beijing*, CHN

My Future Is Not A Dream

[Meine Zukunft ist kein Traum], 2006

No. 1 aus einer Serie mit 8 Fotos / *from a series of 8 photos*. C-Print, Ed. 2/12

Erworben / *acquired* 2015

Daimler Art Collection, Stuttgart/Berlin



Cao Fei's multimedia artwork emerges from close observation, and a critical, questioning attitude to her immediate surroundings. She begins with the everyday and mundane, the personal, the supposedly intimate. Her artworks describe the "politics of intimacy" for Generation Y—a generation which is exposed to the consequences of globalization, and whose identity has been deeply shaped by these. In the eight-part photograph series titled *My Future Is Not A Dream*, Cao Fei addresses the experiential reality of industrial production. At the invitation of the Siemens Arts Program, the artist spent a number of months at a Foshan-based factory, used by the OSRAM company to produce light bulbs for the global market. The photographs show workers dancing to music of their choice, moving through the factory in their costume, posing as music bands, or standing still at their working station whilst the production process continues around them.

Stéphane Dafflon

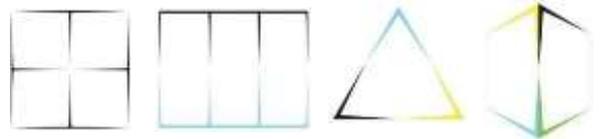
1972 in Neyruz, CH – lebt/lives in Genf/Geneva, CH

AST287–290, 2017

Alle/all Acryl auf Leinwand/acrylic on canvas

Erworben/acquired 2018

Daimler Art Collection, Stuttgart/Berlin



Stéphane Dafflon represents a generation of Swiss artists who have formulated a delicate balance between individual cultural elements and global developments. The artist creates his designs on the computer and realizes them as a frequently completely depersonalized, withdrawn spatial pattern. From this arise works that play around the variable boundaries between art and applied fields, meaningful signs and pure ornamentation. The four-part painting *AST287–290*, a commissioned work for the Daimler Art Collection, brings together four geometric basic forms (square, triangle, rectangle, hexagon), with inclusive lines in the four colors black, yellow, blue, and green. The colored contours of the shapes show perspective rejuvenation and dissolve partly in the white ground, which gives the geometric bodies a delicate, only hinted perceptible three-dimensionality and dynamization.

Philippe Decrauzat

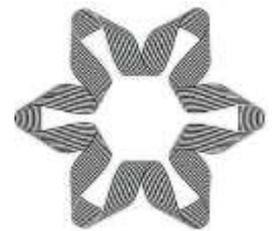
1974 in Lausanne, CH – lebt/lives in Lausanne, CH

LOOP (20 lines), 2015/17

Acryl auf Leinwand/acrylic on canvas

Erworben/acquired 2018

Daimler Art Collection, Stuttgart/Berlin



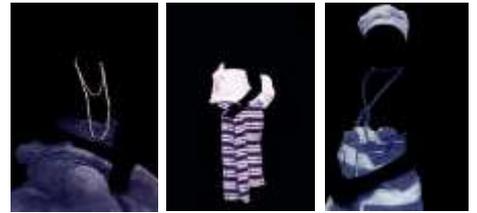
Philippe Decrauzat's paintings are based on image carriers that spatially translate the painted motives as shaped, two-dimensional object. The artist explores complex geometric bodies, which he translates into flat chromatically graduated image objects. The folds, undulating curves and overlaps of the painted geometries create the impression that the form moves in space—here the artist ties in with the effects of 1960s Op Art and combines them with the latest findings and techniques from film and architecture and digital graphic programs. As Decrauzat puts it, he is "interested in [the] direct relationship Op Art provides to the viewers and the way it influences their minds. Unlike some artists from the 1980s, I am not trying to build up a new theory about ideological issues regarding the historical content of abstraction. I am strongly involved in investigating the status of the image, in other words, indebted to practices trying to outline the critical tools developed by Conceptual and Op Art."

Mbali Dhlamini

1990 in Johannesburg, ZA – lebt/*lives* in Johannesburg, ZA

Untitled – Sénégal, Femme Pourougne Untitled – Afrique Occidentale, Femme Djallonké Untitled – Afrique Occidentale, Fille Soussou, 2017

Alle/*all* Digitaldruck auf strukturiertem FineArt rag
Digital print on textured FineArt rag, Ed. 3/5



Erworben/*acquired* 2021
Daimler Art Collection, Stuttgart/Berlin

In the photographs of Mbali Dhlamini, female figures emerge from the blackness of unrecognizable spaces into the foreground, identifiable only by their traditional, indigo-colored garments and by the titles of the images as women from various indigenous West African communities. Their skin merges with the darkness of the pictures' backgrounds; any cultural or personal specificity is dissolved into a no-place of racist connotations. Stereotypical descriptions, like those used in ethnic photographic documents from the colonial era—such as *Femme Djallonké*, *Fille Soussou* or *Femme Pourougne*—withdraw definitively a basic sense of lived individuality from the persons whom we are nonetheless unable to stop seeking in Mbali Dhlamini's photographs. Dhlamini realizes her critical examination of the erasure of Black individuality and history by means of digitally processing original documentary images.

Maria Eichhorn

1962 in Bamberg, D – lebt/*lives* in Berlin, D

18 Muster für Wandanstrich [*patterns for wall paint*] (Gemeentewerken Rotterdam), 1994

Karton, Dispersions- und Aquarellfarbe, Schreibmaschine, Tesafilm, Pergaminpapier/
cardboard, emulsion and watercolor paint, typewriter, clear adhesive tape, glassine paper



Erworben/*acquired* 2002
Daimler Art Collection, Stuttgart/Berlin

18 Muster für Wandanstrich was drafted for the City Planning Authority of Rotterdam. For the redesign of the existing complex comprising three buildings, Maria Eichhorn designed a color concept to link the separate architectural structures of each building. The natural stonewalls of the biggest house were her starting point. Using a color scale, the first floor was painted red and the following floors were to be kept in the relevant complementary colors or combination colors, so that a ride with the elevator would encompass the entire scale. The floors in the other buildings were to be painted using the same pattern. The cards available in the box illustrate the color concept.

Haris Epaminonda

1980 in Nikosia/*Nicosia*, CY – lebt/*lives* in Berlin, D

Japan Diaries, 2020

Digitalisierter Super-8-Film, Farbe, Ton/*digitized Super-8 film, color, sound*
21:08 min, Ed. 1/5 + 2 AP. Musik/*music*: "Time After Time/Surround/Something Blue/Time Forest" [1982–86] von/*by* Hiroshi Yoshimura



Erworben/*acquired* 2021
Daimler Art Collection, Stuttgart/Berlin

Japan Diaries was created in Tokyo during Haris Epaminondas' time there as recipient of the 2019/2020 Mercedes-Benz Art Scope scholarship. The film, which has been transferred to video, was created by the artist using an 8mm camera. It presents an admixture of direct recordings Epaminonda took from real life as well as footage of various screens and monitors which the artist happened upon and spontaneously documented. The interplay of abstract-geometric vocabulary of forms with charged content is characteristic of her work: Fluidly arranged historical images are combined with culturally significant symbols, such as the stylized form of the chrysanthemum (a reference to the seal of Imperial Japan) brought together with readymade visuals from the spheres of advertising, television and the internet. With her selection of pieces from the album *Soundscape 1: Surround*, 1982, by Hiroshi Yoshimura, a pioneer of ambient music, Epaminonda emphatically roots her film *Japan Diaries* in a still little-known aspect of Japanese culture of the 1980s.

Adolf Fleischmann

1892 Esslingen, D – 1968 Stuttgart, D

Pure and Dispassionate [*Pur und Leidenschaftslos*] #413, 1963

Öl auf Leinwand/*oil on canvas*

Erworben/*acquired* 2012

Daimler Art Collection, Stuttgart/Berlin



Adolf Fleischmann's interest in Piet Mondrian's idealist pictorial concept of horizontal-vertical order as a fundamental expression of life and the vibrant movement of the color is shown in *Pure and Dispassionate #413*. Parallel colored lines with similar color identity are seen to bunch together, forming interconnected, vibrant surfaces. Here color and lineament appear distinct. In this way the coming and going of color, is controlled and balanced by the size and number of vertical colored bars alone. Fleischmann develops further Mondrian's pictorial interplay of balance and forces between line, quantity and quality of color in order to give his composition rhythm and a musical quality—it is no coincidence that he often uses titles like 'opus' or 'fugue.' Fleischmann opens up the monochrome areas with parallel bands or stripes, so that the front and back planes of the picture seem to oscillate in relation to each other. This kinetic movement of color explains why Fleischmann's work is often characterized as Op Art.

