

FRIENDSHIP. NATURE. CULTURE.

**44 Years of the
Daimler Art Collection**

**Works from the Collection
1920–2021**



The anniversary exhibition looks back on the development of an internationally renowned corporate collection. It shows a cross-section of the collection's history from its beginnings in the tradition of South German Modernism, through abstract-minimalist approaches, and further to a current focus on international photography, media art and space-related object art.

About 100 works by ca. 70 artists relate in a broad sense to contemporary phenomena in the context of friendship, nature and culture. The artistic works from a period of 100 years form networks and explore the interplay between art, culture, nature and human coexistence.

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Josef **Albers** (D), Heba Y. **Amin** (ET), **Amish** (USA), John M **Armleder** (CH), Silvia **Bächli** (CH), Willi **Baumeister** (D), Amit **Berlowitz** (USA), Hicham **Berrada** (MA), Dieter **Blum** (D), Lina **Bo Bardi** (I/BR), Hal **Busse** (D), André **Cadere** (RO/F), Cao Fei (CHN), Stéphane **Dafflon** (CH), Philippe **Decrauzat** (CH), Mbali **Dhlamini** (ZA), Maria **Eichhorn** (D), Haris **Epaminonda** (CY), Adolf **Fleischmann** (D), Sylvie **Fleury** (CH), Hermann **Glöckner** (D), Carola **Grahn** (S), **Guan Xiao** (CHN), Thea **Gvetadze** (LV), Sandra **Hastenteufel** (D), Isabell **Heimerdinger** (D), Jan **Henderikse** (NL), Rita **Hensen** (D), Georg **Herold** (D), Pieter **Hugo** (ZA), Bethan **Huws** (GB), Manfred P. **Kage** (D), René **Kanzler** (D), Imi **Knoebel** (D), Franklin Price **Knott** (USA), Norbert **Kricke** (D), Liu Zheng (CHN), Richard Paul **Lohse** (CH), Ma Qiusha (CHN), Annu Palakunnathu **Matthew** (GB), John **McLaughlin** (USA), Otto **Meyer-Amden** (CH), Gerold **Miller** (D), Pieter Laurens **Mol** (NL), François **Morellet** (F), Sarah **Morris** (GB), John **Nixon** (AUS), Rupert **Norfolk** (GB), Henk **Peeters** (NL), Verena **Pfisterer** (D), Timm **Rautert** (D), Anselm **Reyle** (D), Joseph Francis Charles **Rock** (A), Karin **Sander** (D), Pietro **Sanguineti** (D), Viviane **Sassen** (NL), Michael **Sayles** (GB), Oskar **Schlemmer** (D), Raphaela **Simon** (D), Dayanita **Singh** (IND), Pamela **Singh** (IND), Buhlebezwe **Siwani** (ZA), Elaine **Sturtevant** (USA), Eva **Teppé** (D), Yuken **Teruya** (J), Guy **Tillim** (ZA), Anna **Tretter** (D), Luca **Trevisani** (I), Georges **Vantongerloo** (B), Michel **Verjux** (F), Franz Erhard **Walther** (D), Andy **Warhol** (USA), Dawn **Williams Boyd** (USA), Georg **Winter** (D)

Daimler Contemporary Berlin
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Curator: Renate Wiehager



René Kanzler, *Industrial Peace*, #3, 2016
Fine Art Print, 170 × 170 cm



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Guy Tillim, *Union Avenue, Harare, Zimbabwe, 2016*
 Pigment print on cotton paper, diptych, each 135 × 90 cm



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 C-Print, 120 × 150 cm

Renate Wiehager

FRIENDSHIP. NATURE. CULTURE.

Foreword

The first sentences of this foreword were formulated on January 20, 2021, the same day Joe Biden was inaugurated as the 46th President of the United States and Kamala Harris as Vice President—the first Black woman to hold that office and the first person of Indian heritage in that position. A surge of inspiration and confidence gripped not only many people in the country itself, but all around the world—confidence that these democratically elected political leaders would release a positive, visionary potential, giving a qualitatively new direction to the shape of politics and society. With them, fundamental qualities of political action would once again carry weight: dialogical thinking that embraces diversity and recognizes differences, a culture of listening, the revival of political action based on respect and trust. And, last but not least, the return of an interpretation of democracy that incorporates understanding, individuals' capability to make judgments and, based therein, an empowerment of their ability to act politically. Many people experienced this new beginning as a vision set into motion: moving from a state of hope toward its realization.

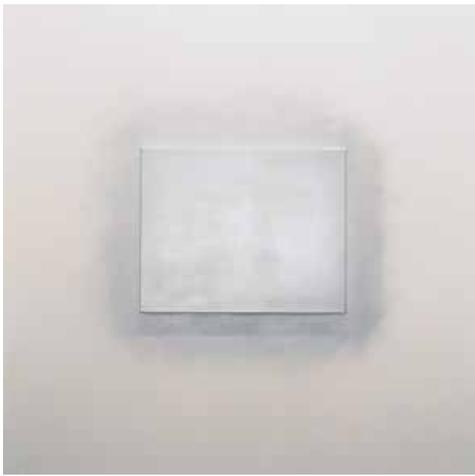
It was therefore natural to tie our discussion of current political events at the turn of the year 2020/21 back to the thinking and writings of one of the great representatives of 20th century political theory: Hannah Arendt. In her essays and analyses, she linked “the political—the coming together of people who are always different—with

a metaphor of friendship, one which goes back to Greek antiquity, to the opinion that human life can dispense with everything *except* friendships and that only constant discourse could unite the dissimilar into a community.”¹

Unlike predetermined biological or national connections between people, which entail mental or physical demarcations, the political concept of friendship stands for the idea of freely chosen communities. This is connected with the acceptance of difference and diversity, which is not caught up in prescribed formations of unity.

Against this broad horizon of political philosophy and current sociopolitical discussions, our anniversary exhibition *Friendship. Nature. Culture: 44 Years of the Daimler Art Collection* looks back on the development of an important international corporate collection. Some 100 works by nearly 70 artists have been selected from the more than 3,000 works of art in the collection, which was founded in 1977. The fact that we are able to present works by 30 women is the result of a reorientation of the Daimler Art Collection that began around the year 2000, by means of which the contributions of female artists to 20th and 21st century art were brought increasingly into view.

All the works in our exhibition relate in a broad sense to contemporary phenomena in the context of friendship, nature and culture. The motifs and



Sylvie Fleury, *Zylon Painting*, 1994
Spray paint on canvas, 56 × 70 × 3.5 cm



John M. Armleder, *Untitled (FS 80)*, 1985
Enamel on pavatex, table with Resopal coating
180 × 105 × 46 cm



Lina Bo Bardi, *Bowl Chair*, 1951
Steel, leather, 150 × 150 cm

Barbara Niggl Radloff, *Hannah Arendt auf dem ersten Kulturkritikerkongress* [Hannah Arendt at the 1st Congress of Cultural Critics], Munich 1958



contents of the works from a period of 100 years form networks and open up resonant spaces, sounding the depths of the interplay between art and human coexistence. A cross-section of the collection's history is presented, from its beginnings in the context of southern German modernism, through abstract-minimalist positions, to international examples of photography, video and site-specific object art. This multi-faceted art historical horizon, and the variety of materials and media included, reflect the profile of the Daimler Art Collection. At the same time, a through-line of reduced, conceptual and minimalist tendencies can be traced within the entire course of the collection's history.

The terms of the title, *Friendship, Nature and Culture*, serve as points of departure to reflect—as mentioned at the beginning—on events and phenomena of our immediate present. In 1959, Hannah Arendt delivered her highly acclaimed speech *On Humanity in Dark Times*.² In it, she formulated thoughts on the political dimension of the concept of friendship. She understood it as an actively lived and formed relationship between people that opens up a view of diverse and also divergent points of view: it is about the friendship of the dissimilar. For Arendt, the essence of 'humanity' lies in dialogue. Set against the background of current tendencies towards populism and increasing polarization, Arendt's understanding of friendship inspires critical reflection on togetherness in times of social divisions.

Connected to this political charging of the concept of friendship are changing views of the concepts of nature and culture. Against the backdrop of the climate crisis and the role, both negative and potentially positive, that human impact plays, it is evident how intertwined human solidarity, nature and culture are.

We celebrate the anniversary '44 Years of the Daimler Art Collection' with two complementary presentations. At the Stuttgart location, we will open an exhibition in the autumn of 2021 entitled *Art from One Hundred Years: Highlights from the Daimler Art Collection* with around 100 works by approximately 60 artists. In Stuttgart, as in Berlin, the works of 25 female artists will also have a strong presence. In total, more than 200 works by 130 artists from 30 nations will be presented at both locations. In both Stuttgart and Berlin, a comprehensive view of the entire artistic spectrum of the Daimler Art Collection will be offered, from classical modernism to concrete art, minimalism and conceptual art, automobile-related art and readymades to recent international photography and media art.

As part of the Berlin exhibition *Friendship. Nature. Culture*, paintings, drawings, collages, videos, photography, and installation work from 1920 to the present are brought into a cross-media dialogue. Artists such as François Morellet, Richard Paul Lohse, Oskar Schlemmer and Andy Warhol, whose significant individual pieces or groups of works



Pamela Singh, *Jaipur Self-Portrait No. 2*, 2003
Mixed media, on black-and-white photograph
65 × 102 cm

were acquired by the collection up until the 1990s, are represented. The expansion of the collection after the year 2000 is exemplified by the works of Heba Y. Amin, Cao Fei, Haris Epaminonda, Sylvie Fleury, Isabell Heimerdinger, Bethan Huws, Ma Qiusha, Gerold Miller, Sarah Morris, John Nixon, Pietro Sanguineti, Buhlebezwe Siwani, Guy Tillim, Luca Trevisani and Georg Winter, among many others. The Berlin exhibition opens perspectives on artistic projects concerned with aspects of friendship, nature and culture, themes that have occupied global art positions over the course of the last four decades.

Endnotes

- 1 Christina Thürmer-Rohr. *Fremdheiten und Freundschaften: Essays* [Foreignnesses and Friendships]. Bielefeld: transcript, 2019, p. 13 [own translation].
- 2 Hannah Arendt. "On Humanity in Dark Times: Thoughts about Lessing." In *Men in Dark Times*. Translated by Clara and Richard Winston. San Diego: Harcourt, Brace & Jovanovich, 1968, pp. 12–72.

Georg Winter, *Psychotektonische Prozesse: Black Out*
[Psychotectonic Processes: Black Out], 2013
Mixed media, dimensions variable





Georges Vantongerloo, *Composition (RN 5674)*, 1944
Oil on masonite, 72 × 52 cm



François Morellet, *Relâche compact N°1 [Compact release N°1]*, 1993
Acrylic, canvas, neon, 214 × 180 cm

Hal Busse, *Allen [Avenues]*, ca. 1967
Aluminum, Plexiglas, 21 × 12 × 12 cm



Richard Paul Lohse, *Eine und vier gleiche Gruppen [One and four equal groups]*, 1949/1968
Oil on canvas, 120 × 120 × 3 cm



Renate Wiehager

AN IMAGINED TOUR THROUGH THE EXHIBITION

Introduction

“The reason that Hannah Arendt’s thinking can become a kind of ‘fixed star’ is that within it lies manifest the will to prove oneself in a world that can be destroyed and to maintain a relation to the world that avoids indifference. Arendt’s political thinking challenges us to enter her world of thought as though it were a workshop, to ‘practice walking in a new way,’ to show ways of thinking. It is an open thinking, one which does not look for a universal key that could offer true access to reality. It makes itself independent from the pseudo-certainties of closed theories and the mode of academic discourses and resists the singularities of ‘human,’ ‘truth,’ ‘identity.’ [...] This particular character points to the basic quality of the political, which concerns the coming together of the various: to a non-totalitarian, a multidimensional thinking, which is always dialogical thinking. It recognizes the plurality of things, people, opinions.”¹

(Christine Thürmer-Rohr)

“Great art is clear thinking about mixed feelings.”²

(John Baldessari)

Hannah Arendt: Conversation. Humanity. Friendship

Humanity shows itself in friendship. And, as a note by Hannah Arendt reads, the world of our living together becomes comprehensible “only to the extent that many people can talk about it and exchange their opinions and perspectives with one another, over against one another.”³ In this funda-

mental approach of Arendt’s political theory, the abstractness of the political can be experienced concretely and individually. The togetherness of people in freely chosen friendships, in the continuity of exchange and discourse, is qualitatively different from family-analogous bonds, insofar as the willingness to share as well as to participate arises from the free will to act communally. In this understanding, Arendt’s conception of the political reveals itself as a mental space between people in which the turning toward and shaping of the world first become possible. “The end of the common world has come when it is seen only under one aspect and is permitted to present itself in only one perspective.”⁴

Hannah Arendt’s political theory establishes the notion of the world as a space of action [*Handlungsraum*] in which identity and individuality are not, as is common, forced together into constructed single entities, but in which openness and plurality can become the condition for interpersonal relations. Closely related to this is Arendt’s concept of human nature: The sum of individual and cultural preconceptions must be overcome precisely through collective action in the political space. Only in this way can the world reveal itself as “the result of the fact that human beings produce what they themselves are not.”⁵ Thinking, understanding, acting—the fundamental aspects of the interpersonal occur and qualify themselves in relation to a counterpart, in listening to other voices, in the

exchange with and in the comprehension of other points of view, divergent perspectives.

Art and culture can open up both ideal and concrete spaces that provide places for listening, for exchange, for being together. When we approach examples of culture as if we wanted to learn a foreign language; when we seize the confrontation with art as a chance to temporarily and mentally assume a different position, to step out of ourselves—then we take aspects of our world and present situation into our experience and accept them as the possible and relevant material of our consciousness and memory. Even more—such a qualified and consciously chosen openness to art and culture clears the way for other possible continuities than our own, it gathers the voices, colors and expressive modes in our memory, which actively and continuously expand that which we experience as the realm of possibility for human encounters.

In confrontations with art and culture, the boundaries constantly shift between what we identify as the ‘foreign’ and what we accept as our ‘own.’ Dealing with art and culture is based on a freely-chosen attitude of exposing oneself to questions and demands that require a constant process of reconsideration and repositioning in life. Focusing on the clear and familiar, on the close and related, what seems ‘natural’ to us, can, via the medium of art and culture, expand in both real and symbolic terms into systematic attempts at inclusivity as a constant willingness to transcend the limits of self.

An Imagined Tour through the Exhibition

First Section of the Show – Friendship: A Sense-Sculptural Network Spanning 130 Years

A look at the legendary photo exhibition *The Family of Man* can shed light on how art, along with its presentation and communication, can become a model for the coexistence of opposing perspectives in such a way that, precisely through the participation of many, the things of the world offer up their varied nature or articulate it anew.

In January 1955, the Museum of Modern Art in New York opened the exhibition *The Family of Man*, initiated by the artist, photographer and MoMA curator Edward Steichen. The show—considered the most important photography exhibition in the medium’s history—brought together 503 works by some 270 photographers from 68 countries. Steichen aimed to create a visual manifesto of peace and equality for all people. The presentation of images of people from around the world gave a physically and emotionally comprehensible translation of the principles of the United Nations Declaration of Human Rights, which had been adopted in 1948. Over four months, some 270,000 people visited the installation in New York. *The Family of Man* was exhibited in almost 40 countries; four million copies of the catalogue were sold. Since 2003, the exhibition has been included in UNESCO’s Memory of the World register.

The initial section of our Berlin exhibition *Friendship. Nature. Culture* refers to Steichen’s visual manifesto of peaceful human coexistence. Portraits and photographs of people by seventeen artists representing nations from China to the USA, from Belgium to South Africa, welcome visitors in the form of a dense, dialogic hanging. The presentation also reflects the development of the Daimler Art Collection from a southern German emphasis at



Guy Tillim, *Emily, Alefa, Gloria Banda und Muyeso Makawa. Petros Village, Malawi, 2006*
Pigment print on cotton paper, 55.5 × 83 cm



Dieter Blum, *Smoker (44), 1992*
Pigment print, 46 × 70 cm



Franklin Price Knott, *The Gathering, M'sila, Algeria, 1927/2010*
C-Print, 28 × 35.5 cm



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



Verena Pfisterer, *Weihnachtsstanniol [Christmas tinfoil], 1966*
12 black-and-white photographs, from a performance with Immendorff, Kohlhöfer, Pfisterer, 39.9 × 30 cm



Joseph Francis Charles Rock, *A Naxi Leader, Tibet, China, 1927/2010*
C-Print, 35.5 × 28 cm

its founding in 1977 to the multifaceted spectrum of international contemporary art for which the collection stands today.

This narrative-style, photographic multi-perspectivity is juxtaposed with an ensemble of abstract works that open up an art historical horizon spanning 130 years. The earliest work, *Bars*, 1895, is a formally reduced example of Amish quilts. These are handmade utilitarian pieces sewn from individual scraps of fabric and used as wall decorations or coverings in the homes of Amish people. Quilt making dates back more than 6,000 years to the ancient civilizations of the Near East; it was handed down as a communal practice in the 19th century and usually performed by the women of a village. The quilts of the Amish, a strict religious group settled primarily in Lancaster County, Pennsylvania, are characterized by simple geometric patterns borrowed from natural forms such as the linear grids of fields.

Adjacent to this, we present a recent acquisition, a topical, politically-charged object in the tradition of quilt-making. Dawn Williams Boyd titled her work *The Trump Era: Trump's America*, 2020. It shows a triple motif of the American flag—upside down, mirror-inverted, square. A powerful symbol, especially in a country where the national flag plays a much greater role in everyday life than, for instance, in European countries. The upside-down flag signals great distress, when help is needed, or, in times of war, a readiness to surrender. The mirror-inverted arrangement of the 'Stars and Stripes', on the other hand, is permitted by the United States' flag code, for example when used on aircraft or flagpoles, so that the stars always point in the direction of movement. The same applies to the patches on soldiers' uniforms; there, too, the stars must always face forward.

The theme of friendship as a being-together within individuality and an ideal unity can be read in Imi Knoebel's large-scale wall object *Zwilling* [Twin], 1988. It is part of an early group of works by the artist, which brings into relation two formally related sculptural figures, like a pairing of two like-minded un-equals. At the same time, Imi Knoebel had created his *Kinderstern* [Star for the Children], a silkscreen print of a revolutionary red, six-pointed star, a portfolio work for the benefit of the Kinderkrebshilfe Baden-Württemberg [Children's Cancer Aid Association Baden-Württemberg]. The motif—in the form of multiples, stickers, posters as well as pins made of metal or silver and in every color—reached people from a highly diverse swath of society with the purpose of winning them over to help children in need all over the world. The *Kinderstern*, related via its motif and colors to the free and applied works of the Russian avant-garde of the 1920s, brought the revolutionary and humanistic spirit of Kazimir Malevich, which had vanished into an auratic ether, back to the earth of 'practical' humanity.

The sensual, sculptural, political and art-historical web of relationships that spans the first section of our exhibition—the multi-sectional wall of photographic portraits, the quilts and Knoebel's *Zwilling*—is answered by the free-hanging sculpture *Sieve*, 2014, by Italian artist Luca Trevisani. The white, ornamental and abstract-organic grid of Corian elements is inspired by the structures of maritime nets in which shells are grown or with which they can be carried. The material itself, Corian, is fabricated largely from natural minerals, including shelly limestone.



Imi Knoebel, *Zwilling* [Twin], 1988
Oil on wood, 239 × 167 × 7.2 cm and 243 × 163 × 7.2 cm

Luca Trevisani, *Sieb* [Sieve], 2014
60 Corian elements, each 65 × 100 × 1.9 cm



Nature: A Cinematic Poem of Tropical Elegy, Characters in the Dark, Digital Natures

A tropical area by the sea. An intense blue immerses nature, the sea, the rapidly moving clouds, the stoic movements of people in an atmosphere of seemingly unending, elegiac twilight. The buzzing of insects, the chirping of birds, sounds of thinning undergrowth in the dense green of the jungle form soundscapes; there is no dialogue, no storyline. In Isabell Heimerdinger's film *Soon It Will Be Dark*, 2020, created along with cinematographer Ivan Marković and shot by him in widescreen cinema format, we as viewers experience nature itself as the actual, plot-driving character. The film was shot on the island of São Tomé in the Gulf of Guinea, west of Central Africa. The landing there of the Portuguese captain João de Santarém in 1471 marked the beginning of an eventful half millennium of colonial history, whose traces can still be read today in many aspects of urban life, culture and society. "In retrospect", as Isabell Heimerdinger put it in an interview, "I see the process of filming and editing more like composing a poem, establishing an atmosphere and a frame of mind, rather than picturing a reality. At the same time, it was important not to mystify anything."⁶

In the photographs of Mbali Dhlamini, female figures emerge from the blackness of unrecognizable spaces into the foreground, identifiable only by their traditional, indigo-colored garments and by the titles of the images as women from various indigenous West African communities. Their skin merges with the darkness of the pictures' backgrounds; any cultural or personal specificity is dissolved into a no-place of racist connotations. Stereotypical descriptions, like those used in ethnic photographic documents from the colonial era—such as *Femme Djallonké*, *Fille Soussou* or *Femme Pourogne*—withdraw definitively a basic sense of lived individuality from the persons whom

we are nonetheless unable to stop seeking in Mbali Dhlamini's photographs. Dhlamini realizes her critical examination of the erasure of Black individuality and history by means of digitally processing original documentary images. The dissolution of the boundary between feminine physique and pictorial space forces us, as viewers, to imaginatively fill out the portrayed women's own conceptions of personhood and cultural affiliation.

