

Light in / as image

Light as a visual art topic, object and artistic installations from 1950 up to today. 50 artists presenting around 80 works of art from the Daimler Art Collection.

Daimler Site Stuttgart-Möhringen

April 13th, 2018 – December 9th, 2019

Following on from their experiments with light, movement and technical image design in the 1910s and 1920s, the representatives of the European Zero avant-garde incorporated light in singularly different ways into their paintings, installation art and sculptures. Artists from the cultural centers of Düsseldorf, Amsterdam, Paris and Milan used refracting grids, reflections, mirrored light, rotating lamps and kinetic light objects. In parallel to this painters in the abstract lyrical reduced style of painting worked on the interweaving of light and artistic space in their graphical works and painting. In the 1970s and 1980s the field was expanded to include neon objects, abstract monitor images, conceptual light direction or temporary installations in public spaces and in nature. This wide spectrum and experimental approach can be seen in contemporary international art. Here highly individual solutions and use of contemporary technologies come into play. Around 50 artists from 15 different countries and 80 works of art between 1950 and today make up the exhibitions.

Participating artists from the Daimler Art Collection:

Absalon (F), Yaacov Agam (IL), Leonor Antunes (PT), John M. Armleder (CH), Anna Beurer (D), , Madeleine Boschan (D), Martin Boyce (GB), Erdmut Bramke (D), Ian Burn (AUS), Cody Choi (KOR), Ulrich Erben (D), Sergio Fermariello (I), Ossi Fink (D/I), Sylvie Fleury (CH), Karl Gerstner (CH), Walter Giers (D), Martin Gostner (A), Konstantin Grcic (D), Jan Henderikse (NL), Georg Herold (D), Albert Hien (D), Peter Holl (D), Isaac Julien (GB), Kazuo Katase (J), Fritz Klemm (D), Sylvan Lionni (USA), George Henry Longly (GB), Heinz Mack (D), Marty McElveen (USA), Francois Morellet (F), Walter Niedermayr (I), Isamu Noguchi (J), Philippe Parreno (F), Helga Philipp (A), Ascan Pinckernelle (D), Justin Ponmany (IND), Lothar Quinte (D), Robert Rauschenberg (USA), Martial Raysse (F), Tobias Rehberger (D), Anselm Reyle (D), Gerrit Rietfeld (NL), Christian Roeckenschuss (D), Elham Rokni (IR/IL), Pietro Sanguineti (I), Günter Scharein (D), Oskar Schmidt (D), Klaus Staudt (D), Rüdiger Tamschick (D), Jef Verheyen (B), Michael Wesely (D), Ben Willikens (D)

Ulrich Erben, Lichtraum, 1972



Absalon

1964 Ashdod, IL – 1993 Paris, F

Proposal for a Habitat, 1991

Video auf/on DVD, 3:30 min

The Israeli artist Absalon's designs for living are sculptural and architectural implementations of existential physical experience, as anchored in Minimal Art's intellectual processes. In the early 1980s, Absalon started to plaster objects around him in white and to arrange them in shallow white boxes. This first exploration of structure 'en miniature' was followed by little dwelling units, so-called 'cells', which Absalon tailored to suit his own size and fitted out to meet life's basic needs. As a set of shelves *Disposition*, 1988, is functional – and equally, if detached from the context of living, it can be read as a minimalist object. The video work *Proposal for a Habitat*, 1991, shows how life can be lived with cubic objects if they are used as desks for reading while standing up, as a chair or as a bench for sitting and lying down. Absalon intended to build his living-cells into urban structures all over the world, and to live in them temporarily. This did not come about because of his early death.



Yaacov Agam

*1928 in Rischon LeZion, IL – lebt/lives in Paris, F

Yaacov Agam is seen as one of the pioneers of kinetic art. In his early work he took a lead from Johannes Itten and Max Bill, then in the 1950s he started on moving works with which he tried to achieve a combination of art and technology, of light, form and color. As well as tactile works that open up to visitors when their surfaces are touched, his oeuvre also includes transformable works whose moving elements viewers can change. As well as this, Agam developed polymorphic works whose surface is made like a relief made up of a sequence of triangles pointing into the space. Different motifs and forms emerge according to the viewer's standpoint – at the front or to the side. "The image in my art exists as a possibility in the midst of its becoming rather than a static petrified look of the reality." (Y.A.) Agam does not want to depict something that exists, but to create something new, integrating the dimensions of light, time and movement.