Sylvie Fleury

1961 in Genf/*Geneva*, CH – lebt/*lives* in Genf/*Geneva*, CH

Zylon Painting, 1994

Sprühlack auf Leinwand/*spray paint on canvas*

Erworben/*acquired* 2002

Daimler Art Collection, Stuttgart/Berlin



Shopping bags for luxury goods, refined designer shoes by Charles Jourdan and Gucci, large limousines and tall rockets, aerobic videos and slim-food products, magic pendulums and giant razor blades—with self-assured, subversive irony, Sylvie Fleury places consumer goods and fashion articles, male status symbols and the highly coveted objects of the contemporary beauty cult in the context of art. Fleury decodes the symbols of our times and stages the change of perspective between typically female and male consumer worlds. "With the Zylon paintings, a series of monochromes, I would buy a can of silver paint and spray directly on the wall, so the paint would also go around the painting, a little bit like an aura. But the point was that whoever bought this work could then repaint it in a different color if they wished. The silver wasn't final." (S.F.)

Hermann Glöckner

1889 Cotta, D – 1987 Berlin, D

Faltung [Folding] I, 1967/1975

(Urform in Karton 1934, Modell von 1964)

(Original form in cardboard 1934, model 1964)

Messinglegierung/brass alloy, Ed. 6/6



Erworben/acquired 2003

Daimler Art Collection, Stuttgart/Berlin

Hermann Glöckner, one of the former GDR's leading abstract artists, developed his 'Tafelwerk' ['Panel' or 'Sheet Work'] 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. *Faltung I* is based on a rectangle folded diagonally, balancing on its tip and developing as a three-dimensional solid.

Carola Grahn

1982 in Jokkmokk, S – lebt/lives in Malmö, S und/and New York, USA

Lapland, 2017

Mamma (Mom), 2017

Dear Mr. Fontana, 2017

Reintierhaut, künstlicher Sehnenfaden, Keilrahmen

Reindeer skin, sinew thread, wooden frame



Erworben/acquired 2021

Daimler Art Collection, Stuttgart/Berlin

Lapland, *Mamma* and *Dear Mr. Fontana* were created in 2017 as the initial parts of Carola Grahn's work series *Notes on Hide*. Her own identity as a member of the Sámi, an indigenous population from the Sápmi region in northern Fennoscandia, remains a point of reference to which Grahn often returns in her works. For her objects she works with reindeer skin, leather, sinew thread and woolen cloth, materials of the 'Duodji,' the traditional Sámi handicraft, transforming (animal-based) natural materials into minimalist-abstract image objects. The work *Dear Mr. Fontana* adopts the canonically radical gesture of cutting the canvas, which Lucio Fontana made famous in the 1960s: Fontana's cuts in his 'Tagli' were formally precise and usually executed on monochrome, evenly applied color surfaces. Grahn, on the other hand, chooses a stretched reindeer skin as the ground, thus creating through the act of cutting not only the formal impression of a minimalist image but also evoking the infliction of injury on an animal body.

Guan Xiao

1983 in Chongqing, CHN – lebt/lives in Peking/Beijing, CHN

Sunset [Sonnenuntergang], 2012

LED-Leuchtkasten, künstliche Blumen, farbiges Metall, Autofelgen, Wachs
LED light box, artificial flowers, colored metal, rims, resin, Ed. 2/3

Erworben/acquired 2015

Daimler Art Collection, Stuttgart/Berlin



The installation entitled *Sunset* consists of a light box, animated by the sky colors associated with a sunset, plus two humorous sculptures made of polyurethane-clad wood that appear to be intrinsic to it, tire rims with Google lettering and artificial floral decorations. For Guan Xiao, the surfaces of the light boxes (or monitors) are the preeminent interfaces for the meeting of material and non-material, online and offline worlds. The artist presents us with an arrangement of light that appeals to our senses, one that touches on the worlds of romantic feelings, that also causes past and future to come together, metaphorically.

Thea Gvetadze

1971 in Riga, LV – lebt/lives in Tbilisi (Tiflis), GE

Nicht fiktives Passfoto [Non-fictitious passport photo], 2001

Farbfotografie, Fotobuch/color photograph, photo book, Unikat/unique objekt

Erworben/acquired 2002

Daimler Art Collection, Stuttgart/Berlin



Thea Gvetadze's research field is facial expression as a mirror of human emotional experience. Usually the facial expression signals a mood even at first glance, and conveys emotion to the outside world. Gvetadze draws on her everyday competence and also on insights acquired from scientific research. Here she is not so much interested in innate expression as in learned ones, which are also assimilated in the course of time. As the title of her work *Nicht fiktives Passfoto* indicates, Gvetadze still feels that photography sustains a higher degree of authenticity. For her *Nicht fiktives Passfoto* she used a still from the video 'Oh Lucky Man' (1973) by the director Lindsay Anderson. Gvetadze's portrait shows the leading role of Travis, a weak, conformist figure, tossed to and fro between the ideologies and neuroses of his time.

Sandra Hastenteufel

1966 in Stuttgart, D – lebt/lives in Stuttgart, D

Carmen, 2002

C-Print, Ed. 1/10

Erworben/acquired 2005

Daimler Art Collection, Stuttgart/Berlin



Sandra Hastenteufel's photo and video portraits of people or plants always include the process of approaching a counterpart. Their near-sightings take place to the limit at which there is a risk of too great intimacy and analytical fragmentation. The photograph *Carmen* shows the ballet dancer Carmen as a young girl who does not pose, although she learns to embody the figures of classical ballet for her future profession. The photographic portrait stops where the individuality of the person Carmen could get lost in too detailed perspective. In its cinematic movement, the video portrait *Carmen* reveals the process of approaching a counterpart: from a distance that at first only shows a human

standing at the end of a corridor, the camera continues to Carmen's face and stays there. Thus, at the end of the video, the pair of eyes does not appear as a demasking, but as the greatest possible openness that can take place between the artist and the dancer.

Isabell Heimerdinger

1963 in Stuttgart, D – lebt/lives in Berlin, D

Soon It Will Be Dark [*Bald Wird Es Dunkel*], 2020

HD-Film, 22:49 min

Erworben/acquired 2021

Daimler Art Collection, Stuttgart/Berlin



In *Soon It Will Be Dark* we experience nature itself as the actual, plot-driving character. The film was shot on the island of São Tomé in the Gulf of Guinea, west of Central Africa. The landing there of the Portuguese captain João de Santarém in 1471 marked the beginning of an eventful half millennium of colonial history, whose traces can still be read today in many aspects of urban life, culture and society. In the film, there are few elements to situate the place. “We didn’t want to start with a name and create a direct context. In retrospect, I see the process of filming and editing more like composing a poem, establishing an atmosphere and a frame of mind rather than picturing a reality. At the same time, it was important not to mystify anything. Cast and crew as well as the island are listed in the end credits.” (I.H.)

Jan Henderikse

1937 in Delft, NL – lebt/lives in NYC, USA und/and Antwerpen/Antwerp, B

Korkenrelief [*Cork Relief*], 1962

Korken auf Holz/*cork on wood*

Erworben/acquired 2003

Daimler Art Collection, Stuttgart/Berlin



A fundamental change can be perceived in the work of Jan Henderikse in early 1959. Henderikse moved from Delft to Cologne, and a little later to Düsseldorf. He emerged from his early informal-painting phase and started to organize everyday materials into structurally or serially conceived assemblages. He glued discarded corks (natural and plastic), screw-top lids, parts of toys, bottles and tins, empty packaging and electrical components, ampoules, and spray cans into empty fruit crates, packing them right up to the top or loosely. The resulting structures resemble either a chaotic, post-informal all-over composition or a serial arrangement of similar objects. This was the start of the approach that still characterizes the Dutch artist's work today somewhere between chance and concept, ready-made and aesthetically defined structure, reality and idealization, as it is characteristic for the work of the Dutch artist up to the present day.

Rita Hensen

1960 in Bedburg, D – lebt/lives in München/Munich, D

fallen mit den Augen in die Öffnung [fall with the eyes into the opening], 2001

Relief, Sperrholz, Pappe/relief, plywood, cardboard



Erworben/acquired 2003

Daimler Art Collection, Stuttgart/Berlin

Rita Hensen juggles with words and phrases. “Anagrams are words and sentences created by rearranging the letters of a given word or sentence. Only the given letters can be used.” (Unica Zürn) A parallel anagrammatical approach characterizes Rita Hensen’s work, used to express the various aspects and dimensions of reality. For the relief *falling with the eyes into the opening*, the artist cut elements from plywood in the manner of a jigsaw puzzle and applied the words to them in written typography. This creates the impression that the artist selected randomly these six words from a large number of linguistic elements and put them together into a kind of line of poetry without a beginning or an end. Those who with their eyes fall into the opening may see through closed layers of meaning at other readings—or look through their own pupil at inner images.

Georg Herold

1947 in Jena, D – lebt/lives in Köln/Cologne, D

Hostess, 1987–89

Handtasche, Zement, Leder, Messing, Sockel, verzinkte Stahlnägel
Handbag, cement, leather, brass, pedestal, galvanized steel nails

Erworben/acquired 2008

Daimler Art Collection, Stuttgart/Berlin



It can be said of all Georg Herold’s work that his objects, pictures and multi-media installations constantly slide to and fro between different planes—between nonsense, meaningless language games and serious analytical considerations. His work reflects a process of wanting to become clear about how the planes of examining reality and fantasy can be constantly mixed up—switching in a second from being serious to telling corny jokes, yet still retaining the connection between the two things. Herold’s ladies’ handbag filled with concrete, called *Hostess*, is a classic example of his project for a ‘cultural history = rubbish history,’ evidence of which Herold presents like the ‘stomach contents of our times.’ Here an object we associate with elegantly feminine aerodynamic impetus is condemned by its contents to eternal earthly ponderousness.