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

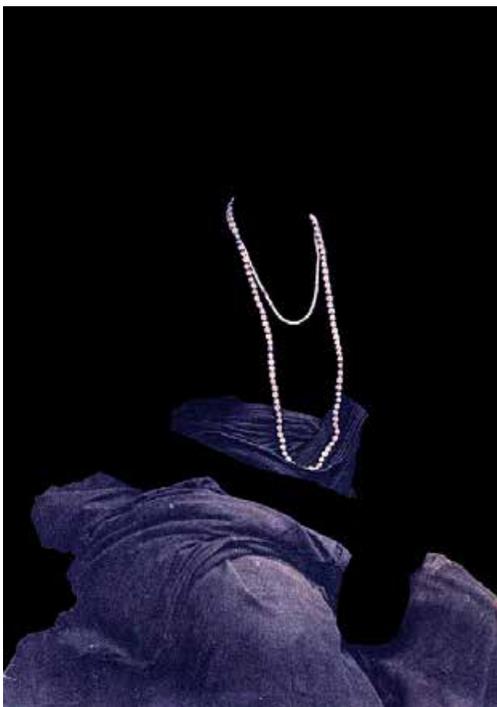
From the digital abolition of the sensual experience of nature to the analogue production of natural-romantic pictorial spaces: In his *Notice-Forest* wall



Isabell Heimerdinger, still from *Soon It Will Be Dark*, 2020
HD Film, 22:49 min

Pietro Sanguineti, *private property (I)*, 1999
Monitor, computer animation (DVD), DVD player,
chrome tripod, 12 stainless steel containers
for 12 plants, dimensions variable





Mbali Dhlamini, *Untitled – Sénégal, Femme Pourougne / Untitled – Afrique Occidentale, Femme Djallonké / Untitled – Afrique Occidentale, Fille Soussou*, 2017
Digital print on textured FineArt rag
Each 100 × 71 cm

sculptures, Yuken Teruya borrows from the cycles of nature via the techniques of Japanese paper-cutting art [*Kirigami*], combining these with the real-world cycles of the global throw-away society. Teruya's mediums are luxury brand shopping bags, fast food wrappers or other paper bags. Transformed into peep-boxes that excite a childlike curiosity, delicate trees and tiny forests are created in these paper spaces without adding or taking away material, but simply by cutting and folding, connecting natural spheres with the everyday world of consumption. The artist has also grouped individual art objects together to create 'family trees,' as it were, that deconstruct functionality, relationships and semiotics within the world of brands. Teruya's paper objects, despite their formal precision, are characterized by a lightness that is antithetical to the charged content of his work. An important inspiration for Teruya's practice is the natural philosophy of Aristotle. The latter took as his theme the fundamentals of all observations of nature: the modes and principles

of change, the development from potential to actuality. Everything within nature is involved in cycles and meaningful functions.

Culture: Utopias of Non-Objective Art, Readymades, Abstraction and Concept

In her writings, Hannah Arendt often begins from a traditional concept of nature, one which holds physical nature as the fundament of human life. This is contrasted in her thought with the categories of history and culture as deriving from and created by human beings. Nature sets the limits of human freedom that must be respected, but in their interaction nature and culture can open up a third element: understanding, one of the essential basic ideas of Arendt's political theory. Understanding as a world-opening interaction of thinking, judging, acting and, grounded therein, befriending the world. For Arendt, one could suggest, art and culture overcome the concealed nature of inwardness; they are public manifestations of personhood:

"Our feelings are all the same, the difference is wherein and how we make them appear."⁷

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

production and image research, the anti-auratic, the openness of his concept of the image as well as the interconnectedness of his image vocabulary with other practices of cultural production—all this is typical of his work. John Nixon was able, from out of the Australian diaspora and into the intercontinental, to analyze hidden connections, from Malevich and Duchamp to the contemporary, suggesting daring conclusions and acting them out in ever-new attempts. His oeuvre in itself gives evidence of a forward-looking openness towards the traditions of non-objective art, Minimalism and Conceptual art.

It is no coincidence that a large spatial installation by John Nixon opens the 'Culture' section of our Berlin exhibition, which brings predominantly abstract, minimalist, and conceptual works from the Daimler Art Collection spanning nearly one hundred years into an open, dialogic exchange. From Nixon's piece, visitors can move on to a cabinet-like area that brings together works by some 30 artists from 1923 (Oskar Schlemmer) to 2013 (Bethan Huws)—a veritable 'mini-retrospective' of important styles, artists and media from the Daimler Art Collection.

If one seizes upon the aspect of the readymade from the spectrum of art historical precursors dealt with by Nixon, a resonant space opens up quite naturally that leads to John M Armleder and Anselm Reyle. Armleder's assemblage *Don't Do It!*, 1997/2000, brings together the most famous readymades of the 20th century, from Duchamp's *Fountain* (1917) to Warhol's detergent boxes and Beuys' felt rolls (c. 1960), and on to Tiravanija's tea bag (1998)—yet presenting them all as market-

fresh consumer goods. *Don't Do It!* is a double farewell to the concept of the original in art: the readymade, intended to destroy the aura of the artistic original and the ideals and utopias associated with it, has risen over time to become an 'icon' itself. Armleder's sculpture removes it from its pedestal a second time to bring into view what is essential and truly 'original' in artistic thought. A parallel testament to art at the turn of the millennium is Anselm Reyle's installation *trust*, 2000, consisting of a 1980s-era kitchen lamp with disco light and laminate panel wall, backlit by a pink neon glow. Reyle, like many artists of his generation, moved his studio to Berlin around 2000; his movements and observations between the city's nightlife and the romanticized ruins of the GDR inform some of his works of the period.

Beginning again from Nixon, a third intellectual path of 'friendly' proximity that connects with the most diverse, temporally and thematically disparate artistic positions: Minimalism and Conceptual art meet abstraction with thematic echoes of architecture, science and the psychology of perception. Resonant spaces open up here as well between paintings, wall sculptures, floor objects and photographs by artists such as Heba Y. Amin, Philippe Decrauzat, Stéphane Dafflon, Ma Qiusha, John McLaughlin, Gerold Miller, Sarah Morris, and Karin Sander.

The Rhineland photographer Timm Rautert began a series of artist portraits in the late 1960s during his annual trips to New York. This led him to the studio of land artist Walter De Maria in 1971. De Maria refused the classic portrait photograph, but allowed his studio to be photographed as an image and space of individual thought. Rautert later recalled, "My first encounter with Walter De Maria was rather discordant: He simply did not want to be photographed. I went back and forth to New

York over the next few years and visited Walter often. In 1971, I suggested that he make his own portrait from the photographs I had taken in his loft. He chose twelve of my photographs and published them for the first time in 1972 as his *Portrait* in the magazine *Avalanche* [pioneering American art magazine, only 13 issues of which were published between 1970–1976]. We were both very pleased with how our peculiar photographic friendship had developed."⁸

Art and Economy, Educational Programs, Collection Strategies The Daimler Art Collection 1977 to 2021

The relationship between art and enterprise is a process, one which is in constant flux. With each passing decade, what the Daimler Art Collection is, why it exists, how and where it is present in the company—and how it is utilized—has changed. In the beginning, towards the end of the 1970s, when many companies and banks in Baden-Württemberg began collecting art, it was initially a question of recollection and visualization of their own cultural traditions. Corporate collecting reflected a kind of self-confirmation of one's own cultural environment. In the 1980s, the concept of 'branding' came along, allowing art to be understood as a means of communicating the Mercedes-Benz brand and its core values. This trend was clearly articulated in 1986 on the occasion of the company's centenary: It was in this year that the *Cars* series of paintings, now comprising 35 works, was commissioned from Andy Warhol. On the same occasion, sculptors such as Max Bill, Heinz Mack and Walter De Maria designed large sculptures for the then-new corporate headquarters in Stuttgart-Möhringen, major works which remain in the collection to this day. The 1990s, in turn, saw the inclusion of international positions in art and, of course, the construction of Potsdamer Platz in Berlin, an important contribution by the company to the city in the

period following German reunification. Linked to this was the question of how the company should position itself in the nation's capital, a question which extended into the context of art and culture: In 1999, the Daimler Contemporary exhibition space opened in Haus Huth, the Group's Berlin representative office on Potsdamer Platz.

With the change in management of the collection in 2001, further aspects, some of them new, have emerged. Since then, the collection itself has had a multifaceted public presence, and increasingly often the Daimler Art Collection team has offered educational programs for employees and guests from all over the world. The communication and promotion of cultural and creative expertise is at the core of our self-image as the Daimler Art Collection. From a curatorial point of view, the further internationalization of the collection was and is important, accompanied by publications based on art historical research as a medium of communication. Such aspects also certainly set us apart in the field of other corporate collections. Here, changes have always been afoot, and they will follow upon each other even faster in the future.

The Daimler Art Collection's work method is influenced by a very broad spectrum of cultural practice—beyond art, we incorporate current developments in design, literature, art theory, architecture and new music, integrating these into our exhibition themes and educational offerings. Building a corporate collection requires that every decision be made on the basis of strategies developed over the long term, oriented towards content and communicative potential. A comprehensible, transparent program for the expansion of the collection is based, where possible, on on-site research: in the countries and cultural and social environments of the artists; in studios, museums and galleries. It is essential to engage in sustainable ways with

both current developments and historical precursors.

Building upon defined points of emphasis—minimalist and conceptual tendencies as well as international photography and media art with connections to current, relevant topics—the collection was systematically expanded. Initially, it was important to develop a recognizable curatorial strategy for our public exhibition space in Berlin as well as for our international exhibitions, for example in the form of exhibition series. *Minimalism and After*, *Conceptual Tendencies*, *Classical : Modern*, *Serial Formations*, *Chinese Contemporary Art*, *Duchamp and Contemporary Art*, *Evoking Reality* or *31: Women* are titles of some of the exhibitions and series presented over the years. In addition, we have worked with artist-curators such as Nic Hess, Bethan Huws and Gerwald Rockenschaub and invited international private collections for collaborations in our Berlin exhibition space. Under the title *Private-Corporate*, we were able to bring older works and new acquisitions from our collection into dialogue with international developments.

Through such perspectival approaches to art research and projects, we have been able to discover, acquire and communicate many different aspects of art. The aim was and still is to use the strengths of the collection, which showcases around one hundred years of art historical developments, to contextualize both forgotten positions and recent trends and bring them into dialogue in new ways. To give a few examples, beginning in 2000 we acquired groups of early works by artists from the 1960s, for example by Charlotte Posenenske, previously known only to a small circle of experts, by Hanne Darboven, Jan Henderikse, Jeremy Moon, Peter Roehr, Franz Erhard Walther, and many others who today are among the internationally renowned representatives of minimalist tendencies



**Andy Warhol, Mercedes-Benz C 111
Experimental Vehicle (1970), 1986**
Silkscreen, acrylic on canvas
102.5 × 153 cm

**John Nixon, The Berlin Project Room
EPW:O, 2001**
Mixed media, dimensions variable



from that period. More recent developments in international photography and media art could also be discovered in our collection early on, seen in works by artists such as Leonor Antunes, Cao Fei, Clément Cogitore, Zanele Muholi, Guy Tillim and many others. Furthermore, around 100 architectural and theme-based commissioned works were realized and our collection of automobile-related art was expanded.

Over a period of 15 years, we were able to present the Daimler Art Collection as part of a world tour, visiting major museums in cities such as Detroit, São Paulo, Buenos Aires, Johannesburg, Cape Town, Singapore, Tokyo, Vienna and others, each location with a different thematic focus. We used each of these stations to engage with the art of the country and to expand our collection. Working on location and getting a sense of the place—the art scenes, local people and our Daimler colleagues—were particularly important for the internationalization of the collection. This made it possible to build and deepen an understanding of which traditions, values and qualities are associated with the culture of a given country or cultural region. Following from this, beginning in 2003, extensive groups of works of American, Indian, Australian, African and Chinese art found their way into the collection. Our basic questions as a European corporate collection are: Where do we come from? Where do our strengths lie and where do we want to go in order to accompany the international presence of the company?

The exhibition practice of the Daimler Art Collection has three focus locations: Daimler Contemporary Berlin, an internationally known, public venue; the Stuttgart location, and further exhibitions in German and international museums. In Stuttgart, we began presenting thematic exhibitions in public spaces within the company in 2001. For these

museum-quality, internal projects, we invite employees, and occasionally their families, to take part in guided tours. For several years, we also offered guided tours of art exhibitions in Stuttgart museums. Naturally, employees interested in art and culture take advantage of these offers with pleasure. In this way we can give employees what is sometimes a first glimpse into the visual arts and to the phenomena of contemporary culture and aesthetics in general. Because the art is present in the immediate working environment, any insecurities about engaging with new forms are minimized. In this way, many of our colleagues have had the chance to become acquainted over the years with changing themes in contemporary art.

A profile of the Daimler Art Collection would list the following aspects: diversity, quality and independence; up-to-date and relevant themes; and a stimulating constellation of tendencies from both 20th century and recent movements, of known and unknown art in interaction with developments in adjacent cultural spheres. Criteria for the quality of the art develop *from out of the art itself*—independent of valuations given by the art market or auction results. Another important thematic aspect for us is addressing how the avant-gardes and isms alternately supersede and make reference to each other. Art history is also a history of omissions—of discarded, forgotten or even misappropriated qualities—rather than merely a history of what was known and successful.

Corporate collections, managed with concision and moderate financial commitments, can act as an important bridge for people who have in their everyday lives little or no contact with art and culture: We as the Daimler Art Collection can offer spaces and encounters where people can simply pose questions. This opens up access to a world that appears to many at first as exclusive, mysterious, and overpriced.

Intelligently curated exhibitions and clearly communicated, content-based knowledge about art offer tangible information—interests are awakened, exchanges and conversations stimulated, and a readiness for things new and unknown can open up. It's all about fostering credibility through dialogue.

Speaking Makes Human that which Is Going on in the World and Inside Us

I close with a quote from Hannah Arendt's speech "On Humanity in Dark Times: Thoughts about Lessing," concluding what was laid out at the beginning of this introduction and what is the guiding thought of our artistically 'multi-voiced' exhibition *Friendship. Nature. Culture*. "What cannot become the object of discourse—the truly sublime, the truly horrible or the uncanny," Arendt stated in 1959, "may find a human voice through which to sound into the world, but it is not exactly human. We humanize what is going on in the world and in ourselves only by speaking of it, and in the course of speaking of it we learn to be human. [...] But such speech is virtually impossible in solitude; it belongs to an area in which there are many voices and where the announcement of what each 'deems truth' both links and separates men, establishing in fact those distances between men, which together comprise the world."⁹



Viviane Sassen, *At the scaffold*, 2013
***Cyanos*, 2013**
 C-Print, each 45 × 30 cm

Endnotes

- 1 Christina Thürmer-Rohr. *Fremdheiten und Freundschaften: Essays* [Foreignnesses and Friendships]. Bielefeld: transcript Verlag, 2019, pp. 11–12 [own translation].
- 2 Deborah Solomon. "John Baldessari: An Artist in a Class by Himself." In *The New York Times*, January 7, 2020, <https://www.nytimes.com/2020/01/07/arts/design/john-baldessari-art.html> [accessed: April 7, 2021].
- 3 Hannah Arendt. *The Promise of Politics*. New York: Schocken Books, 2007, p. 128.
- 4 Hannah Arendt. *The Human Condition*. Chicago: University of Chicago Press, 1998, p. 137.
- 5 Hannah Arendt. *The Promise of Politics*. See note 4, pp. 106–107.
- 6 Isabell Heimerdinger in an interview with Nicolas Feodoroff. Reprinted in this brochure. The film's premiere took place within the Flash Competition of the FID Marseille International Film Festival on July 24–25, 2020, <https://fidmarseille.org/en/film/soon-it-will-be-dark/>, [accessed: April 7, 2021].
- 7 Alois Prinz. *Hannah Arendt oder Die Liebe zur Welt*. Frankfurt: Insel Verlag, 2012, p. 304 [own translation].
- 8 Letter to the author, 2015 [own translation].
- 9 Hannah Arendt. "On Humanity in Dark Times: Thoughts about Lessing." In *Men in Dark Times*. Translated by Clara and Richard Winston. San Diego: Harcourt, Brace & Jovanovich, 1968, pp. 58, 70–71.

AT THE BEGINNING: MULTI-PERSPECTIVAL NARRATIVES

Two superimposed structures are what first meet the eye in the initial section of the exhibition *Friendship. Nature. Culture*. Extending from the ceiling to the floor is a white, net-like framework made of Corian by Luca Trevisani. Contrasting with this are two asymmetrical figures that reveal their matte black forms through the three-dimensional structure: Imi Knoebel's two-part wall object *Zwilling* [Twin] from 1988. Through their irregularly jagged forms, the two-meter-high shapes correspond with each other and yet are simultaneously differentiated by calculated formal deviations—these are twins whose spatial kinetic energies express dynamics of both attraction and repulsion.

Guy Tillim, *Kamajoor militias*, 2001/2004
Pigment print on cotton paper, 3 black-and-white photographs, each 80 × 54 cm



Sieve, 2014, by Luca Trevisani, with its precise, geometric structure, was developed specifically for the Daimler Contemporary space. The walk-in sculpture takes its shape from a fishing net for mussels, with the openings of each loop enlarged many times over. The individual elements are made of Corian, a matte material constituted by up to two-thirds natural minerals, such as shell limestone. The substance is as hard as stone, and in this way Trevisani's installation counteracts the elasticity typical of nets. *Sieve* unsettles via its play with meanings. It blurs the boundaries between nature and objects formed by culture: firstly, through the use of a material drawn from natural resources,



Liu Zheng, from the series *The Chinese*, 1994–2002
Three Elderly Entertainers, Beijing, 1995 / *A Dying Old Woman, Beijing, 1995*
A Mentally Handicapped Muslim Girl with Her Nephew, Xihaigu, Ningxia Province, 1996
Archival inkjet print, each 35 × 35 cm

but whose production is highly technologized, and secondly, through the alienation of the manual, utilitarian fishing implement to which the piece refers.

In a comment on another of his works, Trevisani has described his working method as a process of cultivation: "I am thinking of *Candide* by Voltaire, which ends with this sentence 'Il faut cultiver notre jardin,' [We must cultivate our garden]. In a stable, definitive, marmoreal space, there is no need to cultivate. We, on the other hand, are called to cultivate, to take care."¹ In the play within the interwoven space of natural and socially-defined spaces, two thematic emphases of the exhibition *44 Years of the Daimler Art Collection* emerge: nature and culture.

Two textile works continue the geometric formal vocabulary glimpsed in the exhibition's introductory room. Bars and squares in intense reddish-brown tones characterize the clear, reduced design of *Bars*, 1895, an Amish quilt. In dialogue with this work is a new acquisition of the collection: *The Trump Era: Trump's America*, 2020, by Dawn Williams Boyd. These 'cloth paintings,' as the artist refers to her textile works, are constructed as visual narratives. Boyd began her artistic career as a portrait painter, initially influenced by models from art

history such as Albrecht Dürer and Edgar Degas, before trading her brush and oils for a sewing machine and fabrics. Sewn together from square pieces of cloth, the exhibited fabric painting features an upside-down and diagonally split U.S. flag. Its left half glows with the traditional colors, whereas the right half's bright tones seem to have faded—the theme of division resonates visually here. Symbolically, the upside-down flag, originally a maritime sign, indicates a state of emergency: imminent danger. The work on display is part of *The Trump Era* series, which—loaded with historical references as well as Boyd's experiences as a Black woman—addresses, among other things, the further normalization of systemic discriminations faced by marginalized groups under Trump's administration. Through processes of cutting, embroidering, darning and embellishing, globally relevant narratives emerge concerning the conditions of social coexistence.

