



31: Women

Exhibition Concept after
Marcel Duchamp, 1943

Works from the Daimler Art
Collection 1930–2020

Daimler
Art Collection

Anni **Albers** (D), Leonor **Antunes** (P), Ilit **Azoulay** (IL), Anna **Beothy Steiner** (AT-HU), Amit **Berlowitz** (USA),
Madeleine **Boschan** (D), Max **Cole** (USA), Mary **Corse** (USA), **Dadamaino** (I), Ulrike **Flaig** (D), Andrea **Fraser** (USA),
Dominique **Gonzalez-Foerster** (F), Beate **Günther** (D), Marcia **Hafif** (USA), Isabell **Heimerdinger** (D),
Tamara **K.E.** (GEO), Sonia **Khurana** (IND), Kazuko **Miyamoto** (J), Charlotte **Moorman** (USA), Zanele **Muholi** (ZA),
Nnenna **Okore** (AUS), Annu **Palakunnathu Matthew** (GB), Silke **Radenhausen** (D), Berni **Searle** (ZA),
Lerato **Shadi** (ZA), Efrat **Shvily** (IL), Natalia **Stachon** (PL), Katja **Strunz** (D), Adejoke **Tugbiyele** (NIG/USA),
Amalia **Valdés** (CHL), Andrea **Zittel** (USA)

31: Women

Exhibition Concept after
Marcel Duchamp, 1943

Works from the
Daimler Art Collection 1930–2020

February 29, 2020 –
February 7, 2021

Curator
Renate Wiehager

Contents



31: Women. An Introduction 6

Renate Wiehager

Minimalism and After 17

Political, Poetic and Personal
Revisions

Friederike Horstmann

Geometries, Proportions, Harmonies 23

Between Abstraction and
Contemporary Living Space

Maria Radke

Mysterious, Uncanny, Intuitive, Unconscious 31

Sarah Maske

Hybrid forms, Transculturality and New Imagery 37

Post-colonial-feminist Positions

Nadine Isabelle Henrich

Bodies Cycles Identities 46

Renate Wiehager

List of Works 52



Ilit Azoulay, *At the Appearance of Things*, 2011
Inkjet-print on alu-dibond, acrylic glass, 68 × 108 cm

31: Women An Introduction

31: Women, the Daimler Art Collection's new Berlin show, references two groundbreaking presentations held at Peggy Guggenheim's New York gallery Art of This Century, the *Exhibition by 31 Women*, 1943, and *The Women*, 1945. Initiator and co-curator was Guggenheim's friend and advisor, the artist Marcel Duchamp. These were the first exhibitions in the United States that focused, to this extent, exclusively on women artists. The women represented a young generation, from eleven different countries. In terms of content, representatives of Surrealism found themselves alongside abstract painters, Dada-influenced artists and previously unknown new trends.

Taking its lead from these important founding documents of feminist art history, the exhibition *31: Women*, with some sixty works from the Daimler Art Collection, brings two longstanding emphases of the collection into sharper focus. The concentration on leading female figures in 20th and 21st century art and the research and projects conducted since 2016 on Duchamp, curatorial practice, and the readymade. Our *31: Women* show begins, in historical terms, with works from the Bauhaus and concrete art traditions, moves on to European and American movements such as Zero and Minimalism, and then broadens the horizon with younger artists from India, South Africa, Nigeria, Chile, Israel, the United States, and other countries. The exhibition brings together early feminist trends and global perspectives of

contemporary art in surprising constellations and thematic stagings.

31: Women is part of a wider Daimler Art Collection project planned for the period from March 2020 to February 2021. This includes the publication of a book, *Duchamp and the Women: Friendship, Cooperation, Network*, and a series of lectures, supplementing and accompanying the Berlin exhibition at Daimler Contemporary. Around 60 women who shaped their time as artists, authors, gallery owners, art collectors, publishers, or designers from around 1900 to the present day will be presented in the course of this project.

Exhibitions on the Role of Women in Art History, Contemporary Reassessments and Controversies

The past year, 2019, has seen a remarkable intensification of reassessments, discussions, and controversies on the role of women as objects and subjects in art history. On the one hand, books, exhibitions, and online forums have addressed the exclusion of women from art networks and from the development of artistic tradition, and have conducted a critical analysis of the role of museums in relation to discrimination against feminine esthetics. On the other, there has been discussion of how the contributions of women artists could be included at a new level without engaging in another unworthy falsification of history.



Annu Palakunnathu Matthew, *An Indian from India – Portfolio II*, 2007
Inkjet-print on Legion Concorde Rag paper, 10 parts, each 48 × 30 cm

This is one of several subtexts of our exhibition *31: Women*. Others are outlined below in this introduction:

- The collecting strategy of the Daimler Art Collection with regard to leading female figures in 20th and 21st century art
- The *Exhibition by 31 Women*, 1943, and *The Women*, 1945, co-curated by Marcel Duchamp, at Peggy Guggenheim's New York gallery in 1943, as a foundational event in feminist art history
- The broader context of the Daimler Art Collection's research and projects since 2016 on Duchamp, curatorial practice, and the readymade
- Finally, the focal points of our current exhibition, *31: Women*, are briefly summarized.

Exhibitions on the Role of Women Artists, Reorganization of Collections, and Acquisition Strategies: Three Examples

Posing Modernity: The Black Model from Manet and Matisse to Today was the title of a show, curated

by Denise Murrell, which opened in fall 2018 at the Wallach Art Gallery at Columbia University, New York. In the spring of 2019, under the title *Black Models: From Géricault to Matisse*, the exhibition traveled, in a substantially expanded form, to the Musée d'Orsay in Paris. While New York addressed only female black models in modern images and thus narrowed the critical debate, from a feminist perspective, Paris extended the investigation to people of color of both sexes. Some critics felt that this weakened the discussion through popularization. Yet the accompanying reviews repeatedly stated that for every viewer who followed the line of argument of these exhibitions, the famous works of the nineteenth century—Édouard Manet's *Olympia*, 1863, or Theodore Géricault's *Le Radeau de La Méduse [The Raft of the Medusa]*, 1818–1819,—could never again be viewed and discussed in the same way as before. What had happened? Through intensive research, the curators in New York and Paris had managed to identify the names of many of the black models depicted in the paintings as servants, nannies, flower sellers, or slaves. However, this not only



Isabell Heimerdinger, *Interior #20, Interior #21*, 2000
digital C-prints, diasec, each 120 × 160 cm

restituted the historical individuality of those depicted. It was rather that the underlying social, class-specific, and historical facts shifted into a qualitatively new perspective, and the strategic blindness of art history itself was suddenly exposed to the bright light of public attention.¹

A no less controversial international debate was triggered in late summer 2019 at the reopening of the Museum of Modern Art in New York, by the rehang, the associated revision of historical stylistic sequences, and the reassessment of the role of women artists in the twentieth century. Over the past few decades, MoMA has repeatedly sought to question the roughly hundred-year-old orientation of white-male-Western art history through thematic exhibitions, publications, and new focal points in the presentation of the collection. With the reopening, a fundamental reconsideration of the museum's curatorial responsibility and a re-contextualization of more recent art are now openly under discussion.

Contrary to the tradition of separating room sequences and keeping them in line with the succession of art *isms*, MoMA's masterpieces have now acquired surprising new neighbors, both male and female. The room displays exhibit 360-degree perspectives with themes that cut across media, cultures, and art-historical traditions. Since, at the same time, the public's expectations had to be met regarding the sequence of iconic major works, continual rehangs are planned over the



coming years so as to critically address new historical constellations and consider art history as a process with constantly changing evaluations and insights.

Important representatives of modern and contemporary art can now meet the more prominent artists on equal terms at MoMA. Louise Bourgeois's sculpture *Quarantania, I*, 1947–1953, along with a major work by the black American woman painter Faith Ringgold, *American People Series #20: Die*, 1967, and Pablo Picasso's *Les Femmes d'Alger (O. J. R. M. Version O)*, 1911–1913, can develop new readings by being brought face to face. Henri Matisse's *La chambre rouge*, 1908, finds a dialogic counterpart in Alma Woodsey Thomas's *Fiery Sunset*, 1973. The juxtaposition of Wifredo Lam's picture *The Jungle*, 1943, and the experimental dance film *A Study in Choreography for Camera*, 1945, by Maya Deren and Talley Beatty can provide insights into the transposition of existential experience in the relationship between figure, space, and time. The critical question remains: will the works of women artists—decontextualized and presented in affirmative terms—remain mere supporting voices in the great choir of male Modern and 20th century art. Statistics on the presence and rating of female artists in current art discourse raise doubts. In the decade from 2008 to 2018, only eleven percent of new acquisitions for American museums and collections were devoted to women's art.²

This last fact leads to a discussion currently taking place on the question of how contemporary museums could systematically realign their collection strategies, at least temporarily, so as to correct the gross imbalance in the presence of male and female artists in museum collections. The Pennsylvania Academy of the Fine Arts took a trailblazing initiative in 2013. The museum generated a profit of around \$40 million from the sale of a painting by Edward Hopper and since then it has reinvested this sum in concentrating on acquiring works by international, black, and queer women artists, as well as African American male artists, who are equally underrepresented. The Dia Art Foundation in New York has also played a pioneering role in this respect, initiated essentially by Jessica Morgan, the chief curator since 2015: since then, significant groups of works by Hanne Darboven, Michelle Stuart, Mary Corse, Dorothea Rockburne, Charlotte Posenenske, and Nancy Holt have been acquired and exhibited in what had previously been a massively male-dominated collection.³

In fall 2019, the Baltimore Museum of Art aroused a heated controversy: director Christopher Bedford had sold works by artists such as Andy Warhol and Robert Rauschenberg from the largely masculine-dominated museum collection and announced that the proceeds would be reinvested in 2020 in works by women artists. Surprisingly, this gave rise not only to harsh male criticism, on the grounds that artists would now be exposed to discriminatory measures; a further unexpected result was that misgivings and reproaches were also expressed by female museum representatives and art critics, who argued that this measure was far from sufficient to compensate for the structural imbalance.⁴

The Daimler Art Collection's Acquisition Strategy since 2001

In retrospect, two early catalogs of the Daimler Art Collection, founded in 1977, enable us to trace its development up to that point, referring here to the inclusion of women artists. *From Arp to Warhol* (1992) presents seventy-five male artists—and just one woman: Christa Näher.⁵ The second catalog, *Geometry as Form* (1999), includes around fifty names, only four of whom were female artists: Lydia Dona, Verena Loewensberg, Karin Sander, and Yuko Shiraiishi.⁶ These figures fully reflect the position of many museum and public collections at the time—consideration of art produced by women in the period before 2000 can be estimated at around five percent—and strikingly demonstrate that resistance or ignorance towards women artists lasted well into the late twentieth century.

The Daimler Art Collection currently comprises around 650 artists, 170 of whom are women. Their presence stands at around twenty-five percent: a significant increase, but there is still a long way to go. With the change of management of the collection in 2001,⁷ a strategic focus was placed on incorporating women artists, and in the course of a few years, significant individual works or groups of works by female representatives of postwar international avant-garde movements and contemporary art found their way into the collection. In the early 2000s, these included Dada-maino (Italy), Sylvie Fleury (Switzerland), Gail Hastings (Australia), Isabell Heimerdinger (Germany), Tamara K.E. (Georgia), Sarah Morris (USA), Charlotte Posenenske (Germany), Elaine Sturtevant (USA), Simone Westerwinter (Germany), and Andrea Zittel (USA).

They were followed, from 2003, by works of internationally renowned artists such as Jane Alexander (South Africa), Leonor Antunes (Portugal), Jo Baer (USA), Hanne Darboven (Germany), Ulrike Flaig

(Germany), Andrea Fraser (USA), Beate Günther (Germany), Silke Radenhausen (Germany), Berni Searle (South Africa), Pamela Singh (India), Katja Strunz (Germany), and in more recent years for example Bethan Huws (UK), Cao Fei (China), Iman Issa (Egypt), and many others. Some of these works and artists are also represented in our current *31: Women* exhibition, and can be discussed in new and surprising constellations. For 2020, we have focused, among other things, on acquisitions by artists of black African origin, also presented in this show: Zanele Muholi (South Africa), Nnenna Okore (Australia), Lerato Shadi (South Africa), and Adejoke Tugbiyele (NIG/USA).

31: Women: Marcel Duchamp, Peggy Guggenheim, and the Year 1943

The American art collector and patron Peggy Guggenheim left France on July 13, 1941 on a plane bound for New York, fleeing from possible persecution by the German occupation in France. In June 1942, Duchamp received a visa for his departure, and initially, having reached New York, he stayed at Guggenheim's apartment in East 51st Street. The two had been friends since 1938. Duchamp had advised Guggenheim on the exhibition program for her London gallery, as well as on building her art collection, which she started in Paris. On October 20, 1942, Peggy Guggenheim opened her new museum-gallery, Art of This Century, at 30 West 57th Street, New York. The great attraction was the extravagant interior designed by Frederick Kiesler: organically undulating walls, unusual lighting, sound effects, and above all numerous unconventional forms of presentation for the artworks on display.⁸

It was Marcel Duchamp who provided the idea for and co-curated the first exhibition at Peggy Guggenheim's gallery to focus exclusively on female avant-garde artists: *Exhibition by 31 Women* (January 5–31, 1943).⁹ Two exhibitions that Duchamp could have seen may have served as models here.

In 1934, the American art collector and feminist Katherine S. Dreier, a friend of Duchamp and his partner in many joint projects, presented works by thirteen women painters from the Société Anonyme collection in New York under the title *From Impressionism to Abstraction: 13 Women Painters from France, Germany, Belgium, Norway, Poland and the United States*.¹⁰ The first exhibition in France devoted exclusively to women artists, in this case from Europe, opened in Paris in 1937: *Les Femmes artistes d'Europe exposent au Musée du Jeu de Paume* (February 11–28).¹¹

Peggy Guggenheim's show primarily featured works by female representatives of Surrealism such as Leonora Carrington, Leonor Fini, Valentine Hugo, Meret Oppenheim, and Dorothea Tanning, and abstract paintings by Irene Rice Pereira, Hedda Sterne, and Sophie Taeuber-Arp; furthermore, pictures and objects by Djuna Barnes, Xenia Cage, Frida Kahlo, Suzy Frelinghuysen, Louise Nevelson, and Elsa von Freytag-Loringhoven were also included; and lastly, some works by a number of largely unknown younger women artists such as Gypsy Rose Lee, Peggy Guggenheim's sister, Hazel McKinley, and her daughter, Pegeen Vail Guggenheim.¹²

The great attention that the *Exhibition by 31 Women* had attracted among the press and the public prompted Peggy Guggenheim to organize a follow-up exhibition in 1945: *The Women* (June 12–July 7). Many of the artists, of whom there were now thirty-three in all, had taken part in the first exhibition, although this time Guggenheim shifted the focus from the surrealist to the abstract tendencies of the time, incorporating new names such as Nell Blaine, Louise Bourgeois, Lee Krasner, Charmion von Wiegand, and Catherine Yarrow.¹³ These pioneering exhibitions on female representatives of avant-garde art were revisited once again with the exhibition *Art of This Century: The Women* at the Peggy Guggenheim Collection in Venice in 1997.¹⁴



Amit Berlowitz, *Beach* (From the series *Awakening*), 2011
HD video film, 5:34 min



The importance of these two *Women* exhibitions 1943/45 at the time, and especially for the American context, cannot be overstated. For many female artists, their presence in Guggenheim's prestigious gallery, the attention of the press and the public, and contact with Duchamp and his cultural network were a springboard for their future careers. Exhibitors who were the partners of famous artists of the time, such as Xenia Cage, Jacqueline Lamba (the wife of André Breton), and Kay Sage (married to Yves Tanguy), were perceived, for the first time, as cultural players in their own right. After the progress achieved by women in the arts, culture, and social spheres at the beginning of the twentieth century, the rise of fascist politics in Europe, right-wing sentiments, and the upheavals of the Second World War had produced a regression to a thoroughly male-dominated society, which also had a huge impact on the art system.¹⁵ In this context, the exhibitions organized by Peggy Guggenheim, who was not only a big name, as a member of one of the most famous business families in America, but also a successful gallerist, were a powerful signal.