Pieter Hugo

1976 in Johannesburg, ZA – lebt/lives in Kapstadt/Cape Town, ZA

Mallam Galadima Ahmadu mit/with Jamis und/and Mallam Mantari Lamal mit/with Mainasara, Nigeria, 2005

Aus der Serie/from the series)Gadawan Kurai (The Hyena Men)

Inkjet-Print, Ed. 3/8 + 1 AP



Erworben/acquired 2011

Daimler Art Collection, Stuttgart/Berlin

The South African photographer Pieter Hugo is particularly interested in people who stand on the edge of society. The 'Gadawan Kura' are among these: vagabonds who travel through Nigeria with hyenas, pythons and monkeys and earn their living through performances and selling traditional medicines. The animals are meant to entice potential customers—for Nigerians, the 'Gadawan Kura' possess a magical power because they are able to hold the terrifying animals under control. To do this they use herbs and amulets, but also heavy sticks. For the series, *The Hyena Men*, Hugo accompanied them on their tour for several weeks. He portrays the men, who pose proudly with their animals, unemotionally and statically. This way he gives equal attention to both; both names are also given in the title.

Bethan Huws

1961 in Bangor, GB – lebt/lives in Berlin, D

À bruit secret

[*Mit geheimem Geräusch/With secret sound*], 2011

Tennisschläger mit Presse / *tennis racquet with press*

Erworben/acquired 2017

Daimler Art Collection, Stuttgart/Berlin



Marcel Duchamp's concept of the readymade, which was first developed in 1916/1917, has—together with the charged role of the observer—irreversibly called into question the conception of work and the development of art in the 20th century. Among the photographic facsimiles published by Duchamp in his *Box of 1914* is the note: "Vivre! Les vêtements et le press-raquette" ["Long live! The clothes and the tennis racquet press."]. Presses like this were used before the introduction of carbon fiber racquets to prevent the wooden frame of the racquet from distorting. The title brings to mind another Duchamp readymade, *À bruit secret* [With hidden noise], 1916. This consists of string rolled into a ball and fixed between two metal plates, with an unknown smaller object inside which generates the 'hidden noise.' A text covers both plates and has to be read with a forward and backward movement as if watching the ball in a tennis play.

Bethan Huws

1961 in Bangor, GB – lebt/lives in Berlin, D

Untitled (Épouse, Épouser...) [*Ohne Titel (Gemahlin, sich vermählen...*

Untitled (Spouse, Marry...)], 2013

Aluminium, Glas und Gummi, Plastikbuchstaben

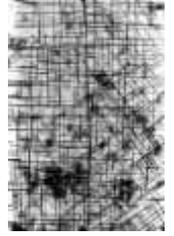
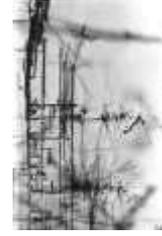
Aluminum, glass, rubber, plastic letters

Erworben/acquired 2017

Daimler Art Collection, Stuttgart/Berlin



The basis of Bethan Huws' art and her intense research on Marcel Duchamp is language in both the form of the spoken word and as a communicative system. In the work of Duchamp, the French term 'épouser' [to marry a person or to make an idea one's own] is omnipresent, both in the literal and in the figurative sense. Huws' found the related term 'épouseter' [to dust off] in a dictionary: This forms a link with Man Ray and his photo of Duchamp's key work, *The Large Glass* (1915–1923), showing a detail from the pivotal work covered in dust. Huws plays with poetic onomatopoeia and words associated by sounds (homophones) or meanings (homonyms) to form linguistic pictures that build on one another in terms of plasticity and content. The sequence 'peaks' with a humorous jump to an amusing exaggeration of the role of Duchamp in the art of the 20th century, with the terms 'époustouflant' [breathhtaking] and 'épouvantable' [terrible or terrifying].



Manfred P. Kage

1935 Delitzsch, D – 2019 Tübingen, D

Kristalline Sulfanilsäure, Lichtmikroskopische Aufnahme, 1957/2017 Zinnmetall, Reduktion von Zinnchlorid durch Zink, Lichtmikroskopische Aufnahme, 1956/2017

Alle/*all* Silbergelatine auf Barytpapier/*silver gelatin on baryt paper*, Ed. 3/10

Erworben/*acquired* 2018

Daimler Art Collection, Stuttgart/Berlin

The chemo-technician and representative of photomicrography Manfred P. Kage is a frontier crosser between science and art. His photographic work was shown from 1958 on in the context of Subjective Photography and the European ZERO artist group, in 1959 he founded the Institute for Scientific Photography and Cinematography. In this chamber of wonders, which is equipped to the very top with apparatus, microscopes, fossils and specimens, he invents what does not exist yet and photographs what was not previously visible: Manfred Kage invented the Polychromator for the production of achromatic colors and the first system for Coloring of Scanning Electron Photographs. Kage's photographs from 1957 to 1960 show microscopic images of animal and plant cell types, insects and crystalline substances, electronics, mechanics, minerals and plants. Parallel films show crystal growth, emulsions and schlieren optics as well as kaleidoscope sequences.

René Kanzler

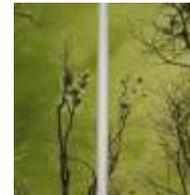
1970 in Karlsruhe, D – lebt/*lives* in Karlsruhe, D

Industrial Peace [Arbeitsfrieden] #3 / #4, 2016

Beide/*both* Fine Art Print, Ed.1/3

Erworben/*acquired* 2018

Daimler Art Collection, Stuttgart/Berlin



René Kanzler links his technical and photo-historical analysis of the photographic image with questions from the fields of sociology, philosophy and visual studies. He begins his work process—in contrast to traditional photographic approaches—with already duplicated motifs. Stored electronically as abstract data sets, through cropping and editing these motifs are transformed back into graphics, which the artist refers to as imaginary photographs. The title of the series *Industrial Peace* refers to the fragility of an economic-political snapshot. As viewers, however, we see a nature motif, made alien by solarization effects, divided into two vertical-format images. These can be read both separately and as an 'imaginary' unit, i.e., as a third image arising in the imagination. This initiates a process within the viewer's faculties of perception and reflection, which reveals action, interpretation and rules as constitutive aspects of reality in the world of economic law.

Imi Knoebel

1940 in Dessau, D – lebt/lives in Düsseldorf, D

Zwilling [*Twin*], 1988

Öl auf Holz/*oil on wood*

Erworben/*acquired* 1995

Daimler Art Collection, Stuttgart/Berlin

Zwilling is part of an early group of works by the artist, which brings into relation two formally related sculptural figures, like a pairing of two like-minded un-equals. At the same time, Imi Knoebel had created his Kinderstern [Star for the Children], a silkscreen print of a revolutionary red, six-pointed star, a portfolio work for the benefit of the Kinderkrebshilfe Baden-Württemberg [Children's Cancer Aid Association]. The motif—in the form of multiples, stickers, posters as well as pins made of metal or silver and in every color—reached people from a highly diverse swath of society with the purpose of winning them over to help children in need all over the world. The Kinderstern, related via its motif and colors to the free and applied works of the Russian avant-garde of the 1920s, brought the revolutionary and humanistic spirit of Kazimir Malevich, which had vanished into an auratic ether, back to the earth of 'practical' humanity.



Franklin Price Knott

1854 Ohio, USA – 1930 Paris, F

The Gathering [*Die Zusammenkunft*], M'sila, Algeria, 1927/2010



Balinese Women Carry Temple Offerings [*Balinesische Frauen tragen Tempelopfer*], Bali, Indonesia, 1926/2010

Beide/*Both* C-Print, Ed. 1/25

Erworben/*acquired* 2010

Daimler Art Collection, Stuttgart/Berlin



The C-Prints derives 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. [...] One simply made the exposure and developed the plate, which was a small unique object, impossible to enlarge. Professional autochromists 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." (Steven Kasher Gallery, New York, 2010)

Norbert Kricke

1922 – 1984 Düsseldorf, D

Raumplastik Weiss-Blau-Rot [*Space sculpture White-Blue-Red*], 1954

Stahl gestrichen/*painted steel*

Erworben/*acquired* 2010

Daimler Art Collection, Stuttgart/Berlin



With the term *Raumplastik* the artist himself used to characterize his work. Connecting the terms 'space' and 'sculpture' seems perfectly natural for this art genre, but the relationship takes on a surprisingly new form in Kricke's

work. He no longer conveys space directly, in other words in a traditional, Euclidian way via volume, but as a function of movement in time, by analogy with modern scientific insights. Put in another way: here space no longer needs a three-dimensional core as a communicating medium, but is revealed directly and vividly through force vectors, through lines of movement. His sculptures' lines are not seen as a closed graphic system, but reflect people's movement in the space. The lines serve as a vehicle for activating the eye and the sensibilities. "My problem is not mass, is not figure, but it is space and it is movement—space and time. I do not want real space or real movement (mobiles), I want to represent movement. I try to endow the unity of space and time with form." (N.K.)