The canonical exhibition *The Family of Man*, which inspired the dense hanging of portrait photographs in our exhibition, placing varying formats from the most diverse contexts side-by-side, also positioned itself against forces of oppression. *The Family of Man* was the title of a traveling exhibition curated by photographer and exhibition organizer Edward



Sandra Hastenteufel, *Carmen*, 2002
C-Print, 147 × 109 × 4.5 cm

Steichen, one which, in 1955, brought together an international spectrum of Cold War-era humanist positions in photography. The focus was on human relationships, whether familial, social or environmental. Featuring 503 photographs from 68 countries, the exhibition at the Museum of Modern Art opened with a juxtaposition of shots from the USA and urban scenes from Asia, Eastern Europe and South Africa, among others. A frequently noted criticism of the exhibition, expressed by philosopher Roland Barthes during the show's stop in Paris, was that in its laying out of an all-encompassing human narrative, characterized by universal humanist values, the exhibition failed to take into account inequalities and power relations.²

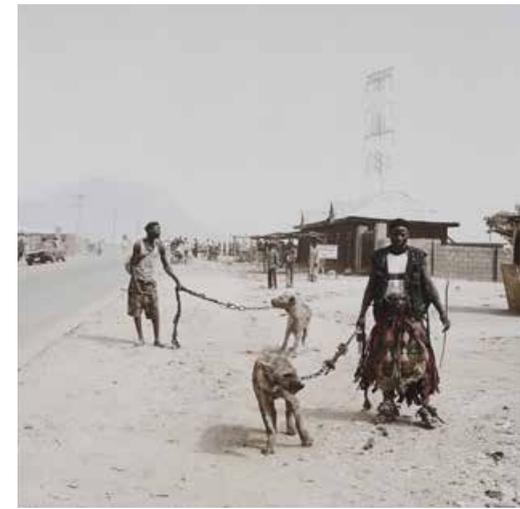
The closely-hung installation of around 25 photographs from the Daimler Art Collection focuses on people and their relationships with their immediate surroundings. The presentation is also a visual testament to the increased inclusion of international positions in art, begun by the corporate collection in 2000, while at the same time referring back to its local origins in the Stuttgart area (with works by Dieter Blum, Sandra Hastenteufel and others). Internationally awarded sponsorships of contemporary art, such as the Mercedes-Benz Award for South African Art and Culture or the

Japanese-German Art Scope Award, have enabled the collection to be continuously expanded with works by young artists from, among other lands, South Africa, India and China.

The viewer's attention is first drawn here to a small-format black-and-white photograph from the series *Go Away Closer*, 2001–2006, by photographer Dayanita Singh. We see members of an Indian wedding party, facing each other in intimate proximity. An atmosphere of melancholy and parting is expressed by the faces and the nocturnal chiaroscuro of the scenery. Corresponding with this work are three black-and-white photographs from the series *The Chinese*, 1994–2002, by Liu Zheng. Similarly to Singh's *Go Away Closer*, the photographs were taken over a period of several years, documenting the protagonists in everyday life in China from a subjective perspective. The unembellished snapshots from the series *The Chinese* take an empathetic look at the realities of life for people living on the margins of a highly functionalized economy.

Work series are equally typical of the photographer Guy Tillim. The large-format diptych *Harare*, 2016, is part of his *Museum of the Revolution* series, titled after the eponymous museum on Avenida 24 Julho

Pieter Hugo, *Mallam Galadima Ahmadu with Jamis and Mallam Mantari Lamal with Mainasara*, Nigeria, 2005, from the series *Hyena Men*
Inkjet print, 51 × 51 cm



in Maputo, Mozambique. The title references Mozambique's colonial history: July 24, 1875 marked the end of a colonial conflict over the territory that was resolved in Portugal's favor. A hundred years later, in 1975, the name had come to stand for the proclamation of Mozambique's independence. References to subsequent social, political and economic changes are inscribed in street names. Narratives of such changes are also present in Tillim's photographs of large cities in upheaval, such as Addis Ababa, Luanda or Nairobi—without acting as reductionist critiques of failed, revolutionary idealism or positing capitalism as a solution.

Such multi-perspectival narratives and depictions of different lived realities are closely linked to a third and central aspect of the Berlin exhibition: the question of living together in solidarity during a challenging present moment. This leads back once again to artist Dawn Williams Boyd. Related to Hannah Arendt's understanding of friendship, which forms the basis of the curatorial concept of this exhibition, Boyd's words address the interconnectedness of nature/culture against the backdrop of the current ecological crisis while articulating a call to take a stand and remain in conversation with one another.

“The times we are living in call for everyone to choose a side, to have something to say—good or bad! [...] Will we continue to denigrate and deprive our fellow humans because of something none of us can control like the color of our skin or the place we are born or the gender we prefer to love? What are we going to do when the water rises too high or the fires burn up all the oxygen or the winds knock down our edifices?”³

Endnotes

- 1 Luca Trevisani quoted in: *Luca Trevisani*, edited by Renate Wiehager. Cologne: Snoeck, 2014, p. 222.
- 2 For a contemporary perspective on Barthes' criticism, cf. Gerd Hurm. “Reassessing Roland Barthes' Myth of *The Family of Man*.” In *The Family of Man Revisited: Photography in a Global Age*, edited by Gerd Hurm, Anke Reitz and Shamoan Zamir. London and New York: I.B. Tauris & Co. Ltd., 2018, pp. 23–45.
- 3 Dawn Williams Boyd in an interview with Emily Harle. “Stitching America's Story.” In *Metal*, <https://metalmagazine.eu/en/post/interview/dawn-williams-boyd> [accessed: April 17, 2021].



Dawn Williams Boyd, *The Trump Era: Trump's America*, 2020
Assorted fabrics, 150 × 150 cm

Amish, *Bars*, 1895
[Artist unidentified]
Wool, 213 × 195 cm



Christian Ganzenberg

QUILTS FROM NORTH AMERICA: FROM AMISH TO ACTIVIST

The two quilts in the exhibition *Friendship. Nature. Culture*, whose dates of origin are more than a century apart, are characterized by independent yet diametrically opposed concepts: Strangeness and Friendship. Both are from North America; the *Amish Quilt*, characterized by formal reduction, dates from 1895, while the motif-laden quilt from Dawn William Boyd's "cloth paintings" series dates from 2020. Comparable for both quilts are the rectangular, almost square format and the method of production: they are patchwork quilts, consisting of two or three layers. The front side is usually underlaid with a warming fleece, wool, or cotton, while the fabric of the backside is sewn together decoratively by hand or by a sewing machine. This process, called quilting, stitching, or topstitching, first adjusts and then affixes the different layers. Then begins the actual art of quilting, which is the artful sewing together with small quilting stitches, which creates three-dimensional patterns on the surface.

Basically, there are two different types of quilts: the "pieced quilts,"¹ which the Amish in particular are accustomed to sewing, and the "appliqué quilts" with figurative elements such as flowers, animals or the like made of colored fabrics.²

It was not until the presence of quilts in the context of art exhibitions³ from the mid-1970s and the shift in the form of presentation from the horizontal to the vertical that perception also changed. This awakened the Amish to a business spirit and they

began to produce their quilts on demand as well. Until then, the use, pattern, and production of quilts, like the entire Amish way of life, were subject to the strict rules of order—so called 'Ordnung'—of individual communities, which defined the aesthetics of the object world and related human agency. Individual restraint, thrift, and the abandonment of ornamentation and decoration are essential, but above all, concepts such as community and tradition, simplicity and clarity are appropriate for describing both the culture and the quilts of the Amish. Colorfulness and expressiveness of a quilt are the exception, they are qualities that were used only for the more intimate areas of the house.⁴ For further consideration and comparison, it is important to allow the Amish quilts their historical framework of meaning. Only then can they be juxtaposed in dialogue with works of contemporary art on other levels of content.

The "cloth paintings"⁵ of the African-American artist Dawn Williams Boyd, which make use of the elaborate techniques of piecing and appliqué, stand in exciting contrast to the cultural background of the Amish quilts described here. For Boyd, quilting is primarily a "practical way to hold all the layers together." Her quilts are more like collages than paintings, because fabric painting is a layer-by-layer, additive process that allows for refinement of the surface through texture, embroidery, or the addition of beads and sequins even after the final layer of fabric has been applied. Boyd, born in 1952

in Neptune, New Jersey, has for many years based her life in Atlanta, Georgia, a city that played a central role both in the War of Secession in 1864 and for the civil rights movement since the 1960s. Boyd comes from a family of seamstresses. After twenty-nine years of work, she quit her position at a major airline and turned to artisan work. In addition to the Amish quilts tradition, there is an even longer history of African American quilting in North America. This can be traced back to the first Black slave women who were forced to work in spinning, weaving, sewing, and quilting on plantations and in wealthy households. Via the quilts of Gee's Bend in Alabama, this lineage reaches into the present, to pioneers of artistic activism such as Faith Ringold. Following in this tradition of Anglo-American craft, Boyd has developed a style all her own with her large-scale fabric paintings that combine personal memories with historical record and political references. She repeatedly incorporates life-size renderings of characters and representative figures, drawing on lush textures and eye-catching patterns for her creations. Her quilts amaze with materials such as beads, lace, silk, and occasionally acrylic paint. Thematically, Boyd—who signs and dates all of her works—focuses on sociopolitical commentary from an explicitly African-American perspective, as well as themes of female sexuality and religion.

Boyd is a storyteller; she works with scraps of fabric from discarded, worn, and handmade sources, transforming them with a sewing machine into unique pieces rich with motifs and allusions. “I create ‘cloth paintings’ with fabrics garnered from myriad sources, to tell the stories of my times, my country and my people. My artwork reflects my interest in American history as it affects and is affected by its African-American citizens, particularly as seen through the eyes of women and children.”⁶

Although Boyd's images occasionally include humorous narratives, her subjects are mostly controversial, haunting, and include signals of activism, as they depict U.S. history and the present from the perspective of the “other”—primarily an oppressed Black minority. The quilt acquired by the Daimler Art Collection belongs to the most recent group of works, *The Trump Era, 2017–2020*,⁷ in which the artist deals—obviously critically—with political and cultural issues that were also discussed in the international press during the 45th U.S. president's term in office. For Boyd, this series is “not just about the re-emergence of the acceptance of legalized expressions of racism. It is about the issues which affect us as a nation, a planet and a species. My point in enumerating these issues in my series is to acknowledge that they existed before Trump but because of him and his keepers, they will not only continue to exist after Trump but will have been exacerbated in the scant four years of his presidency.”⁸

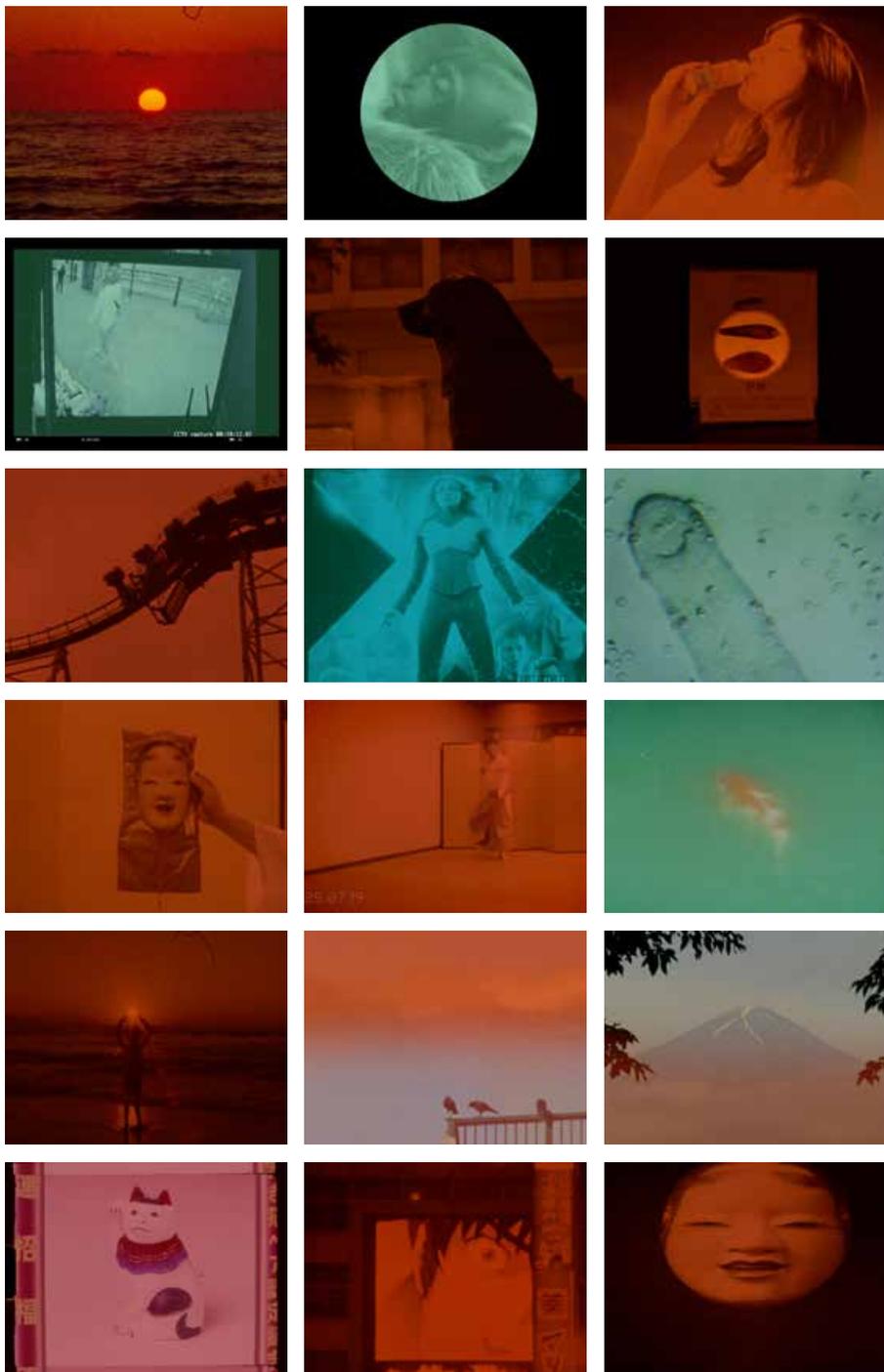
Part of *The Trump Era* series is a work titled *Erasing Obama, 2018*, a figurative translation of the political ambitions of the Republican Party, which under Trump's leadership unequivocally sought to reverse the “Yes-We-Can” policies of his predecessor. Former President Obama appears graying, pensive, almost broken; even the lapel pin is upside down. It seems that only echoes of his popular political credo remain. Clear and contrasting colors dominate the image, the fabrics used are almost without exception unpatterned. In the work *Trump's America, 2020*, some of the material reappears; however, the visual language here is more abstract and, at the same time, more symbolic. A diagonal line, running from top left to bottom right through the Stars and Stripes, emphasizes the uneven structure of the image, which is square in itself. The remaining 46 of the original 51 stars seem to be turned towards the next president with fervent expectation:

the clearly addressed symbolic image of an America coming apart at the seams in 2020. But Boyd does not stop at artistic translation and aesthetic depiction of her observations: “The times we are living in call for everyone to choose a side, to have something to say—good or bad! [...] Artists have always been at the forefront of political change, identifying and focusing in on the issues that negatively affect their communities.”⁹ Boyd is involved in various Black Artist Collectives, which are dedicated to the promotion of African-American artists, and is also actively involved in the artistic education of children and young people.

The early example of Amish Quilts and the contemporary image by Dawn Williams Boyd—they are each shaped by different contexts of creation and meaning, and yet both speak to fundamental questions of human life. They are artistic commentaries by minorities in American society, a religious splinter group in self-imposed isolation on the one hand, and an African-American woman agitating for recognition and equal rights with her works on the other. They are united by the traditional cultural technique of quilting, which is widespread throughout the world, and by their fascination with the expressive possibilities of working with fabric, thread, pattern, and color.

Endnotes

- 1 “Pieced quilts”—often referred to as patchwork quilts—are pieced together from individual pieces of fabric, usually geometric.
- 2 Cf. Florian Hufnagl. “Abstraktion und Farbe. Die Kunst der Amischen.” [Abstraction and Color. The Art of the Amish], Munich 1991, p. 16.
- 3 Most significant were the exhibitions *Optical Quilts* at the Newark Museum in 1965 and *Abstract Design in American Quilts* at the Whitney Museum of American Art in 1971.
- 4 An intimate equivalent of this permitted break from communal conformity is the permission of colored underwear for women. It seems that in the Amish cosmos of values, there is a connection between intimacy and a successive freedom from the norms of the given order: the more intimate the space, the more hidden the object from outside gaze, the more permissive the approach to the maxims of simplicity and adornment.
- 5 “I prefer ‘cloth painting’ to quilt because quilt has a specific connotation. Historically Black women quilted less for decorative reasons, but for economic and practical reasons. [...] I come from a long line of women who sewed, so fabric surrounds me.” (Dawn Williams Boyd. “Dawn Williams Boyd gets personal and political in Cloth Painting”, <https://whitewall.art/art/dawn-williams-boyd-gets-personal-and-political-in-cloth-paintings> [accessed: April 14, 2021].
- 6 Dawn Williams Boyd, <https://www.dawnwilliamsboyd.com/the-trump-era-series> [accessed: April 14, 2021]
- 7 “I have used his name in order to place the series historically for future generations. Because of his negative influence, and that of his adherents, situations that should have been handled in an enlightened, intelligent, pro-science and humane manner were undermined, ignored, depleted and exacerbated to the point where our democracy has been threatened.” Dawn Williams Boyd, <https://www.dawnwilliamsboyd.com/the-trump-era-series> [accessed: April 14, 2021].
- 8 Dawn Williams Boyd. “Stichting America's Story”, <https://metalmagazine.eu/en/post/interview/dawn-williams-boyd> [accessed: April 14, 2021]
- 9 Ibid.



Haris Epaminonda, stills from *Japan Diaries*, 2020
Digitized Super-8 film, color, sound, 21:08 min

Renate Wiehager

INTROSPECTION AND IMAGE MEMORIES IN THE LIGHT OF THE SETTING SUN

Haris Epaminonda's *Japan Diaries*, 2020

Haris Epaminonda's film *Japan Diaries*, created in Tokyo during her time there as recipient of the 2019/2020 Art Scope scholarship,¹ represents a subtly composed visual homage to Japan as a country where images and traditions from art and history still exert a strong influence on everyday life. The film, which has been transferred to video, was created by the artist using an 8mm camera. It presents an admixture of direct recordings Epaminonda took from real life as well as footage of various screens and monitors which the artist happened upon and spontaneously documented.

The film begins with a stationary shot of the sun setting into an ocean horizon. Already here, a cautious comment is being made on the difficult global political and economic situation during the summer of 2020. We recall that Japan is traditionally known as the 'Land of the Rising Sun.' During the Meiji period, the flag of the rising sun with its sixteen red rays, the *Kyokujitsu-ki*, was the official symbol of the Japanese military. A modified version of the flag was adopted by the modern Japanese army. Today in Japan, it is occasionally used on national holidays and at sporting events (the motif of the flag occurs later in the film in an animated form in which other visual material is incorporated).

Epaminonda uses this motif of the solar disk as a formal element, showing within a circular segment film footage from various cultural contexts, all of which, however, are linked to traditions that still

permeate the present-day reality of Japan. The circular shape is then replaced by full-frame, slowly pulsating images and flowing impressions from nature, film history, manga culture and art, with references to Hokusai's famous series *One Hundred Views of Mount Fuji* and many other sources. Music by the pioneering Japanese composer Hiroshi Yoshimura, drawn from his 1986 album *Soundscape 1: Surround*,² delightfully sets the tempo for the slow, circular rhythm of the images.

Allusions to film history appear in Epaminonda's work, especially via its aesthetics and editing techniques. Some of the cinematic techniques utilized recall those from silent-era films; for example, the graphic isolation of image details references the iris shot technique, in which a round section of the image is focused upon using a mask and the remainder of the image is hidden from view. Images with monochromatic colors are, in turn, reminiscent of the techniques used to tint black-and-white film stock. For her media historiography, Haris Epaminonda uses a wide variety of memory techniques such as revealing the perforations on film strips or anachronistic video timecodes.

The vintage techniques, as well as the retrospective aesthetics of the film, awaken memories, opening up a field of manifold interferences and correspondences as historical layers. Such an approach is especially suitable for the dairy film format as a

space for the fabrication and representation of memory. For Epaminonda, memory is neither a single entity nor a simple collective, but, rather, a composite constructed through her re-filming of found imagery and historical or historicized media technologies. As a heterogeneous ensemble of relationships, memory in its filmic forms combines the most diverse narrative strands: Japanese history and the subjective worlds of the imagination are brought into association with one another.³ The interplay of a sober, abstract-geometric vocabulary of forms with charged content is characteristic of the work of Haris Epaminonda. Fluidly arranged historical images are combined with culturally significant symbols, such as the stylized form of the chrysanthemum (a reference to the seal of Imperial Japan) brought together with ready-made visuals from the spheres of advertising, television and the internet. With her selection of pieces from Yoshimura's *Soundscape 1: Surround*, originally produced as an ambient soundtrack for a series of prefabricated houses (his first record, produced for the Hara Museum, was called *Music for Nine Postcards*),⁴ Haris Epaminonda emphatically roots her film *Japan Diaries* in a still little-known aspect of Japanese culture of the 1980s.

Haris Epaminonda integrated a text work dedicated to Yoshimura by the German conceptual artist Daniel Gustav Cramer into her extensive installation for the Hara Museum. Cramer writes about the Japanese composer:

“Hiroshi Yoshimura was born in Yokohama, Japan on the 22 October 1940. Forty-two years later he composed a set of abstract musical tracks in his living room with an analog synthesizer and a Fender Rhodes. The arrangements were inspired by the window views of his house. The sparse and subtle sounds came as a direct reaction to the overload

of bustling Japan of the 1980s. He described his music as a form of resistance.