Two further points must be recalled here. Already during the 1920s, Peggy Guggenheim had financially and ideologically supported woman artists and authors in her circle of friends: Berenice Abbott, Djuna Barnes, Natalie Barney, Emma Goldman, and Mina Loy.¹⁶ In addition to the women artists presented in 1943 and 1945, she also presented young female artists of the time in her *Spring Salon for Young Artists*, and nine women had solo exhibitions in her gallery. These facts have led feminist art critics to recognize that Peggy Guggenheim is to be considered one of the most important proponents of female art in her time—contrary to the usual perception of her as a scandalous femme fatale:

While Art of This Century served as an energizing starting point for the careers of many women artists, it also served in a theoretical sense as the site that set the stage for a discourse on gender that continues today. When Guggenheim's impact on twentieth-century art is discussed, the dramatic and anecdotal stories often take precedence over the facts. Whether we like it or not, Peggy Guggen-



Mary Corse, *Black Painting*, 1986
Glass microspheres in acrylic paint on canvas
207 × 139,7 × 3,8 cm

heim, with her zany glasses, outlandish statements, and soap opera-like memoirs, is the heart of this transitional space for American women artists.¹⁷

As Martica Sawin put it: “Whether by chance or intention, Guggenheim was, in effect, a constructor of history.”¹⁸ And in this context, in Marcel Duchamp she had a collaborator who energetically and intelligently encouraged her in her orientation toward an anti-hierarchical, gender-inclusive policy on the artists she exhibited and supported.

100 Years of the Readymade, Duchamp, and the Female Avant-garde from 1900 to the Present: Recent Projects, Publications, and Research

The impulse for this exhibition, *31: Women*, dates back to research begun in 2016 and pursued jointly with Duchamp expert Katharina Neuburger for a symposium and a publication by the Daimler Art Collection on the theme of *Duchamp as Curator*.

These projects investigated Duchamp’s curatorial activities and their relevance to his artistic work.¹⁹ Based on this research and extensively expanded, a first publication was created in 2019 (text: Wiehager), which chronologically presents Duchamp’s curatorial activities related to exhibitions, collections and publications.²⁰

A hundred years of the readymade: in 2016 and 2017, the centenary of Duchamp’s first written mention of the term “readymade” in 1916 and of the first display of *Fountain* in New York in 1917 prompted the Daimler Art Collection to give the concept of the readymade a more thorough grounding both in theoretical terms and in exhibition practice. *On the Subject of the Readymade, or Using a Rembrandt as an Ironing Board: Works from the Daimler Art Collection Selected by Bethan Huws on the Occasion of 100 Years of the Readymade* was the title of an exhibition at Daimler Contemporary in Berlin (2016–2017). Welsh conceptual woman artist Bethan Huws devised an exhibition project as well as an artist book specifically for the location, with exemplary works from the collection.²¹ As a next step, the exhibition *The Duchamp Effect: Readymade. Works from the Daimler Art Collection* at the Kunsthalle Göppingen (2016–2017) traced the historical significance of the “readymade concept.” In 2020, the subject is being further pursued with the current *31: Women* exhibition. I would like to thank the Daimler Art Collection core team, Susanne Bronner, Claudia Grimm, Monika Daubner, and in Berlin mainly Kathrin Hatesaul, then our doctoral assistants Wiebke Hahn (until 2019), Nadine Henrich (1917–2020) and Sarah Maske (2019), as well as our intern Maria Radke (2019–2020), for the organizational implementation of these shows.

The *31: Women* exhibition is being accompanied by the publication of *Duchamp and the Women: Friendship, Collaboration, Network*, again in collaboration with Katharina Neuburger.²² This book offers an unusual perspective on the “artist of the century,” Marcel Duchamp. Through art-historical essays and biographical portraits of some eighty leading female figures who shaped Duchamp’s life and work from the early twentieth century to the 1960s, it discusses major initiatives and collaborations which accompanied and inspired Duchamp’s artistic projects. Furthermore, important texts by women that were previously available only in difficult to find sources or published exclusively in French or English are made available and translated into German.

The book focuses on the social and cultural activities of female collectors, gallery owners, artist colleagues, and authors, many of whom were leading figures of early 20th century modernism. It reveals the featured women’s formative influence on their times in Europe and the United States and presents their artistic, cultural, and socio-political achievements. Reflecting the intention of the editors, *Duchamp and the Women* consciously avoids clichés such as the retelling of erotic relationships, the stereotypes of creator and muse, or the uncovering of psychological motivations (even though a few of the featured women did indeed, temporarily, have intimate relationships with him).

Duchamp’s friendships with women, many of which lasted for decades, were particularly significant to him, both for the development of his work and for his specific artistic decisions. The book presents these women for the first time in relation to Duchamp’s personal and cultural context, from his youth until his death in 1968, and acquaints readers with cultural circles and artistic movements in which the featured women were active participants and on which they exerted a notable influence in their own right.

Along with short biographies of around sixty-five women who influenced Marcel Duchamp’s work, the central emphasis of the book lies in fifteen detailed essays on leading figures of early modernism and spokespersons for a qualitatively new feminism with whom Duchamp was closely connected or whose work he admired. The most significant biographical details and works of the women are presented, but the focus is always on personal contacts and conceptual collaborations related to Duchamp. Essays are devoted to Louise Arensberg, Djuna Barnes, Gabrielle Buffet-Picabia, Katherine S. Dreier, Suzanne Duchamp, Peggy Guggenheim, Mina Loy, Maria Martins, Louise Norton, Mary Reynolds, Carrie, Florine and Ettie Stettheimer, Elsa von Freytag-Loringhoven, and Beatrice Wood.

The salient issues raised in the book will also be presented in a public lecture series in Berlin during the course of the *31: Women* exhibition.

Constellations and Themes of the Current 31: Women Exhibition

The following is a brief description of the constellations of artists and works in our *31: Women* exhibition as they present themselves to viewers visiting the show.

“Minimalism and After: Political, Poetic, and Personal Reassessments” is the introductory section. It presents combinations of artistic works that deal in various ways with the upheavals in the art of the 1960s. Minimalism, with its perfect formal language, is subjected to critical revision in the works of Marcia Hafif (USA), Kazuko Miyamoto (Japan), Efrat Shvily (Israel), Natalia Stachon (Poland), and Katja Strunz (Germany).

A second main focus is devoted to “Geometries, Proportions, Harmonies: Between Abstraction and Contemporary Living Space,” bringing together the artists Anni Albers (Germany), Ilit Azoulay (Israel), Anne Beothy Steiner (Austria-Hungary), Mary Corse (USA), Andrea Fraser (USA), Silke

Radenhausen (Germany), Amalia Valdés (Chile), and Andrea Zittel (USA). Associated with the abstract concepts of geometry, proportion, space, and harmony are no less significant substantive and socio-political propositions, from the utopias of early modernity to current institutional-critique and feminist issues.

“Hidden, Uncanny, Intuitive, Unconscious” is the next focus of the exhibition, containing a group of works by Amit Berlowitz (USA), Madeleine Boschan (Germany), Dadamaino (Italy) and Dominique Gonzalez-Foerster (France). Sigmund Freud’s concept of the “uncanny”, which he developed in an article in 1919, could be seen as a connecting thread. Freud uses the term “uncanny” to denote things or situations that are familiar and well-known but at the same time arouse a feeling of anxiety.

Six artists are shown under the heading “Hybrids, Transculturality, and New Concepts”: Sonia Khurana (India), Zanele Muholi (South Africa), Annu Palakunnathu Matthew (UK), Berni Searle (South Africa), Lerato Shadi (South Africa), and Adejoke Tugbiyele (NIG/USA). Their work addresses post-colonialism, feminism, and a contemporary perspective on identity politics and gender construction, thus forming a central feature of this section. The exhibition visit concludes with a constellation of eight women artists grouped around the subject of “Bodies, Cycles, Identities,” involving works by Ulrike Flaig (Germany), Beate Günther (Germany), Isabell Heimerdinger (Germany), Tamara K.E. (Georgia), Charlotte Moorman (USA), Nnenna Okore (Australia), Berni Searle (South Africa), and Adejoke Tugbiyele (NIG/USA). The broadest possible spectrum of themes, both controversial and complementary, is presented here: feminine archetypes, cosmic rhythms and cycles of individual life, dance and aggression, war and wounding, identity change and role-play.

Endnotes

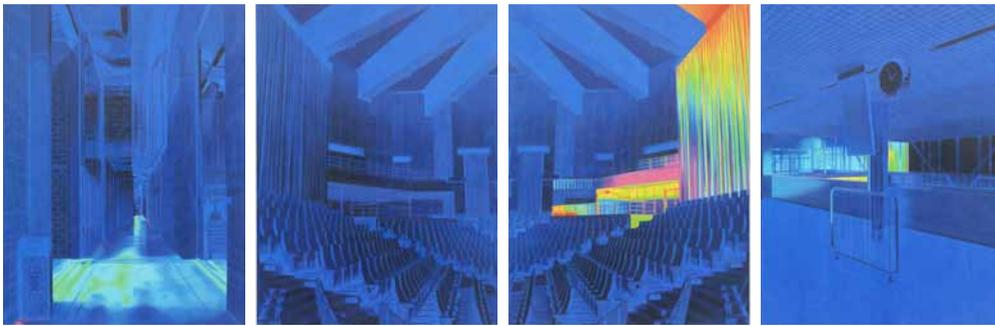
- For a summary of this discussion, see Emmely Butterfield-Rosen, “The Modern Woman,” *Artforum* 58, no. 2 (October 2019): 188–201.
- Julia Halperin and Charlotte Burns, “Museums Claim They’re Paying More Attention to Female Artists. That’s an Illusion,” September 19, 2019, <https://news.artnet.com/womens-place-in-the-art-world/womens-place-art-world-museums-1654714>. Julia Halperin and Charlotte Burns, “Female Artists Represent Just 2 Percent of the Market. Here’s Why—and How That Can Change,” September 19, 2019, <https://news.artnet.com/womens-place-in-the-art-world/female-artists-represent-just-2-percent-market-heres-can-change-1654954>.
- Julia Halperin and Charlotte Burns, “Case Studies: How Four Museums Are Taking Dramatic Measures to Admit More Women Artists into the Art Historical Canon,” September 19, 2019, <https://news.artnet.com/womens-place-in-the-art-world/case-studies-how-four-museums-are-taking-radical-measures-to-admit-more-women-artists-into-the-art-historical-canon-1654717>.
- Brian Boucher, “Facing Pushback From the Left and Right, the Baltimore Museum’s Director Defends His Decision to Buy Only Women’s Art in 2020,” December 12, 2019, <https://news.artnet.com/art-world/baltimore-museum-women-art-1730058>.
- Von Arp bis Warhol: Sammlung Daimler-Benz* (Stuttgart: Gerd Hatje, 1992).
- Geometry as Form: Structures of Modern Art from Albers to Paik. Works from the DaimlerChrysler Collection*, Fritz Jacobi, ed., exh. cat., Neue Nationalgalerie, Berlin (Berlin: Staatliche Museen, 1999).
- Until 2000, the Daimler Art Collection was directed by Hans Baumgart. Since 2001, it has been headed by the author of this essay.
- Jennifer Gough-Cooper and Jacques Caumont, “Ephemerides on and about Marcel Duchamp and Rose Sélavy: 1887–1968,” in *Marcel Duchamp: Work and Life*, edited by Pontus Hultén, exh. cat. (Cambridge, MA: MIT Press, 1993), n.p., October 20, 1942. See also Annette Seemann, *Peggy Guggenheim: Ich bin eine befreite Frau* (Düsseldorf: Econ & List Verlag, 1998), 238–243; Francine Prose, *Peggy Guggenheim: The Shock of the Modern* (New Haven, CT: Yale University Press, 2015), 134–139; Mary V. Dearborn, *Mistress of Modernism: The Life of Peggy Guggenheim* (New York: Houghton Mifflin, 2004), 234–239.
- Peggy Guggenheim, *Out of This Century: The Informal Memoirs of Peggy Guggenheim*, facsimile of the first edition (Mansfield Center, CT: Martino Publishing, 2015), 279–280; Dearborn, see note 8, 239–242; Salean A. Maiwald, “Peggy Guggenheim,” in *Sammeln nur um zu besitzen? Berühmte Kunstsammlerinnen von Isabella d’Este bis Peggy Guggenheim* (Berlin: Aviva, 2000), 276–279.