Liu Zheng

1969 in Wuqiang Xian, CHN – lebt/lives in Peking/Beijing, CHN

Three Elderly Entertainers, Beijing, 1995

A Dying Old Woman, Beijing, 1995

A Mentally Handicapped Muslim Girl with Her Nephew, Xihaigu, Ningxia Province, 1996

All/all Aus der Serie/from the series *The Chinese*, 1994–2002

Archival Inkjet-Print/archival inkjet print, Ed. 18/20



Erworben/acquired 2015

Daimler Art Collection, Stuttgart/Berlin

In the photographic series *The Chinese*, Liu Zheng was prompted by his distrust of the highly tendentious official version of history to create his own history, in the form of images. Liu's development as an artist coincided with the 'New Documentary' generation and its trends: an approach distinguished by a more conceptual, more experimental mode of expression. 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. The fragile, decaying, 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 photos protect from being forgotten amid all this rapid change.

Richard Paul Lohse

1902 – 1988 Zürich/Zurich, CH

Eine und vier gleiche Gruppen

[One and four equal groups], 1949/1968

Öl auf Leinwand/oil on canvas

Erworben/acquired 1984

Daimler Art Collection, Stuttgart/Berlin



Richard Paul Lohse's work *Eine und vier gleiche Gruppen* goes back to a draft of 1949 and testifies to his advanced early approach to autonomous concrete painting. Around 1943, Lohse banned the circular and diagonal forms he had used until then from his pictures to focus exclusively on horizontal and vertical pictorial structures. Lohse understands form and color as an entity with measurable qualities. To avoid the impression of artistic intuition or spontaneity, Lohse defined the parameters of every work prior to the act of painting. Numeral ratios form the underlying system of each picture, determining the format, number and width of the color strips as well as the number of colors and their sequence. With this strict systematic approach, Lohse's art comes close to an attitude of objective structures and clear analytical artistic production forms, which had a broad-based impact on art reception through American minimalism in the early 1960s.

Ma Qiusha

1982 in Peking/*Beijing*, CHN – lebt/*lives* in Peking/*Beijing*, CHN

You (Kaleidoscope No. 2), 2013

Aquarell und Mischtechnik auf Papier / *watercolor, mixed media on paper*

Erworben/*acquired* 2014

Daimler Art Collection, Stuttgart/Berlin

The Chinese artist Ma Qiusha studied Digital Media Arts at the CAFA in Beijing, and Electronic Integrated Arts in the USA. *You (Kaleidoscope No. 2)* appeals to personal memories and sensations—explicitly those of the viewers—and hints at a potential for participation. When one looks more closely, the subject matter of the artwork—a solidly linear, urban architecture—becomes a surreal and dreamlike depiction. The artist is not concerned with real architectures; instead, her depictions are based upon indistinct memory images. To give form to these memory images, she works with reflective paper, which she cuts to size and sticks to a basic structure that is architectonic, and is painted in watercolors to create shimmering ‘window surfaces.’ These surfaces can be read as a lifeless, aesthetically perfected skin. One cannot imagine any human life existing behind this skin.



Annu Palakunnathu Matthew

1964 in Stourport-on-Severn, GB – lebt/*lives* in Providence, USA

An Indian from India – Portfolio II, 2007

Inkjet-Print auf/*on* Legion Concorde Rag Paper

Portfolio, 10 Teile/*parts*, Ed. 3/15

Erworben/*acquired* 2008

Daimler Art Collection, Stuttgart/Berlin



The Indian-British artist Annu Palakunnathu Matthew analyzes the erosion of national and cultural identities in conceptual photographic projects. “With the photo series *An Indian from India* I look at the other ‘Indian.’ I find similarities in how nineteenth and early twentieth century photographers of Native Americans looked at what they called the primitive natives, similar to the colonial gaze of the nineteenth century British photographers working in India. In every culture, there is the ‘other.’ The images highlight assimilation, use labels and make many assumptions. I pair these with self-portraits in clothes, poses and environments that mimic these ‘older’ images. I challenge the viewer’s assumptions of then us and them, exotic and local.” (A.P.M.) The artist gave the individual subjects in the series content-based titles and identified the historical sources in her commentary.

John McLaughlin

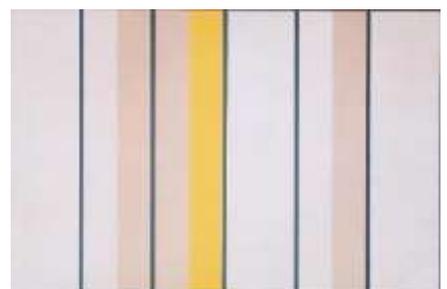
1898 Sharon, USA – 1976 Dana Point, USA

#1–1962, 1962

Öl auf Leinwand / *oil on canvas*

Erworben/*acquired* 2002

Daimler Art Collection, Stuttgart/Berlin



John McLaughlin is seen in the USA as one of the pioneers of Minimal Art and Hard Edge Painting. As a young man he showed an interest in art from China and Japan, and traveled to both countries. During the World War II he worked for the American army's Sino Intelligence arm in the Far East. He 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 influenced by his fascination with Asian and Oriental art and culture. The painting *#1-1962* 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 intention to 'contemplate.'

Otto Meyer-Amden

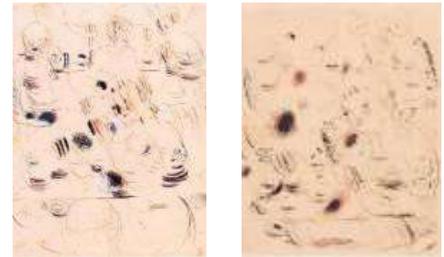
1885 Bern, CH – 1933 Zürich/*Zurich*, CH

Vorbereitung – Studie mit sich Zuneigenden **[Preparation – Study with affectionates], 1928**

Farbstift und braune Tinte auf Papier/*crayon and brown ink on paper*

Erworben/*acquired* 1987

Daimler Art Collection, Stuttgart/Berlin



Otto Meyer-Amden worked almost exclusively on devotional pictures. Human affection and meditation are given concrete form in countless pencil, chalk, Indian ink, watercolor and pen drawings, usually in small formats. It is art created from an inner, meaningful movement of the spirit that Meyer-Amden chooses as the motif for his creative work, alluding to it as both the purest and the sole picture subject, that "through connective abundance, density, simplicity, with simplicity truth, with truth necessity, with necessity [becomes] style." (O.M.) Meyer-Amden's *Vorbereitung* is one of over 20 partial versions of the same or related themes of 'Refectory' and 'Devotion' produced in the context of a commission for church windows, which were however not realized. His art could aptly be described as interest in the culture of a community combined with his ability to introduce formal distance.

Gerold Miller

1961 in Altshausen, D – lebt/*lives* in Berlin, D

hard:edged, 29, 2001

Aluminium, lackiert/*aluminum, varnished*

Erworben/*acquired* 2002

Daimler Art Collection, Stuttgart/Berlin



The title *hard:edged* adapts the name of a 1960s movement within Minimal Art painting. The name 'Hard Edge,' coined by Jules Langser in 1958, relates to artists like Ellsworth Kelly or Al Held, who sought extreme formal economy, perfect application of paint and full luminosity of color in their painting. The inner structure of the work is intended to be freed from all links with the outside world and to become the actual object of the art. Another step led to shifting painting into three dimensions with Frank Stella's shaped canvas, which caused painterly quality to retreat behind the possibility of illustrating progressive, three-dimensional changes of form. For the *hard:edged* group, Miller adopted the characteristic agreement of color and pictorial outline, the 'color as shape,' that creates close links between color, shape and space. The extent of the color is identical with the extent of its support, and in a series, each color has a part to play within the whole system.

Pieter Laurens Mol

1946 in Breda, NL – lebt/lives in Brüssel/Brussels, B

Anatomy Lesson (Sand in the Machine) **[Anatomiestunde (Sand in der Maschine)], 2001**

Cibachrom-Druck auf/on Dibond, Ed. 2/3

Erworben/acquired 2017

Daimler Art Collection, Stuttgart/Berlin



Pieter Laurens Mol named as essential for his photographic work in 2017: “Chance as a source of ideas and my roots in Dutch art.” Mol’s color photography may initially suggest the great tradition of Dutch still life painting, which took place in the 17th and 18th centuries. The artists fascinated with beautifully painted plants, fruits or animals or tried to appeal to the curiosity with instruments, cutlery or weapons. The title *Anatomy Lesson* is at the same time a direct reference to another masterpiece: Rembrandt's *Die Anatomie des Dr. Tulp*, 1632. It shows Dr. Tulp with a medical instrument surrounded by seven surgeons who, for teaching purposes, bend over a dead body whose left arm is being dissected. In Mol's photo, it is his artistic medium itself, the camera, which was apparently taken apart for the purpose of a ‘dissection.’ However, the heaped up sand is just waiting to infiltrate the mechanics of the apparatus and make it irreparable, in accordance with the subtitle of the photo.