In 1982 Yoshimura approached the newly opened Hara Museum of Contemporary Art in Shinagawa-ku, Tokyo, and proposed to play his compositions inside the exhibition spaces as background music to the displayed works of art. In the months to follow, visitors requested information about the creator of the sounds. As a consequence, his first album, *Music for Nine Postcards*, was released the same year. It marked the beginning of the Wave Notation series, a long-term project of environmental music on Sound Process, a newly founded label by Satoshi Ashikawa. Tragically, the series came to an abrupt end a few months on, when Ashikawa died in a car accident. Yoshimura continued to release several more records. His activities were followed by a small, loyal group of listeners in Japan. With his passing in 2003, his musical legacy seemed to have come to a close. A decade passed.

As it happened, YouTube's automated logarithm would eventually direct those searching for ambient music and electronica—Brian Eno, Aphex Twin or Kraftwerk—to the outer fringes of its ever expanding archive, to the Japanese eighties subculture of environmental music and to Hiroshi Yoshimura's compositions. Here at last, in the digital realm of the internet, he rose to unforeseen prominence, silently adored by millions across the globe, who sit at home and in their living rooms, studying, reading and listening.”⁵

Endnotes

- 1 Beginning in 2003, the Hara Museum partnered with Mercedes-Benz Japan and the Daimler Art Collection for its Art Scope artist-in-residence program which invites young artists from Japan and Germany to live in and draw inspiration from a different cultural environment. In 2018, the Japanese artist Tsuyoshi Hisakado was invited to Berlin for the 2018–2020 program and, from Germany, the Cypriot artist Haris Epaminonda went to Tokyo in 2019. See: Mercedes-Benz Art Scope 2018–2020: Hara Museum of Contemporary Art in co-operation with the Daimler Art Collection, Stuttgart/Berlin, July 27–September 6, 2020, Hara Museum of Contemporary Art, Tokyo. Mercedes-Benz Art Scope 2018–2020 – Daimler Art Collection.
- 2 Cf.: <https://wearethemutants.com/2019/03/20/drift-like-smoke-hiroshi-yoshimuras-soundscape-1-surround/> [accessed April 24, 2021]. The album was originally released by the label Misawa Home. Today, Hiroshi Yoshimura's estate owns and controls the rights to his music. The label Light in the Attic is working on behalf of the estate for synchronization purposes, and is mentioned as “By arrangement with...”
- 3 I would like to thank Friederike Horstmann, Berlin, for information on theoretical and historical aspects of the film.
- 4 Cf.: <https://lightintheattic.net/releases/3538-music-for-nine-post-cards> [accessed: April 24, 2021].
- 5 Daniel Gustav Cramer. *Hiroshi*, 2020, text work for the exhibition Mercedes-Benz Art Scope 2018–2020. Hara Museum of Contemporary Art, Tokyo 2020, see note 1.

THE BIG AND THE SMALL

In a video series created in collaboration with the artist Linda Havenstein, a face appears in a wide shot, silently looking into the camera. Minimal facial expressions and traces of emotions stand out in the face; the person portrayed seems to be thinking about something. After a while the silence is broken and the person says “I’m sorry.” Fade-out. The next person appears, this time different gender, different skin color, and the person also seems affected thinking about something, then says “I’m sorry.”

I too can be seen, I too apologize. For all the injustice that is part of my history qua my nationality, for all the violence that I did not stop. An apology for all the people who are waiting for an apology. If a state is supposed to stand for the people of its citizenship, then by implication, maybe a citizen can apologize instead of the government?

The series is called *The Apology* and deals with the relationship between individual responsibility and broader social contexts. It inquires about the position of the individual in the larger context and the options for action that each person has in the face and knowledge of what is happening around them.

This tension between an individual and a seemingly overpowering group is something I also address in other works. In the *Notice-Forest* series, two apparent opposites face each other. The paper bag, a mass product that brings with it all the

convenience of predictability and a comparability to the point of featurelessness, the speed with which it can be used and removed from consciousness, and a calculated transience of its existence. The bag denies a responsibility of the consumer, it soothes and lulls into its apparent insignificance. It whispers, “Don’t notice me, I’m nobody, I have no value.”

The tree, however, which opens up in the bag, brings with it the claim and the will of existence, it is there, although it should not be there at all. Not only is it a very concrete tree, modeled after individual plants from the urban spaces of the global metropolises, thus annihilating the supposed interchangeability of the bag, but it also inverts the production and life cycles of the mass product.

Through its existence it interrupts the predetermined life cycle of the disposable product, it not only refers to the tree that stood at the beginning of the bag, but through its existence it also prolongs its life in the now, at the same time its end will be different than it was predetermined. It intervenes, it forces attention, re-evaluation and consideration.

If there is something I want to bring to understanding (notice) with this work, it is that the bag in truth has never been featureless or worthless, that it has always been a living tree, and that the apparent ease achieved with the form of mass production and distribution has always been deceptive. What



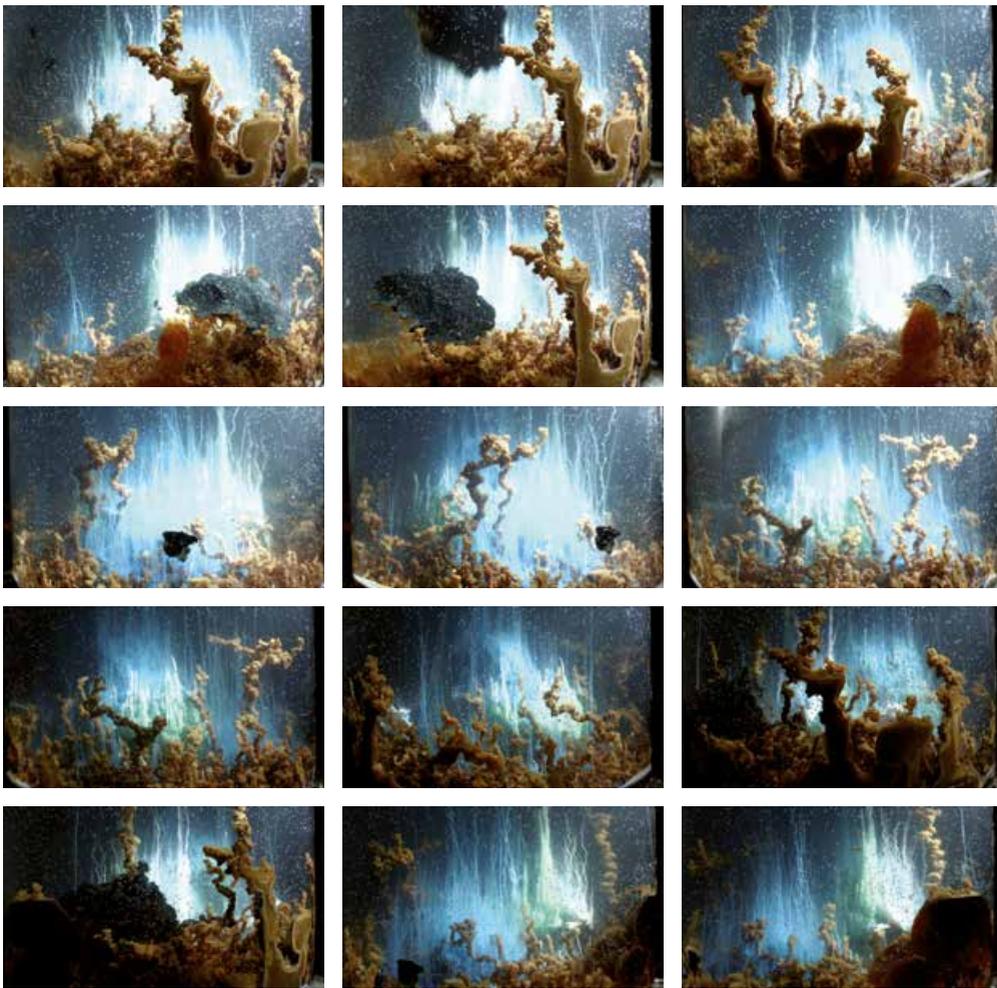
Yuken Teruya, *Notice-Forest*
Louis Vuitton, 2019
Paper bag, glue, 25 × 35 × 11.5 cm



Hannah Arendt formulated for political contexts in the mid-20th century carries over at the beginning of the 21st century and in the face of the climate crisis to a multi-layered mishmash in which consumers are the agents of action.

We have never been absolved of responsibility for our actions, even if global production structures and consumer cultures invite us to do so. We have never had the right not to consider what we do. The little vulnerable paper tree thus hijacks the narrative of modern and convenient mass production, the passive consumer, and the assumption that an object is worthless if individuals receive it for free at the moment.

For the supposed cost- and property-free mass production bag costs everyone dearly in the now and in the future.



Hicham Berrada, stills from *Présage 21/02/2015 06h21*, 2015
Color video from performance, beaker, chemicals, camera and
live screening, 24:42 min

Nadine Isabelle Henrich

WHAT DO YOU WANT ME TO BE?

Paths Beyond Categorical Classifications

In the late 1980s, more than 20 years after Hannah Arendt presented her speech “On Humanity in Dark Times,”¹ Jacques Derrida gave a series of seminar lectures on the subject of friendship. Derrida, philosopher and protagonist of a political theory of deconstruction, devoted much of his work to the social applications of dichotomies, discussing their transformation and significance. He himself experienced antisemitism, discrimination and violence at an early age, having grown up as a child of Jewish parents in Algeria under French colonial rule.

According to Derrida, established, presumed pairs of opposites such as friendship versus enmity, private versus public, reason versus passion, masculinity versus femininity, and speech versus writing are constituted in mutual dependence. Simply because one dominant concept reigns over the other does not mean that either is immutable, self-defined or even ‘natural.’ This idea invalidated the use of such dichotomous constructs, so often used to support power structures. Derrida’s thought was dedicated to those groups, elements and places that were oppressed, whose historical or present existence had been obscured or was in the process of disappearing. Only an exploration of the ‘marginal’ could lead to the necessary realization that dualistic concepts which seem self-evident or inevitable are full of contradictions and constructed by fears.

In the following text, selected works from the central exhibition space will be considered, in which ‘Opposites’ such as natural and artificial (for example, in the work of Hicham Berrada) or familiar and foreign (in that of Carola Grahn) are destabilized and questioned from current perspectives.

The River Says—What Do You Want Me To Be?

In the series *My Name is Nature*, which Carola Grahn showed as part of the Art li Biennial in 2016, a wooden sign carved with the sentence, “The River Says—What Do You Want Me To Be?????” was found situated in the landscape of northern Ostrobothnia, Finland. Who here wants to impose an identity different from their self-determined one on someone, and Who might even direct such infringements and role assignments—common among humans—to nature, to a river? Grahn’s artistic practice engages with the categories that have been ascribed to her as an individual within a society cultural theorist Ariella Azoulay calls “imperialist-democratic” and makes conscious the habitual mechanisms of classification which guide the viewer’s perception.² Her own identity as a member of the Sámi, an indigenous population from the Sápmi region in northern Fennoscandia, remains a point of reference to which Grahn often returns in her works. The implications of categorical classifications imposed from without, such as ‘white,’ ‘blonde woman,’ ‘Sámi,’ ‘artist,’ ‘Christian’ or ‘mother,’ in her works often become perceptible as dissonant to her self-positioning.

Carola Grahn, *Lapland / Mamma (Mom) / Dear Mr. Fontana*, 2017
 Reindeer skin, sinew thread, wooden frame, 36 × 51 cm / 51 × 40 cm / 61 × 51 cm



Lapland, *Mamma* and *Dear Mr. Fontana* were created in 2017 as the initial parts of her work series *Notes on Hide*. For the image objects in the series, reindeer skin, leather, sinew thread and woolen cloth are used, materials of the ‘Duodji,’ the traditional Sámi handicraft. The aesthetics of these materials and the formal language used create an exciting contrast in this series, as Grahn transforms the animal-based, natural materials into minimalist-abstract image objects. The work *Dear Mr. Fontana* adopts the canonically radical gesture of cutting the canvas, which Lucio Fontana made famous in the 1960s: After creating his first work of ‘Tagli’ [cuts] in 1958 as an assault on the intactness of painting in its historical role as an ‘illusionary space’ or ‘window,’ a qualitatively new space could emerge. Fontana’s cuts were formally precise and usually executed on monochrome, evenly applied color surfaces. Grahn, on the other hand, chooses a stretched reindeer skin as the ground, thus creating through the act of cutting not only the formal impression of a minimalist image but also evoking the infliction of injury on an animal body. When viewing *Mamma*, a symbolic, synthesized form of two crescent moons

inspires associations with a woman’s body and, viewed in relation to Grahn’s adaptation of Fontana’s technique, suddenly evokes a completely different reading: The opening in the leather skin becomes legible as abstracted female genitalia, as the “Origin of the World,” as Gustave Courbet once called it. *Notes on Hide* opens up contexts of both a spirituality based in the natural world and a confrontation with a male-dominated art historical canon. The *Notes on Hide* series exemplifies the artistic strategies that Grahn’s works use to create hybrids of historical and contemporary references, as well as to combine traditional and subversive elements.

In Presence of Past Landscapes

Buhlebezwe Siwani addresses the relationship between the now and the past in her performances, negotiating the ways in which present bodies and movements can relate to history and memory. The artist graduated with MFA at the Michaelis School of Fine Arts, Cape Town in 2015 and has since worked with performative practices manifesting in installations, sculpture, painting, video and photography. Her large-format photographic series



Mnguni from 2019 takes the form of a triptych: The artist herself is documented in three positions during a performance on a beach in the Netherlands, showing from left to right the attitudes of a ritualized action.

As the work title *Mnguni* suggests, the performance refers to the Nguni, an indigenous people of South Africa who, though their Early Iron Age homeland was located in East Africa, created the Nguni Empire in South Africa.³ With colonialism in South Africa, along with asymmetrical trade relations, the repressive economic model of slavery and forced labor was introduced by the Dutch in 1652.⁴ Many South Africans are the descendants of enslaved people brought to the Cape Colony between 1653 and 1822 and are part of the African Diaspora. Siwani makes visible in this photographically documented performance the historical and economic relationship between two places geographically distant from each other, both of which are also significant in the artist’s biographical present as her places of residence: South Africa and the Netherlands, more specifically Cape Town and Amsterdam.



In a conversation with the author about her work *Mnguni*, Siwani explained: “The land speaks volumes about who we are and how things evolve, and who has been there. It speaks about the trials and tribulations, especially South Africa where people have been uprooted and land taken from them, how do you say home if you have always known home to belong to a former master?”⁵ The individual’s relationship to the “ancestral landscape”⁶ is structured by the scars and struggles of history: In *Mnguni*, the artist’s body, movement and clothing evoke relationships and conflicts, but also the power of her connection as a *Sangoma* [healer] to her ancestors, who appear like time travelers, inviting us to remember, feel and explore.

Emergent Worlds

Hicham Berrada works with the smallest of particles, initiates chemical processes, controls transformations and reactions, and presents these processes in performative formats. The performance series *Présage*, which Berrada created with the musician Laurent Durupt is filmed and shows the two performers, seated concentrated in darkness in front of small glass jars. Behind them, a cinema-format

projection reveals transitory moments of the landscapes emerging inside the jars. In addition to water and the chemical elements that were gradually added, the glass jars each contained a hydrophone, as used by marine researchers to document the acoustic communication of whales. The hydrophone allows the chemical reactions and processes of the landscape in the glass to be translated into a soundscape audible to viewers. This underwater soundtrack of floating particles, mixing substances and mutually amplifying reactions enhances the immersive effect of the video.

Berrada's works are based on his scientific understanding of chemistry, but he combines this knowledge with methods of artistic experimentation, whereby the work itself can be experienced as a temporary, aesthetic manifestation of an experimental procedure. By gradually adding to the water different elements, such as iron, copper and tin, by changing the temperature or angle of incidence of the light, a spectacle of unknown forms unfolds. Physics, chemistry and mathematics are used by Berrada as tools to create new forms, mutations and emergences; here, science acts like a reservoir for the production of aesthetic phenomena. He compares his process to that of a painter, making the specific parameters of his chemical artistic practice even clearer: "Are we with or in (nature)? Are we in a dialogue with it?"⁷ His approach to nature is not via an art of representation, but is, rather, a collaborative process within which nature itself becomes creatively active. Thus, the artistic interventions form impulses for the ecological and chemical processes of the resulting ecosystem; they initiate, essentially, not a controlled formal process, but, instead, instigate activations whose results are constituted in processual, transformative and unpredictable ways. Berrada avoids any kind of postproduction work on his videos, which for him are as much a document

as an autonomous work of art. His filmic recordings are, therefore, necessarily linked to an experience in real time, inviting us to observe a moving-image-in-the-making that is subject to its own temporality and transforms our perception of time.

In a World Built of Paper

Yuken Teruya's sculptural microcosms are constituted by graceful natural forms made out of familiar everyday materials directly related to consumerism, corporate design and the circulation of goods. In the *Notice-Forest* series, bonsai trees emerge from the precisely cut-out elements of a paper shopping bag, creating their own micro-world in the horizontally positioned bags of well-known brands such as Starbucks, McDonald's or Louis Vuitton. Teruya's cuts are based on sketches and transform the original material without producing any waste. His works can be seen as a kind of "hacking" of the pre-existing forms: The cover of *The New York Times*, shopping bags or banknotes are not altered by painting over or adding to them, but are shaped only by the minimal rearrangement of their surfaces. With cuts and creases, Teruya detaches elements from the flat surfaces, gradually deforming the original objects.

Teruya's works, with their delicate miniaturizations, have a seductive aesthetic; like the associations that accompany luxury brand shopping bags, the works play with notions of value and luxury. They combine thoroughly contrary impulses; via the seduction of beauty and wealth, they provoke an uncomfortable awareness that compulsive consumption and a love of nature are difficult to reconcile. In the appropriation and transformation of shopping bags and banknotes, Teruya's works activate reflections on the mechanisms of value constructions that, like his natural forms, are artificial and fragile. In the contemplation of Teruya's intricately cut formal inventions, the simple material



Buhlebezwe Siwani, *Mnguni*, 2019
Inkjet print, 3 parts, each 101.9 × 151.9 cm

itself becomes visible as a printed, designed paper. The economic and social narratives that condition utility and meaning become legible as fictions—or allow one to simply indulge in observation: of the forms, of the effects of light and shadow, of this paper world that is so beautiful.

Real Virtualities

Guan Xiao's installations and sculptural works create seemingly out of place, hybrid artifacts. In her three-part installation *Sunset* from 2012, two creature-like sculptures—made of polyurethane-wrapped wood, with metal and plastic elements—stand in front of a vertically oriented, large-format LED light box. The ill-matched pair of sculptures seem to face the artificial sunset, and yet no necessary connection or narrative structure becomes apparent between the three objects. In the artist's video works and installations, the impression often arises of an initial process of deconstruction followed by a subsequent act of rearranging and a

combining of divergent elements. Guan's aesthetics are borrowed from the material, everyday world as well as from virtual spaces and the design possibilities of computer games and virtual reality. The combination of coated wood and shiny silver car rims makes the sculptures alien, despite their familiar components, appearing in front of the intense colors of the screen like avatars from virtual space that seem to have strayed from the screen into real space.

Guan's hybrid objects are set into real spatial arrangements that feel like a course or stage set for the open-ended possibilities of action within a game. The drawing of parallels between reality and virtuality, one could say, makes material the ways in which we experience our technologized present. The confrontation with the physical reality of objects in space overlaps with the imaginary movement through the virtual landscape of a computer game or the social networks on the screen of a smart-



Buhlebezwe Siwani, *Mnguni*, 2019
Inkjet print, 3 parts, each 101.9 × 151.9 cm

phone. The associated opposing energies of a disembodied experience of time and of aesthetic-sculptural formation find their artistic equivalent in Guan's work. The struts of the upright automobile rim—an element of the installation *Sunset*—with the colorful letters of the Google logo can be read as a dial telling the time. The second, creature-like object, decorated with artificial flowers, seems to remain simultaneously spellbound and apathetic in front of the light box sunset—time and space passing by without penetrating into consciousness.

Withdrawn Glances: Look Into

Multidisciplinary artist Mbali Dhlamini's installations and photographic works address processes of decolonization in contemporary African identity formation [see p. 18]. Like Buhlebezwe Siwani's artistic-performative practice, Dhlamini's conception of the work of art attests to a continuous, internal conversation with visual landscapes past and present. The photographic series *Look Into*

was created in 2017 during an artist residency in Senegal. The three works *Untitled – Sénégal, Femme Pourougne, Untitled – Afrique Occidentale, Femme Djallonké* and *Untitled – Afrique Occidentale, Fille Soussou* reveal via their titles the geographic, ethnographic and cultural methods of categorization as they were used in anthropological photography in the 19th and early 20th centuries. The source material for Dhlamini's works come from French photographers who took the portraits during the colonial period in Senegal.⁸

The photographs have been digitally reworked by the artist from scans she made at an archive in Senegal. In them, human and background are interwoven, forming a black surface of color; the portrayed retreat from the eyes of the viewer, only the fabric covering their bodies mark the women's presence in the black ground: in viewing, a loss of control occurs. The artist's withdrawing of the faces and bodies creates a new situation for the



viewer: The gaze directed at photographic portraiture takes a voyeuristic position—hierarchically structured, especially in relation to photographic representations of the female body or as an instrument of 'othering'⁹ in the context of (neo)colonial narratives of the photographic *dispositif*—but this power relationship is reordered in Dhlamini's works.