- From Impressionism to Abstraction*, American Woman’s Association Clubhouse, New York, November 14–December 8, 1934. This exhibition subsequently traveled to the Wadsworth Atheneum in Hartford, Connecticut, as a second venue (December 13, 1934–January 30, 1935). See Katherine S. Dreier and Marcel Duchamp, eds., *Collection of the Société Anonyme: Museum of Modern Art 1920* (New Haven, CT: Yale University Art Gallery, for the Association of Fine Arts, 1950), 211.
- Overall, the exhibition presented a broad spectrum of 500 works by more than 100 artists; cf. the catalog accompanying this exhibition: Musée du Jeu de Paume, ed., *Les Femmes artistes d’Europe exposent au Musée du Jeu de Paume* (Paris: Musée du Jeu de Paume/Musée des écoles étrangères contemporaines, 1937).
- Cf. Kate Buckley, “Peggy Guggenheim and the Exhibition by 31 Women” (Senior Thesis, Maryland Institute College of Art, Fall 2010), 9, https://www.researchgate.net/publication/303688428_Peggy_Guggenheim_and_The_Exhibition_by_31_Women [July 28, 2019]. Further artists represented were Méraud Guevara, Anne Harvey, Buffie Johnson, Jacqueline Lamba Breton, Aline Meyer Liebman, Milena Pavlović-Barili, Barbara Reis, Kay Sage Tanguy, Gretchen Schoeninger, Sonja Sekula, Esphyr Slobodkina, Julia Thecla and Maria Helena Vieira da Silva.
- Siobhan M. Conaty, “Art of This Century: A Transitional Space for Women,” in *American Women Artists, 1935–1970: Gender, Culture, and Politics*, edited by Helen Langa and Paula Wisotzki (London: Routledge, 2016), 25–40. Guggenheim’s exhibition *The Women* was originally planned as a collaborative project with the David Porter Gallery in Washington, DC, but did not come to fruition in this form due to disagreements between Guggenheim and Porter. Porter went on to organize a separate traveling exhibition under the same title, *The Women*, which was shown in Washington, as its first venue, from June 10 through 30, 1945; see Jasper Sharp, “Serving the Future: The Exhibitions at Art of This Century, 1942–1947,” in *Peggy Guggenheim & Frederick Kiesler: The Story of Art of This Century*, edited by Susan Davidson and Philip Rylands, exh. cat. (Venice: Peggy Guggenheim Collection and New York: Guggenheim Museum Publications, 2004), 324–325.
- Siobhan M. Conaty, ed., *Art of This Century: The Women*, exh. cat. (New York: Stony Brook Foundation/Solomon R. Guggenheim Foundation, 1997).
- In the 1990s, Siobhan M. Conaty was still able to speak with women artists who were involved in the 1943 and 1945 exhibitions at Guggenheim’s Gallery and who spoke of a “dominant macho attitude” in the United States during this time. See Conaty, note 13, 35.
- Dearborn, note 8, 18, 64, 116, 160, 171, 175, 236, 348.
- Conaty, note 13, 37.
- Martica Sawin, *Surrealism in Exile and the Beginning of the New York School* (Cambridge, MA: MIT Press, 1995), 236.

- Renate Wiehager and Katharina Neuburger, *Duchamp als Kurator = Duchamp as Curator* (Cologne: Snoeck, 2017), 10–11, 393–411. The publication can be ordered online: <https://art.daimler.com/en/publication/duchamp-als-kurator/>.
- Renate Wiehager: *Marcel Duchamp. The Curatorial Work = Das kuratorische Werk* (Cologne: Snoeck, 2019). The publication can be ordered online: <https://art.daimler.com/en/publication/marcel-duchamp-the-curatorial-work/>.
- Renate Wiehager and Dieter Association Paris, *On the Subject of the Ready-Made or Using a Rembrandt as an Ironing Board: Works from the Daimler Art Collection Selected by Bethan Huws on the Occasion of 100 Years of the Ready-Made*, exh. cat. (Berlin: Daimler Contemporary, 2016). The publication can be ordered online: <https://art.daimler.com/publication/on-the-subject-of-the-ready-made-or-using-a-rembrandt-as-an-ironing-board/>.
- Renate Wiehager and Katharina Neuburger, *Marcel Duchamp and the Women: Friendship, Collaboration, Network* (Cologne: Snoeck, 2020).

Minimalism and After Political, Poetic and Personal Revisions

Marcia Hafif, Kazuko Miyamoto, Efrat Shvily, Natalia Stachon, Katja Strunz



Natalia Stachon, *Visions and Revisions 13, 2019*, set of 4 drawings
Colored pencil on paper, mounted on Alu-Dibond, framed, each 56 × 42 cm



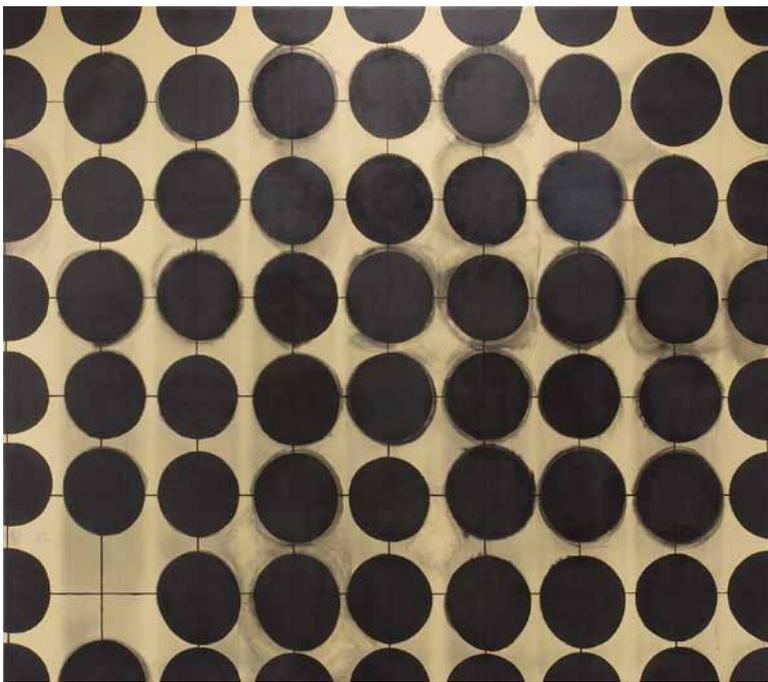
Natalia Stachon, *A Plot of Undiscovered Ground 01, 2019*
Steel, stainless steel, neon,
ca. 100 × 700 × 70 cm

The tour through the exhibition *31: Women* opens with a configuration of artistic works which in their various ways address the major upheavals in the art of the 1960s: Minimalism with its perfect language of form is subjected to critical review in the works of Marcia Hafif, Kazuko Miyamoto, Efrat Shvily, Natalia Stachon and Katja Strunz. Inspired in many ways by the abstract avant-garde, the wealth of artistic perspectives are outlined, thus exposing defenses in political, poetic and personal transformations.

US-American artist Marcia Hafif is an exponent of analytical art, which self-referentially focuses on the language of painterly and drawing media. Published in *Artforum* in 1978, her essay *Beginning Again* is not just an inventory of the methods and materials of traditional Western painting, it also formulates a conceptual approach: The elementary forms of expression of art—i.e. the artistic means, brushwork, surface, image format—are called into question and examined very thoroughly in individual paragraphs with puristic task formulations. This reinvention using analytical directives started in 1972: Against the backdrop of changing premises and using radical reduction, the individual chapters of her subsequent, prospectively entitled long-term project *Inventory* question the different individual aspects and conditions of the image. Her first chapter *Pencil on Paper* is dedicated to drawing. This is based on a rational, self-referential concept with primarily technical instructions: “Paper and pencil are the

basic materials, vertical pencil strokes, 0.64–1.27 long, Koh-I-Noor HB, are repeated over the entire sheet. The work was started in the top left corner and finished in the bottom right corner, when the entire page had been ‘covered.’”¹ The sheets *Pencil on Paper: February 7, 1974* and *Pencil on Paper: March 2, 1974* indicate the date of the work and are filled with short, closely positioned pencil lines. While they are made according to a strict specification, they inevitably include small, individual accentuations as the strokes are made by hand and neither can nor want to avoid the agogic flow of writing: “Meaning in these strokes, and consequently in the image, derives from the method of organization of the strokes together with the personal touch of the artist.”² This subjective trace is also a difference with respect to Minimal Art, with which Hafif shares many factors—reflection on the stubbornness of the material, the purism of the media, simplicity of the gestures.

Another position, which questions the geometric precision and perfection of Minimal Art using a subjective signature, is represented in the first exhibition space by the Japanese artist Kazuko Miyamoto. While minimalist art wants or seems to want to be as impersonal as possible and so uses industrial materials and manufacturing methods, Miyamoto enhances a strict system with small irregularities and artistic hand writing. In her work *Go*, 1971, a freehand charcoal drawing makes the even repetition of circles on a grid-like surface impossible. The individual circles are customized,



Kazuko Miyamoto, *GO*, 1971
Acrylic, chalk on canvas, 176 × 187,5 cm

they vary in size and their contours are partially smeared or irregular. The large-format painting refers to the strategy game of the same name which originated in China and gained popular appeal initially in Eastern Asia but then also outside it. On a board with 19 × 19 fields, two players place their stones alternating between white and black on the empty intersections of a grid. The aim of the game is to surround your opponent's stones and thus to conquer the largest possible territories of the board with stones of your own color. Miyamoto's canvas shows an extremely enlarged section of the board, in which the black circles are cut on all edges and occupy the grid structure almost completely. It is not just the serial principle of Minimal Art that is contradicted by Miyamoto through these irregularities; in terms of content she takes the regularities of the Go game to the absurd by means of an impossible game situation.

Serial modulation and modification also determine her thread sculptures, which are closely related to

her photographic milieu studies in the urban space: In her early photo series *Archways to Cellar*, 1977, Miyamoto documented a series of cellar entries in the New York neighborhoods of the Bowery and the Lower East Side—areas which, in the 1970s, had particularly bad reputations. The cellars generally served as storerooms for businesses that were run predominantly by marginalized migrants. The austere black-and-white photography highlights the graphic structure of the concentric brick arches over the ground level shafts. The geometric vocabulary of shapes inspired Miyamoto to create a *String Construction* of the same name, which she presented in 1978 in PS 1. As a graphic excursion into the third dimension, cotton threads anchored into the floor and wall stretch into a highly complex, ephemeral hollow form—a cascade of strings at skewed angles, which creates disconcerting visual effects as a three-dimensional drawing in the space. Depending on the perspective, the spatialized drawing looks different; the degree of opacity and satura-



Efrat Shvily, *Rehavia 2*, 5, 2009
Silver gelatin prints, each 43 × 58 cm

tion between the filigree threads varies creating a visually iridescent shimmer, which is characteristic of Miyamoto's work.

The Israeli artist, Efrat Shvily undertook other photographic studies in the urban space with her black-and-white photography. The title *Rehavia* refers to a district of the same name in west Jerusalem, which was designed in the early 1920s by architect Richard Kauffmann as a garden city neighborhood following examples of Berlin architecture of the time. Rehavia was German-Jewish Jerusalem, capital of the yekke, German-speaking Jews who had come to the country for the most varied of reasons: for Zionist self-assertion or to escape escalating disenfranchisement and deportations in Nazi Germany. 'Grunewald in the Orient' is how residents and visitors referred to Rehavia, whose internal geography is outlined, inter alia, in Else Lasker-Schüler's major narrative work *Das Hebräerland* [This Hebrew Land] and in Gershom Scholem's autobiography *Von Berlin nach Jerusalem. Jugenderinnerungen* [From Berlin to Jerusalem: Memories of My Youth]. Shvily's images document the fading of the once upmarket, middle class quarter; they show architecture that is overgrown by lush vegetation and threatened with dereliction. Decaying ruins are covered as if by a patina of age with rampant vines, bushes and trees. The plants of the green spaces which were planted more than 90 years ago have become



independent, creating an atmosphere of Gothic transience and can equally represent the symbolic disappearance of a spiritual way of life. Without the title information, Shvily's black-and-white photographs of dense shrubbery and crumbling facades remain indeterminably placeless and poetically obscure.

The works of Natalia Stachon refer to the material and formal inventory of the 1960s in the form of quotes. The upheavals—that are still being felt today—in the art of the early modern period through to Minimal Art are evident in her work: beyond mathematical three-dimensionality, space becomes "sensation, as an interstice, as an atmospheric volume."³ The series *Visions and Revisions*, 2018/19, reflects pictorial energies in the classic medium of the drawing. It shows institutions where society is 'negotiated'—academies, parliaments, universities, theaters and museums. Stachon uses color not simply to represent a realism with it but in order to emphasise an artificiality through a brilliant, surreal-looking black light: All interiors are filled with a neon-colored, quite threatening blue light, which is broken sporadically by intensively beaming spectral colors. *Visions and Revisions* creates an unreal world, in which fluorescent colors explode in places and the line between fiction and reality is fluid. The colors no longer consolidate into surface colors but become atmospheric emotional hues. The

institution is portrayed here in an artificial setting, as a potential place of negotiation for society, for assignment and confirmation of roles, for the battle for the perception and assertion of interests. These social stages are devoid of people in Stachon's drawings. Without individual subjects, the spaces are available, they are spaces of opportunity and possibility. Even the title of the work formulates an open arrangement, in which latency, temporariness and process are all embedded. In the extensive neon installation *A Plot of Undiscovered Ground*, 2020, the rows of metal stands are reminiscent of queue management systems, which could also exist in the corridors, foyers and rooms in the drawings. In everyday life, such barriers mark temporary borders and regulate human movement. Supported by the title, the work opens up a broad associative spectrum: Dissociated from their actual function, the stands enclose a fictitious space, open up scenic qualities and sound out a (negotiation) space as an experimental arrangement. Contradictory characteristics are evident both in the materials used and in the relationship between the individual elements in the space: metal versus neon, stability versus fragility, delimitation versus openness.

The work of Katja Strunz reveals an appropriation and reformulation of various abstract trends: Purely formally, her work can be described as sculptural objects and collages, which in the broadest sense refer to the formal language of constructivism and of Minimal Art—albeit with small deviations, flaws and disruptions which as methodical fractures are jarring. As early as the end of the 1990s, Strunz had found her now characteristic style with what is known as her 'folded works.' Found wood, metal and other fragments from abandoned urban and domestic furniture, along with yellowed magazine and book pages form starting points for plastics and paper works. Elegant wall objects communicate with

assemblages made from trash and curved pieces of scrap metal. For her wall objects, she uses natural materials such as wood and metal, which she shapes into fan-like objects with sharply angled elements. Engaging with the work of American Minimal and Land Art exponent Robert Smithson, Strunz begins with a series of prism-like wall objects with diverse, dissolving vanishing points: In the large wall composition *Ohne Titel* [Untitled], 2001, extremely acute-angled wooden elements tilt into concertina-like compressed surfaces. The act of folding forces surfaces together; it compresses the space. An altered experience of time is also associated with the phenomenon of folding in the machine age: "With the invention of the car, people have gained time but space has shrunk—we are losing it. The French philosopher Paul Virilio called this the 'telleuric contraction' ... And that's my point: folding reduces space." (Katja Strunz) Unlike Smithson's series of *Crystal Structures*, Strunz's stereometric, angled objects are not comprised of technoid materials such as mirrors, steel and Plexiglas, but of crumbling, veneered or painted wood—not least to avoid reflections and to contradict Smithson's concept of an unending mirrored space ("the universe is a hall of mirrors"; "reflections reflecting reflections").

For the wall piece *Konfiguration 4*, 2005, both the cuboid hollow forms made from powdercoated iron refer in shape and surface treatment to the minimal objects of the 1960s. The piece of sheet steel folded into a right angle and resting on them is a 'found object,' which through its oxidation contaminates the aseptic 'look' of Minimal Art and combines its intended 'timelessness' with the 'temporality' of the material. The transfer of historic forms, materials and concepts into new reference systems is not simply a linking of artistic traditions, but part of a strategy of making visible various time dimensions. The principle of abstraction is suspended in Strunz's work in favor



Katja Strunz, *Ohne Titel*, 2001
Wood, black paint, 214 × 140 × 28,5 cm



Katja Strunz, *Konfiguration 4*, 2005
Iron oxidized and powder coated, 90 × 90 × 30 cm

of a narrative content. Appropriately, Strunz characterizes her style as 'collaging:' "Collaging as a principle of interruption, bringing together things that are not simultaneous, lost, fleeting brings used material up to date by placing it in new contexts. [...] A kind of second present is created for the past."