Leonor Antunes

*1972 in Lissabon/Lisboa, P – lebt/lives in Lissabon/Lisboa, P und/and Berlin, D

Balfon tower (uncertainty and delight in the unknown), 2007

Messingvorhang, Messinglampe, Wandskulptur (Messingnägel und Schnur), Bodenarbeit (Papier)

Brass screen, brass wall lamp, wall sculpture (brass, elastic thread), floor work (paper)

Antunes has developed a two-piece installation inspired by the Hungarian architect Ernő Goldfinger's two mirrored skyscrapers – the Balfon and Trellick Towers, built in the context of 1960s social residential buildings in London.

Yaacov Agam
Land, Luft, Wasser
[Land, Air, Water]
Tryptichon (Teil/part 1 – 3), 1977
Metallrelief

“In the first room, related to the Balfon Tower, I have suspended a sculpture made of brass. It is itself a repetition, in a reduced scale, of the pattern existent on the circulation tower of the Balfon ... an ornamental object from a 1960s domestic interior. On the walls of the gallery, nails of brass and elastic threads of the same color represent, to scale, the outlines of the windows inside the Balfon that give on to the circulation Tower’s entrance. The paper makes reference to the floor tiles at the Balfon. The lighting in the exhibition space is from a fourth sculpture; a replica of a wall lamp designed in the late 1960s. As an artist, I am interested in the production of duplicates and their absurd derivation. I am interested in contexts, in living environments, as a utopian decade on its range of change. I am interested in systems such as urbanism and architecture, which determine our lives.” (L. A.)

Leonor Antunes

Modo de usar #11 [*Instruction for use #11*], 2005

Wooden box with engraving, aluminum, aluminum wing-nuts, book,
2 acrylic protractors, stainless steel lamp

In 2004/05, Leonor Antunes started the *Modo de usar* (instructions for use) series, which includes 11 sculptures. Antunes conceived them as duplicates of architectural elements – based on her approach to the idea of the ready-made. Antunes discovered the phenomenon of the duplicate also during a visit to Berlin 2005. Every large public building in the former West Berlin has its counterpart in the former East Berlin: a second Academy of the Arts, the second National Gallery, the second State Library etc. In each one she sought out an architectural fragment and turned it into her model. For instance, a column or a piece of the floor. She recreated the respective architectural segment in the proportions 1:1 as if she were to trace the outlines in the air. Regarding the work acquired for the Daimler Art Collection, a geometrical construction kit and its figures reveals a life size-fragment of one of the existing columns at the Neue Nationalgalerie in Berlin designed by Mies van der Rohe.

John M Armleder

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

Avec les deux lustres (FS) [Mit zwei Lüstern (FS)], 1993

Acrylic on canvas, two chandeliers

John M. Armleder’s *Avec les deux lustres (FS)* created in 1993 ranks among the furniture sculpture work group. The two 24-armed chandeliers made of brass, mounted on either side of a canvas, are slightly rusty and clearly reveal the traces of use. This picture object sums up the borders crossed by 20th century art and design, from De Stijl and Bauhaus via Minimal to the visual overkill of contemporary hysteria about design and presentation. The image paraphrases the classical American Color Field Painting of artists like Barnett Newman, for example, in its size and color scheme. To the extent that the ensemble plays with the religious triptych type and the chandeliers’ frontality triggers associations with rose windows and haloes, the two chandeliers are also commenting ironically on the transcendental claim of Post-Painterly abstraction e.g. of Newman’s art by both presenting it demonstratively and exploiting it to gain their own enigmatic charge. Duchamp and Malewitsch, anti-art and idealistic aesthetics – the two great opposites of 20th century art – have come together in John M. Armleder’s work as a smoothly functioning entity.