The allocation of the roles of viewed 'object' and viewing 'subject' is destabilized. Through her reworking of the photographs, Dhlamini makes her own revisions to the mechanisms inscribed in the photographs, as in the illustration and exhibition of Black, female bodies, shifting attention to the colorful patterned garments that conveyed social codes and carried cultural significance in the indigenous communities of Senegal. In *Look Into*, as is often the case in Dhlamini's work, a process of un-learning and re-learning takes place which allows for the questioning of (allegedly) established knowledge and for pictorial representations to

become legible in a new way. Dichotomous classifications: friendship versus enmity, private versus public, familiar versus foreign—here, perhaps following Derrida's lead, all are deconstructed.



Guan Xiao, *Sunset*, 2012
LED light box, artificial flower, colored metal, rims, resin
308 × 158 × 10 cm

Endnotes

- 1 Hannah Arendt. "On Humanity in Dark Times: Thoughts about Lessing." In *Men in Dark Times*. Translated by Clara and Richard Winston. San Diego: Harcourt, Brace & Jovanovich, 1968, pp. 58, 70–71.
- 2 Cf.: Ariella Azoulay. *Potential History: Unlearning Imperialism*. New York: Verso Books, 2019.
- 3 Cf.: Thomas N. Huffman. "The Archaeology of the Nguni Past." *Southern African Humanities*, vol. 16, no.1 (December 1, 2004): pp. 79–111.
- 4 Ibid.: p. 102.
- 5 Buhlebezwe Siwani, interviewed by the author via email (March 2021).
- 6 Ibid.
- 7 Quoted in: Hicham Berrada: "Atelier A." *Arte*, 2015, <https://www.arte.tv/de/videos/057123-051-A/hicham-berrada/> [accessed: April 30, 2021].
- 8 The beginnings of French colonization in Senegal date back to the mid-17th century, the time of the founding of the capital Saint-Louis, although official colonial policy through the annexation of Senegalese kingdoms did not appear until the 19th century. Cf.: Ute Gierczynski-Bocandé. "Senegal—ein Völkermosaik: Historische und aktuelle Grundlagen eines afrikanischen Integrationslandes" [Senegal—A Mosaic of Peoples: Historical and Current Foundations of an African Integration Country]. *Konrad Adenauer Foundation* (February 15, 2012), <https://www.kas.de/en/web/auslandsinformationen/artikel/detail/-/content/senegal-ein-voelkermosaik>, p. 7 [accessed: April 30, 2021].
- 9 The term "othering" emerged in the context of postcolonial theory to denote a permanent act of boundary drawing, categorization and construction of the 'other' as distinct from 'us.' The term was coined by authors such as Edward Said and Gayatri C. Spivak and is still relevant for curatorial practice and theory today.



Isabell Heimerdinger, stills from *Soon It Will Be Dark*, 2020
HD Film, 22:49 min

Isabell Heimerdinger

SOON IT WILL BE DARK:

In an interview with Nicolas Feodoroff¹

The film premiered in the Flash competition at the FID Marseille, July 24–25, 2020.

[Nicolas Feodoroff] In *Soon It Will Be Dark*, we are somewhere in a tropical area, by the sea. What was your interest for this place? Could you sum up the project?

[Isabell Heimerdinger] I travelled to this place a few times before the filming. It is the second smallest African country consisting of two islands on the equator, in the Gulf of Guinea. It is a very remote place, one with a heavy colonial history. What struck and fascinated me was that despite its status as one of the poorest countries in the world (judged from a Western economical point of view), I discovered an incredible richness—in the widest sense of the word. I gradually developed the idea of making a film that would playfully explore the notion of getting lost (literally) within the complexity of a place where so much is preconceived, from both sides—looking in and looking out.

How do you look at a place that you have never seen before?

The initial sensation gets lost when you open your eyes for the second time. For the film, we tried to capture and preserve some of the almost naive pureness of seeing and watching something for the first time. While preparing the shooting, the concept started to play tricks on me and I eventually put it aside. It made the work on the island easier in the sense that we were free, not dependent upon a script. On the other hand, this freedom made it difficult to focus and make choices. In the end, we returned with a lot more material than

planned and we struggled to find a thread that would hold it all together conceptually. *Soon It Will Be Dark* is a kind of detour we took while exploring our editing options. We focus on a character working in a banana and cocoa plantation. Needless to say that this film is only the beginning of a longer working process.

You don't name the place, nor the people. And there are very few elements to situate the place. Why?

As I said earlier, offering an unbiased view of this place was important to us, no matter where or what it is. We didn't want to start with a name and create a direct context. In retrospect, I see the process of filming and editing more like composing a poem, establishing an atmosphere and a frame of mind rather than picturing a reality. At the same time, it was important not to mystify anything. Cast and crew as well as the island are listed in the end credits.

Why to focus on only one character?

There are actually two characters: one is the man whistling with the birds, but he is only seen twice. Nonetheless, I still think of him as an important figure. He is known for his skills of accurately imitating the voices of the local birds, many of them endemic. I had the idea of the performance a long time before the film started to take shape. It was nice to incorporate, almost hiding it in this work, as a staged moment within an otherwise documentary film.

The other is the plantation worker I just mentioned, whom we met along the way. We decided to focus on him, following him from night into day, from the sea into the forest and vice versa. It was an intuitive choice; it felt complete and meaningful when we made it during the editing process. The character immerses us into the island, his work and the surroundings. We were fascinated by his stoic yet skillful movements. His presence is very calm, at times almost closed off, yet carefully guiding us through the different stages of the film. Neither does he (do we) raise any specific questions, nor is he trying to explain anything. There is a certain loneliness in the day scenes, sometimes the character seems to be the only existing human being. This feeling is contrasted by the nights' scenes, when the music comes in and the people pursue their evening activities in the village. The night is very soft and comforting, more an internal feeling than a reality.

Why do you focus on his work in the forest, on his gestures?

Every one of his gestures precisely follows an intended purpose, however effortless it looks. He nurses the cultivation that is shaded by very tall trees, like huge umbrellas. Sun and shade, growth and decay, night and day are the parameters that shape his daily routine. His gestures preserve the equilibrium in a physical as well as a metaphorical sense.

No words, no dialogue, but the soundscape in nature is very present. Why? Can we understand it as making the landscape a real character?

There is a distinct separation between the characters, the village, the driving and the nature surrounding everything. The sounds of birds are interrupted by his cutting, the night insects are muted by music. The dialogue is an exchange of sounds

rather than words. And yes, it is only obvious to think of the landscape as a character, but so are the other elements that make up the film. Sometimes I pointed in one direction, but Ivan Marković, the DOP, was already filming in the other. He was very patient if not to say relentless considering the situations we were in usually weren't very comfortable. Now, in retrospect, the film lives from these moments of concentration and quietness: the light changes in the forest, the clouds hiding and eventually revealing the full moon, the night scenes in the village. Nothing was planned, most of the things came to us naturally. All we needed was time and a resistance to rain and mosquitoes.

At the end, there is a kind of twist. Why?

We felt that it needed a surprise after the long driving scene, when finally the air is cooler and the calmness of the water is a promise. His as well as our minds start drifting off in the lightness of this moment. The twist you are referring to connects the two ends of the road, but also loops the end of the film to the beginning.

Could one understand the title as a metaphor of an ending world, even if we can feel a kind of tranquility, calm?

This was exactly the idea of the title. It points out the shortness of the days structuring all activity, but mainly it is a hint to the fragility of this cosmos and its inhabitants, the one in the film and the real one.

Endnote

- 1 This interview was first published on the FID (International Film Festival Marseille) website. See <https://fidmarseille.org/en/film/soon-it-will-be-dark/> [accessed: August 3, 2021].



Isabell Heimerdinger, still from *Soon It Will Be Dark*, 2020
HD Film, 22:49 min



Michael Sayles, *Naked Woman in African Mask Descending a Staircase*, 2019
Canvas, pencil, acrylic and glue on canvas, 145 × 86.8 × 6.8 cm

Katharina Neuburger

MICHAEL SAYLES: NAKED WOMAN IN AFRICAN MASK DESCENDING A STAIRCASE

The work *Naked Woman in African Mask Descending a Staircase* by Michael Sayles takes as a formal reference Marcel Duchamp's famous painting from 1912, *Nu descendant un escalier, n° 2* [Nude Descending a Staircase, No. 2]. In his artistic investigation of the earlier work, Sayles points to the critique of preconditioned mechanisms of reception already inscribed in Duchamp's canvas and pivots this critical gesture towards the question of cultural appropriation.

This shift finds its origin point in a historical awareness of the reception of Duchamp's painting. In 1912, Marcel Duchamp—until then practically unknown—submitted, along with a drawing, *Nu descendant un escalier, n° 2*, ambitious in both its form and content and painted in a Cubist manner, to an exhibition of the Société des Artistes Indépendants in Paris. The *Nude* reveals Duchamp's engagement with recent technological developments such as the motion studies of chronophotography, and, more generally, the treatment of moving images as painterly motif. Duchamp undertook a quite literal transfer of mechanical motion sequences to the canvas, a literalness he underscored (or perhaps undermined) by inscribing "NU DESCENDANT UN ESCALIER" onto the lower edge of the picture. His Cubist colleagues made the request, piquantly conveyed to him by his brothers, that Duchamp either change the title of the painting or remove it from the exhibition. Changing the title would have meant painting over part

of the work. Duchamp chose to make no changes and withdrew the painting from the exhibition. When the painting was shown the following year at the Armory Show in New York, Duchamp became almost instantly famous. What was the reason for the doubly (scandalous) success of this image, first in Paris and then New York?

Michael Sayles' analysis of the painting provides an answer. *Naked Woman in African Mask Descending a Staircase* defines the figure's gender as female: But how can we be so sure that Marcel Duchamp depicted a female nude? In French, 'nu' is a gender-neutral term. Similarly, both the German 'Akt' and the English 'nude' do not specify a gender. Duchamp's motif is a moving body constructed in the Cubist manner: a mechanical sequence, diagonally traversing the canvas. Duchamp plays with preconditioned perception. He does not determine the gender of his nude, but must have assumed that it would be perceived as *female*. In a further twist to the story, Duchamp, with a twinkle in his eye, inscribed the word "FILS" on a reproduction of the painting made for the collector Walter Arensberg, which the artist titled *Nu descendant un escalier, n° 3* (1916). The motif had not changed and now was unproblematically characterized as son.

Works by artists such as Joan Miró (*Untitled (Nude Descending a Staircase)*, 1924), Cy Twombly (*Untitled*, 1968), or even Emmett Williams (*Chicken-Foot*

Study of Marcel Duchamp, 1984)—to name but a few—have dealt primarily with the mechanical (abstract) movement of the nude figure in Duchamp's painting. In Gerhard Richter's adaptation entitled *Ena (Nude on a Staircase)* (1966), the painter subverts Duchamp's motif of movement, depicting Ena, Richter's wife at the time, in the photorealistic treatment characteristic of his early work, with great stillness, portraying her as a classical nude coming down the stairway. Michael Sayles' *Naked Woman in African Mask Descending a Staircase* makes a similar determination of the gender of Duchamp's nude figure, although, crucially, via a Duchampian gesture rather than a painterly one: He adjusts the title.

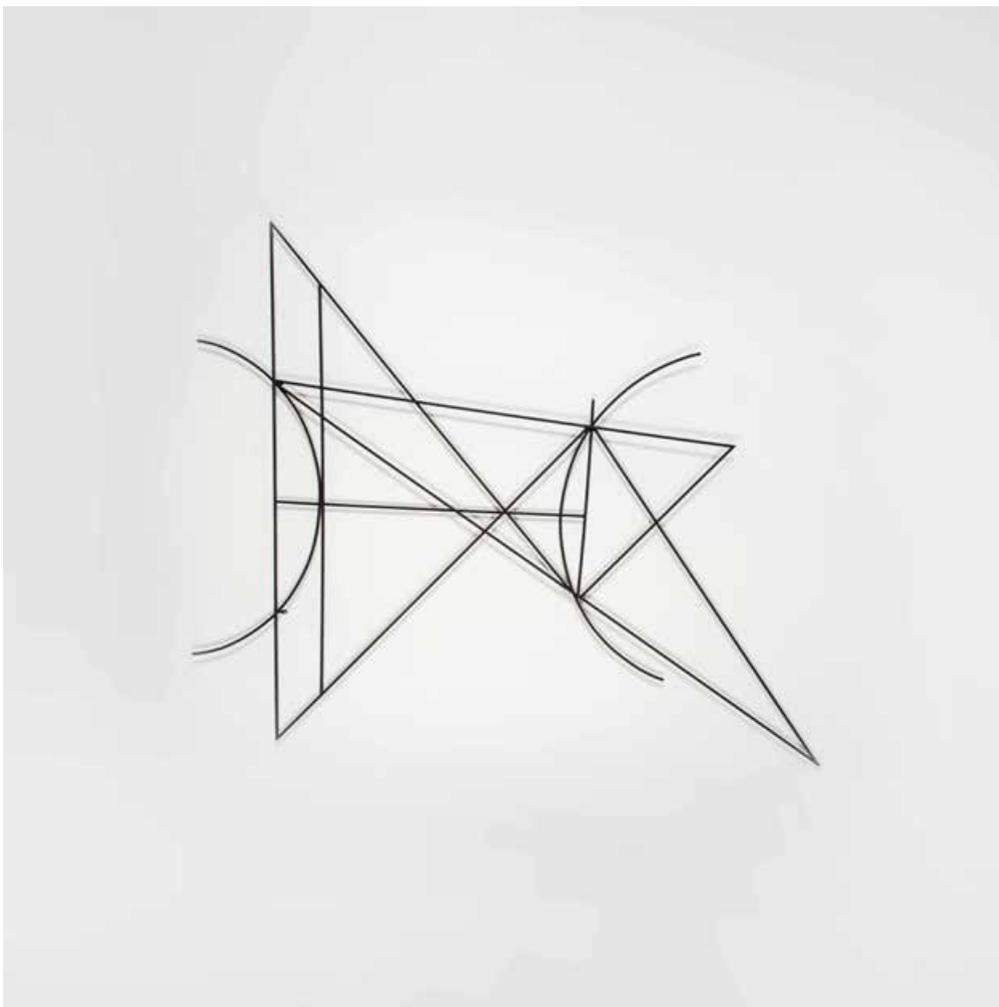
It is the title that guides the eyes towards a determination of gender, for, unlike Richter, who adopted the motif, Sayles' composition follows more closely the methodical, tripping effect of the original. In *Naked Woman in African Mask Descending a Staircase*, Sayles fans out the body of the figure with an austerity that follows the spirit of Duchamp's composition. He stays with a subtle beige color scheme and refrains from virtuosic painterly feats. He develops depth not through color composition, but through the application of multiple layers of fabric. Cut-out forms are arranged in tiers on the canvas. The traces of a pencil can be seen, as can white accents of acrylic paint. Though technically comparable to a collage, *Naked Woman in African Mask Descending a Staircase* nevertheless maintains such a strong relationship to the canvas that the work must be understood as a painting. In this, too, Sayles offers an analysis of the gestures of Duchamp, who pushed the medium of painting to its limits as no other yet had. Duchamp's famous question "Can one create works that are not art?" could here be adapted to Sayles: "Can one create paintings with little or no paint?"

In *Naked Woman in African Mask Descending a Staircase*, Michael Sayles weaves a West African helmet mask into the composition. It dominates the picture with its fantastic structure. With it, Sayles pushes the gender play already inherent in Duchamp's work further by putting a mask reserved for men on her, the nude. According to the artist, the title might also have been: "Naked Woman in African Mask for a Male but She Doesn't Care because She Is European." This makes it clear that here gender determination has been transferred into the canon of borrowed (and stolen) works, into the discourse surrounding cultural appropriation and colonial suppression, moving the scope of Sayles' work far beyond a mere engagement with an iconic modernist masterpiece.

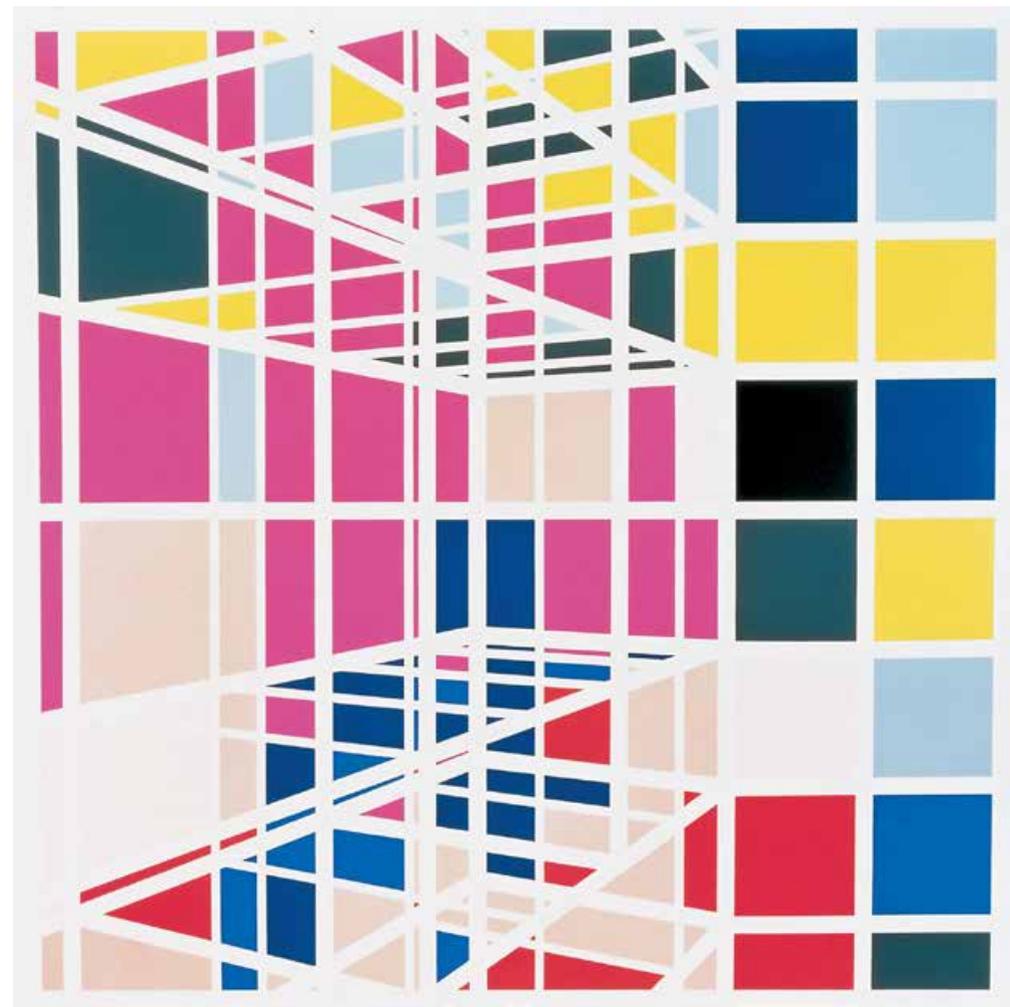
In Sayles' painting, two cultures inequitably linked in suppressive colonial history now meet anew—and they meet at eye level. Sayles not only moves the structure of preconditioning of the viewer's eye to the forefront while opening it up to contemporary post-colonial discourses, he also ties his art back, via the use of masks, to the tensions and ambiguities of gender and sensuality.