Endnotes

- 1 Marcia Hafif: "The Inventory - Comments," in: *From the Inventory*, edited by Sabine Fehleemann, exh. cat., Kunst- und Kulturverein Wuppertal, Von der Heydt-Kunsthalle, Wuppertal-Barmen 1994, pp. 29-48, here: p. 29.
- 2 Marcia Hafif: "Getting on with painting," in: *Art in America*, April 1981, pp. 132-139.
- 3 Cf. Renate Wiehager: "Spaces—Stages—Cracks. Thoughts on the work of Natalia Stachon," in Renate Wiehager/Christian Ganzenberg: *Natalia Stachon*, Cologne 2013, pp. 115-121, here: p. 115.

Geometries, Proportions, Harmonies

Between Abstraction and Contemporary Living Space

Anni Albers, Ilit Azoulay, Anne Beothy Steiner, Mary Corse, Andrea Fraser, Silke Radenhausen, Amalia Valdés, Andrea Zittel

The following essay examines the works of seven female artists from our exhibition, belonging to four generations, under the aspects of geometry, proportion, space and harmony. Associated with these abstract concepts are no less significant content-related and socio-political settings—from the utopias of early modernity to current institution-critical and feminist issues.

The word Geometry has the original meaning of “land measurement” or “earth measure”. Classical elementary geometry used to be taught under the concept of spatial studies. Concepts such as angle, area, volume, proportions play a part here, as well as more complex elements, for instance, curves and conic sections. From such an etymological perspective and with reference to the formal theory of ‘elementary’ geometry, one could say that the arrangements of surfaces and architectural spaces in the paintings of Albers, Beothy, Azoulay and Valdés, or the plastic constructions and minimalist designs of Radenhausen and Zittel ‘survey’ artistic and historico-artistic terrain. Because with their designs and forms, chosen materials and aspects of use, the artists place themselves in traditions, some of which are ancient. Historical architectural and woven patterns from South America and Spain, Arts and Crafts and Orphism play just as much a part in their works as do traditions from Bauhaus, Suprematism,

Futurism, Constructivism, Light and Space or Minimalism.

Living Spaces, Museumized Spaces, Architecture versus Nature

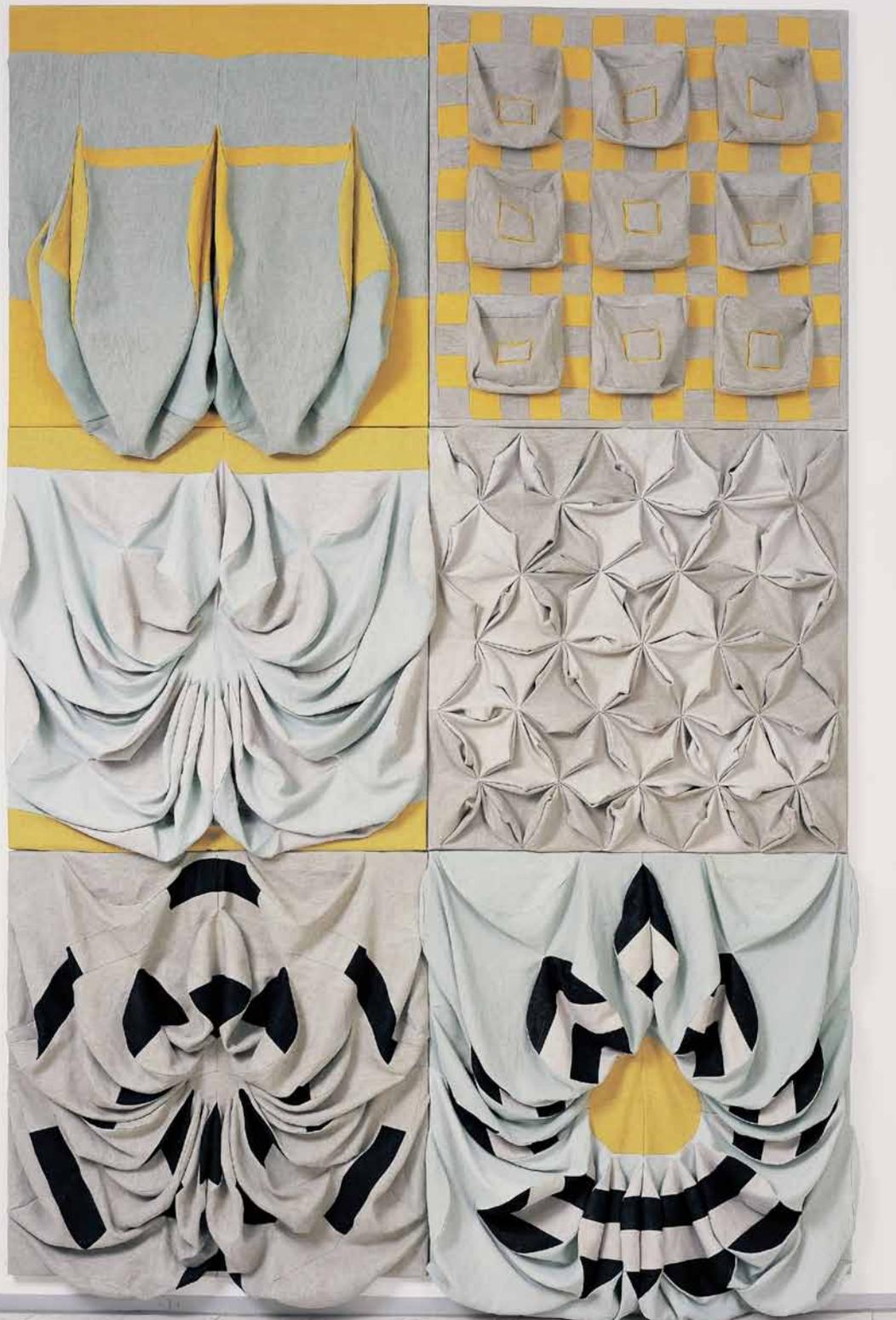
Since the 1990s, Andrea Zittel has conceived a plastic, employable alphabet of spatial designs reduced to the essentials. For her *A-Z Pit Bed*, a midnight-blue carpet was defined as a base upon which the sculpture stands as a minimalist spatial form inviting viewers to take a seat, relax, discuss or watch videos. Zittel has created so-called ‘Living Units’ since 1992. These are reduced to 4-5 square meters and are understood as an answer to restricted American living conditions. She takes as her models the early 1920s furniture designs of Alexander Rodtschenko and Wladimir Tatlin, who sought to implement the ideas of practicality and functionality in affordable designs suited for the tastes of the masses.¹ Zittel’s *A-Z Pit Bed* combines an exterior form—a rectangle with rounded corners—and interior space—a transitable circle—into an open space-in-space structure. Access at one of the narrow sides can be symbolically and physically experienced as a gesture of invitation and opening of art towards the visitor.²

In the context of our exhibition *31: Women*, we decided to present Andrea Fraser’s anti-institutional performances on Zittel’s *A-Z Pit Bed*. In the video *Welcome to the Wadsworth*, Fraser appears as an art mediator giving a talk to an invisible

Silke Radenhausen, *Grammar of Ornament:*

Nineveh & Persia, 1997

Canvas, machine washed, undyed and dyed, on stretcher bars, 6 parts, each 140 × 140 cm





Andrea Zittel, *Rendition of A-Z Pit Bed Customized by the Daimler Art Collection*, 1995/2001
Wood, carpet, ca. 450 × 250 × 70 cm

group of visitors to the museum—which immediately makes us, the visitors to the exhibition, her interlocutors—about the history of America’s oldest public museum in Hartford, Connecticut. She explains the history of the museum and its indissoluble complicity with the city’s colonial heritage. Fraser skirts round the architecture, the ‘exterior presentation’ in order to lay open the ‘contamination’ of the object world displayed in its interior.

In *Little Frank and His Carp*, Fraser slips into the role of a superficially naïve art consumer walking through the Guggenheim Museum in Bilbao equipped with an audio guide. “Little Frank” is here star architect Frank O. Gehry and “His Carp” is an ironic comment on the museum built by him. The recorded male voice focuses on the architectural highlights of the building and invites the visitors to touch the surface of a wall. Fraser goes along with this invitation but experiences

the ‘abstract’ contemplation as a physical-sensuous event. She opposes the perfection and cold functionality of a museum empire managed globally and according to economic principles against the impulse of the individual to once again relive intellect and physicality as a meaningful space of experience.³

Ilit Azoulay’s work, too, also explores architectural spaces. With the help of a scanner, photographs are digitized and then assembled on the computer into new image spaces open to interpretation. The boundaries between the motifs are brilliantly transcended technically, but with the aim of making the alien character of the different spaces and events all the more significant for the viewer.⁴ Her photomontage *At the Appearance of Things*, 2011, blends the famous photo *Die Weberinnen auf der Bauhaustreppe* [The weavers on the Bauhaus stairs], 1928, by T. Lux Feininger (original



Andrea Fraser, *Welcome to the Wadsworth*, 1991
Video, 25 min



Andrea Fraser, *Little Frank and His Carp*, 2001
Video, 6 min



Amalia Valdés, *Organic Interaction I + III*, 2019
Acrylic paint, water color and micro pigment ink on cork
140 × 100 cm

photo 10.8 × 8.3 cm, Bauhaus-Archiv Collection, Berlin), with a narrow passageway and a brilliant grass-green natural fragment. Oskar Schlemmer painted his famous painting *Bauhaustreppe* [Bauhaus Staircase] (Museum of Modern Art, New York) in 1932, based on Feininger's photo as a response to the National Socialists' order to close the Bauhaus permanently.⁵ *Staircase*, 2011, depicts a dark staircase in a bourgeois-looking interior, which opens like a stage onto an iron staircase construction in a scenically suggested exterior space.⁶ The photographic material re-assembled on the computer transforms the pictorial finds into surreal spatiality.

Sacred Geometry—The South American Heritage

Anni Albers (1899–1994) was active as an artist, craftswoman, graphic artist, designer, writer and teacher for decades and had an eminent influence on the young generation of artists in the USA right into the 1980s. Through her studies at the Bauhaus from 1922 to 1930 and later as a teacher, she succeeded in combining the craft of weaving with

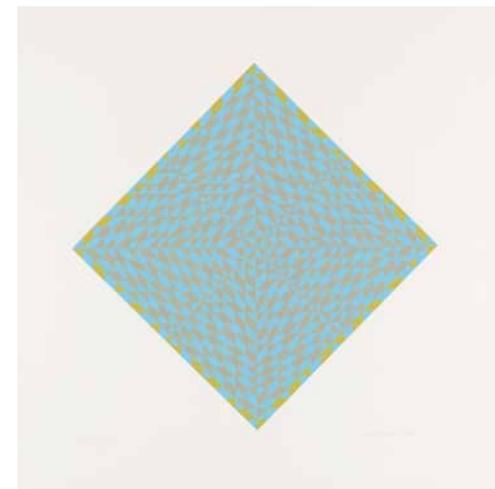
old cultural techniques and modern forms of abstraction and establishing this as an art form.⁷ Her work is characterized by the multiplication of geometric forms, the serialization of abstract structures and, in a manner akin to music, a polyphonic image structure. Between 1934 and 1956, she traveled repeatedly to South America; her intense study of pre-Columbian art and cultural traditions was to have a lasting influence on her work. She became acquainted with a local folk art and weaving which, through its beauty and inventiveness, attained an autonomous aesthetic quality that went far beyond an everyday purposefulness.⁸ “Her will to realize freedom and enrich the world with beauty is a blessing for all of us.”⁹ Anni Albers' *DO V* titled screen print shows a serial repetition of blue and beige triangles and squares of different sizes that combine to form a diamond shape.

The work of Anni Albers offers inspiration for intellectual and artistic practice not only for the young students of her time, but also for contemporary art. This can be seen in the work of the Chilean

artist Amalia Valdés. Her paintings refer to abstract forms from traditions of decorative and sacred geometry and combine these with structures and patterns from nature. Valdés uses cork as an image carrier, a raw material that reflects the connection with her origins and culture and makes a deep connection with her environment tangible. The works *Organic Interaction I + III*, 2019, are reminiscent of Albers' wall hangings and patterns of Latin American handicrafts. The pastel shades chosen and the visible material base of cork convey haptics and warmth to the pictures.

For many years, Portuguese sculptor Leonor Antunes, too, has researched the artistic work of Anni Albers. The starting point of her work is the physical and virtual qualities of spaces and sculptural bodies. The glass object *Looking through Anni #2, #7 and #8* appears as an airy, filigree curtain made of thin metal threads. “Her [Anni Albers] work is encyclopedic. She studied ancient and archaic ways of weaving, but found a way of linking this knowledge to the modern language of architecture and urbanism. It's rare to see an artist that has done so much research into an area and yet is able to physically explore it so freely. She is a maker, and her work does not reveal a nostalgia for a world before modernism but creates a legacy—a belief in art as an ongoing engagement in a process, rather than a singular object of a frozen utopian moment.”¹⁰

The geometric-abstract works of Hungarian artist Anne Beothy Steiner combine dynamism and musicality with formal inspiration from Futurism and Orphism. With her husband, Hungarian con-



Anni Albers, *DO V*, 1973, silkscreen, 65 × 65 cm



Leonor Antunes, *Looking through Anni #2, #7 and #8*, 2014
Two-color screen print and writing on glass, brass wire, brass tubes, 128 × 85 cm

structivist István Beöthy, she was one of the founding members of the Abstraction-Création group, created in Paris in 1931.¹¹ Her main work was created between 1927 and 1934, in addition to magazine illustrations, fabric and fashion designs, especially gouaches and watercolors.



Anne Beothy Steiner, Entwürfe [Sketches] 1929–1934, 1938/1981
Portfolio with 7 serigraphs and an additional sheet, each 76 × 56 cm

Structural Image Objects

Silke Radenhausen calls her objects ‘Topologic cloths;’ these cannot be classed clearly as sculptures or as paintings. As a rule, the base of traditional painting is a stretched canvas. Radenhausen’s works, however, arise fully from the properties of the canvas itself and the techniques of cutting and sewing together.¹²

Silke Radenhausen’s attention is focused on the basis of painting in the literal sense, on the tensed canvas as image carrier in Western (illusionist) art. There, on a seemingly dematerialized surface, is where her effect unfolds. On the basis of scholarly and feminist discussions on art theory, she questions illusionist pictorial concepts that disembodied the viewer and celebrate the enjoyment of art as the highest transcendence. Silke Radenhausen works with the painter’s canvas itself by sewing the washed and dyed linen onto and into one another over the entire surface and then, if necessary, pulling it back onto a stretcher frame.