Anna Beurer

*1960 in Stuttgart – lebt/lives in Esslingen, D

Ohne Titel, 2006

Farbfotografie auf Aluminium, 2tlg., /Color photography on aluminium, 2 parts

Anna Beurer studied creative painting at the Stuttgart State Academy of Art and Design with Prof. Paul Uwe Dreyer and, since 1990, has emerged with her first, mainly abstract-experimental graphics, photos and photographic series. Parallel to her artistic endeavors, she has also worked in the field of artistic frames and gilding. The two-part work of the Daimler Art Collection reflects light on apparently metallic, reflective surfaces that develop with a color progression from blue to dark shaded areas and on to a bright reflection. Just a photo on its own is open for the viewer's perception to decide whether it is a small section of space or object or whether it is a photographic studio in an urban area. The doubling of the subject with a slight change in the lighting situation underpins the strangeness and scenic abstraction of the chosen motif.



Madeleine Boschan

*1979 in Braunschweig, D – lebt/lives in Berlin, D

Schwarze Weisheit IV [Black Wisdom IV], 2011

Metall, Plastik, Glass, Spiegel, Neon, Rasierklingen, Lack

Metal, plastics, glass, mirror, neon, razor blades, varnish

lus primae noctis (Teknopod), 2011

Antenne, Schaumstoffgriffe, Lack, Metall, Nachtlcht, Neon, Plastik, Schuko-Kupplungen

Antenna, foam handle, lacquer, metal, night light, neon, plastic, socket-outlets

“My artworks are composed of disparate found objects. [...] I start with behavioral biology and with an engagement with cultural manifestations: ritualized social structures and subsystems.” (Boschan, 2012) *lus primae noctis* (the name derives from a medieval term for the right of the lord of the manor to spend the first night with the brides of his serfs) gives a dark form to the history of male dominance, seen in terms of sexual violation – it is a black varnished shaft that projects aggressively upward into the space, with two ‘heads’ formed from spread blind slats. In *Schwarze Weisheit* [Black Wisdom], Boschan places an assembled constellation of white-sprayed found objects atop what looks like the base of a lamp—in rather the same way as Duchamp placed a bicycle wheel on a white stool. The title is also a found object: *Schwarze Weisheit* or “black wisdom” is the name of a brand of cigars, and also the title of a book which describes the experiences of a European woman in an African village.



Schwarze Weisheit IV



lus primae noctis

Martin Boyce

*1967 in Hamilton, GB - lebt/lives in Glasgow, GB

A Forest [Ein Wald] (I), 2009

Pulverbeschichtetes Aluminium, Stahlkette, Elektrik

Powder-coated aluminum, steel chain, electrical components

Martin Boyce has been developing a creative inventory for his solo shows and exhibition contributions since about 2002, and this involves condensing scenes he has experienced or imagined down into atmospherically charged sign constellations: tree structures made up of simple wood, metal, neon or structurally abstracted crowns of trees. He constantly recombines his sculptural alphabet to form new constellations. Suspended from the ceiling and alluded like Venetian glass chandeliers, *Forest*, 2009, functioned in his contribution to the Venice Biennale 2009 as a recurrent integrative element. These sculptures were based on photographs of the 'Concrete Trees' created in 1925 by the brothers Joël and Jan Martel for the 'Exposition des Arts Décoratifs' in Paris: "They represent a perfect collapse of architecture and nature – visualizing oppositional elements of urban existence: the natural versus the constructed, the populated versus the uninhabited, old versus new." (M.B.)

Crimson Blossom [Purpurrote Blüte], 2009

Pulverbeschichteter Stahl/powder-coated steel

Diagonal spoiled, with fractured lines and shapes, the dustbin reveals his blank functionality as a piece of furniture by the use of a radically reduced steel construction. This treatment is a narrative of the cyclic disappearance and return of utopian concepts – in this case by a formal language, which has been developed by the Russian avant-gardes during the twenties of the past century. "[...] when I construct my installations or groupings of works, they often have a frozen quality, a sense of stillness, like a place viewed at speed, caught only in a retinal after-burn. Consigned to memory they become further abstracted or simplified; they somehow sit out - with a linear relationship with time. I think of these places and objects in a state of pause, neither disappearing nor being renewed." (M.B., 2009)