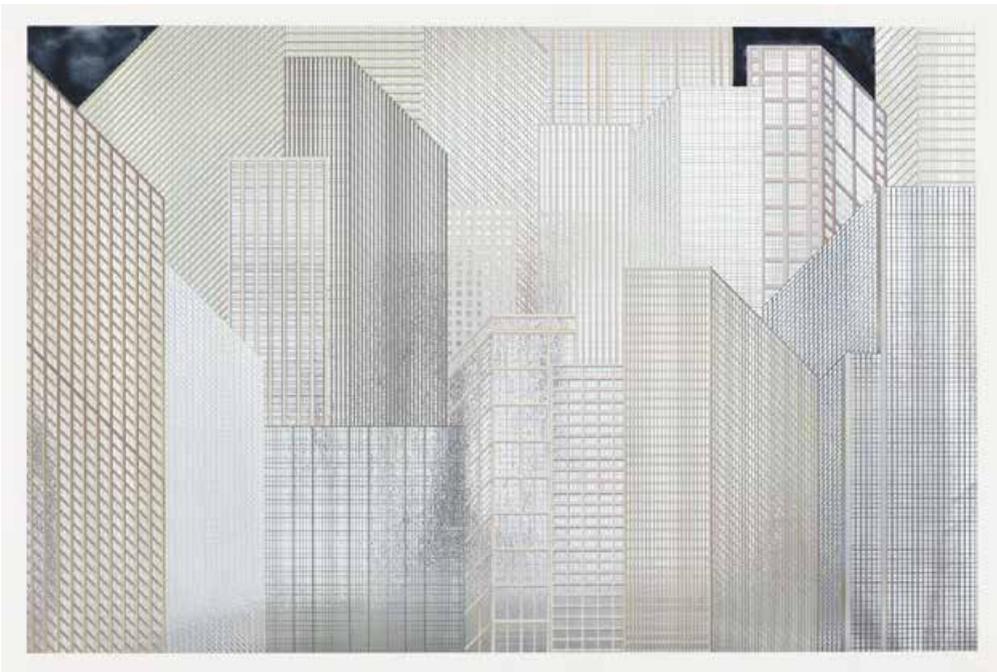
Raphaela Simon, *Pfeife II (Pipe II)*, 2021
Oil on canvas, 160 × 210 cm



Heba Y. Amin, *A Mathematical Manner of Perceiving*, 2016
Iron, powder coated, 220 × 185 × 6 cm



Sarah Morris, *Dulles (Capital)*, 2001
Glossy lacquer on canvas, 214 × 214 × 4.5 cm



Ma Qiusha, *You (Kaleidoscope No. 2)*, 2013
Watercolor, mixed media on paper, 102 × 152.5 cm

Anselm Reyle, *Lampe [Lamp]*, 2002 / *trust*, 2000
Found object, stroboscopic light, 80 × 65 cm
Laminate sheets, neon, 237 × 400 × 11 cm



SECOND-ORDER ART



Gerold Miller, *hard:edged 29*,
2001
Aluminum, varnished
260 × 285 × 10 cm

John M Armleder, *Don't Do It! (Readymades of the
20th Century) F.S. (Furniture Sculptures)*, 1997/2000
Mixed media, 180 × 400 × 150 cm



The closing section in a tour of the exhibition *Friendship. Nature. Culture* presents instances of reflexive receptions and reprocessing of names, motifs, styles and approaches from 20th and 21st century art—artistic practices recursive to what has already been made, whether it be an examination of architecture, via a predacious appropriation of artistic concepts, or an extension of the ready-made principle. French curator and critic Nicolas Bourriaud calls this trend in the arts ‘Postproduction.’¹ In his essay of the same name, he describes the repurposing and recycling of known styles as strategies of recombination or the new application of existing ideas. They allow for a variety of perspectives to stand as equals next to one another: “The definition of what is contemporary can thus actually no longer take place. At this point, it is much more important to allow different levels and concepts of time to exist in parallel.”² Following Bourriaud, these reversions to traditions and pre-given materials—including those from outside the sphere of art—can be found in all of the exhibition’s artistic positions discussed here.

The multimedia work of Anselm Reyle draws attention to intensive light, color and surface effects, places the spectacular on an equal footing with the obscure, and is an often intoxicating remix of disparate codes that rejects the art historical ideal of a coherent periodization of styles in favor of a polyphonic, non-linear notion of style. A characteristic aspect here is the use of found objects stripped

of their original function, visually altered, and placed into a new context: From the defamiliarized refuse of modern civilization and commercially available neon tubes to trivial decorative materials such as plastic wrap and shiny or mirroring foil. In the artistic treatment, the degree of these materials’ defamiliarization varies from being mischievously recognizable to having their original sources aesthetically obscured. Reyle’s works, with their penchant for tasteful derailings of surfaces and deliberate attempts to produce an effect, have often been placed under suspicion of kitschiness as well as of following art market trends where clichéd ideas are validated and realized in dazzling, glossy versions.³ The enhancement of the found object into a garishly glamorous one produces, beside the art historical connections, an ambivalence, such as in his wall installation *trust*, 2000. Reyle combines urban waste with funky lights: Sections of wall panels from a conference room in a former GDR factory on Berlin’s Chausseestraße are mounted vertically as a serial relief on the exhibition wall and light from behind with pink neon. From behind each of the twelve panels, a kitschy glow radiates into the room, the combination, or, rather, collision, of the neon pink and beige wooden panels hovering between glam pop and bulky junk, equally attractive and off-putting, and, in its harsh, fluorescent agit-prop look, reminiscent of everything from the early punk movement to bar interiors and Pop Art. A ‘simultaneity of the non-simultaneous’ is also articulated by the work’s title, insofar as ‘trust’



Michel Verjux, *Ouverture intérieure* [Interior Opening], 2011
Profile projector, dimensions variable



Philippe Decrauzat, *LOOP (20 lines)*, 2015/17
Acrylic on canvas, 215 × 245 cm



Rupert Norfolk, *I-Beams (III)*, 2007
Acrylic, lacquer, steel
91/93/93.5/96.5/ × 20.5 × 20.5 cm



Rupert Norfolk, *Untitled*, 2007
Hand-woven Aubusson tapestry
146 × 226 cm

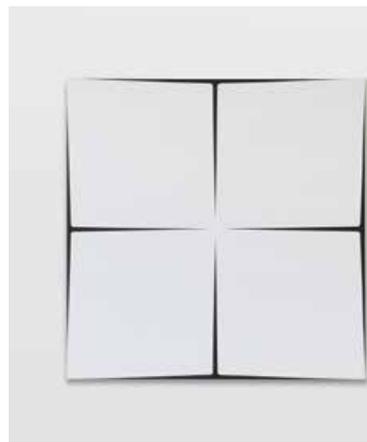
denotes not only 'confidence' but also the legal merger of several companies. In its anomalous combinations, Reyle's *trust*, an iconoclastic collision of materials, not only recontextualizes urban relics of the GDR, but also draws upon the formal, material and conceptual repertoire of modern art—the serially reduced vocabulary of Minimal art, the visual light experiments of ZERO, and the concept of the *objet trouvé*, which uses materials foreign to art deriving from everyday culture—thereby profaning these numerous references by means of the tasteful overstepping of boundaries.

Neighboring Reyle's work, the exhibition presents Ma Qiusha's *You (Kaleidoscope No. 2)*, 2013, a collage which engages with architecture in a different way: The slightly low-angle perspective allows viewers to gaze at a deserted, metallically shimmering megacity whose high rises, with their facades of tightly structured lines, barely reveal a sky painted in black watercolor. The grids of lines vary across the entire picture plane, revealing Ma's interest in a geometric, functionally ordered architecture. To mark the windows, she cuts out small rectangles from gold and silver platelets and inserts them into the grid structure, creating shiny windowpanes. With its graphic, strictly geometric grid structures, *You (Kaleidoscope No. 2)* clearly shows borrowings from the formal language of Minimalism, through which precision and perfection are brought into question by small irregularities: Although the dense, linear grid structures follow strict parameters, from the watercolor technique individual accentuations inevitably emerge. Via the delicate draftsmanship, the buildings' monumentality and severity are taken from them, such that the anonymous architecture appears more dreamlike than real. The title of this series, which has been ongoing since 2012, addresses the viewer and hints at a potential for participation within this kaleidoscopic game of perception.

Sarah Morris is represented in the exhibition *Friendship. Nature. Culture* with a painting from her *Capital* series, which deals with urban, American typologies and particularly with the surfaces of modern buildings that have come to stand for political power and economic prosperity. As the title *Dulles (Capital)*, 2001, suggests, the large-format painting depicts a detail from the façade of Dulles International Airport in Washington D.C. The artist, working on a computer from photographs she has taken, adds new perspectives, reductions and reflections to the visually distinctive lines and areas. The grid structure drawn from this process is applied to a monochrome ground, which is girdled with masking tape that create parcels individually defined by bright colors. Due to their high-contrast alternation, the dazzlingly bright color fields, inserted in perspective into the grid structure, have the effect of a visually puzzling hall of mirrors. Evenly applied onto the canvas, the high-gloss household paints create iridescent reflections of light and symbolize the dynamic bustle of the airport with their kaleidoscopically radiating color spectrum. *Dulles (Capital)* thus appears as an affirmative apotheosis of high-tech architecture in the American capital, although, according to a personal statement by the artist, it's "about ideology and power, not architecture."⁴ The strict geometric grid structures as well as the industrial feel of the smooth, shiny surfaces signal overt borrowings from the formal language of Minimalism. The optical ruckus of the surfaces and the colorful color spectrum, on the other hand, are loans from the visual vocabulary of consumer and pop culture.

Using investigative methods, the transmedia works of Heba Y. Amin question habits of seeing and positions of power, examine imperialistic implications in the innovation of visual media, and expose the latent aggression of land survey technologies. Her research-based projects interrogate the ways

in which we view history and weave new perspectives into prefabricated patterns of perception—particularly concerning the representation of Middle Eastern culture and history. Thus, many of her minimalistic wall objects made from black iron do not refer, as might at first seem obvious, to the art of the 1960s, but are, rather, sculptural translations of diagrams from the seven-volume text *Kitāb al-Manāẓir* by Ibn al-Haytham. In this *Book of Optics*, which the Arab scholar wrote in the years between 1011 and 1021, he sought to bridge the gap between mathematics and physics using a combination of rational arguments and repeatable empirical experiments, establishing thereby the foundation of modern scientific method. In his book *Florence and Bagdad: Renaissance Art and Arab Science*, Hans Belting notes a cultural-historical marginalization of Ibn al-Haytham’s knowledge outside the field of scientific history: “The idea that geometrical perspective was ‘invented’ from the ground up in the Renaissance is a myth. In fact it had been introduced to Europe in the Middle Ages by the Arab theory for which translators into Latin used the term ‘perspectiva.’”⁵ In his book, Belting demonstrates diverse applications of Ibn al-Haytham’s mathematically-based theory of vision. He argues that the dominance of a Eurocentric historiography makes us forget that linear perspective is by no means an accurate representation of our natural vision. Ibn al-Haytham proved that visual perception is related to the light falling into the eye. His theory of vision, grounded in a mathematical-philosophical standpoint, was concerned with the measurement of light; only later was the gaze to become a subject of Western visual theory. Heba Y. Amin’s wall sculpture *A Mathematical Manner of Perceiving*, 2016, is not, as the title suggests, a sculptural translation of an account from the *Book of Optics* concerning the geometrization of perception. Rather, the diagram comes from a yet older issue of geometry: In order to make money,



Ibn al-Haytham copied *Conics*, the investigation of conic sections by the Greek mathematician Apollonius.⁶ In his technical illustrations, Ibn al-Haytham mirrored the diagrams, since Arabic, unlike Greek, is written from right to left. Amin has translated these drawings into metal sculptures which highlight their source’s aesthetic qualities. Taking into account these historical elements, Amin’s iron wall object exhibited here can be understood as a second-order reference, an assessment which links it to the neighboring object collage *Don’t Do It!*, 1997/2000, by John M Armleder.

Armleder’s multimedia work explores the styles, dogmas and isms of 20th century art by simultaneously paraphrasing, deconstructing and redefining them. As an ironic homage to the countless variants and derivatives of Marcel Duchamp’s readymades, *Don’t Do It!* assembles some of the most famous of these objects in a kind of readymade Gesamtkunstwerk. Staged as an accumulation of materials from the imaginary fundus of 20th century art, the autonomy and aura of the individual objects are lost. The arrangement is not unlike a pile of bulk waste ready to be collected and, thus, an ironic reference to the end of a trend. In this light, the title of the work sounds as a warning to other artists



Stéphane Dafflon, AST287-290, 2017
 Acrylic on canvas, 100 × 100 cm /
 85 × 100 cm / 100 × 75 cm / 100 × 75 cm

and curators—‘Don’t Do it!’—which, of course, has gone unheeded. *Don’t Do It!* is about standards of contemporary art insofar as the repetition of Duchamp’s gesture is a double farewell to the concept of the original: the readymade, which was meant to destroy the aura of the artistic original and the ideals of individual artistic authorship associated with it, has established itself as an icon over time. Armleder’s installation is a second-order readymade meant to bring truly ‘original’ artistic thought into view.

Andy Warhol deals with historicity, iconicity and irony in a different way from Armleder’s nearby assemblage. On the occasion of the centennial anniversary of the automobile in 1986, Daimler AG commissioned Warhol, the best-known representative of Pop Art, for the image series *Cars*, 1986/87. It was the first time that Warhol dealt with a non-American product: Using selected Mercedes automobile models, he was tasked with documenting the history of the Daimler motor carriage from the year 1886 to the 1980s. The *Cars* series, originally planned as the presentation of every groundbreaking model in two variations—as single motif and multiple—was cut short by Warhol’s death and only reached the 1970 experimental C 111 model.

Warhol’s series depicted something that was already a picture: He used images from Daimler advertisements for his silkscreen prints, which he stylized with bold colors. Via the systematic use of serial processes, the mediatization determines the content as well as the process of image making. Totally opposed to Walter Benjamin’s thesis on the loss of the aura through mechanical reproducibility, here the iconicity is based on incessant reproduction.⁷ Warhol’s method of production, which only knew the image in plural, shows how quantity and quality can align: Only that which is endlessly repeated is meaningful—automobiles, too, can be reproduced at will without sacrificing their essence.

The descriptive title *hard:edged 29*, 2001, a work by Gerold Miller, adapts the name of a style of Minimalist painting that was present in the 1960s: often schematic, planar works, with geometric forms and ‘hard edges,’ both at the limits of the paint applications and of the picture plane itself, which were to be free of all references to the outside world and become the actual object of art. Instead of figuration, expression and gesture, systematic contemplation took place on the image panel: of format, two-dimensionality, color properties and the fundamentals of perception beyond



Timm Rautert, *Portrait (Walter De Maria), New York, 1971*
 12 black-and-white photographs, silver bromide gelatin
 print, vintage print, 23.9 × 18.2 cm and 18.2 × 23.9 cm

crumpled drapery, the effect ingeniously oscillating between real and fictional folds.

In a different way than Gerold Miller, Michel Verjux directs the gaze to emptiness, to a space and its details. In *Ouverture intérieure*, 2011, the separation between exhibition space and exhibited object is dissolved. Since the 1980s, Verjux has been working with powerful spotlights with which he casts beams of light in the elementary form of a circle onto a wall, ceiling or floor, and by means of this minimal intervention generates immaterial images in time. In addition to the light circles which dominate Verjux's work, there are also vertical bars and squares of light. The environment, the process of seeing and the physical materiality of light are redefined through a simple but precisely placed projection of white light. The intensity of the 650-watt halogen profile spotlight seems to punch a hole into the exhibition wall. Visitors are dazzled, experiencing a kind of visual blast from the sheer presence of the light. For Verjux, his white, circular surface of light projected onto the exhibition wall is nothing other than an "acte de montrer" [act of showing], a deictic gesture emptied of religious or spiritual significance or connotations. The objecthood of the projector also counteracts its auratic effect. Action, concretion and reception are the conditions of Verjux's *éclairage*: "Light in action within a concrete situation, temporal and spatial, before the gaze of one or more spectators."⁸

The 12-part photography series *Ohne Titel (Portrait Walter De Maria)*, 1971, by Timm Rautert encircles an utterly different kind of empty space. On one of his many trips to New York in the late 1960s, the young photography student began a series of artist portraits. Although Walter De Maria refused to be photographed in a classic portrait, he allowed

illusion. Another step within this trend was seen in the transfer of painting into three-dimensions, exemplified in Frank Stella's shaped canvases, where the extension of the paint is identical to that of its support. For his *hard-edged* group of works, Miller adopted the characteristic coverage of paint and image contour, 'color as shape,' which brings about a close relationship between color, form and space. By means of radical reduction, his large-scale works, which exist on the borderline between flat wall object and sculptural panel painting, investigate not only questions of imagery, but also redefine the relationship between work and wall.

LOOP, 2015/17, a work by the Swiss artist Philippe Decrauzat, also takes the form of a 'shaped canvas': The structure of the dynamic sweep of lines defines the outlines of the canvas, whereby image carrier and image structure constitute each other mutually and bring about a congruence of content and form. Strict geometric regularity prevails in the composition of the picture: the configuration of a band of nine black and nine white lines is axially symmetrical and forms with its dynamic sweep a flower-like outline that, as in Miller's work, encircles an empty, though here hexagonal center. The lines run parallel at first, then describe an abrupt about-

face, and via their curvilinear interleaving seem to bring a sculptural dimension to the forced flatness of the picture. The arrangement of the lines into loops, bows and recursions creates a complex planimetric representation that shifts the accent to the optical qualities of appearance: Folds, undulating sweeps, and overlappings of the painted lines create the impression that the flat picture plane arches into space. By means of this perceptual-psychological effect, Decrauzat engages with the Op Art of the 1960s and combines it with the techniques of graphic design software. In this way, *LOOP* takes a closer look at the organizational principle described in its title: not only as a formal decision, but also as a recursive phenomenon within art history. From Minimalism to Op Art to experimental film, Decrauzat's work reveals a variety of references.

The British artist Rupert Norfolk is also concerned with an exploration of optical-aesthetic phenomena: by means of a transformation of the material properties, he unsettles our sensory impressions. Such conversion of material and perception is formulated in Norfolk's work *I-Beams (III)*, 2007, in which four industrial steel beams are arranged on the floor and covered with acrylic paint. The fine, smoothly sprayed color gradients shimmer ele-

gantly, making us forget the impression of the material qualities—the heft and hardness of steel—and making the massive industrial beams appear paradoxically fragile. The spray-painted surfaces of the steel simulate painterly shadow gradients, which, depending on lighting in the exhibition space, correspond with or counteract the real reflections. Here, light is not merely appearance, but an essential component of the effect. Two aspects coexist in the work: a play between sculpture as material presence on the one hand and painting as a medium of space-defining illusionism on the other. *I-Beams (III)* oscillates between object and image, presentation and representation, between 'culture' and 'reality.'

A differentiated treatment of materials is also evident in a textile floor sculpture by Norfolk: made using traditional techniques, *Untitled*, 2007, consists of a black-and-white Aubusson tapestry with its thick fabric arranged as a drapery on the floor. Upon close inspection, the geometric pattern of the tapestry reveals a doubling: some of the folds are real, but others are illusionistic trompe l'oeil effects—images of folds that have been worked into the textile as shifts in its pattern, suggesting a drape even before the rug is laid out. *Untitled* is both a crumpled drapery and a woven image of a

his studio to be documented. Published for the first time in the American art magazine *Avalanche* in 1972, the photographs were presented without credits, leaving Rautert essentially invisible. In the sparse and extremely reduced studio rooms, objects take on the role of protagonists and, at the same time, act as signatures of an imaginary artist portrait. De Maria's refusal to allow a picture of his person liberates and stimulates the imagination. What do these objects in his studio—arranged like still-lives in the images—document, bear witness to, say? The theme of work, often present in Rautert's photographs, plays a role: canvases leaned against a wall in an otherwise empty room; a flat file cabinet for the storage of material. Although the objects in these two photographs indicate a relation to artistic production, no art is to be seen, just as the rest of the photographs from the series focus on seemingly unimportant things: fire buckets, hung in series on the wall, recall minimalistic sculptures or Duchamp's readymades; a poster with Hindu deities and a Mesoamerican stone sculpture next to a blazing fireplace point to different forms of faith. Furniture—a bed, two chairs—demonstrate everyday aspects, while a map and a ship point to the activity of travel. A stereo system and a TV with a gameshow on refer to media culture, while a safe does the same to commodification. The series ends with an overhead view of a drum, a reference to the musical practice of De Maria, who began his career as a musician and played drums as an early member of The Velvet Underground. The different objects stand for a far-reaching understanding of testimony, wherein rather esoteric, everyday things open a mosaic of stories and empty spaces raise the question of what we may know about a human. At the same time, these fragments are consolidated into an associative portrait: We can find in these things—as motifs, and as structures—what drives De Maria's art. A mythopoetics that collides with reality.

The asceticism and absence in his conceptual art, and its conveyance via visual storage media such as film and photography. De Maria's affinity for minimalistic forms and stringent order. Rautert's photographs do not solve the riddle of this constellation of findings, but merely present them.⁹

Endnotes

- 1 Cf.: Nicolas Bourriaud. *Postproduction. Culture as Screenplay: How Art Reprograms the World*. Translated by Jeanine Herman. New York: Lukas & Sternberg, 2002.
- 2 Nicolas Bourriaud in an interview with Wiebke Gronemeyer. Wiebke Gronemeyer. "Die Moderne im Rückspiegel" [Modernity in the Rear-View Mirror]. *Art—The Art Magazine* (March 2009).
- 3 Wolfgang Ullrich. "Siegerkunst" [Art of the Winner]. *POP: Kultur & Kritik*, No. 7 (2015), pp. 28–33.
- 4 Corinna Daniels. "Rastlos in der großen Rasterstadt" [Restless in Big Grid City]. *Die Welt*, June 7, 2001, <https://www.welt.de/print-welt/article455493/Rastlos-in-der-grossen-Rasterstadt.html> [accessed: May 4, 2021].
- 5 Hans Belting. *Florence and Baghdad: Renaissance Art and Arab Science*. Translated by Deborah Lucas Schneider. Cambridge, MA: The Belknap Press of Harvard University Press, 2011, p. 26.
- 6 For their detailed explanations regarding the diagram, I would like to warmly thank the mathematics historian Jan Pieter Hogendijk and the philosopher Nader El-Bizri.
- 7 Cf.: Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction*. Translated by J.A. Underwood. New York: Penguin Books, 1977.
- 8 Cited in: Renate Wiehager and Julia Müller. "Michel Verjux." In *Conceptual Tendencies 1960s to Today: Works from the Daimler Art Collection*, edited by Renate Wiehager. Waiblingen: Elanders, 2011, p. 152.
- 9 My thanks to gallerist Sandro Parrotta for the following literary reference: Jane McFadden. *Walter De Maria: Meaningless Work*. London: Reaction Books, 2016.