In 1856, British architect and designer Sir Owen Jones (1809–1874) published his treatise ‘The Grammar of Ornament’, in which he formulated “General Principles for the Arrangement of Form and Colour in Architecture and the Decorative Arts”, illustrated with 100 color sample plates with ornaments from all styles and periods. The ornaments in the book were formally, graphically and in terms of color unified and thus, as it were, made available to historicism in the 19th century. Drawing on Owen’s plates, Silke Radenhausen rearranges the patterns according to her own criteria, making them manageable and redefining them as part of feminine practice. A transfer that also consciously produces empty spaces, “Figures of renunciation”, as Radenhausen calls them. “My canvas objects imitate the sample plates, embody and fetishize them, a kind of double art theft.” (SR)

The terse and precisely-crafted paintings of artist Mary Corse are based on the movements of the 1960s, Minimalism, monochrome painting and ‘Light and Space Movement’. For *Black Painting* and *White Light Painting* shown in our exhibition, Corse arranged three black squares vertically and three light gray squares vertically, respectively, upon which a vertical structure of short lines unfolds, barely visible to the eye. A rigorously reduced painting that seems to develop a kind of light-like materiality in visual proximity to the works of Anni Albers, Silke Radenhausen and others. “Mary Corse has built a practice that occupies an independent space at the intersection of minimalist painting, Abstract Expressionism and scientific inquiry. First gaining recognition in the mid-1960s as one of the few women associated with the Light and Space movement that originated in Southern California, Corse is widely recognised for her innovative painting technique using materials which both capture and refract light. Corse’s paintings obsessively engage with perception and embody rather than merely represent light, experimenting with the concept of subjective experience in new and innovative ways. Corse combines a philosophical quest for the portrayal of the infinite with a highly skilled methodical and scientific rigour.”¹³

Endnotes

- 1 Cf. Renate Wiehager: “Andrea Zittel”, in: id. (ed.): *Blitzen-Benz Bang. Daimler Art Collection*, Ostfildern 2009, p. 438.
- 2 Cf. Renate Wiehager: “Andrea Zittel”, in: id. (ed.): *Minimalism and Applied I*, Waiblingen 2007, p. 90.
- 3 Cf. Rudolf Scheutle: “Andrea Fraser”, in: Wiehager, Renate (ed.): *Photography, Video, Mixed Media II*, Ostfildern 2004, p. 28.
- 4 Cf. *ibid.*
- 5 Cf. Renate Wiehager: “Ilit Azoulay”, in: id. (ed.): *Private/Corporate VII*, Ostfildern 2012, p. 90.
- 6 Cf. *ibid.*
- 7 Cf. Ann Coxon/Maria Müller-Schareck: “Anni Albers, die Vielseitige” [The multifaceted Anni Albers], in: id. et al. (ed.): *Anni Albers*, München 2018, p. 13.
- 8 Cf. *ibid.*, p. 14.
- 9 Nicholas Fox Weber: “Process and Metamorphosis: Printmaking”, in: Ann Coxon et al. (ed.): *Anni Albers*, München 2018, p. 157.
- 10 Leonor Antunes: Connecting with Anni Albers, 10.10.2018, Tate Etc. issue 44. URL: <https://www.tate.org.uk/tate-etc/issue-44-autumn-2018/anni-albers-leonor-antunes>.
- 11 Cf. The Watari Museum of Contemporary Art (ed.): *Hungarian Constructivism 1918-1936*, Tokyo 1994, p. 62.
- 12 Cf. Daniel Spanke (ed.): *Ornament – Schönheit und Verbrechen*, [Ornament – Beauty and Crime] Bielefeld 2003, p. 18.
- 13 Cf. Beth A. Huseman (ed.): *Mary Corse – A Survey in Light*, Italy 2018, p. 7.

Mysterious, Uncanny, Intuitive, Unconscious

Amit Berlowitz, Madeleine Boschan, Dadamaino, Dominique Gonzalez-Foerster



Amit Berlowitz, *Woods*
(*Awakening* series), 2011
HD video film, 10:43 min

Uncanny—Amit Berlowitz and Madeleine Boschan

Sigmund Freud's concept of the 'uncanny,' which he developed in an article in 1919, could be seen as a connecting aspect of the works of Amit Berlowitz and Madeleine Boschan. Freud calls things or situations uncanny that are familiar and well-known but at the same time trigger the feeling of anxiety.¹

Berlowitz's video work *Woods* shows a young couple walking through a forest at night. He goes ahead, she stops occasionally, looks around anxiously. A brief dialog reveals that both of them hope to be able to leave this situation behind soon. No further information about the couple is provided. They meet a young man at a campfire, sit down with him, drink together. The girl and the stranger begin a conversation that rapidly becomes very personal, the question arises as to whether the two have known each other for some time. The girl's friend falls asleep and when he does, the other two experience a passionate love adventure. The next scene shows her waking up the following morning, sitting up and looking at the young men still asleep.

This work leaves an unpleasant feeling of unanswered questions: why are these people in the forest in the middle of the night? The romantic campfire seems to become a place of deception. Was this planned or was it an act of spontaneous passion? It is uncanny that neither the persons nor the entire situation can be trusted.

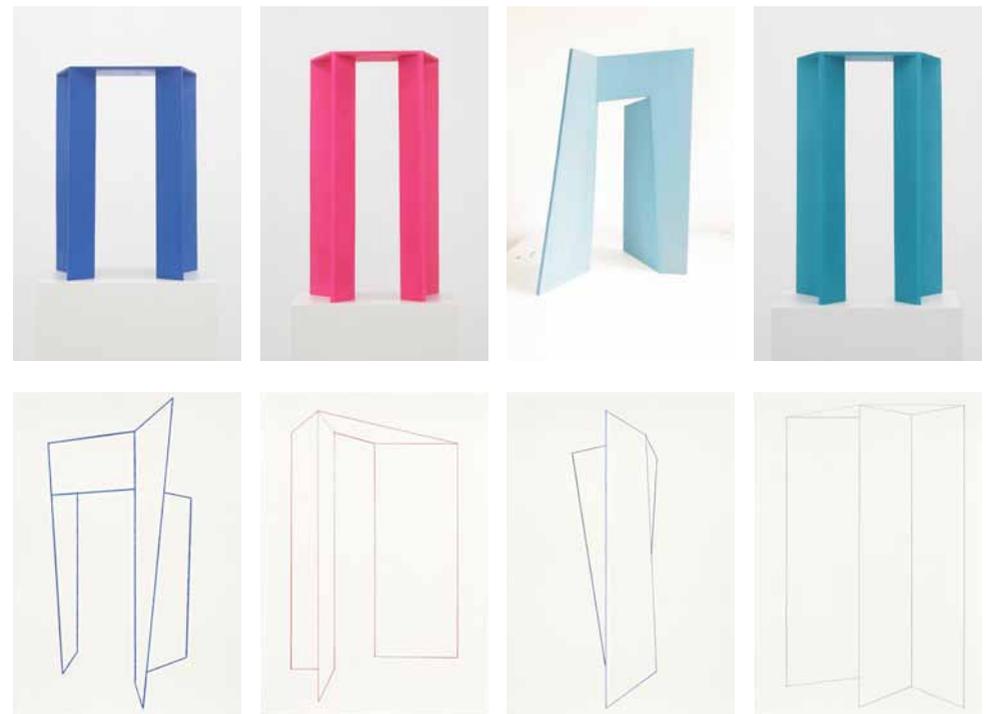
Madeleine Boschan's early works from 2011 *Ius primae noctis* (*Teknopod*) and *Schwarze Weisheit IV* [Black Wisdom IV] are made from industrially-manufactured materials such as glass, plastics, lacquers, metals, neon lights, mirrors, antennas, foam handles and Schuko (shockproof) plugs. Boschan arranges her materials in such a manner that the sculptures appear as majestic, but uncanny, creatures. *Ius primae noctis* (*Teknopod*) (Medieval expression for the right of the lord of the manor to spend the first night with the newlywed brides of his serfs) gives a dark form to the history of male dominance, seen in terms of sexual violation—it is a black varnished frame that projects aggressively upward into the surrounding space, with two 'heads' formed from fanning-out venetian blind slats. The montage of well-known technical products creates a creature that is actually abstract but at the same time seems threatening.



Amit Berlowitz, *Girl*, 2011
Inkjet-Print on Alu-Dibond, acrylic glass, 55 × 83 cm



Madeleine Boschan, *lus primae noctis (Teknopod)*, 2011
antenna, plastic, paint, metal, night light, neon
foam handles, SchuKo couplings, 170 × 65 × 112 cm



Madeleine Boschan, four sculptures, 2017, champagne chalk, dispersion, egg tempera, pigment,
plywood, approx. 71 and 81 cm high
Four drawings, 2017/2018, watercolor pencil on watercolor paper, each 41,5 × 29,5 cm and 34 × 24 cm

In *Black Wisdom*, Boschan places an assembled constellation of white-sprayed found objects atop an object akin to the base of a lamp. Here, too, the familiar deciphering of the individual components of the sculpture is broken by the creation of a life-like figure. *Black Wisdom* is the name of a brand of cigars whose enjoyment has long been reserved for men in elite clubs or elegant gatherings. It is also the title of a book by Claude Njiké-Bergeret from 2001 in which she describes the experiences, especially the solidarity, of female protagonists in a Cameroonian village. In an interview, Boschan comments on her work: “It is a feeling of familiarity, but it is one that you should be wary of trusting. Not only the immediate physical, but also the social one. Being a stranger—to oneself and to others—is part of the realization.”² Here, too, the familiar plays a role in a moment of transition to aspects of the uncanny.

For her new group of architecturally conceived, abstract sculptures, Madeleine Boschan has chosen a delicate color scheme based on champagne chalk, dispersion, egg tempera and plywood painted with pigment. These objects are gates whose angled standing sides make the forms appear stable yet precarious at the same time. In a next step, the artist has used this basis to create larger-than-life, walk-in sheet-metal sculptures that lend a spatial, artistic form to the actions and communication possibilities between visitors. Boschans sculptural works confront the viewer with their limits of perception.

The Subconscious—Dominique Gonzalez-Foerster and Dadamaino

In an interview, artist Dominique Gonzalez-Foerster talks about her youth in Grenoble, which was characterized by freedom, unconventional education and a progressive school system. These



Dominique Gonzalez-Foerster, *Dream*, 2011
Neon tube, transformer, colored wall, wall painting: 180 × 400 × 220 cm

experiences had an influence on the foundations of her art as well as on her early cross-disciplinary, multi-perspective and experimental works. The artist herself does not describe her works as installations, but as ‘environments’ thus emphasizing their experiential aspect.³ Her environment *Dream* from 2011 evokes the complexity of language and the question of the realism of dreams. A word is positioned as a neon-light outline on a geometrically shaped blue surface, which is placed on the wall according to precise pictorial conceptual specifications. The Japanese graphic character or pictogram .../meng for ‘dream,’ originating from Chinese, can mean different things depending on the context or word combination and is constituted by a schematized representation of the signified. The upper part of the character insinuates eyebrows above the eyes, the central part suggests the roof of a house or a bed, and finally the lower part, ‘evening.’ The dream ideogram suggests, in its interplay with the night-blue wall color, a romantic experience or a yearning. The concept could be critically inter-

preted as a ‘wrong conclusion, a fallacy’ or ‘unclear vision’ which could suggest a commercially and manipulated craving for more intense experience and escapism. Dominique Gonzalez-Foerster has a close affinity to Japan. Since the 1980s she has often visited the country and says about this connection: “What was very surprising during my first trip to Japan was that I felt immediately at home. [...] Feeling at home, not in the sense of being part of a family, but of feeling secure.”⁴ The medium of colored walls is a continuous aspect of the oeuvre and connected with atmospheric and spatially conceived, narrative and pictorial works. One could speak of memory spaces, which project subconscious processes pictorially into the space.⁵ “The color is an entry into narrative. [...] It is not quite like reading, although reading is possible way of completion; rather it is a way to generate a narrative, therefore emphasizing the importance of interpretation.”⁶

Italian artist Dadamaino (Euarda Emilia Maino) was a member of the Milan avant-garde of the 1960s. She worked with artists from the Azimut group, Gruppo T and Gruppo Enne, and was present in many international exhibitions. A central aspect of Dadaimo’s pictorial concepts since around 1960 was the overcoming of the two-dimensional format and the expansion of pictorial energies into an imaginary spiritually interpretable pictorial space. Her early works already display a high degree of structure and precise work. “Everything appears as a continuous attempt to rationalize impulses, to control drives.”⁷ In later years an emotional component is also visible in her works. This is how Jole de Sanna expresses this: “Every one of her gestures was the result of an emotional tension towards the world and its events, which the artist experiences in a way that is almost highly personal. [...] On the other hand, it was the artist herself who tried to control her own impulses, but in the 1960s—perhaps due to a sociopolitical climate that attached more importance to personal and collective experience—the series *Inconscio razionale* and immediately afterwards the *Alfabeto della mente* transform this difficult division into a freer and more flexible system of signs, capable of representing the instinctive, driven side as well.”⁸ The picture series *Inconscio razionale*, drawn serially-performatively with a black permanent marker on Astralon film, plays on the opposition between impulse and control. The observer reads a moving structure,⁹ formulated from intuitive and perhaps unconscious impulses. “The idea of movement attracted me, but without the use of engines.”¹⁰ Dadamaino gave space to the unconscious motivations of her abstract drawing techniques, conceived as a physical repetition, without, however, surrendering the result to a completely uncontrolled ‘Écriture automatique.’

Endnotes

- 1 Sigmund Freud [1919]: “The Uncanny,” in: Gabrielle Wittkop-Ménardeau (ed.): *E.T.A. Hoffmann’s Life and Work in Facts and Images*, Frankfurt am Main 1968, p. 8.
- 2 Cf. Florian Langhammer/Gabriel Roland: “Kunst ist kein Minigolf-Parcours,” Interview with Madeleine Boschan at: *Collector’s Agenda*: <https://www.collectorsagenda.com/de/in-the-studio/madeleine-boschan>.
- 3 Cf. Dominique Gonzalez-Foerster/Hans Ulrich Obrist: *The Conversation Series*, Vol. 12, Cologne 2008, p. 16.
- 4 *Ibid.*, p. 17.
- 5 Cf. Doris Krystof: “Can you remember the first picture you ever saw?,” in: *Spaces of memory*, an exhibition with winners and nominees of the Prix Marcel Duchamp in cooperation with the ADIAF, Heidelberg 2012, p. 76 and <https://retrospektiven.wordpress.com/2016/05/16/dominique-gonzalez-foerster-1887-2058-k20-duesseldorf/>.
- 6 Benjamin Weil: “Dominique Gonzalez-Foerster—A Broken Interview,” in: *Flash Art*, no. 163, March–April 1992, p. 94.
- 7 *Dadamaino – Die unendliche Welt der Dadamaino [Dadamaino—The Infinite World of Dadamaino]*, exh. cat. Frankfurter Westend Galerie, Frankfurt am Main 2016, p. 25.
- 8 *Ibid.*
- 9 Cf. *ibid.*, p. 25.
- 10 Jole de Sanna: “Interview with Dadamaino,” in: Renate Wiehager (ed.): *ZERO ITALIEN – Azimut/Azimuth 1959/60 in Mailand. und heute [Milan and today]*, exh. cat. Galerie der Stadt Esslingen, Villa Merkel, Ostfildern 1996, p. 97.