Evaporated Pools [Verdunstete Teiche], 2009

Wachsbeschichtetes Krepppapier/Paraffin coated crepe paper

Martin Boyce created a vocabulary located somewhere between sculpture, design, furniture and graphic characters for the Scottish pavilion at the 2009 Venice Biennale, drawing it together over seven rooms in an urban palace to create an abstract park and residential landscape. Visitors entered the installation via cubically reduced, cement-coated blocks that could be used for crossing small watercourses. A floor sculpture, made up of perennially autumnal wax leaves with a fold line, extended between the blocks and on through all the rooms. *Evaporated Pools* is accessible in a conceptual way, as a subtle and lyric link between the spatial-modular structured tree sculptures and the dustbin from constructive broken shapes and surfaces. It works also singular with its simplicity of material and the reductive abstraction as a moment of irritation in the aseptic environment of the exhibition space.



A Forest



Crimson Blossom



Telephone Booth Conversations (3) [Telefonzellengespräche (3)] 2006
Aluminium, pulverbeschichtet, Sprayfarbe/Aluminum, powder coating, spray paint

For his exhibition 'We Are the Breeze' at Galerie Johnen Berlin in 2010 Boyce constructed an imaginary landscape, "the archetype of a desolate space between park and lobby. With allusions to film sets, Boyce situated just enough clues towards an intuitive recognition within the interplay of few, but crucial motifs. For example, one of his objects, the reminiscence of a telephone booth, contributes to such a relaxed definition of public space. At the same time, in the age of the private cell phone, the phone booth serves as a symbol for its own disappearance. Boyce's citations are like a returning ghost, condensations of the collective memory. Rather than serve as critique, they evoke melancholy recollections linked to their originals. Boyce is less interested in the failure of their central ideas than in their continuing potential and the question of whether these earlier ideas and ideals still remain relevant for us today."

We Are the Breeze (Concrete Leaves), 2006
Messing, Metall, lackiert, Neon/Brass, metal, lacquered, neon

In 2002 Martin Boyce came across a black-and-white photograph of concrete sculptures made by Joël and Jan Martel (Paris, 1925) modeled after trees. The graphically analyzed structure of the trees became for Boyce a foundational module for the invention of a reduced alphabet of constructive forms and signs. All elements of Boyce' oeuvre—the hanging treelike light sculptures, furniture, poster, birds houses, lamps or telephone booths—are based on this 'iconic image' of nature transformed into abstraction. The wall sculpture *We Are the Breeze (Concrete Leaves)*, 2006, gives an easy handed written image of speech to the title in brackets: The abstract letters *Concrete Leaves* rise, fall and waver in direction of reading from the left to the right across the wall, seemingly punctuated by formalized lamp shades.

Erdmut Bramke

1940 Kiel, D – 2002 Stuttgart, D

Ohne Titel [Untitled], 1973 / Blaue Nacht [Blue Night], 1973
Acryl auf Leinwand/acrylic on canvas

Succeeding the Minimal Art of the 1960s and in the wake of European Informel, a reduced painting style developed in 1970s Germany which could be described as lyrical abstraction. Erdmut Bramke had become acquainted with K.R.H. Sonderborg's type-related, gestural black and white paintings while studying him in Stuttgart around 1970. Pictures from the Daimler collection dating from the early 1970s show how she brings a rhythmically constructed structure to the concept of expression in a painting. Bramke creates a quasi-linear succession of minimal colored forms. A rational configuration of symbolic forms determined entirely by the effect of the colors is introduced into all the emotional, spontaneous qualities which characterized her mentor's painting. The areas of color are intentionally placed on an unprimed canvas, toning down the luminosity of the colors to create a monochrome overall impression.