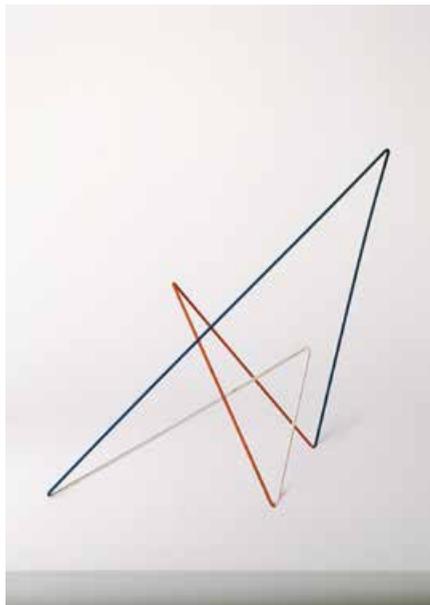


Willi Baumeister, *Ruhe und Bewegung II (auf Blau)*
[Repose and Movement II (on Blue)], 1948
Oil with synthetic resin on hardboard, 81 × 100 cm

Oskar Schlemmer, *Sitzende* [Seated Female Figure],
1923
Oil and gloss paint on canvas, on cardboard
81.3 × 31.3 cm

Hermann Glöckner, *Faltung I* [Folding I], 1967/1975
(Original form in cardboard 1934, model 1964)
Brass alloy, 46 × 21 × 18.5 cm

Norbert Kricke, *Raumplastik Weiß-Blau-Rot* [Space
sculpture White-Blue-Red], 1954
Painted steel, 52 × 54 × 40 cm



Wiebke Hahn

A BRIEF JOURNEY THROUGH TIME DEPARTURE: 1923 | ARRIVAL: 2013

Situated within the context of the exhibition *Friendship. Nature. Culture*, our cabinet presentation kaleidoscopically reflects the evolution of the Daimler Art Collection, illustrating the development from classical Modernism to tendencies in abstraction to current, conceptual positions as an evolved thematic focus of the collection. In this current show at Daimler Contemporary, the narrative begins in 1923 in Stuttgart, spans an arc into the year 2013 with works by the Welsh artist Bethan Huws, who now resides in Berlin, and traces not only a process of internationalization but also a continuity of modernist tendencies. When the collection was founded in 1977, a special emphasis was placed on the (male) artists—female artists were underrepresented before the year 2000—from the southwest German avant-garde and—on a wider, European level—the emergence of concrete and constructive tendencies from classical Modernism through to postwar art. An interdisciplinary orientation was evident early on, with works in the borderland between fine art, architecture, aesthetic theory and functional product design. Renate Wiehager has been able to augment these tendencies with important Abstract-constructive, Conceptual and Minimalist artistic positions and continually expand them with new thematic elements.

The dense hanging of works in various artistic styles and media in the Daimler Contemporary cabinet presentation places issues of form in direct relation to one another, issues that have both accompanied

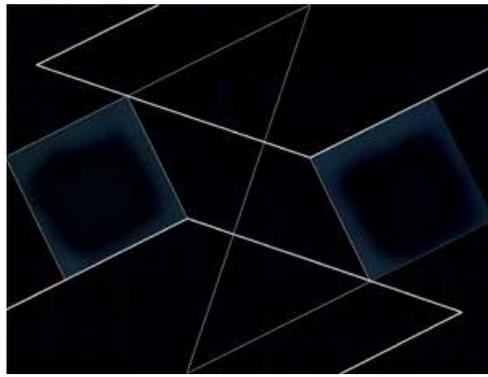
and initiated the reorientation of formal languages and material aesthetics since the 1920s, while also reflecting dialogues between European and North American contexts. In this way, an accent is placed on the close network of relationships and their alternating currents of influence; or, rather, on the constant development of fundamental conceptual and formal concerns up to the present moment. For the history of art cannot be read as a linear implementation of individual styles and epochs, but rather as a complex occurrence of diverse ideas and overlapping cultural relations. As is often the case in life, having the right contacts plays a role in art that should not be underestimated, for artists have always seen themselves as important companions, exchange partners and sources of inspiration. The networks of friendships and mutual appreciation, as well as alliances within artist groups, all form a background atmosphere.

The Path to Abstraction

The development of classical Modernism in Germany was largely determined by an optimistic mood at the State Academy of Fine Arts in Stuttgart, and in particular by the teacher Adolf Hölzel and his students, who cultivated close contacts with the progressive artist circles in Berlin, Weimar, Paris and Vienna. Oskar Schlemmer, Otto Meyer-Amden and Willi Baumeister all attended Hölzel's 'composition class,' where, between 1905 and 1919, he taught color theory and a constructive method of image creation. The group became friends and



Henk Peeters, *White Feathers on White*, 1962
Feathers on canvas, 80 × 75 × 9 cm



Josef Albers, *Structural Constellation F-14*, 1954
Resopal engraving, 44 × 57.5 cm



Franz Erhard Walther, *49 Nesselplatten*
[49 nettle plates], 1963
Hardboard sheets, white primer, paste,
untreated cotton cloth
Each plate 23 × 17 × 0.5 cm



Jan Henderikse, *Korkenrelief* [Cork Relief], 1962
Cork on wood, Ø 76 cm

initiated joint exhibitions and artistic projects, including activities in the fields of building design, typography and theater. Though these artists dealt with very different questions of form, together they followed the path laid out by Hölzel towards figurative and geometric abstraction. This was the environment that enabled them to connect their individual formal languages with a spiritual approach.

While Schlemmer penetrated the relations between the functions and proportions of the human figure in order to create an 'art figure,' from the early 1920s onward the representational aspect of Willi Baumeister's painting—oriented towards Russian Constructivism and the Dutch representatives of De Stijl—increasingly receded in favor of a basic geometric formal language. In the work *Ruhe und Bewegung II (auf Blau)* [Repose and Movement II (on Blue)], 1948—which was, in 1978, the first work acquired by the Daimler Art Collection—the abstract forms seem to float like shadows atop the blue background. Throughout his life, Baumeister searched for the *Urform* [elemental form] or *Urkraft* [elemental force], which he also attempted to grasp theoretically in his numerous writings. His modernist understanding of art and his art theory¹ had a significant influence on the reorientation of art after 1945, following the defamations and banning of German Modernist artists as degenerates by the National Socialists. In 1947, Baumeister was appointed professor at the Stuttgart Academy, where he taught the fundamental concepts of pictorial form.

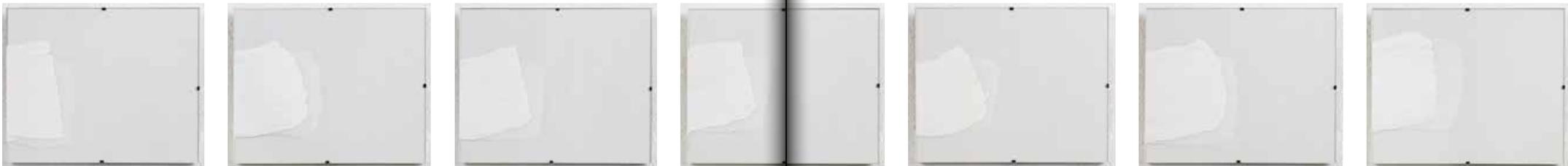
In the cabinet presentation, Oskar Schlemmer acts as a bridge to the Bauhaus. Beginning in 1921, he taught mural painting at the school in Weimar and, from 1925, in Dessau, taught in the theater section. In his work he dealt with formal reduction and allegories of the harmonious unity of man and world, though he was less concerned with socio-political

issues than metaphysical ones. The image exhibited here, *Sitzende* [Seated Female Figure], 1923, exemplifies his eschewal of characterizing features or the visualization of emotions; rather, the formal parameters are foregrounded. In his work as a stage designer, Schlemmer was at last able to transfer the 'art body' onto real people. In the spatial-sculptural costumes of his famous *Triadic Ballet*, space, figure and human finally become one.

Along with Georges Vantongerloo, Willi Baumeister belonged to the international Abstraction-Création group founded in Paris in 1931, which pursued a purely geometric-constructive understanding of art. Richard Paul Lohse joined the Zurich Concreteists, with whom Baumeister was also in close exchange. Their theoretical leader until the 1960s was Max Bill, who for a short period studied with Schlemmer at the Bauhaus. While Baumeister and Schlemmer conceived of their pictorial topos as a process of abstraction of their external environment, the art of Vantongerloo and Lohse follows a pictorial logic inherent in the work alone, with the ordering systems of mathematics as point of departure. While the former pair investigated the relationship between mathematics, aesthetics and nature, the latter two developed modular and serial systems to standardize pictorial means. Today, both pairs of artists are considered as the main representatives of constructive and concrete art.

The Zero Hour of Art

Korkenrelief [Cork Relief], 1962, an assemblage of everyday materials created by Jan Henderikse, represents an artistic reorientation away from painting toward a materialization of everyday culture and a new material aesthetic with serial tendencies. Before moving from Delft to Cologne in 1959, Henderikse had been working in the context of Informalist painting. At the same time, in Düsseldorf, artists Otto Piene and Heinz Mack, both of whom are



Karin Sander, *Pinselstrich* [Brushstroke], 1995
Wallpaint on glass, clipframe, 7 parts out of ed.
25, each 20 × 25 cm

Otto Meyer-Amden, *Vorbereitung – Studie mit sich Zuneigenden*
[Preparation—Study with affectionates], 1928
Crayon and brown ink on paper, each 27 × 22 cm



represented in the Daimler Art Collection, were formulating a new concept of the artwork as well as new production strategies with images and texts that focused on monochromy, seriality, light, movement and a new unity of nature, man and technology. Together they founded the ZERO movement in 1957, marking the 'zero hour' of art, and were joined shortly thereafter by Günther Uecker.

The movement's Dutch equivalent was the Nul Group, which Jan Henderikse, after coming into contact with the artists from the ZERO circle, founded alongside Armando, Jan Schoonhoven and Henk Peeters. With his theoretical writings, Peeters not only opened up new concepts of art to dialogue, but also initiated exhibitions, or, rather, art events, by means of which he sought to create a globally linked art scene. Probably the most spectacular exhibition project was *ZERO on Sea*, which was planned for July 1965 at the Scheveningen pier and in which over fifty artists from more than ten countries were to participate. The three-week art show was intended to actively involve the public. The highly ambitious project was never realized,

but in it a new presentation format was suggested: moving from the art exhibition to a performative event, a so-called 'Happening,' actively shaped by the audience.

In the 1960s, the various national groups of artists practicing Op Art, kinetic art and light art united in the international New Tendencies movement. François Morellet was an important representative of this direction. Around the same time he was founding GRAV (Groupe de Recherche d'Art Visuel) in Paris in 1960. The artists of the New Tendencies movement operated on the fringes of the Western European art scene. The exhibition *Nove Tendencije* [New Tendencies] in Zagreb in 1961, in which twenty-five artists from various countries presented a new conception of art, one which pointed out new paths based on questions of perceptual aesthetics and participation, proved groundbreaking. Related formal strategies also characterize the subsequent Minimal and Conceptual art movements, both of which form an important thematic focus of the Daimler Art Collection, especially their historical development in Germany.



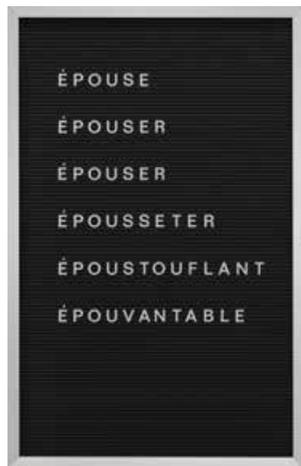
Elaine Sturtevant, *Stella Arundel Castle (Study)*, 1990
Black lacquer on canvas, 157 × 96.5 × 3.7 cm

Silvia Bächli, *ohne Titel [Untitled]*, 2010
Gouache on paper, 64.7 × 46.8 cm



Bethan Huws, *Untitled (Épouse, Épouser...)* [Untitled (Spouse, Marry...)], 2013
Aluminum, glass, rubber, plastic letters
75 × 50 × 4.5 cm

Bethan Huws, *À bruit secret [With secret sound]*, 2011
Tennis racquet with press, 69 × 23 × 7 cm



At the Crossroads to the USA

The oeuvre of Adolf Fleischmann, whose work *Pure and Dispassionate, #431*, 1963, hangs prominently on the front wall of the cabinet, can be read—in symbolic terms—as a node within the network of myriad pictorial traditions: Cubism, Constructivism and De Stijl on the one hand, European Concrete Art of the postwar period and Op Art of the 1960s on the other; and all these in close intellectual-artistic exchange with the abstract tendencies of American painting, namely, the New York School in the wake of Piet Mondrian, Josef Albers' concept of 'perceptual painting' and the Washington Color School. In 1952, at the age of 60, Fleischmann emigrated to New York, where he quickly joined the Mondrian-influenced American Abstract Artists group. The strict yet dynamic, or, rather, musical, rhythm of narrow color stripes, reminiscent of a score in its horizontal-vertical arrangement, is part of a pictorial syntax that Fleischmann developed in his late American work.²

Josef Albers, whose work is near that of Fleischmann in the cabinet presentation, was also connected via his studies and teaching at the Bauhaus to Oskar Schlemmer, had emigrated to the United States in 1933. As one of the leading teachers at Black Mountain College and, later, at Yale University, he communicated a reduced pictorial concept that focused on color theory and the psychology of perception. In his work *Structural Constellation F-14*, 1954, Albers explores spatial perception on flat surfaces as a function of phenomenal vision. While viewing the image, the spatial structures appear to be in constant motion.

It's the Idea that Counts

Set in relation with Fleischmann, the cabinet presentation displays a painting by Elaine Sturtevant illustrating her analysis of the work of Marcel Duchamp and the relationship between original

and readymade. The title of the painting refers to an 'original,' which Sturtevant has paraphrased in paint: Frank Stella's *Arundel Castle*, 1959, which is part of his *Black Paintings* series. The created double brings the original into confrontation with itself, as well as its relationship to so-called originality, via the process of reproduction.

Bethan Huws has also been engaging conceptually with Marcel Duchamp's legacy since the late 1990s, but rather than translating the everyday world into the context of art, she transfers the contexts that surround art to reveal new units of meaning.

Both pieces foreground the idea of the artwork, that is, the concept. Conceptual art emerged in the 1960s in the USA, with Sol LeWitt having coined the term in his 1967 essay "Paragraphs on Conceptual Art," in which he emphasizes above all the spiritual aspect of art as distinct from the visual aesthetics of perception.

In his work *49 Nesselplatten* [49 nettle plates], 1963, Franz Erhard Walther hands over the realization of his idea of the artwork to viewers. Their active participation in the creation adds a performative-aesthetic dimension to the effect of the work. For while Walther's 'instructions' visualize the possibilities of its handling, it is the viewers and their mental-physical interpretation of the given materials that produce the reality of the work in the first place. For reasons of conservation, it is now only possible to lay out the plates under supervision.

The works of Karin Sander and Maria Eichhorn, the latter of whom the German Pavilion will feature at the 2022 Venice Biennale, are also rooted in Conceptual art, though at the same time they subvert such classifications. They often develop site-specific

works with a reduced visual language, which sharpen in new ways an understanding of the complex relationship between artwork, exhibition site, reception and ownership. In a similar manner, the cabinet presentation of the *Friendship. Nature. Culture* exhibition reveals new perspectives by fostering dialogue between the most diverse artistic positions.

Endnotes

- 1 Written in 1943/44 and first published in 1947, Baumeister's book *Das Unbekannte in der Kunst* [The Unknown in Art] became one of the most important publications on abstract art in Germany after the end of the Second World War. See: Willi Baumeister. *Das Unbekannte in der Kunst*. Stuttgart: Curt E. Schwab, 1947. Available in English in Willi Baumeister. *The Unknown in Art*, translated and edited by Joann M. Skrypzak. epubli GmbH, 2014.
- 2 Renate Wiehager contextualizes and interprets Fleischmann as an American abstract painter and includes early texts from the 1950s/60s on the reception of his American work. See: Renate Wiehager. *Adolf Fleischmann: Ein amerikanischer abstrakter Maler* [An American Abstract Painter]. Cologne: Snoeck, 2016.



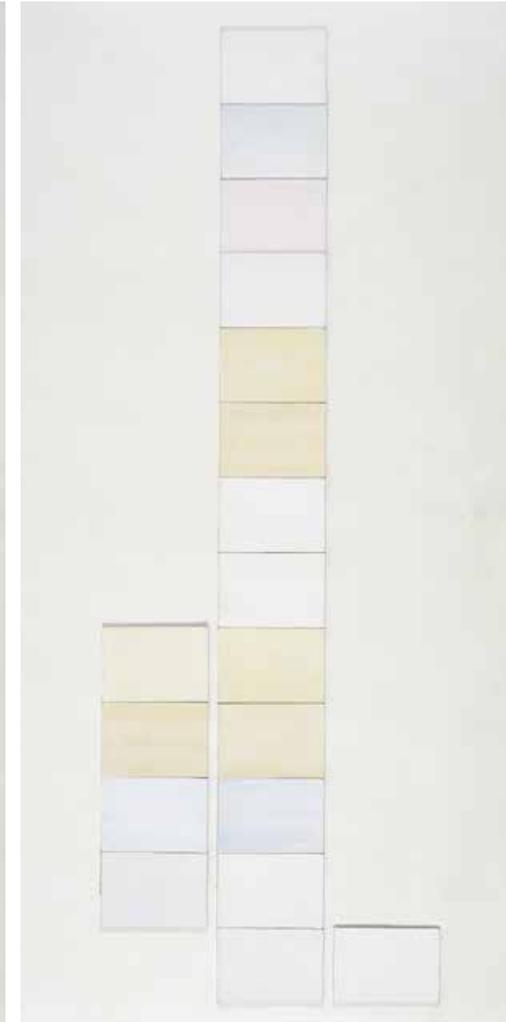
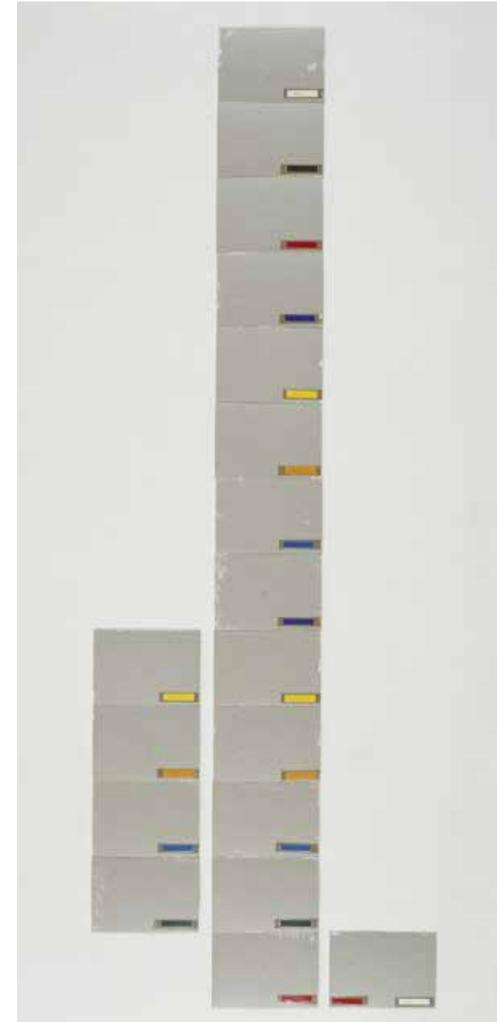
André Cadere, *Barre de Bois ronde* [Round Bar of Wood], 1974
Wood, industrial paint, 63.5 × 2.8 cm



Georg Herold, *Hostess*, 1987–89
Handbag, cement, leather, brass, pedestal, galvanized steel nails, 25.4 × 40.6 × 17.8 cm



Maria Eichhorn, *18 Muster für Wandanstrich* (*Gemeentewerken Rotterdam*) [18 patterns for wall paint (*Gemeentewerken Rotterdam*)], 1994
Mixed media, each 8.5 × 24 cm



LIST OF WORKS

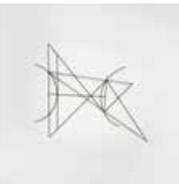
JOSEF ALBERS

1888 Bottrop, D – 1976 New Haven, USA
Structural Constellation F-14, 1954
 Resopal engraving, 44 × 57.5 cm
 Acquired 1985



HEBA Y. AMIN

1980 in Cairo, ET – lives in Berlin, D
A Mathematical Manner of Perceiving, 2016
 Iron, powder coated, 220 × 185 × 6 cm
 Ed. 1/3 + 1 AP
 Acquired 2021



AMISH [ARTIST UNIDENTIFIED]

Lancaster County
Bars, 1895
 Wool, 213 × 195 cm
 Acquired 2003



JOHN M ARMLEDER

1948 in Geneva, CH – lives in Geneva, CH
Don't Do It! (Readymades of the 20th Century) F.S. (Furniture Sculptures), 1997/2000
 Mixed media, 180 × 400 × 150 cm
 Acquired 2001