Hybrid Forms, Transculturality and New Imagery

Post-colonial-feminist Positions

Sonia Khurana, Annu Palakunnathu Matthew, Zanele Muholi, Berni Searle,
Lerato Shadi, Adejoke Tugbiyele

Post-colonial feminist theory¹ with its analysis of the complex connections between gender and class, racism, economic, sexual and ideological categories, is an important instrument for deconstructing oppression, to re-orientate and expand feminism. The debates, which have increasingly taken place in theoretical discourse since the 1990s, function as a mental vehicle and point of reference for contemporary art. Artistic positions that deal with postcolonialism, feminism, and a contemporary perspective on identity politics and gender constructions thus form a central aspect of this exhibition.

The photographs, videos, and objects of the artists Sonia Khurana, Annu Palakunnathu Matthew, Zanele Muholi, Berni Searle, Lerato Shadi and Adejoke Tugbiyele reveal a striving for complexity, for intermediate tones, and hybrids: the immediate classification on the basis of physical characteristics, gender, or the perception of (erroneous) national attribution is negated as reductionist, alienating, discriminatory, and restrictive. Instead, their artistic practice establishes a space of possibility for other modes of perception, revisions and reformulations. The selected works reflect the invitation to take a close look, to emerge from the shadows of social, economic, sexual and national stereotypes (Sonia Khurana). They deal with the deconstruction of dominant narratives and their visual worlds and attempt to redesign other, more complex forms of representation (Zanele Muholi), creating new spaces of perception and moments

of contact between past and present (Lerato Shadi). (Self)Portraits open up questions about established knowledge, hierarchies, narratives of historiography and the construction of historical and contemporary reality from a Western perspective (Annu Palakunnathu Matthew).

Transnational Identities and Cultural Hybrids—Annu Palakunnathu Matthew

Photography can be regarded as an important instrument of European colonizers, having been used for the stereotypical representation of the alien 'other' and the associated strategy of 'othering' non-European cultures, whose vestiges are still active to this day. The production of stereotypes and contrasting pairs through photography as a medium of supposed production of truth is a central aspect of the work of the British-Indian artist Annu Palakunnathu Matthew, who teaches in the USA. Born in the United Kingdom, Matthew moved to India at the age of about 11, the home country of her parents. At college she studied mathematics and photography. In 1992 she emigrated to the USA to study photography. Matthew's own biography and experience of transculturality shape the content and form of her work on various levels. The artist describes her personal situation as a feeling of "belonging, but not really belonging somewhere."² In her important project *An Indian from India (Portfolio II)*, 2007, Matthew deals with the photographic depiction of staged historical portraits of the indigenous population of North America in times of colonialization.



Zanele Muholi, *Sine II*, Sheraton Hotel, Brooklyn, 2019
silver gelatin print, 64,5 × 48,5 cm



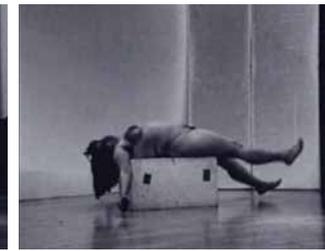
AN INDIAN CHRISTIAN

Photograph by C. G. Montagu



AN INDIAN MARATHOMA SYRIAN CHRISTIAN

Photograph by Matthew of Hill



Sonia Khurana, *Bird*, 2000, video, silent, b/w, 1:10 min

The starting point for the photographic project was the constant confrontation with the reactions of her US environment regarding her own national identity. Matthew describes her perspective as that of an Indian feminist. Photography and digital image processing enable Matthew to question history, its truths and hierarchies. The artist re-stages historical portraits from the 19th and early 20th century and appropriates the role of inter alia white colonial masters or indigenous women. She thus reverses the power relations ascribed to the ethnic groups, questions their justification and shows that these images could have looked different. The diptychs of historical and re-staged portraits evoke the question of what a world would look like in which there had been a different distribution and how our dealings today with colonial past and its dichotomous world view could look like. The reworking steps of existing historical and contemporary images, such as Bollywood posters, which Matthew reworks via Photoshop, allow her to deconstruct the status quo, the truth of these pictorial worlds and their perpetuated image of women—in Matthew's words: "Taking a photo is not the end of my process."³

This Gravity, So Light—Sonia Khurana

Sonia Khurana, who studied at the Royal College of Art in London, belongs to India's most important performance artists, using her body, physical movement and sound to explore situational con-

texts and underlying realities. On the significance of feminist discourses for her work, Khurana says:

*"I work with a discourse of power that is deliberately tangential. Even as I try to re-map established realms, my natural predilection is to do this through deliberately poetic intimations, through which I persistently explore and re-define the space of the political. I like to believe that anyone who engages with their own humanity, and to whom equality is integral, is feminist."*⁴

The video *Bird* from the year 2000 shows the artist herself trying to take off, flailing and fluttering her arms in vain, defying the earth's gravitational pull of her undressed body, trying to ascend like a roundish bird that has lost its power but not its will to fly. The humor, the effervescence and simultaneous ponderousness of the 1:10 minute long video, which runs in a loop with neither beginning nor end, tells of a hopeless but insatiable longing for freedom and levity. It also seems to signify how the quest for visibility, acceptance and self-determination continues unbroken. Two decades after its creation, Khurana's video in 2020 is of enduring strength and presence in view of 'body-shaming' and uniform, digitally reproduced, optimized and idealized women's bodies, and gains new contexts of meaning.



QUANAH PARKER, WASHINGTON D.C., 1864

Photograph by L. W. 187



ANNIE BALAKUNNATHI MATTHEW, PROVIDENCE, R.I., 2004

Photograph by L. W. 187

Annu Palakunnathu Matthew, *An Indian from India – Portfolio II*, 2007, inkjet-print on legion concorde rag paper, portfolio, 10 parts, each 30,5 × 40,6 cm



Zanele Muholi, *Gamalakhe I*, 2018
silver gelatin print, 49,5 × 38 cm



Adejoke Tugbiyele, *LOVE BOAT 2.0*, 2017
palm fronds, color, LED lights, 50 × 110 cm



Lerato Shadi, *Sugar and Salt*, 2014
HDV, single channel video, 6 min

“Change through Fusion, Change through Union”⁵—Adejoke Tugbiyele

The sculptural objects of US-born artist Adejoke Tugbiyele, who was raised in Nigeria and now lives in Ouagadougou, Burkina Faso, evoke a transitive presence: through humanoid-abstract silhouettes, through their composition of often colorful everyday materials such as wickerwork or wire mesh, a transitive presence. Between figure and everyday object, natural material and plastic, art and handicraft, Tugbiyele’s works establish a field of tension that eschews clear attributions and reception contexts. These objects appear familiar and yet unknown. Tugbiyele often incorporates their body-related and yet generally dysfunctional sculptures in performances and their physical narratives. Hybrid forms and physical actions raise questions of identity and acceptance and negotiate relationships between historical and contemporary conceptions of gender, sexuality, race and class, economy and religion. The titles of their most recent works, such as *Same Sex 2.0*, *LOVE BOAT 2.0*

or *Double Life: Mask #2*, reflect both personal and social dimensions that conceal their symbolically charged objects. In their work, Tugbiyele transforms their own experiences as a “queer person of color” into artistic strategies that relativize existing patriarchal structures through matriarchal forms, systems and strategies and blur the boundaries between the supposedly binary nature of masculinity and femininity.

Photographic Activism—Zanele Muholi

Zanele Muholi combines political activism and photographic image production in their artistic practice. Their iconic self-portraits and photographs of people from the South African LGBTQI+ community are unique in their strength and immediacy. Muholi pursues their vision of eliminating the social injustices faced by LGBTQ people from a subjective perspective by building relationships with the people portrayed, including the women in the series *Only Half the Picture*, 2003–06, the Gay and gender non-conforming men in *Beulahs*,

2006–10, and the couples in *Being*, 2007. The strength of Muholi’s works lies in their abstract silhouettes, strong light-dark contrasts and clear compositions, as well as the genuine presence created by the direct eye contact and individual expression of the portrayed persons. In 2002 Muholi founded the ‘Forum for the Empowerment of Women’ (FEW) and their artistic practice they call visual activism:

“I embarked on a journey of visual activism to ensure that there is black lesbian and trans visibility, to showcase our existence and resistance in this democratic society, to present a positive imagery of black lesbians.”⁶

Muholi’s self-portraits combine a variety of gender presentations including androgyny, the interplay of male and female clothing with an expression of immediacy and purpose that unfolds its very own distinctiveness and intensity in the context of contemporary photography.

Sweet-salty Mother’s Kiss—Lerato Shadi

The South African artist Lerato Shadi, who lives in Berlin, often places her own physical experiences at the center of her practice. From a post-colonial feminist perspective, she focuses on power constellations, the perception of time, mechanisms of inclusion and exclusion, and work processes. In the video production *Sugar and Salt*, the artist and her mother are in front of a patterned wall hanging, typical fire-red for Shadi. The situation is as humorous as it is intimate and hints at deeper contexts of meaning: two generations licking sugar and then salt from each other’s tongues. The very heartfelt touch and the embarrassed and amused laughter, the willpower, the reactions to the strong taste impressions, the privacy and yet public visibility of the video all together create a space of vulnerability. In this unexplored space is where strength manifests itself through the courage to dare this experiment. The complex relationship between mother and daughter, the experiences of women from two different generations, love and



Paul Stopforth, *Elegy*, 1981
Graphit and wax on paper, 149 × 240 cm

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
Not having to be in shows with men
Having an escape from the art world in your 4 free-lance jobs
Knowing your career might pick up after you're eighty
Being reassured that whatever kind of art you make it will be labeled feminine
Not being stuck in a tenured teaching position
Seeing your ideas live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choke on those big cigars or paint in Italian suits
Having more time to work when your mate dumps you for someone younger
Being included in revised versions of art history
Not having to undergo the embarrassment of being called a genius
Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Guerrilla Girls, *The Advantages of Being a Woman Artist*, 1988, poster



Berni Searle, *In wake of*, 2014, archival digitalprint, 100 × 200 cm

conflicts emerge in the interactions and reactions, only to sink again, deepened and captivated by this moment of touch, initiated by an unusual experimental arrangement of the daughter.

(Self)Representation and Decolonization—Berni Searle

The photograph *In wake of* from 2014 shows a profile of a supine full-body portrait of South African performance artist Berni Searle. The self-portrait was taken in response to the massacre of Marikana in 2012, when striking miners were shot at close range by the South African police. The artist's motionless body is covered in coal dust, her hand holding golden Krugerrand coins, a symbol of the wealth created by mine owners through the exploitation of nature and man. In terms of formal aesthetics, the shiny gold coins form a strong contrast to Searle's dark body and, in terms of content, to the reality of the lives of migrant workers who suffer from systems of racial, gender, class and economic segregation. The dust-covered, recumbent figure embodies the unity of the murdered workers and becomes a symbol of the disparate social realities of South Africa. In addition to formal parallels to religious motifs, such as the burial of Christ, focusing on South African art history, Searle's large-format

photography can be related to the recumbent portrait *Elegy to Steve Biko*, by South African painter Paul Stopforth from 1981. *Elegy to Steve Biko* is a postmortem portrait of South African Black Consciousness activist Stephen Bantu Biko (1946–1977), who was murdered by policemen in 1977 because of his protest as a student leader and civil rights activist. His struggle for a non-violent, psychologically interpreted 'de-enslavement' and 'decolonization' places his approach close to the theses of Frantz Fanon—a pioneer of post-colonialism. Biko's funeral became a political demonstration. His coffin was accompanied by tens of thousands, including representatives of Western governments. His name spread around the world and his death was inextricably linked to the rejection of a system that dominated and disenfranchised the black majority, excluding them and using them only as cheap labor. Thus, in Searle's suggestive *In wake of*, the present struggle against neo-colonial capitalist structures is combined with the historical roots of the 'Black Consciousness Movement.'

The use of Western European epistemology and forms of knowledge to describe non-Western situations is criticized by Frantz Fanon and the Indian historian Dipesh Chakrabarty, whose writ-

ing problematizes the universalist claim and the homogenizing effects of Western thought.⁷ The after-effect of colonial propagation and reproduction of the Western as norm and high culture as well as a contemporary 'ethnocentric universalism'⁸ demand a continuous revision and transformation process of the sciences, historiography and art history. As the female art activist group Guerrilla Girls already put it in 1988 in one of their actions under the title 'The Advantages of Being a Woman Artist' on a poster ironically provocatively formulated: the female 'privilege' "to be part of revised versions of art history." With regard to postcolonial and feminist themes, this critique unfortunately still seems to be of unbroken relevance today.

Endnotes

- 1 The authors Chandra Talpade Mohanty and Gayatri Chakravorty Spivak are among the most prominent voices of post-colonial feminism. With a view to the thematic constellation of Afroculture and feminism, see also: Natasha A. Kelly (ed.): *Schwarzer Feminismus. Grundagentexte [Black Feminism Fundamental Texts]*, Münster 2019.
- 2 Cf. Interview with Annu Palakunnathu Matthew: *Networks 2009—A short movie about Annu's work*, at: <https://www.annumatthew.com/aboutannu/>.
- 3 Ibid.

- 4 Cf. Interview with Sonia Khurana: "Anyone to whom equality is integral is feminist." Artist Sonia Khurana talks about her aesthetics, at daily O: <https://www.dailyo.in/arts/the-birds-defiance-artist-sonia-khurana-talks-about-her-art-practice-and-feminist-aesthetic/story/1/28584.html>, 29.12.2018.
- 5 Salman Rushdie: *The Satanic Verses*, Viking, New York 1992 (1st ed. 1988), p. 457f.
- 6 Cf. <https://www.walthercollection.com/en/collection/artists/zanele-muholi>.
- 7 Ina Kerner: *Postkoloniale Theorien. Zur Einführung [Postcolonial Theories. An Introduction]*, Hamburg 2012, p. 76.
- 8 Chandra Talpade Mohanty: *Feminism without Borders. Decolonizing Theory, Practicing Solidarity*, Duke University Press 2003, p. 40.



Adejoke Tugbiyele, *Musician II*, 2014, palm stems, perforated metal, yarn, copper and brass wire, 191 × 76 × 127 cm



Beate Günther, *Hongda*, 2002, oil on canvas, 280 × 220 cm

Bodies Cycles Identities

Ulrike Flaig, Beate Günther, Isabell Heimerdinger, Tamara K.E., Charlotte Moorman, Nnenna Okore, Berni Searle, Adejoke Tugbiyele

The final part of the exhibition *31: Women* presents a constellation of works that open the broadest possible spectrum of themes both controversial and complementary: feminine archetypes, cosmic rhythms and cycles of individual life, dance and aggression, war and wounding, identity change and role-playing.