Ian Burn

1939 Geelong, AUS – 1993 Sydney, AUS

Blue Reflex, 1966-67

Autolack auf Epoxhydharz auf Sperrholz/Car lacquer over epoxy base on plywood panel

For the decade from 1967-1977 Ian Burn was a central figure in events and activities of Conceptual Art. This involved exhibiting individually and collectively (with Art & Language, New York, between 1970-76) in many key exhibitions, as well as curating and writing on art. The *Blue Reflex* works were Ian Burn's last abstract pictorial objects, originating immediately before his conceptual phase, in which he rejected completely the use of color. The image 'mirrors' various different artistic sketches from the 1960s: in local terms, the color blue has particular significance in the history of Australian painting; and in international terms, Burn makes reference to the legendary 'International Klein Blue' by Yves Klein and the reduced object art of American minimalism. A political sideswipe is detectable in Burn's comment that his work features car lacquer used by the US armed forces during the Second World War to spray their trucks. The surface appears to have been created by means of an industrial application, although it was in reality hand-sprayed by the artist. "The surface is unimportant, pure chance, and remains intact only as a reflex [...] the reflex is what gives the image its scale." (I. B.)



Cody Choi

(*1961 Seoul, Korea – lebt/lives in Seoul, Korea)

When You Say No, You Know Something. When You Know Something
Communication is Impossible, 2010-2011

Neon, 91 x 96 cm. Unikat

Cody Choi studied art at the Art Center College of Design in Pasadena, California. Since the early 1990s he was working mainly in New York and he became a globally connected artist through the exhibition *The Thinker* at Deitch Projects in New York in 1996. For the work group deploying neon signs Choi has worked with epigrams and wisdoms from traditional Taoist Chinese philosophy. He translated what he had condensed from elongated texts to English. And he transferred the resulting English texts in Korean signs that allow Korean people to read them out loud and create a sequence of sounds that can be understood as an English text – the translated epigram. Korean people in Seoul experience this mechanism regularly when their signs are misused to describe Anglo-Saxon brands. Without the knowledge of Chinese philosophy and the Korean signs there is a certain type of instant satisfaction by experiencing the shining light. But Choi creates also a kind of frustration due to the fact that we experience our missing knowledge that makes the signs – for the most of us – unreadable, understandable. No Knowing and Communication, as the title claims, at all.



Ulrich Erben

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

Photo print of „Lichtraum“ [light-space], 1972

Strahler, Stahlrohrrahmen, Voile Stoff, Leinwand/spotlight, tubular steel frame, voile, canvas

Membran II, 1995

Acryl, Nessel /Acrylic paint, untreated cotton

The works of Ulrich Erben are among the most important examples of minimalist abstract painting and pictorial art in Germany from 1960 onward. In his early work, Erben made use of the non-color white and its tonal shades, but later moved into chromatic colors. His color field painting is based on the tensions between strict spatial structures, the individual application of colors, and the relevant shades in their clearly formulated relationships with one another on the canvas. Around 1970, Erben began to move away from the restrictive picture format and create spatial concepts that project color, shape, light, and architectural structures onto real exhibition spaces and take the form of temporary on-site installations. The earliest example of a light space with dimensions that correspond with the proportions of the room is the Lichtraum [room of light] from 1972. The material elements, which include a transparent canvas stretched between floor and ceiling, a white surface hanging behind it, and two light sources, are of the utmost simplicity. By contrast, the floating light space picture is experienced by observers as a subtle and intangible pictorial event.



Lichtraum, 1972



Sergio Fermariello

*1961 in Neapel, I – lebt/lives in Neapel, I

Vietri sul mare, 1992

Acryl auf Leinwand/acrylic on canvas

Sergio Fermariello's art explores a universally understandable, archaic language of signs. He created the warrior figure – inspired by prehistoric cave paintings – that still shapes his work in various variations since the late 1980s. Parallel the artist has addressed in paintings and photo series the urban environment and landscape of his home city of Naples. The work titled *Vietri sul Mare*, 1992, takes its name from the place near Salerno that is the gateway to the Amalfi coast. The work is in black and white, and looks rather like a photograph in half-tone dots, but the little squares are executed irregularly. The grid-type image can be made out only by standing back from the canvas: a man and woman standing in front of a parapet, perhaps in front of the dream backdrop that is the Amalfi coast? The abstract grid leaves sufficient scope for the viewer's imagination, which is stimulated by the title, interprets the picture space and reconstructs a story.