Pieter Laurens Mol

1946 in Breda, NL – lebt/lives in Brüssel/Brussels, B

Ultimatum, 1981

2 Schwarzweißfotografien auf Baryt-Papier auf Karton, rote Tinte, Siebdruck
2 Black-and-white photographs on baryt paper on cardboard, red ink, silkscreen
Unikat/unique object

Erworben/acquired 2017

Daimler Art Collection, Stuttgart/Berlin



Central qualities of Pieter Laurens Mol's work since the 1960s are poetry and irony, undertones of melancholy and existential questions, which he initially implements, repeatedly referring to Traditions of Dutch Art. In his early, conceptual photographic works and series, the artist himself appears in implied role-plays that stage metaphorically understood terms such as instability and falling, loss and search. The diptych *Ultimatum* places a duo of rural furniture—it is reminiscent of the simple tables and chairs that van Gogh made the protagonists of his pictures—next to a self-portrait of the artist. The lower body is cropped from the edge of the picture and inextricably separated from the reflection of the upper body in the puddle. Here too: one thinks of the famous self-portrait of van Gogh, who seems to be dragging his long shadow laboriously behind him on a field path (*Painter on the Road to Tarascon*, 1888,lost).

François Morellet

1926 – 2016 Cholet, F

Relâche [Kompakte Lockerung/Compact release] N° 1, 1993

Acryl und Bleistift auf Leinwand auf Pressspan, Neon, Aluminium, Bänder, Transformator
Acrylic and pencil on canvas on pressboard, neon, aluminum, ribbons, transformer

Erworben/acquired 1995

Daimler Art Collection, Stuttgart/Berlin



François Morellet began to include programmed coincidence in his picture systems from 1962 onward. Turning his back on the traditional style of painting on canvas, he began to work with neon tubes in 1963. In his *Relâche* series, dedicated to Francis Picabia, the Frenchman addresses the conventional canvas, breaking it down into a multitude of parts and defining it anew in 'deconstructive' terms. The inflexible rectangular picture is taken apart and its boundaries loosened in a variety of directions by different layers of frame. The focus of the picture and at the same time its empty heart is a square turned on its side. The angle of inclination, but also the positioning and color of the eight right angles are identified by random numbers taken from page 313 of the Maine et Loire telephone directory. This gives rise to an open convergence of system and coincidence, here playfully interwoven.

Sarah Morris

1967 in Sevenoaks, GB – lebt/lives in New York, USA und/and London, GB

Dulles (Capital), 2001

Glanzlack auf Leinwand/glossy lacquer on canvas

Erworben/acquired 2002

Daimler Art Collection, Stuttgart/Berlin



In her *Capital*-series, Sarah Morris offers visual experiences of contemporary urbanity. The painting *Dulles (Capital)* shows a detail from the façade of the International Airport in Washington D.C. A building representing the city's power and prosperity as well as the omnipresent surveillance system. The painting is based on video stills and photographs taken by the artist, then she manipulates them on a computer to produce grid-like model images. The grid is applied to a monochrome ground and then taped over, and finally 'colored in' parcel by parcel. In the artistic processing, the icons of power reveal their coldness and abstractness to the world, and the transitions between politics, art and entertainment are blurred.

John Nixon

1949 Sydney, AUS – 2020 Melbourne, AUS

The Berlin Project Room EPW:O, 2001

Mixed Media

Erworben/acquired 2002

Daimler Art Collection, Stuttgart/Berlin



The work of John Nixon, one of the important international representatives of abstract conceptual art since the 1970s, was inspired and guided from the beginning by a conceptualization, informed by utopianism, of culture and art as an ideated space of supra-individual and transnational encounters, dialogues and artistic interplay. John Nixon connected the implications of 1960s Minimalism with intensive research on Russian Constructivism and Marcel Duchamp's concept of the readymade, and was able to illuminate entirely new interdependencies and networks of relationships therein. The Australian's artistic work is characterized by the reduction of forms and colors to a defined canon, a concentration on monochromes and basic geometric forms, the inclusion of everyday objects and the constant adaptation of his aesthetic practice to given spatial and cultural contexts.

Rupert Norfolk

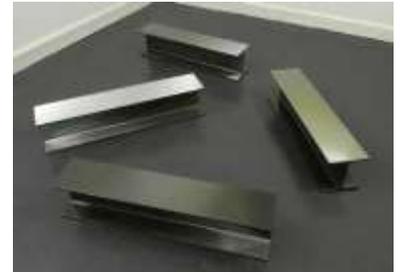
1974 in Abergavenny, GB – lebt/lives in London, GB

I-Beams [Doppel-T-Träger] (III), 2007

Acrylfarbe, Lack, Styrolfüllung, Stahl/*acrylic paint, lacquer, styrene filler, steel*

Erworben/*acquired* 2009

Daimler Art Collection, Stuttgart/Berlin



Rupert Norfolk's floor sculpture *I-Beams (III)* consists of four arrayed industrial steel beams which are covered with acrylic paint. The fine, smoothly sprayed color gradients shimmer elegantly and make the massive industrial beams appear paradoxically fragile. The spray-painted surfaces of the steel simulate painterly shadow gradients, which, depending on lighting in the exhibition space, correspond with or counteract the real reflections. Here, light is an essential component of the effect. Two aspects coexist in this work: a play between sculpture as material presence on the one hand and painting as medium of space-defining illusionism on the other. *I-Beams (III)* oscillates between object and image, between presentation and representation, between 'culture' and 'reality.'

Rupert Norfolk

1974 in Abergavenny, GB – lebt/lives in London, GB

Untitled [Ohne Tite!], 2007

Handgewebter Aubusson Wandteppich/*hand-woven Aubusson Tapestry*, Ed. 1 / 3

Erworben/*acquired* 2009

Daimler Art Collection, Stuttgart/Berlin



Richly associative poetic art and nature 'pattern' develops the floor sculpture *Untitled*: a black-and-white Aubusson tapestry made using traditional techniques. Upon close inspection, the geometric pattern of the tapestry reveals a doubling: some of the folds are real, but others are illusionistic trompe l'oeil effects—images of folds that have been worked into the textile as shifts in its pattern, suggesting a drape even before the rug is laid out. *Untitled* is both a crumpled drapery and a woven image of a crumpled drapery, the effect ingeniously oscillating between real and fictional folds.

Henk Peeters

1925 Den Haag/*The Hague*, NL – 2013 Hall, NL

Weisse Federn auf Weiss [White Feathers on White], 1962

Federn auf Leinwand/*feathers on canvas*

Erworben/*acquired* 2001

Daimler Art Collection, Stuttgart/Berlin



Dutch artist Henk Peeters, a founding member of the dutch Nul group in 1958, had a distinct aim in mind: to create art that had no 'market value.' Grid structures and the sense of texture and touch are important for Peeters and he was thus drawn to sensual materials such as feathers and cotton wool. "I tried to make sensory experience visual. I wanted to teach people how to see, to develop their powers of perception." (HP) The symmetrical distribution of the materials on the ground suggests that the internal geometrical structure could be continued ad infinitum outside the relief. But the mechanical regularity of the grid is disturbed by the slightly irregular arrangement of the material on the pictorial ground and by the slight differences inherent in the material. Thus Peeters set the reality of the material, which was never identical, against the mechanical grid.

Verena Pfisterer

1941 Fulda, D – 2013 Berlin, D

Weihnachtsstanniol [*Christmas tinfoil*], 1966

12 Schwarzweißfotografien, aus einer Aktion mit Immendorff, Kohlhöfer, Pfisterer
12 black-and-white photographs, from a performance with Immendorff, Kohlhöfer, Pfisterer

Bunte Glaskuppel (Architekturmodell mit Katharina Sieverding) [*Colorful glass dome (architecture model with Katharina Sieverding)*], 1970

C-Print

Erworben/*acquired* 2002

Daimler Art Collection, Stuttgart/Berlin



Verena Pfisterer studied at the Düsseldorf Art Academy in the late 1960s, in the entourage of Jörg Immendorff, Katharina Sieverding and Franz Erhard Walther. Typically for that period, the artist's predominantly conceptual, sculptural works are marked by their social orientation and appeal for the viewer's participation. In addition, her art focuses on establishing an intense rapport between the body and the space surrounding it, and between art and technology. A crucial role in her slim oeuvre is played by her ideas for objects, installations and spaces based on all manner of materials, most of which, however, have never been executed and today still exist only as designs.

Timm Rautert

1941 in Tuchel, D – lebt/*lives* in Essen und/*and* Leipzig, D

Manhattan Mirror [*Manhattan Spiegel*], New York, 2012

3 Schwarzweißfotografien, Bromsilbergelatineabzug, Silestone Zirconium oder Spiegel
3 Black-and-white-photographs, silver bromide gelatin print, Silestone zirconium or mirror
Ed. 1 + 1 AP

Erworben/*acquired* 2015

Daimler Art Collection, Stuttgart/Berlin



Under the title *Manhattan Mirror*, Timm Rautert has brought together black-and-white photographs taken between the 1970s and 2000s, all of which present New York to us as an urban stage set and subtle cabinet of mirrors. Largely from the pedestrian perspective, we encounter a city that, at every step, confronts its residents and visitors with media display surfaces: sometimes like strikingly presented posters from oversized billboards and lightboxes, and sometimes more subtly in reflective display windows behind which the transactions of the contemporary financial and everyday world are conducted. Presenting the photographs on narrow metal shelves and combining them with mirrors or stone serves to emphasize the architectural factor in these photographic installations. Additionally, reflection is, by its nature, a metaphor for the character of photography itself: photography records a reflection of the world, whilst at the same time it is also part of the world's economic and mechanical processes.