The previous text by Nadine Isabell Henrich in this brochure ends with an interpretation of the photograph by Berni Searle, *In wake of*, 2014, a self-portrait in profile of the South African performance artist. The photograph is in the tradition of renowned depictions of the body of Christ, for example, the painting by Hans Holbein (1497–1543), *The Body of the Dead Christ in the Tomb*, 1511/12, whose two-meter wide dimension it adopts, or the *Lamentation of Christ* (ca. 1480) by Andrea Mantegna (1431–1506).



Hans Holbein der Jüngere (1497–1543), *Der Leichnam Christi im Grabe*, 1511/12, oil and tempera on linden wood, 30,5 × 200 cm, Kunstmuseum Basel



Berni Searle, *In wake of*, 2014, archival digital print, 100 × 200 cm

As in Holbein's work, Berni Searle's depiction of the dead body is based on a close up view which is shown to an observer facing the painting at eye level. The feet are shown slightly from above, whereas head profile and upper body are seen slightly from below. Where Holbein depicts the wounds on the back of Christ's hand, Searle shows golden Krugerrand coins as a reference to the tradition and actuality of the exploitation and capitalization of natural resources in Africa. The tight frame and the focusing of the gaze on the somewhat larger-than-life representation of Berni Searle's body create an immediacy of the confrontation which first elicits emotional reactions before we analyze the motif intellectually.

Tamara K.E. (1970 in Tiflis, GE – lives in New York, USA, and Dusseldorf, D) trained at the Düsseldorf Academy from 1991 to 1999, and represented Georgia at the 2003 Venice Biennale. Her delicate paintings draw their motifs from the iconography of early art history, or they appropriate images from the Yellow Press, thus inscribing themselves on the collective memory. Tamara K.E. explores the contemporary role images of man and woman, taking up feminist culture theories of the 1970s. A basic impulse of her work is to transcend her female existence in Western society in favour of more universal inquiry. The new female self-confidence around which Tamara K.E.'s oeuvre circulates finds a drastic and yet, at the same time, tender articulation and narrative expression in a series of intimate-erotic



Tamara K.E., *Untitled*, 2001
Acrylic and egg tempera on canvas, 100 × 320 cm

paintings. *Untitled*, 2001 (“I never knew what did Jesus want”), a work of the Daimler Art Collection, uses part of a still from the film *The Postman Always Rings Twice* by Bob Rafelson (USA 1980). The painting shows a recumbent woman on her own, the man is only present as a sign, a stereotype, by virtue of his arm projecting into the picture. At first one is alarmed by the anonymous and animallike character of the man and the resulting atmosphere of a rape scene, but after some time one's attention is focused on the brightly lit, completely relaxed face of the woman. She watches the man curiously, without fear, even indifferently and, so the light over her face suggests, her thoughts are free, she is autonomous and totally self-contained. The radiance of the woman's absolute spiritual autonomy is intensified by means of the analogy with the posture of the crucified christ, as well as the explicit question regarding 'Jesus' in the title: here, as in all Tamara K.E.'s images, female self-confidence and spiritual autonomy are model cases for an understanding of absolute truthfulness, which might only last a few seconds and touches a common ground of experience.

Tamara K.E.'s *Yellow Madonna with the Head to the Right*, 2004, borrows a sculptural type from the artist Katharina Fritsch. The choice of color and the horizontality of the female body makes it into a vision or Fata Morgana. Tamara K.E. shows the Madonna as a sleeping Buddha (facing right, contrary to iconography), and the figure exudes the idea of absolute relaxation and detachment

from the world. The *Yellow Madonna*, at rest somewhere, fuses millennia-old depictions of femininity and masculinity, of the Western Mother of God and the Eastern focus of meditation, thus transcending in this image the fundamental antagonisms, which are still a driving force today, of our culture and society.

Australian-born artist Nnenna Okore (1975 Canberra, AUS – lives in Chicago, USA, and Lagos, NGR) grew up in Nigeria and now lives and works both in Nigeria and the United States, being active in diverse climate policy initiatives in these two countries. She teaches at North Park University in Chicago. Okore studied at the University of Nigeria, Nsukka, until 1999, and until 2005 at the University of Iowa. Colors and forms, textures and materials of three life worlds—Australia, Nigeria, USA—flow into her works. In her multimedia objects, cultural traditions and traditional African craftsmanship meet the pictorial processing of topics from current political and feminist discourses.

Nnenna Okore's wall objects, sculptures and site-specific installations are the result of a



Tamara K.E., *Yellow Madonna with the Head to the Right*, 2004, acrylic and egg tempera on canvas, 110 × 320 cm



Nnenna Okore, *Cycles and Cyclones*, 2017
Dyed fabric, 243,8 × 304,8 × 15,2 cm

process-oriented treatment of tactile materials and various woven fabrics: Sewing, rolling and braiding, twisting and fraying, weaving and dyeing are the methods and craftsmanship techniques she learned in Nigeria and developed further in the next steps towards abstract pictorial structures.

Concrete contents such as the disappearance of natural resources, recycling, the cycles of nature and culture, the fragility of the Earth and human life, as well as themes relating to gender and identity discourses are expressed by the materials and forms as a metaphorical subtext. The wall sculpture *Cycles and Cyclones*, 2017, touches and illustrates these fundamental aspects of the work. The frayed, stretched material used, burlap, was formed into irregular circular and oval shapes with a central opening, and dyed in rainbow-like colors. The shapes, materials and arrangement on the wall do not depict anything, but, assisted by the title, open up a broad associative spectrum. From the cosmic rhythms and cycles of nature, carried

by the gaze, the imagination floats over the artistic composition to the images of rotating fraying cyclones to the cyclical processes of human life.

“I’ve used references to nature and Igbo words (my ethnic language) to describe the ideologies of the flow of life. [...] I have been fixated in recent times with the phenomena of life: the essence, the enigma, the fluidity. I’ve been drawn to a particular image, the floral, because that is such a strong visual example of a fleeting experience. They’re never there forever. They change and grow, and expire and die. They rejuvenate the earth and then new things come up. In Africa, you see it in the cosmological way of defining life. [...] I’ve grown up around these philosophies of reincarnation, and it tends to be inherent in my work. Only now am I realizing that this is what is driving me.”¹
(Nnenna Okore)

Adejoke Tugbiyele, born in Brooklyn, New York, to Nigerian immigrants in 1977, grew up in Lagos,

Nigeria. She studied architecture at the New Jersey School of Architecture from 1995 to 2002, followed by art studies at the Maryland Institute College of Art in Baltimore until 2013. Her work—comprising sculpture, painting, drawing, assemblage, video and live performances—has received numerous awards and has been discussed in international exhibitions since 2010. As an artist and human rights activist Tugbiyele is involved in the LGBTQ scene (lesbian, gay, bisexual, transsexual, transgender, queer, intersexual, asexual people). LGBTQ activists stand up for the freedom of sexual orientation and the self-determined choice of their gender identity.

This feminist, political, queer, intellectual underpinning of Adejoke Tugbiyele as a person is expressed in her work as a characteristic choice of material as well as through figurative allusions that combine male and female stereotypes in a *single* abstract narrative form. The artist works with palm fronds and tips, horn and animal hair, cotton cloth, iron and household objects, perforated metal and drain screens, red yarn, copper wire, rubber. These are materials that refer to feminine worlds as well as to masculine connotated contexts of use and, moreover, draw on religious, spiritual and indigenous traditions in their interaction. The visibly figurative moments call up associations of dancers, warriors, cult figures and objects. Tugbiyele’s works express an ‘in-between’: between nature and culture, household and industry, masculine and feminine, patriarchy and matriarchy. The assemblages, readymades or performances bring together universal concepts in a game of open meanings and readings: androgyny, dance and combat, attraction and aggression. The sculpture by Adejoke Tugbiyele acquired for the Daimler Art Collection, *Musician II*, 2014, (perforated metal, yarn, palm spines, copper and brass wire, height 192 cm) is a representative example of the described aspects of ambivalence and ambiguity. The body of the sculpture consists

of long thin palm spines, wrapped with different colored yarns. From a certain distance they resemble Cornrow Braids, those characteristic thin African braids. “Palm stems carry a social and political charge (and currency)—related to Palm trees in general and the multiplicity of uses over millennia: spiritual, medicinal, industrial and cultural. This is true across many parts of Africa and, as we discourse around the historic relationship between Africa and the West.” (A.T.) Twisted and bent wire bundles suggest the head and raised arms, while perforated metal disks on neck, hips and feet are reminiscent of eccentric jewelry on the one hand and pieces of armor on the other. The dancing female ‘musician’ that we see one moment can turn into a dangerously gesticulating male ‘warrior’ the next, one who is perhaps part of a ritual dance performance that signals combat and threat.

Are politically motivated themes and committed painting necessarily recognizable by intelligible messages? Beate Günther (1957 Leutkirchen, D – lives in Berlin, D, and in Winterstetten, Allgäu, D) came across K.R.H. Sonderborg as a teacher in Stuttgart around 1980. His gestural and symbolic, black-and-white abstractions are derived from highly explosive political themes. Beate Günther followed the radical quality of Sonderborg’s work, his thinking in series. But she has effectively sublimated the decidedly contemporary impetus of her pictures by going back to the ‘elements’—the pigments as the chemical basis of any painting. It could be said that the artist reflects ‘materially’ her observations and analyses of contemporary politics and history—in the medium of pure pigment, by building up color as self-reflective history, in the quasi historical development of a color via multipartite picture series. The picture *Hongda*, 2004, built up from the pigments nickel-titanium yellow and ivory black is part of the artist’s engagement from 1991 onwards with the history of



Isabell Heimerdinger, *Waiting, Acting, Waiting*, 2002
2 films, 16mm, color, silent, each 7 min

Vietnam. Her interpretation of the catastrophic destruction of that country affected her abstract, monochrome pictorial landscapes for years.

Isabell Heimerdinger (1963 in Stuttgart, D – lives in Berlin, D) has with several conceptually based photographic series and videos since the mid-1990s been working on the blurring boundaries between cinematic reality and the reality of everyday life, between medial appearance and factual being. For this purpose, she has been dealing for some time with the figure and role understanding of the actor. In photographic, cinematic or installation-type experimental designs she explores the subtle difference between pose and (actor) personality, between the self and self-projection, between role and identity. In some works, Heimerdinger returned to using strictly analogue techniques such as slide-projectors, Polaroids and 16mm film. The video *Waiting, Acting, Waiting*, 2002, is a two-part, 16mm film installation consisting of two individual projection loops, for which Heimerdinger filmed the Austrian actor Wolfram Berger. Acting on the artist's instructions, Berger plays himself as an actor waiting for the filming of his scene to begin. This is the first loop. However, Heimerdinger also filmed Berger while he waited for the waiting-scene to be filmed without his knowledge. This is the second loop. In the exhibition context, both loops are shown one after the other without commentary, so that the visitor does not know whether he or she is seeing the 'acted' waiting-scene, or the one secretly 'observed' and filmed with the camera. The viewer's expectation of a verifiable content is disrupt-

ed. Instead, he or she is drawn in to the psychology of self and presentation of self. This allows the artist to leap over the boundaries between person and role—medial 'appearance' and reality, surface and significance, individuality and dramatic character merge indistinguishably.

Charlotte Moorman's (1933 Little Rock, AR, USA – 1991 New York, NY, USA) performance work *Bomb Cello*, 1984, an aircraft bomb transformed into a cello, symbolises war, violence and brutality; yet its musical aspect lends it qualities of self-representation and individual interpretation. The sculpture is an expression of the artist's attitude to war, as well as of a 1980s zeitgeist shaped by pacifist claims. As a musical instrument, the sculpture explores a conceptual association both with the body of the artist, who performed the *Bomb Cello* in front of a contemporary audience, and with that of the viewer. But Moorman also follows in a long tradition of musical sculptures in 20th century art, and in particular the Fluxus generation, which she influenced significantly through her performances (notably with Nam June Paik and Joseph Beuys). In her work *Bomb Cello*, Moorman successfully establishes a link between the enduring stimuli of the 1960s and 70s, in particular Fluxus and John Cage, and the political iconography of 1980s art.

The work of Ulrike Flaig (1962 in Esslingen, D – lives in Berlin, D) reflects her the artist's parallel roots in the media of drawing, installation, performance and experimental music. Flaig's approach is conceptual, though her projects are frequently



Charlotte Moorman, *Performance with Bomb Cello*, 1980s

realized in a quick and intuitive way, either underlining the physicality of her works or themselves constituting a performative act, so that movement, sound and the atmosphere of the space may be experienced by the viewer in an imaginative way. Flaig's objects and installations are characterized by a play with semi-transparency, reflection and rhythm. In dialogue with the painting *Opus #19*, 1954, by Adolf Fleischmann (Daimler Art Collection) Flaig's space-related installation *Picture in Motion*, 2017, transforms its abstract configuration of black areas, angles and horizontal lines into a three-dimensional work. In doing so, the three levels of her curtain of thread disassemble the image analytically. Commenting on the installation as a whole, Ulrike Flaig explains: "With this installation, I have made a picture not only 'visible' but also 'audible.' Thus, in this case, a quality of painting has been translated into an acoustic quality: a reading that is inherent in the painting but in an abstract way. By analyzing Fleischmann's picture, I have worked out a structure and used it as a basis for a musical notation. This in turn is the prerequisite for an acoustic reproduction of the image. For the exhibition *31: Women* I have chosen a sound reproduction in digital, coded form, and as an instrument the Ondes Martenot. For me, this instrument repre-



Ulrike Flaig, *Picture in Motion – Hommage an A. Fleischmann*, 2017, 3 thread curtains, cordon with acrylic paint, wall paint, sound, video, dimensions variable

sents, as an early form of the synthesizer, a parallelism to the characteristics of Fleischmann's brush strokes. The sound spectrum of the Ondes Martenot is rich but at the same time not stable in the composition of the sound image. The individual timbre oscillates in subtle nuances, just as the light breaks differently in the fine lines of the oil paint. The colors of the notation were translated into the timbres of the Ondes Martenot, which in turn were translated into digital sound waves. The color names result from it. The picture is lively and the sound corresponds to this effect." (Ulrike Flaig)

Endnote

- 1 Nnenna Okore in an interview with the Jenkins Johnson Gallery, June 2017. <http://www.jenkinsjohnsongallery.com/news/art-ltd-interviews-nnenna-okore>.