Ossi Fink

*1957 in Brixen, I – lebt/lives in München/Munich, D

Knopfologie/ Buttonologies, 2005

Seidenstoff, Stickgarn, Knöpfe/Silkfabrics, thread, Buttons

The initial materials used by Ossi Fink are drawing and language, or better still: the relationship between abstract lines and concrete meaning. Writing and drawing bring meaning to empty space – be it a piece of paper or a three-dimensional room – and are internally linked together. Our exhibition shows examples of his stitched, banner-like wall objects, the star-constellation pictures of the *Knopfologien* (Buttonologies). Ossi Fink's banners continue the tradition of artistic banners, such as the flags and banners from the artists of the Zero and Fluxus movements, or Poul Gernes' European banners from the early 1970s. With a deeper ironic meaning, the examples from the science of *Knopfology*, founded by the artist, open up a cosmology of their own and radiate a starlight that only touches the inner eye.

Sylvie Fleury

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

Aura Soma, 2002

4 Leuchtkästen, 102 Flaschen (50 ml)/4 light boxes, 102 bottles (each 50 ml)

Sylvie Fleury's interest in fashion or 'car customizing' in the 1990s was followed by her concern with esoteric matters. Pendulums, meditation motifs and chromotherapy lamps are all part of her artistic language, and so is *Aura Soma*, with all its fragrances and colors. *Aura Soma* consists of 102 little 50 ml bottles, each filled with oils and water, two substances that do not combine. The liquids differ in color, vary in their perfume and are defined specifically by therapists according to the personality of the customer thus forming individual 'portraits'. *Aura Soma* can be applied directly to the skin, but also makes an impact because of the rich range of colors. In the minimalist accumulation, bringing Donald Judd's wall sculptures to mind, that Sylvie Fleury has brought about, reinforced by the magical effect of the lighting, *Aura Soma* also acquires the character of a living paint palette or a three-dimensional 'color chart' in the tradition of concrete-constructive art.

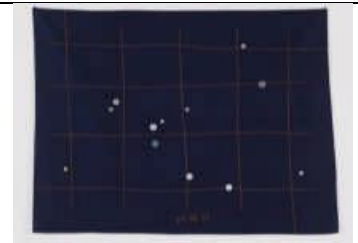
Karl Gerstner

1930 in Basel, CH – 2017 Basel, CH

Colour Sound I-III, 1958/59

Siebdruck/silkscreen

Karl Gerstner made a conscious choice to work in several disciplines – as a graphic artist, painter and author. Theory was the basis for his artistic work, methodology was the instrument and innovation the aim. As a graphic artist and co-founder of the international advertising agency 'Gerstner + Kutter' and later of 'GKK', he was one of the leading figures of the successful Schweizer Grafik movement. As an author, Gerstner has written several articles and books about art, including 'Kompendium



für Alphabete. Systematik der Schrift', 1994, a classic of design theory. As a theoretician, he was best known for his text 'Kalte Kunst? Zum Standort der heutigen Malerei', 1957. Gerstner first began to systematically divide his artwork into chapters in the 1950s, when he created the Aperspektiven (a system of pictures in grey tones created from constant shapes with variable coordinates). Gerstner wanted to create constructive pictures where the shapes and colors would form a unity. The forms were based on numerical intervals, and the colors were based on sensory intervals.

Walter Giers

1936 Mannweiler, D – 2016 Schwäbisch Gmünd, D

Lichtspiel [light play], 1980
Elektronik, Lampen

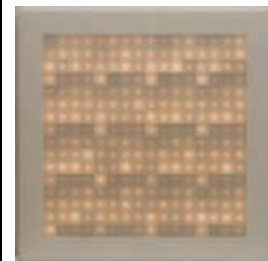
Walter Giers, pioneer of electronic art, was an industrial designer, product designer, media artist and jazz musician. His knowledge of electronic lighting, laser technology, cybernetics and electronic music has helped him to create an artistic oeuvre that uses sound sequences, light sequences and movement experiences to challenge the recipient's perception. His work includes both light constructs and sculptural/pictorial readymades and installations, as well as art campaigns and concepts for building related art. His lyrical and meditative light objects include *Lichtspiel*, 1980. A random numbers generator determines the movement of the lights up and down or from left to right (and vice versa). The speed is regulated manually, so that the lights can flash softly or in a staccato rhythm. The aesthetic aspects of space, light, rhythm and color turn the sequences into abstractions, creating geometric formations that reduce them to their most basic principles.