Timm Rautert

1941 in Tüchel, D – lebt/*lives* in Essen und/*and* Leipzig, D

Ohne Titel (Walter De Maria), New York, 1971 [12 parts] Ohne Titel (Walter De Maria und Franz Erhard Walther), New York, 1971

Beide /*both* Schwarzweißfotografie, Bromsilbergelatine, Vintagedruck
Black and white photograph, silver bromide gelatin, vintage print

Erworben/*acquired* 2015

Daimler Art Collection, Stuttgart/Berlin



On one of his many trips to New York in the late 1960s, the young photography student Timm Rautert began a series of artist portraits. Although Walter De Maria refused to be photographed in a classic portrait, he allowed his studio to be documented. Published for the first time in the American art magazine *Avalanche* in 1972, the photographs were presented without credits, leaving Rautert essentially invisible. In the sparse and extremely reduced studio rooms, objects take on the role of protagonists and, at the same time, act as signatures of an imaginary artist portrait. De Maria's refusal to allow a picture of his person liberates and stimulates the imagination. What do these objects in his studio—arranged like still-lives in the images—document, bear witness to, say?

Anselm Reyle

1970 in Tübingen, D – lebt/*lives* in Berlin, D

trust [*Vertrauen*], 2000

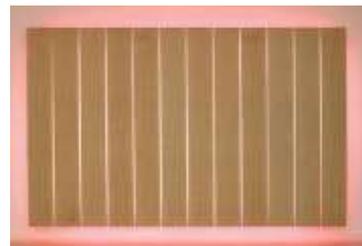
Laminatplatten, Neon/*laminat sheets, neon*

Lampe [*Lamp*], 2002

Fundobjekt, Stroboskoplicht/*found object, stroboscopic light*

Beide /*both* Erworben/*Acquired* 2004

Daimler Art Collection, Stuttgart/Berlin



Anselm Reyle's work is a transfer of urban phenomena into art. *trust* consists of parts of the wall cladding from a former conference room in a GDR factory. The panels were mounted on the wall as a relief, and has pink neon tubes behind them. The neon gives *trust* a spatial volume and also a physically tangible energy. Reyle shifted *Lampe* which came originally from the 'Palace of the Republic' in Berlin and was later used in a pub in Prenzlauer Berg, into the art context without changing it at all. Only the bulb was replaced with a cool, irregularly flashing stroboscope, as used in Techno clubs. After the Wall fell the Berlin scene quickly discovered the GDR aesthetic for itself. Reyle made *Lampe* into a symbol of the shift in significance, the ideological recoding, that the lamp underwent as a result of being transferred from its 'political' surroundings into ideology-free club culture.

Joseph Francis Charles Rock

1884 Wien/*Vienna*, A – 1962 Honolulu, USA

A Nazi Leader [*Führer*], Tibet, China, 1927/2010

C-Print, Ed. 1/25

Erworben/*acquired* 2010

Daimler Art Collection, Stuttgart/Berlin



The C-Print derives 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. [...] One simply made the exposure and developed the plate, which was a small unique object, impossible to enlarge. Professional autochromists 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." (Steven Kasher Gallery, New York, 2010)

Karin Sander

1957 in Bensberg, D – lebt/lives in Berlin, D

Pinselstrich [*Brushstroke*], 1995

Wandfarbe auf Glas, rahmenloser Bildhalter / *wall paint on glass, clip frame*

7 Teile aus / *parts out of* Ed. 25



Erworben / *acquired* 1995

Daimler Art Collection, Stuttgart/Berlin

Karin Sander's interventions in existing situations—indoors or outdoors, walls or floors—are minimal, and subtle in their effect. Her interventions, her series of images and image objects open up surprising perspectives for viewers in terms of the place they are in, or in relation to what a picture actually is. By the end of the 1980s the artist had already developed sculptural images for exhibition spaces that take the fundamental principles of Minimal Art further: space-filling papers brushed with concrete create a wall in the space or empty frames coated with wall paint define a volume segment in the exhibition space as an open spatial image. The sequence of clip frames shown here is reduced to the artistic gesture of painting: the brushstroke. Where is the site of the image now? Is it the emptiness behind the glass? Or is it the image in our mind?

Pietro Sanguineti

1965 in Stuttgart, D – lebt/lives in Berlin, D

private property [*Privatbesitz*] (I), 1999

Monitor, Computeranimation (DVD), DVD-Player, Chromstativ, 12 Edelstahlbehälter für 12 Pflanzen

Monitor, computer animation (DVD), DVD player, chrome tripod, 12 stainless steel containers for 12 plants, Ed. 1 / 2



Erworben / *acquired* 2003

Daimler Art Collection, Stuttgart/Berlin

Marcel Broodthaers had used palms for his exhibitions under the heading of *Décors* since they act as symbols of cultural intervention, appropriation and displacement. In *private property (I)* Sanguineti quotes Broodthaers' *Décors* but moves the plants into the center of attention: a dense set of hydroculture plants framing a monitor. If one takes the concept private property literally, another reversal of the relations takes place as private property is frequently fenced in or monitored by video cameras. Sanguineti replaced the item worth being protected by the protective mechanism and the video camera (recording) by the monitor (replay). The plants screen off the virtual space for images in which the work's title revolves around itself in gleaming letters and three languages. The appropriation, availability and interchangeability of real and virtual, private and public, political and economic spaces is transformed into precise pictorial terms.

Viviane Sassen

1972 in Amsterdam, NL – lebt/lives in Amsterdam, NL

At the scaffold [*Am Gerüst*], 2013

Cyanos, 2013

Aus der Serie/*from the series* Pikin Slee

C-Print, Ed. 4/5 + 2 AP



Erworben/*acquired* 2014

Daimler Art Collection, Stuttgart/Berlin

Pikin Slee, the title of Vivian Sassen's photo series, is a reference to a village in the South American state of Suriname. Around 4,000 people live there, in the midst of the rainforest. Most of the inhabitants are members of the Saramacca tribe, whose ancestors escaped from slavery on the Dutch-run plantations in the 18th century. The inhabitants live their lives largely in seclusion, Pikin Slee can be reached only by taking a long journey by canoe. Sassen's photographs show industrial products, arranged still-life fashion playing with their light and shade contrasts. There are other photographs showing 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. 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.

Michael Sayles

1968 in Birmingham, GB – lebt/lives in Berlin, D

Naked Woman in African Mask Descending a Staircase [*Nackte Frau in afrikanischer Maske, eine Treppe herabsteigend*], 2019

Leinwand, Bleistift, Acryl, Kleber auf Leinwand/ *Canvas, pencil, acrylic and glue on canvas*



Erworben/*acquired* 2021

Daimler Art Collection, Stuttgart/Berlin

Naked Woman in African Mask Descending a Staircase takes as a formal reference Marcel Duchamp's famous painting from 1912, *Nude Descending a Staircase, No. 2*. In French, »nu« is a gender-neutral term. Similarly, both the German »Akt« and the English »nude« do not specify a gender. Duchamp's motif is a moving body constructed in Cubist manner: a mechanical sequence, diagonally traversing the canvas. The title chosen by Sayles for his painting object, *Naked Woman* [...] defines the figure's gender as female, but crowns 'her' with a male West African helmet mask, which dominates the picture with its structure. With it, Sayles pushes the gender play further by putting a mask reserved for men on 'her', the nude. According to the artist, the title might also have been: »Naked Woman in African Mask for a Male but She Doesn't Care because She Is European.« This makes it clear that here gender determination has been transferred into the canon of borrowed (and stolen) works, into the discourse surrounding cultural appropriation and colonial suppression.

Oskar Schlemmer

1888 Stuttgart, D – 1943 Baden-Baden, D

Sitzende [*Seated Female Figure*], 1923

Öl, Lackfarbe auf Leinwand, auf Karton/*oil, gloss paint, on cardboard*

Erworben/*acquired* 1988

Daimler Art Collection, Stuttgart/Berlin



Oskar Schlemmer's *Sitzende* was produced in his period as a master at the Bauhaus, 1921–29, as head of the wall painting, stone and timber sculpture workshops, and the theatre workshop. Schlemmer, a student of Adolf Hölzel in Stuttgart around 1910, saw the human being as part of an all-encompassing reference system consisting of intellect, nature and soul. Via the development of his 'differentiating human', an artificial figure, in an abstracted stereotyped manner, Schlemmer arrived at the ideal representation of the human figure. The narrow, abstract physical form we see in the picture *Sitzende* is constructed like an archaic Greek statue. The mouth, the dark eye and the curly red hair impose an almost startling realism.