List of Works

ANNI ALBERS

1899 Berlin, D – 1994 Orange, CT, USA

DO V, 1973

Silkscreen, 65 × 65 cm
Ed. 31/50
Acquired 2018



LEONOR ANTUNES

1972 in Lisbon, P – lives in Berlin, D

Looking through Anni #2, #7 and #8, 2014

Two-colored silkscreen and writing on glass, brass wire, brass tubes, 128 × 85 cm
Ed. 20 + 2 AP
Acquired 2017



ILIT AZOULAY

1972 in Jaffa, IL – lives in Jaffa, IL

At the Appearance of Things, 2011

Inkjet-Print on Alu-Dibond, acrylic glass, 68 × 108 cm
Ed. 2/5 + 2 AP



Staircase, 2011

Inkjet-Print on Alu-Dibond, acrylic glass, 59 × 130 cm
Ed. 5 + 1/2 AP



Both acquired 2013

ANNE BEOTHY STEINER

1902 Nagyvarad, AT-HU – 1985 Paris, F

Sketches 1929–1934, 1938/1981
Portfolio with 7 serigraphs and one additional sheet (8 sheets in total)
Each 76 × 56 cm, ed. 100 + VX
Acquired 2006



AMIT BERLOWITZ

1970 in Bridgeport, CT, USA – lives in Tel Aviv, IL

Beach (from the series Awakening), 2001

HD Video Film
5:34 min, ed. 1/5

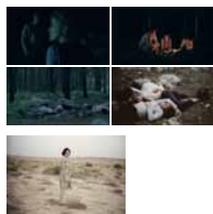


Girl, 2011

Inkjet-Print on Alu-Dibond, acrylic glass, 55 × 83 cm, ed. 1/3

Woods, 2011

Inkjet-Print on Alu-Dibond, acrylic glass, 55 × 83 cm, ed. 1/3



Woods (From the series Awakening), 2011

HD Video Film, 10:43 min, ed. 5

Yasmin, 2011

Inkjet-Print on Alu-Dibond, acrylic glass, 55 × 83 cm, ed. 1/3

All acquired 2013

MADELEINE BOSCHAN

1979 in Braunschweig, D – lives in Berlin, D

lus primae noctis (Teknopod), 2011

Antenna, plastic, lacquer, metal, night light, neon, foam handles, socket-outlets
170 × 65 × 112 cm

Schwarze Weisheit IV, 2011

Glass, plastics, lacquer, metal, neon, mirrors, razor blades
207 × 92 × 71 cm

Both acquired 2012

Une écriture corporelle (bleu), 2017

Champagne chalk, dispersion, egg tempera, pigment, plywood
71 × 50 × 26,5 cm
Acquired 2018

Une écriture corporelle (magenta), 2017

Champagne chalk, dispersion, egg tempera, pigment, plywood
81 × 44 × 21 cm
Acquired 2019

Une écriture corporelle (menthe), 2017

Champagne chalk, dispersion, egg tempera, pigment, plywood
71 × 44 × 20,5 cm
Acquired 2019

Une écriture corporelle (iceblue), 2017

Dispersion, egg tempera, pigments, plywood
70 × 47 × 30 cm
Acquired 2018

Untitled (cobalt blue/sky blue), 2018

Both watercolor pencil on watercolor paper
34 × 24 cm
Acquired 2018

Untitled (turquoise/vermillion), 2017

Both watercolor pencil on watercolor paper
41,5 × 29,5 cm
Acquired 2018

MAX COLE

1937 in Hodgeman County, KS, USA – lives in Somerset, NJ, USA

Catskill, 2000

Acrylic on canvas
173 × 203 × 3 cm

Untitled, 2004

4 drawings
Acrylic on Arches paper
Each 43,5 × 45 cm

All acquired 2006

MARY CORSE

1945 in Berkeley, CA, USA – lives in Topanga, CA, USA

Black Painting, 1986

Glass microspheres in acrylic paint on canvas
207 × 139,7 × 3,8 cm

White Light Painting from the Grid Series, 1986

Glass microspheres in acrylic paint on canvas
207 × 139,7 × 3,8 cm

Both acquired 2012

DADAMAINO

1935 – 2004 Milan, I

L'inconscio razionale, 1975

Ink on paper
70 × 50 cm
Acquired 2001

Il movimento delle cose, 1995

Ink pencil on polyester film
360 × 100 cm
Acquired 2003

ULRIKE FLAIG

1962 in Esslingen, D – lives in Berlin, D

Picture in Motion – Hommage an A. Fleischmann, 2017

3 thread curtains, cordon with acrylic paint, wall paint, sound, video
Dimensions variable
Acquired 2018



ANDREA FRASER

1965 in Billings, MT, USA – lives in Los Angeles, CA, USA

Welcome to the Wadsworth, 1991

Video, color, sound, 25 min

Little Frank and His Carp, 2001

Video, color, sound, 6 min

Both acquired 2003

DOMINIQUE GONZALEZ-FOERSTER

1965 in Strasbourg, F – lives in Paris, F and Rio de Janeiro, BR

Dream, 2001

Neon tube, transformer, colored wall
Wall painting: 180 × 400 × 220 cm,
neon object: 50 × 33 cm
Ed. 2/3 + 1 AP
Acquired 2016

BEATE GÜNTHER

1957 in Leutkirchen, D – lives in Berlin, D

Hongda, 2002

Oil on canvas
280 × 220 cm
Acquired 2004

MARCIA HAFIF

1929 Pomona, CA, USA – 2018 Laguna Beach, CA, USA

February 7, 1974, 1974

March 2, 1974, 1974

Both pencil on paper
102 × 65 cm
Acquired 2006

ISABELL HEIMERDINGER

1963 in Stuttgart, D – lives in Berlin, D

Interior #20, 2000

Interior #21, 2000

Digital C-Prints, Diasec
Each 120 × 160 cm, ed. 2/3
Both acquired 2001

Waiting, Acting, Waiting, 2002

2 films, 16mm, color, silent
Each 7 min
Acquired 2009

Opium, 2011

Airhumidifier, Parfum Opium
by Yves Saint Laurent
Format variable
11,5 × 8 × 3,5 cm
Acquired 2011

TAMARA K.E.

1971 in Tiflis, GE – lives in New York, NY, USA, and Dusseldorf, D



Untitled, 2001

Eggtempera on canvas
100 × 320 cm
Acquired 2003

Yellow Madonna with the Head to the Right, 2004



Eggtempera on canvas
110 × 320 cm
Acquired 2005

SONIA KHURANA

1968 in Delhi, IND – lives in New Delhi, IND



Bird, 2000

Video, silent, black and white
1:10 min, loop
Acquired 2006

ANNU PALAKUNNATHU

MATTHEW

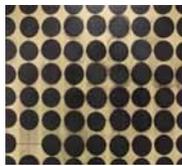
1964 in Stourport-on-Severn, GB – lives in Providence, RI, USA



An Indian from India – Portfolio II, 2007
Inkjet-Print on Legion Concorde Rag paper, Portfolio, 10 parts
Each 30,5 × 40,6 cm, ed. 3/15
Acquired 2008

KAZUKO MIYAMOTO

1942 in Tokyo, J – lives in New York, NY, USA



GO, 1971

Acrylic, chalk on canvas
176 × 187,5 cm
Acquired 2013

Archway to Cellar, 1977



Silver gelatin print
Vintageprint, 10 parts
Each 12 × 17 cm, unique
Acquired 2015

Archway to Cellar, 1978



Nail, white cotton strings, wooden board
147 × 270 × 115 cm
Acquired 2014



CHARLOTTE MOORMAN

1933 Little Rock, AR, USA – 1991 New York, NY, USA

Bomb Cello, 1984

From Weaponry to Livingry – dedicated to Buckminster Fuller
Mixed media on metal
197 × 30 × 30 cm, ed. 10
Acquired 2014



ZANELE MUHOLI

1972 in Umlazi, ZA – lives in Johannesburg, ZA

Gamalake I, 2018

Silver gelatin print
49,5 × 38 cm, ed. 8 + 2 AP



Sine II, Sheraton Hotel, Brooklyn, 2019

Silver gelatin print
64,5 × 48,5 cm, ed. 8 + 2 AP

Both acquired 2020



NNENNA OKORE

1975 in Canberra, AUS – lives in Chicago, USA, and Lagos, NGR

Cycles and Cyclones, 2017

Burlap, dye and wire
243,8 × 304,8 × 15,2 cm
Acquired 2020



SILKE RADENHAUSEN

1937 in Berlin, D – lives in Flintbek near Kiel, D

Grammar of Ornament: Nineveh & Persia, 1997

Canvas, machine washed, undyed and machine dyed, stretched on stretcher bars
6 parts, each 140 × 140 cm
Total 400 × 300 cm
Acquired 2014



BERNI SEARLE

1964 in Cape Town, ZA – lives in Cape Town, ZA

In wake of, 2014

Archival digital print
100 × 200 cm, ed. 2/3 + 2 AP
Acquired 2020

LERATO SHADI

1979 in Mafikeng, ZA – lives in Berlin, D and Johannesburg, ZA

Sugar and Salt, 2014

HDV, single channel video work, stereo sound, color, 6 min, ed. 5
Acquired 2020



EFRAT SHVILY

1955 in Jerusalem IL – lives in Jerusalem, IL

Rehavia 2, 5, 6, 2009

All silver gelatin print
Each 43 × 58 cm, ed. 1/5
Acquired 2013



NATALIA STACHON

1976 in Katowice, PL – lives in Berlin, D

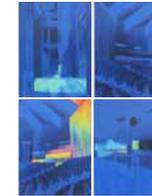
A Plot of Undiscovered Ground 01, 2019

Steel, stainless steel, neon
Multi-part and variable
Total 100 cm × 700 cm × 70 cm
Courtesy Looock Galerie, Berlin



Visions and Revisions 13, 2019

Set of 4 drawings in color-pencil on paper, mounted on Alu-Dibond, framed, each 42 × 56 cm
All acquired 2020



KATJA STRUNZ

1970 in Ottweiler, D – lives in Berlin, D

Konfiguration #4, 2005

Oxidated iron and powder-coated
90 × 90 × 30 cm
Acquired 2008



Ohne Titel, 2002

Wood, black paint
185 × 32 × 21 cm
Acquired 2003



ADEJOKE TUGBIYELE

1977 in New York, NY, USA – lives in Ouagadougou, BF

Musician II, 2014

Palm stems, perforated metal, yarn, copper and brass wire
191 × 76 × 127 cm
Acquired 2020



AMALIA VALDÉS

1981 in Santiago, RCH – lives in Santiago, RCH and Berlin, D

Organic Interaction I + III, 2019

Acrylic paint, water color and micro pigment ink on cork
140 × 100 cm
Acquired 2020



ANDREA ZITTEL

1965 in Escondido, CA, USA – lives in Los Angeles and Joshua Tree, CA, USA

Rendition of A-Z Pit Bed Customized by the Daimler Art Collection, 1995/2001

Wood, carpet
Ca. 450 × 250 × 70 cm
Acquired 2001



IMPRINT

This book is published on the occasion of the exhibition
'31: Women'
(Exhibition Concept after Marcel Duchamp, 1943)
Works of the Daimler Art Collection 1930–2020

Daimler Contemporary Berlin
February 29, 2020 – February 7, 2021

Curator

Renate Wiehager

Editor

Renate Wiehager
for Daimler AG

Curatorial Assistants

Nadine Isabelle Henrich, Sarah Maske

Exhibition Coordination

Kathrin Hatesaul, Nadine Isabelle Henrich, Sarah Maske,
Maria Radke

Editing

Nadine Isabelle Henrich, Friederike Horstmann,
Renate Wiehager

Design

hackenschuh communication design, Stuttgart

Printing

Bechtel Druck GmbH+Co.KG
73061 Ebersbach

© VG Bildkunst, Bonn 2020: Anni Albers,
Madeleine Boschan, Dominique Gonzalez-Foerster

© 2020 for the reproduced works by:

Anni Albers, Leonor Antunes, Ilit Azoulay, Anne Beothy
Steiner, Amit Berlowitz, Madeleine Boschan, Max Cole,
Mary Corse, Dadamaino, Ulrike Flaig, Andrea Fraser,
Dominique Gonzalez-Foerster, Beate Günther, Marcia Haff,
Isabell Heimerdinger, Tamara K.E., Sonia Khurana, Annu
Palakunnathu Matthew, Kazuko Miyamoto, Charlotte
Moorman, Zanele Muholi, Nnenna Okore, Silke Raden-
hausen, Berni Searle, Lerato Shadi, Efrat Shvily, Natalia
Stachon, Katja Strunz, Adejoke Tugbiyele, Amalia Valdés,
Andrea Zittel.

© 2020 Daimler AG, the authors and photographers

Photographic Credits

© The Josef and Anni Albers Foundation: pp. 27 a., 52.
Jürgen Altmann, Stuttgart: pp. 27 b., 52. Ilit Azoulay,
Tel Aviv: pp. 4–5, 52. Sully Balmassière, Geneva: pp. 33 a.,
52. Amit Berlowitz, Tel Aviv: pp. 2–3, 11, 30–31, 52. Bernd
Borchardt, Berlin/Courtesy LOOCK Galerie, Berlin: pp. 16,
55. Courtesy Durban Art Gallery, Durban: pp. 42. Martin
Eberle, Berlin: pp. 21 l., 55. © Andrea Fraser: pp. 25, 53.
Hans-Georg Gaul, Berlin: pp. 33 b., 52–54. Isabell
Heimerdinger, Berlin: pp. 8, 50, 53. Aurel Joedic, Berlin:
pp. 33 a., 52. Frank Kleinbach, Stuttgart: pp. 51 r., 53.
Mathias Kolb, Berlin: pp. 21 l., 55. © Sonia Khurana: pp. 39,
54. Helmut Kunde, Kiel: pp. 22, 54. © Kunstmuseum Basel:
p. 46 b. Tony Meintjies, Cape Town: p. 43, 46 b., 54.
© Nnenna Okore, Courtesy Sakhile & Me Gallery, Frankfurt
a. M.: pp. 48, 54. © Courtesy Kazuko Miyamoto and Exile
Gallery, Vienna: pp. 18, 54. © Zanele Muholi, Courtesy
Stevenson Gallery, Cape Town/Johannesburg: pp. 36, 40 l.,
54. Peter Muscato, New York: pp. 24, 55. Courtesy October
Gallery, London: pp. 40 r., 44, 55. Andrea Rossetti,
Mailand/Berlin: pp. 34, 53. © Berni Searle, Courtesy of
Stevenson Gallery, Cape Town/Johannesburg. Uwe Seyl,
Stuttgart: pp. 7, 12, 27 a., 28, 38, 45, 47, 52–54. Efrat
Shvily, Tel Aviv: pp. 19, 55. © Katrina Sorrentino: p. 40 r.
Nana Tazuke, Cologne: pp. 26, 55. Bernhard Volkwein,
Barcelona: pp. 32, 52. Jan Windszus, Berlin: p. 53.

Cover: Zanele Muholi, *Gamalakhe I*, 2018

© Zanele Muholi, Courtesy Stevenson Gallery, Cape Town/
Johannesburg.

If, despite our intensive efforts, we have failed to identify
any copyright holder, legitimate claims will be met within
the usual provisions.

Printed in Germany 2020