Untitled (FS 80), 1985

Enamel on pavatex, table with
 Resopal coating, 180 × 105 × 46 cm
 Acquired 2003



SILVIA BÄCHLI

1956 in Baden, CH – lives in Basel, CH
ohne Titel [Untitled], 2010
 Gouache on paper, 64.7 × 46.8 cm
 Acquired 2018



WILLI BAUMEISTER

1889 – 1955 Stuttgart, D
Ruhe und Bewegung II (auf Blau)
 [Repose and Movement II (on Blue)], 1948
 Oil with synthetic resin on hardboard
 81 × 100 cm
 Acquired 1978



AMIT BERLOWITZ

1970 in Bridgeport, USA – lives in Tel Aviv, IL
Girl, 2011
 Inkjet-Print on Alu-Dibond, 55 × 83 cm
 Ed. 1/3
 Acquired 2013



HICHAM BERRADA

1986 in Casablanca, MA – lives in Paris and Roubaix, F
Présage 21/02/2015 06h21, 2015
 Color video from performance, beaker, chemicals, camera and live screening
 24:42 min
 Acquired 2021



DIETER BLUM

1936 in Esslingen, D – lives in Düsseldorf, D
Smoker (44), 1992
 Pigment print, 46 × 70 cm
Train (46), 1992
 Pigment print, 70 × 46 cm
 Both ed. 1/6
 Acquired 2016



LINA BO BARDI

1914 Rome, I – 1992 São Paulo, BR
Bowl Chair, 1951
 Steel, leather, mixed media
 150 × 150 cm
 Acquired 2014



HAL BUSSE

1926 Jagstfeld, D – 2018 Heilbronn, D
Allen [Avenues], ca. 1967
 Aluminum, Plexiglas, 21 × 12 × 12 cm
 Acquired 2017



ANDRÉ CADERE

1934 Warsaw, PL – 1978 Paris, F
Barre de Bois ronde [Round Bar of Wood], 1974
 Wood, industrial paint, 63.5 × 2.8 cm
 Acquired 2002



CAO FEI

1978 in Guangzhou, CHN – lives in Beijing, CHN
My Future Is Not A Dream 01, 2006
 C-Print, 120 × 150 cm
 Ed. 2/12
 Acquired 2015



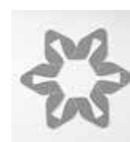
STÉPHANE DAFFLON

1972 in Neyruz, CH – lives in Geneva, CH
AST287, 2017
 100 × 100 cm
AST288, 2017
 85 × 100 cm
AST289, 2017
 100 × 75 cm
AST290, 2017
 100 × 75 cm
 All acrylic on canvas
 Acquired 2018



PHILIPPE DECAUZAT

1974 in Lausanne, CH – lives in Lausanne, CH
LOOP (20 lines), 2015/17
 Acrylic on canvas, 215 × 245 cm
 Acquired 2018



MBALI DHLAMINI

1990 in Johannesburg, ZA – lives in Johannesburg, ZA
Untitled – Sènegal, Femme Pourougne, 2017
Untitled – Afrique Occidentale, Femme Djallonké, 2017
Untitled – Afrique Occidentale, Fille Soussou, 2017
 All digital print on textured FineArt rag, each 100 × 71 cm
 Ed. 3/5
 Acquired 2021



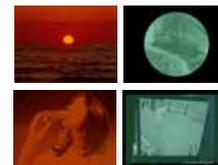
MARIA EICHHORN

1962 in Bamberg, D – lives in Berlin, D
18 Muster für Wandstrich
 (Gemeentewerken Rotterdam) [18 patterns for wall paint], 1994
 Cardboard, emulsion and watercolor paint, typewriter, clear adhesive tape, glassine paper, stacked, 8.5 × 24 × 17.7 cm
 Acquired 2002



HARIS EPAMINONDA

1980 in Nicosia, CY – lives in Berlin, D
Japan Diaries, 2020
 Digitized Super-8 film, color, sound 21:08 min
 Music: "Time After Time/Surround/ Something Blue/Time Forest."
 [1982–86]
 Written & performed by Hiroshi Yoshimura
 Courtesy of Nuvola/Yoko Yoshimura
 By arrangement with Light in the Attic Records & Distribution, LLC
 Ed. 1/5 + 2 AP
 Acquired 2021



ADOLF FLEISCHMANN

1892 Esslingen, D – 1968 Stuttgart, D
Pure and Dispassionate, #431, 1963
 Oil on canvas, 127 × 114 cm
 Acquired 2012



SYLVIE FLEURY

1961 in Geneva, CH – lives in Geneva, CH
Zylon Painting, 1994
 Spray paint on canvas
 56 × 70 × 3.5 cm
 Acquired 2002



HERMANN GLÖCKNER

1889 Cotta, D – 1987 Berlin, D
Faltung I [Folding I], 1967/1975
 (Original form in cardboard 1934, model 1964)
 Brass alloy, 46 × 21 × 18.5 cm
 Ed. 6/6
 Acquired 2003



CAROLA GRAHN

1982 in Jokkmokk, S – lives in Malmö, S and NYC, USA
Lapland, 2017
 36 × 51 cm



Mamma (Mom), 2017
 51 × 40 cm

Dear. Mr. Fontana, 2017
 61 × 51 cm
 All reindeer skin, sinew thread, wooden frame
 Acquired 2021



GUAN XIAO

1983 in Chongqing, CHN – lives in Beijing, CHN
Sunset, 2012
 LED light box, artificial flower, colored metal, rims, resin
 308 × 158 × 10 cm
 Ed. 2/3
 Acquired 2015



THEA GVETADZE

1971 in Riga, LV – lives in Tbilisi, GE
Nicht fiktives Passfoto [Non-fictional passport photo], 2001
 Color photograph, photo book
 140 × 120 cm
 Acquired 2002



SANDRA HASTENTEUFEL

1966 in Stuttgart, D – lives in Stuttgart, D
Carmen, 2002
 C-Print, 147 × 109 × 4.5
 Ed. 1/10
 Acquired 2005



ISABELL HEIMERDINGER

1963 in Stuttgart, D – lives in Berlin, D
Soon It Will Be Dark, 2020
 HD Film, 22:49 min
 Location: São Tomé island, São Tomé & Príncipe, Gulf of Guinea (west of Central Africa) / Language: No audible dialogue / Directed by: Isabell Heimerdinger / Cinematography: Ivan Marković / Cast: José Manuel Spencer, Deuladeu Luis Martins / Editing: Ivan Marković / Sound recording: Isabell Heimerdinger / Sound design: Ansgar Frerich, Jonathan Ritzel / Colorist: Ivan Marković / Production: Isabell Heimerdinger / Distribution: Isabell Heimerdinger / Supported by: Medienboard Berlin-Brandenburg / Acquired 2021

**JAN HENDERIKSE**

1937 in Delft, NL – lives in NYC, USA and Antwerp, B
Korkenrelief [Cork Relief], 1962
 Cork on wood, Ø 76 cm
 Acquired 2003

**RITA HENSEN**

1960 in Bedburg, D – lives in Munich, D
fallen mit den Augen in die Öffnung [fall with the eyes into the opening], 2001
 Relief, plywood, cardboard
 55.5 × 110 × 1 cm
 Acquired 2003

**GEORG HEROLD**

1947 in Jena, D – lives in Cologne, D
Hostess, 1987–89
 Handbag, cement, leather, brass, pedestal, galvanized steel nails
 25.4 × 40.6 × 17.8 cm
 Acquired 2008

**PIETER HUGO**

1976 in Johannesburg, ZA – lives in Cape Town, ZA
Mallam Galadima Ahmadu with Jamis and Mallam Mantari Lamal with Mainasara, Nigeria, 2005
 From the series *Hyena Men*
 Inkjet print, 51 × 51 cm
 Ed. 3/8 + 1 AP
 Acquired 2011

**BETHAN HUWS**

1961 in Bangor, GB – lives in Berlin, D
À bruit secret [With secret sound], 2011
 Tennis racquet with press
 69 × 23 × 7 cm

Untitled (Épouse, Épouser...) [Untitled (Spouse, Marry...)], 2013
 Aluminum, glass, rubber, plastic letters, 75 × 50 × 4.5 cm
 Both acquired 2017

MANFRED P. KAGE

1935 Delitzsch, D – 2019 Tübingen, D
 L.: *Kristalline Sulfanilsäure, Lichtmikroskopische Aufnahme*, 1957/2017
 M./r.: *Zinnmetall, Reduktion von Zinnchlorid durch Zink, Lichtmikroskopische Aufnahme*, 1956/2017
 All silver gelatin on Baryta paper
 60 × 40 cm, Ed. 3/10
 Acquired 2018

RENÉ KANZLER

1970 in Karlsruhe, D – lives in Karlsruhe, D
Industrial Peace, #3, 2016
Industrial Peace, #4, 2016
 Both Fine Art Print, 170 × 170 cm
 Ed. 1/3, verso signed and numbered
 Acquired 2018

IMI KNOEBEL

1940 in Dessau, D – lives in Düsseldorf, D
Zwilling [Twin], 1988
 Oil on wood, 239 × 167 × 7.2 cm and 243 × 163 × 7.2 cm
 Acquired 1995

FRANKLIN PRICE KNOTT

1854 Ohio, USA – 1930 Paris, F
The Gathering, M'sila, Algeria, 1927/2010
 C-Print
 28 × 35.5 cm
Balinese Women Carry Temple Offerings, Bali, Indonesia, 1926/2010
 C-Print, 35.5 × 28 cm
 Both ed.1/25
 Acquired 2010

NORBERT KRICKE

1922 – 1984 Düsseldorf, D
Raumplastik Weiß-Blau-Rot [Space sculpture White-Blue-Red], 1954
 Painted steel, 52 × 54 × 40 cm
 Acquired 2010

LIU ZHENG

1969 in Wuqiang Xian, CHN – lives in Beijing, CHN
Three Elderly Entertainers, Beijing, 1995 / A Dying Old Woman, Beijing, 1995 / A Mentally Handicapped Muslim Girl with Her Nephew, Xihaigu, Ningxia Province, 1996
 From the series *The Chinese*, 1994–2002,
 Archival inkjet print, 35 × 35 cm
 Ed. 18/20
 Acquired 2015

**RICHARD PAUL LOHSE**

1902 – 1988 Zurich, CH
Eine und vier gleiche Gruppen [One and four equal groups], 1949/1968
 Oil on canvas, 120 × 120 × 3 cm
 Acquired 1984

**MA QIUSHA**

1982 in Beijing, CHN – lives in Beijing, CHN
You (Kaleidoscope No. 2), 2013
 Watercolor, mixed media on paper
 102 × 152.5 cm
 Acquired 2014

**ANNU PALAKUNNATHU MATTHEW**

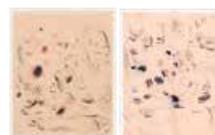
1964 in Stourport-on-Severn, GB – lives in Providence, USA
An Indian from India – Portfolio II, 2007
 Inkjet-Print on Legion Concorde Rag
 30.5 × 40.6 cm
 Portfolio, 10 parts, ed. 3/15
 Acquired 2008

**JOHN MCLAUGHLIN**

1898 Sharon, USA – 1976 Dana Point, USA
 #1-1962, 1962
 Oil on canvas, 83 × 123.5 × 4.5 cm
 Acquired 2002

**OTTO MEYER-AMDEN**

1885 Bern, CH – 1933 Zurich, CH
Vorbereitung – Studie mit sich Zuneigenden [Preparation—Study with affectionates], 1928
 Both crayon and brown ink on paper
 Each 27 × 22 cm
 Acquired 1987

**GEROLD MILLER**

1961 in Althausen, D – lives in Berlin, D
hard:edged 29, 2001
 Aluminum, varnished
 260 × 285 × 10 cm
 Acquired 2002

**PIETER LAURENS MOL**

1946 in Breda, NL – lives in Brussels, B
Ultimatum, 1981
 2 black-and-white photographs on Baryta paper on cardboard, red ink, silkscreen, each 44.2 × 38 cm
 Unique object



Anatomy Lesson (Sand in the Machine), 2001
 Cibachrome-Print on Dibond
 135 × 182 cm
 Ed. 2/3
 Both acquired 2017

**FRANÇOIS MORELLET**

1926 – 2016 Cholet, F
Relâche compact N°1 [Compact release N°1], 1993
 Acrylic and pencil on canvas on pressboard, neon, aluminum, ribbons,
 transformer, 214 × 180 cm
 Acquired 1995

**SARAH MORRIS**

1967 in Sevenoaks, GB – lives in New York, USA
Dulles (Capital), 2001
 Glossy lacquer on canvas
 214 × 214 × 4.5 cm
 Acquired 2002

**JOHN NIXON**

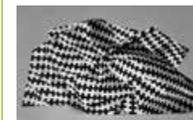
1949 Sydney, AUS – 2020 Melbourne, AUS
The Berlin Project Room EPW:O, 2001
 Mixed media, dimensions variable
 Acquired 2002

**RUPERT NORFOLK**

1974 in Abergavenny, GB – lives in London, GB
I-Beams (III), 2007
 Acrylic paint, lacquer, styrene filler, steel
 91/93/93.5/96.5 × 20.5 × 20.5 cm

*Untitled*, 2007

Hand-woven Aubusson tapestry
 146 × 226 cm
 Ed. 1/3
 Both acquired 2009

**HENK PEETERS**

1925 The Hague, NL – 2013 Hall, NL
White Feathers on White, 1962
 Feathers on canvas, 80 × 75 × 9 cm
 Acquired 2001



VERENA PFISTERER

1941 Fulda, D – 2013 Berlin, D
Weihnachtsstanniol [Christmas tinfoil], 1966
 12 black-and-white photographs, from a performance with Immendorff, Kohlhöfer, Pfisterer, 39.9 × 30 cm



Bunte Glaskuppel [Architekturmodell mit Katharina Sieverding] [Colorful glass dome (architecture model with Katharina Sieverding)], 1970
 C-Print, 37.5 × 30 cm
 Both acquired 2002

**TIMM RAUTERT**

1941 in Tüchel, D – lives in Essen and Leipzig, D
Manhattan Mirror, New York, 2012
 3 black-and-white-photographs, silver bromide gelatin print, Silestone zirconium



Manhattan Mirror, New York, 2012
 3 black-and-white-photographs, silver bromide gelatin print, mirror
 Both photographs each 24 × 35.2 cm and 35.2 × 24 cm, stone/mirror: 40.6 × 30.6 cm, ed. 1 + 1 AP
 Acquired 2015



Portrait (Walter De Maria), New York, 1971

12 black-and-white photographs, silver bromide gelatin print, vintage print



Untitled (Walter De Maria and Franz Erhard Walther), New York, 1971
 Black-and-white-photograph, silver bromide gelatin print, vintage print
 All 23.9 × 18.2 cm and 18.2 × 23.9 cm
 Acquired 2015

ANSELM REYLE

1970 in Tübingen, D – lives in Berlin, D
Lampe [Lamp], 2002
 Found object, stroboscopic light
 80 × 65 cm



trust, 2000

Laminate sheets, neon
 237 × 400 × 11 cm
 Both acquired 2004

JOSEPH FRANCIS CHARLES ROCK

1884 Vienna, A – 1962 Honolulu, USA
A Naxi Leader, Tibet, China, 1927/2010
 C-Print, 35.5 × 28 cm
 Ed. 1/25
 Acquired 2010

**KARIN SANDER**

1957 in Bensberg, D – lives in Berlin, D
Pinselfstrich [Brushstroke], 1995
 Wallpaint on glass, clipframe
 7 parts out of ed. 25, each 20 × 25 cm
 All acquired 1995

**PIETRO SANGUINETI**

1965 in Stuttgart, D – lives in Berlin, D
private property (I), 1999
 Monitor, computer animation (DVD), DVD player, chrome tripod, 12 stainless steel containers for 12 plants, dimensions variable
 Ed. 1/2
 Acquired 2003

**VIVIANE SASSEN**

1972 in Amsterdam, NL – lives in Amsterdam, NL
At the scaffold, 2013
Cyanos, 2013
 Both from the series *Pikin Slee*, 2013
 C-Print, 45 × 30 cm, ed. 4/5 + 2 AP
 Acquired 2015

**MICHAEL SAYLES**

1968 in Birmingham, GB – lives in Berlin, D
Naked Woman in African Mask Descending a Staircase, 2019
 Canvas, pencil, acrylic and glue on canvas, 145 × 86.8 × 6.8 cm
 Acquired 2021

**OSKAR SCHLEMMER**

1888 Stuttgart, D – 1943 Baden-Baden, D
Sitzende [Seated Female Figure], 1923
 Oil and gloss paint on canvas, on cardboard, 81.3 × 31.3 cm
 Acquired 1988

**RAPHAELA SIMON**

1986 in Villingen, D – lives in Berlin, D
Pfeife II [Pipe II], 2021
 Oil on canvas, 160 × 210 cm
 Loan from the artist; Michael Werner Gallery, New York and London

**DAYANITA SINGH**

1961 in New Delhi, IND – lives in New Delhi, IND
 From the series *Go Away Closer*, 2001–2006
 Black-and-white photograph, silver gelatin selenium toned, 25 × 25 cm
 Ed. 3/7 + 2 AP
 Acquired 2007

PAMELA SINGH

1967 in New Delhi, IND – lives in Goa, IND
Jaipur Self-Portrait No. 2, 2003
 Mixed media on black-and-white photograph, 65 × 102 cm
 Unique object
 Acquired 2005

**BUHLEBEZWE SIWANI**

1987 in Johannesburg, ZA – lives in Cape Town, ZA and Amsterdam, NL
Mnguni, 2019
 Inkjet print, 3 parts
 Each 101.9 × 151.9 cm
 All ed. 2/5
 Acquired 2021

**ELAINE STURTEVANT**

1924 Lakewood, USA – 2014 Paris, F
Stella Arundel Castle [Study], 1990
 Black lacquer on canvas
 157 × 96.5 × 3.7 cm
 Acquired 2001

**EVA TEPPE**

1973 in Volkmar, D – lives in Berlin, D
Paare, Passanten [Couples, Passers-by], 1998
 5 Dia viewers, miniature model characters, each 5.3 × 5.5 × 6.7 cm
 Ed. 2/7
 Acquired 2011

**YUKEN TERUYA**

1973 in Okinawa, J – lives in New York, USA and Berlin, D
Notice-Forest Louis Vuitton, 2019
 Paper bag, glue
 25 × 35 × 11.5 cm, unique object
 Acquired 2021

**GUY TILLIM**

1962 in Johannesburg, ZA – lives in Vermaaklikheid, ZA
Kamajoor militias, 2001/2004
 Pigment print on cotton paper
 3 black-and-white photographs
 Each 80 × 54 cm, ed. 1/5 + 1 AP
 Acquired 2004



Emily, Alefa, Gloria Banda and Muyeso Makawa
 From the series *Petros Village, Malawi*, 2006

Pigment print on cotton paper
 55.5 × 83 cm, ed. 2/8 + 1 AP
 Acquired 2007

Union Avenue, Harare, Zimbabwe, 2016
 Pigment print on cotton paper
 Diptych, each 135 × 90 cm, ed. 2/5
 Acquired 2018

**ANNA TRETTER**

1956 in Kirchzell/Odenwald, D – lives in Amorbach and Stuttgart, D
ohne Titel [Untitled], 2000
 Silver varnish on ash and graphite on handmade paper, 100 × 70 cm
 Acquired 2000

**LUCA TREVISANI**

1979 in Verona, I – lives in Milan, I and Berlin, D
Sieb [Sieve], 2014
 60 Corian elements
 Each 65 × 100 × 1.9 cm
 Acquired 2015

**GEORGES VANTONGERLOO**

1886 Antwerp, B – 1965 Paris, F
Composition (RN 5674), 1944
 Oil on masonite, 72 × 52 cm
 Acquired 1987

**MICHEL VERJUX**

1956 in Chalon-sur-Saône, F – lives in Paris, F
Ouverture intérieure [Interior Opening], 2011
 Profile projector
 Dimensions variable
 Acquired 2012

**FRANZ ERHARD WALTHER**

1939 in Fulda, D – lives in Fulda, D
49 Nesselplatten [49 nettle plates], 1963
 Hardboard sheets, white primer, paste, untreated cotton cloth
 23 × 17 × 0.5 cm
 Acquired 2006

**ANDY WARHOL**

1928 Pittsburgh, USA – 1987 New York, USA
Mercedes-Benz C 111 Experimental Vehicle (1970), 1986
 Silkscreen, acrylic on canvas
 102.5 × 153 cm
 Acquired 1987

**DAWN WILLIAMS BOYD**

1952 in Neptune, USA – lives in Atlanta, USA
The Trump Era: Trump's America, 2020
 Assorted fabrics, 150 × 150 cm
 Acquired 2021

**GEORG WINTER**

1962 in Biberach an der Riß, D – lives in Stuttgart, D
Psychotektonische Prozesse: Black Out [Psychotectonic Processes: Black Out], 2013
 Mixed media, dimensions variable
 Acquired 2014

COLOPHON

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Works from the Collection 1920–2021

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Installation views *Friendship. Nature. Culture:*
Hans-Georg Gaul, Berlin.

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