Raphaela Simon

1986 in Villingen, D – lebt/lives in Berlin, D

Pfeife II (Pipe II), 2021

Öl auf Leinwand/oil on canvas

Leihgabe der Künstlerin/loan from the artist

Michael Werner Gallery, New York und/and London



In the tradition of Surrealism and Pop Art, the artist Raphaela Simon has cultivated a poetry of things, which places everyday objects in the border area between object and language. A mountain of spaghetti, berries, a tennis racket or a revolver, visually enlarged and painted in the style of an ABC primer for children, are transposed into the narrow field of a monochrome picture background. The motif of the pipe refers to the imagery of René Magritte, a pioneer of conceptual language-image painting. Magritte had countered a realistically painted pipe with the sentence "Ceci n'est pas une pipe" ("This is not a pipe") written into the picture. He titled the picture as *Der Sprachgebrauch* [The Use of Language]/*Der Verrat der Bilder* [The Betrayal of the Pictures], 1928–29. Raphaela Simon creates her pictures in superimposed layers, her painterly implementation of light reflections and shadows cultivates a naive-seeming handwriting, just as the object boundaries play with blurring. A possible photographic realism is thus undermined in the direction of a poetic exaggeration of the world of objects.

Dayanita Singh

1961 in Neu-Delhi/New-Delhi, IND – lebt/lives in Neu-Delhi/New-Delhi, IND

Go Away Closer [Geh Fort Komm Näher], 2001–2006

Schwarzweißfotografie, Silbergelatine getönt/black-and-white photograph, silver gelatin selenium toned
Ed. 3/7 + 2 AP

Erworben/acquired 2007

Daimler Art Collection, Stuttgart/Berlin



Dayanita Singh has developed her own photographic language, creating poetic horizons and ambiguously legible narratives. The idea of the photograph as an all-embracing image of a 'complete,' '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* photo series shows theatre interiors in Bombay and elsewhere, the surface of the water outside the Devi Garh Palace, a factory in Puna, a wedding, all the images real, all the images unreal. "To me that is an expression for the ambiguous relationship one has with love and loss and memory. Wanting, not wanting, not being able to let go. And then your reading which may have nothing to do with my saga." (D.S.)

Pamela Singh

1967 in Neu-Delhi/*New Delhi*, IND – lebt/*lives* in Goa, IND

Jaipur Self-Portrait [*Selbstporträt*] No. 2, 2003

Mixed Media auf Schwarzweißfotografie / *mixed media on black-and-white photograph*
Unikat / *unique object*



Erworben / *acquired* 2005

Daimler Art Collection, Stuttgart/Berlin

For many years, Pamela Singh worked as a photojournalist in a career that took her to several continents. During a five-year stint in Africa, she worked for UNICEF, the Washington Post, Paris Match, Newsweek, and Reuters. At first glance, the images in her photos exude an air of calm and tranquility, but they are also imbued with a sense of esthetic tension, that is anchored in the initially barely noticeable, but still no less powerful interplay of roles within Indian society. The photos of Singh's *Jaipur Self-Portraits* series show the photographer herself, emerged in pictures of different everyday scenes. The black and white photographs are colored with painting techniques – only the artist's skin remains colorless; seemingly, she's both an insider and outsider of contemporary Indian society. Singh's photo collages are sparsely decorated with jewelry elements, in a manner reminiscent of the palimpsest technique, known to us from book illustrations.

Buhlebezwe Siwani

1987 in Johannesburg, ZA – lebt/*lives* in Kapstadt/*Cape Town*, ZA und/*and* Amsterdam, NL

Mnguni, 2019

Inkjet-Print, 3 Teile / *parts*, Ed. 2/5



Erworben / *acquired* 2021

Daimler Art Collection, Stuttgart/Berlin

In *Mnguni* the artist herself is documented in three positions during a performance on a beach in the Netherlands, showing the attitudes of a ritualized action. As the work title *Mnguni* suggests, the performance refers to the Nguni, an indigenous community in South Africa. Siwani links historical, economic and colonial relationships between South Africa and the Netherlands. "The land speaks volumes about who we are and how things evolve, and who has been there. It speaks about the trials and tribulations. Especially in South Africa where people have been uprooted and land taken from them, how do you say home if you have always known home to belong to a former master?" (B.S.) In *Mnguni*, the artist's painted face, her pose and clothing evoke relationships and conflicts, but also the power of her connection as a 'Sangoma' [healer] to her ancestors.

Eva Teppe

1973 in Volkmarsen, D – lebt/*lives* in Berlin, D

Paare, Passanten [*Couples, Passers-by*], 1998

5 Dia-Betrachter mit Figurengruppen

Dia viewer, miniature model characters, Ed. 2/7



Erworben / *acquired* 2011

Daimler Art Collection, Stuttgart/Berlin

In her multimedia work, Eva Teppe works with found or accidentally taken photographs or with super-8 or 16-mm film, some of which she artistically processes as 'found footage.' The focus of her attention is the conversion and

spatial staging of her material. She directs her attention to details that the authors of the photos or film strips may not have been aware of. In this way, the dependence of our perception on the respective chosen—physical or mental—point of view, on dimensions of size and the speed of the passage of time can be addressed thematically. The artist systematically lets the need for resolvable contexts of meaning run into the void. By highlighting qualities of appearance and association potentials that were not directly contained in the found form of the raw material used, she also multiplies the moments at which very personal experiences of individual recipients can be directed.

Yuken Teruya

1973 in Okinawa, J – lebt/lives in New York, USA und/and Berlin, D

Notice-Forest Louis Vuitton [Hinweis-Wald Louis Vuitton], 2019

Papiertasche, Kleber / paper bag, glue, Unikat / unique object

Erworben/acquired 2021

Daimler Art Collection, Stuttgart/Berlin



In his *Notice-Forest* wall sculptures, Yuken Teruya borrows from the cycles of nature and the techniques of Japanese paper-cutting art (Kirigami), combining these with the real-world cycles of the global throw-away society. Teruya's mediums are luxury brand shopping bags, fast food wrappers or other paper bags. Transformed into peep-boxes that excite a childlike curiosity, delicate trees and tiny forests are created in these paper spaces without adding or taking away material, but simply by cutting and folding. Often Yuken works on concrete tree portraits, for example a tree in front of the window of his Berlin studio window served as the motif for the Louis Vuitton version. "If there is something I want to bring to understanding (notice) with this work, it is that the bag in truth has never been featureless or worthless, that it has always been a living tree, and that the apparent ease achieved with the form of mass production and distribution has always been deceptive." (Y.T.)

Guy Tillim

1962 in Johannesburg, ZA – lebt/lives in Vermaaklikheid, ZA

Union Avenue, Harare, Zimbabwe, 2016

Aus der Serie / from the series *Museum of the Revolution*
Pigmentdruck auf Baumwollpapier / pigment print on cotton paper
Diptychon / diptych, Ed. 2/5

Erworben/acquired 2018

Daimler Art Collection, Stuttgart/Berlin

The title of the series, *Museum of the Revolution*, refers to the museum of the same name in Mozambique, but at the same time it also plays on the ubiquitous signs of past revolutions and historical conquerors in the streets of Africa (in monuments, street names, etc.). "In Maputo, the capital of Mozambique, the streets, named and renamed, function as silent witnesses to the ebb and flow of political, economic and social shifts of power and become a museum of the many revolutions that have taken place in African countries over the past 65 years. These photographs were made on long walks through the streets of African capitals. When I began photographing in the 1980s, these reflected the economic stagnation wrought by socialist policies that usually accompanied African nationalism. They reflect a different reality now, of rebuilding and enterprise, and new sets of aspirations imbued with capitalistic values." (G.T.)



Guy Tillim

1962 in Johannesburg, ZA – lebt/*lives* in Vermaaklikheid, ZA

Kamajoor militias [*Kamajoor-Milizen*], 2001/2004

Pigmentdruck auf Baumwollpapier / *pigment print on cotton paper*

Ed. 1/5 + 1 AP

Erworben/*acquired* 2004

Daimler Art Collection, Stuttgart/Berlin



Since the 1980s, Guy Tillim has been depicting conflicts throughout postcolonial Africa in series of black-and-white photographs. One of the most brutal wars began in 1991 in Sierra Leona where the rebels of the Revolutionary United Front (RUF) fought against government troops. To prevent being annihilated between the opposing parties, the civilians in their villages trained children for defense, thereby forming the so-called Kamajoor militia. Tillim's portraits are photographed within just a few minutes as the boys were constantly moving between the fronts. Sewn into their jackets, they carry small objects with them which are ritually 'hallowed' by the villages' medicine men to protect the boys against the enemy's bullets. Tillim's travel through the countries in Africa are not dictated by predefined destinations, but follow an attention to living conditions people have created for themselves while at the same time being confronted with these conditions.

Guy Tillim

1962 in Johannesburg, ZA – lebt/*lives* in Vermaaklikheid, ZA

Emily, Alefa, Gloria Banda and Muyeso Makawa, 2006

Aus der Serie / *from the series* Petros Village, Malawi

Pigmentdruck auf Baumwollpapier

Pigment print on cotton paper, Ed. 2/8 + 1 AP

Erworben/*acquired* 2007

Daimler Art Collection, Stuttgart/Berlin



It can be said of the south African photographer Guy Tillim that his artistic approach is formulated on the tricky border between empathy and alienation. In February 2006 the African aid organization 'Dream' invited Guy Tillim to spend one week in Petros Village, 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 photos have been purchased for the Daimler Art Collection. In his photographs, Guy Tillim portrays everyday life in the small Petros Village, and with his analytical and emphatically penetrating gaze renders transparent the clichés of poverty and Aids in terms of their individually fateful nature.

Anna Tretter

1956 in Kirchzell/Odenwald, D – lebt/*lives* in Amorbach und Stuttgart, D

ohne Titel [*Untitled*], 2000

Silberlack über Asche und Grafit auf Büttchen

Silver varnish on ash and graphite on handmade paper

Erworben/*acquired* 2000

Daimler Art Collection, Stuttgart/Berlin



Anna Tretter became known in the 1980s/90s for space-related works in which she brings monochrome painting, mirrors and classic sculptural materials into an atmospheric interplay. She later expanded her media spectrum to include sound, video, dance and abstract color forms. The work on paper from the Daimler Art Collection shows a monochrome silver reflective surface built up in layers of ash and graphite. The combination of painterly reduction and the haptics of the materials reminds us that Anna Tretter, as a student in Munich, had teachers as Hans Baschang and Karl Fred Dahmen, early representatives in the field of sensitive, abstract form finding at the interface between figure and abstraction. In this tradition, the artist continues to work on sensitization through surfaces, color effects and spatial perception.

Luca Trevisani

1979 in Verona, I – lebt/lives in Mailand/Milan, I und/and Berlin, D

Sieb [Sieve], 2014

60 Elemente aus Corian/Corian elements

Erworben/acquired 2015

Daimler Art Collection, Stuttgart/Berlin



For the 'Conceptual & Applied III: Surfaces and Pattern', exhibition, 2015, the Daimler Art Collection has asked Luca Trevisani for a space-related commissioned work. His design of *Sieb* is based on an ornamental, abstract/organic grid of individual elements (with variously colored edges) that meander over the floor and open height of the exhibition space. This net-like structure is inspired by the structure of maritime nets used for raising mussels in the sea or for conveying them. The blown-up motive transfers the net into an abstract structure, playing over the right angle between the floor and the space, putting one in mind of an abstract choreography, a terraced topography. The maritime inspiration is moreover reflected in the choice of the material, since Corian is mainly based on minerals like e.g. shell limestone. Trevisani's spatial interpretation of the sieve can also be read as a big wave, that one traverses only with the eye and that invite one to imagine and to meditate.

Georges Vantongerloo

1886 Antwerpen/Antwerp, B – 1965 Paris, F

Composition (RN 5674), 1944

Öl auf Masonite/oil on masonite

Erworben/acquired 1987

Daimler Art Collection, Stuttgart/Berlin



Georges Vantongerloo's name and work are linked with two groups of artists who helped to shape Modernism: in 1918, after emigrating from Belgium, he became a member of De Stijl. Later he founded the abstraction-cr ation group with Jean Arp, Albert Gleizes, Frantiřek Kupka, et al. in 1931. Vantongerloo's paintings are based on an insight that he had garnered from Spinoza's 'Ethics:' that the universe presents itself as something in which everything is acting and necessarily creating effects. Thus matter is not something solid and fixed: instead, according to Vantongerloo, the 'so-called inanimate bodies,' are 'energies,' and they effectively form a spiritual space. Space as a question of sculptural shape and volume was not the answer to the search for 'space as essence.' Instead, it is the aspects of space, movement and time, which are inherent in all things to an equal extent, and which are perceived in relation to each other, that captivate Vantongerloo. Vantongerloo's line pictures start with mathematical function equations.

Michel Verjux

1956 in Chalon-sur-Saône, F – lebt/*lives* in Paris, F

Ouverture intérieure [Innere Öffnung/Interior Opening], 2011

Profilscheinwerfer / *profile projector*

Erworben/*acquired* 2012

Daimler Art Collection, Stuttgart/Berlin



In *Ouverture intérieure* the separation between exhibition space and exhibited object is dissolved. Since the 1980s, Verjux has been working with powerful spotlights with which he casts beams of light in the elementary form of a circle onto a wall, ceiling or floor, and by means of this minimal intervention generates immaterial images in time. In addition to the light circles which dominate Verjux's work, there are also vertical bars and squares of light. The environment, the process of seeing and the physical materiality of light are redefined through a simple but precisely placed projection of white light. The intensity of the 650-watt halogen profile spotlight seems to dissolve the boundaries of the exhibition space. For Verjux, the white, circular surface of light projected onto existing architectural surfaces can be read as an "acte de montrer" [act of showing], a deictic gesture emptied of religious or spiritual significance or connotations.

Franz Erhard Walther

1939 in Fulda, D – lebt/*lives* in Fulda, D

49 Nesselplatten [Nettle Plates], 1963

Hartfaserplatten, weiße Grundiermasse, Kleister, Nessel

Hardboard sheets, white primer, paste, untreated cotton cloth

Erworben/*acquired* 2006

Daimler Art Collection, Stuttgart/Berlin



Franz Erhard Walther's works are intended to open up spaces to individual imagination, to a dialogical handling of materials and forms as well as to participatory action concepts. He integrates processual structures and temporary production and treatment forms like folding, separating, dividing, pasting, packing up, cutting or laying out. Around 1962/63 he developed his series of works for unfolding and opening out through this. One of the main works from the early period is *49 Nesselplatten*, created by cutting up a hardboard sheet. The work can exist in two different states: piled up, as a storage device and work form at the same time, and in the various ways in which it can be laid out on the floor, defined individually by the viewer. The act of laying out the work is a component of it.

Andy Warhol

1928 Pittsburgh, USA – 1987 New York, USA

Mercedes-Benz C 111, Versuchswagen (1970)

[Mercedes-Benz C 111 Experimental Vehicle (1970)], 1986

Siebdruck, Acryl auf Leinwand / *silkscreen, acrylic on canvas*

Erworben/*acquired* 1987

Daimler Art Collection, Stuttgart/Berlin



On the occasion of the centennial anniversary of the automobile in 1986, Daimler AG commissioned Warhol, the best-known representative of Pop Art, for the image series *Cars*, 1986/87. It was the first time that Warhol dealt with a non-American product: Using selected Mercedes automobile models, he was tasked with documenting the history of

the Daimler motor carriage from the year 1886 to the 1980s. Andy Warhol's silkscreen painting of the Mercedes-Benz C 111 add an ironic touch to high-tech culture. Warhol's picture sequence shows the car with its doors open. The car is monumental, filling the picture frame and looking like a large insect in an attacking pose. This fascinating super sports car has a fiberglass body, and a high-performance Wankel motor, installed centrally. Numerous orders for C 111s were received—sometimes with blank checks. However, the model never entered serial production.

Dawn Williams Boyd

1952 in Neptune, USA – lebt/lives in Atlanta, USA

The Trump Era: Trump's America, 2020

Verschiedene Stoffe/assorted fabrics

Erworben/acquired 2021

Daimler Art Collection, Stuttgart/Berlin



The Trump Era: Trump's America, 2020, shows a triple motif of the American flag—upside down, mirror-inverted, square. A powerful symbol, especially in a country where the national flag plays a prominent role in everyday life. The upside-down flag signals great distress, when help is needed, or, in times of war, a readiness to surrender. The mirror-inverted arrangement of the 'Stars and Stripes', on the other hand, is permitted by the United States' flag code, for example when used on aircraft or flagpoles, so that the stars always point in the direction of movement. For Boyd, *Trump's America* is "not just about the re-emergence of the acceptance of legalized expressions of racism under the Trump presidency. It is about the issues which affect us as a nation, a planet and a species. My point in enumerating these issues in my series is to acknowledge that they existed before Trump but because of him and his keepers, they will not only continue to exist after Trump but will have been exacerbated in the scant four years of his presidency." (D.W.B.)

Georg Winter

1962 in Biberach, D – lebt/lives in Stuttgart, D

Psychotektonische Prozesse: Black Out [Psychotectonic Processes: Black Out], 2013

Mixed Media

Erworben/acquired 2014

Daimler Art Collection, Stuttgart/Berlin

In his numerous art happenings and exhibitions, Georg Winter constantly enquires into the public space as an arena for action. Winter created a multimedia action space created for the Daimler Contemporary, which has the property of initiating and instrumentalizing participation as an artistic process. This space is the means of setting in motion strategies of de-potentialization and de-escalation. Up-to-date monitoring technology allows visitors to explore active forms of irritation reduction. They can rest on the cushions and focus their concentration on a large-format screen. This black screen does not convey any information—instead, it directs one's attention toward one's own state of mind. As well as serving to reduce aggression, this experiment in behavior therapy reflects expectations and disappointments that we experience in relation to new media (in terms of the viewer's physical attitude and location).