Martin Gostner

*1954 in Innsbruck, D – lebt/lives in Düsseldorf, D

The green green grass / let it / esse schwarzes haus / hate and peace / never your mouth, 2002-03
Digitaldruck, laminiert auf Papier/digital print, laminated on paper

Martin Gostner's work is always located within the scope of an analysis of presence in its historical quality. This is based on the conviction that no present can form without the ideological and culture powers that history hands over from the past. Both text and language are important means for tradition which not only provide truth but are servants of self-depiction, confusion and the deliberate falsification of history; thus according to a pessimistic basic insight. The meaning of a word depends on its position in the context of a sentence, on cultural coding or on our experience. This is shown by individual terms or terms that apparently make only sense when put together, which Gostner typed on a normal label stickers sheet, then were scanned and high-lighted with a searchlight from the computer's graphic program. Serial arrangement and repetition give the terms a certain charge, but devalue them on the other hand – rather like effects of amnesia caused by advertisement. Each word on the labels is an island of itself but the whole arrangement produces a language field that suggests speaking of drawing as three-dimensional poetry.



Konstantin Grcic

*1965 in München, D, lebt/lives in München und Berlin, D

Mayday, 1998

Tragbare Lampe/portable lamp. Polypropylen

Hersteller/Production Flos

Konstantin Grcic, one of the most important contemporary German designers, has concentrated on two parameters since the early 1990s: the individual design object developed by Grcic based on the close observation of individual needs and the possibilities of serial production, which contrast the pole of “individualization” with the pole of “anonymization” and, more importantly, “democratization”, insofar as many of Grcic’s products are designed in such a way that they can be produced and purchased inexpensively. His preferred materials are wood, steel and plastic; his process-like work methods, which are always extended to a team of employees, strictly follow orders from internationally renowned companies such as Authentics, Flos, Krups, Moormann, ClassiCon and others. Grcic developed the portable *Mayday* lamp from observations of his own needs: a multi-functional lamp, hanging on a hook in the workshop just as self-sufficiently elegant as being placed in a modern living environment.



Jan Henderikse

*1937 in Delft, NL – lebt/lives in Antwerpen/Antwerp, B und/and New York, USA

Nul, 1992 // Berlin, 1992 // Zero, 2010

Beide/Both: Neon auf Holzsockel, Winkel/

Neon tube on wooden pedestal, angle

Neon license plate, 2014

Neon auf Holzsockel, Winkel/License plates, Neon, on wood

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



Georg Herold

(*1947 in Jena, D – lebt/lives in Köln/Cologne, D)

Gebogene Latte V, 1999

Digital-C6-Print, Unikat, Vinyl auf Dibond

Roof battens, pumice-stones and bricks are Georg Herold's preferred material: he might apply bricks to canvas or copy Dürer's hare in a roof-batten sculpture. The bricolage method, which characterizes Herold's work – a combination of found objects and media – is the basis of *Gebogene Latte V*, a photographed and digitally constructed line made up of wooden blocks fitted together in a fairly graceful curve. The digital print, created with the aid of computer graphics, with its motif extracted from a batten sculpture called *Lattitude*, sets hitherto unsolved problems of virtual representation to work in a highly coarsened form. The contradiction between title and subject, makes it obvious how, around the year 2000, image-generation of curved lines was still well behind the compass, even though it has already been optimized through the insights of 'curved geometry', which draws on Einstein's theory of relativity. The media mix through which *Gebogene Latte V* ultimately reached the light of day makes it a hybrid, 'coarse-grained' object, whose origins got lost in the zero gravity space of a monitor surface.



Albert Hien

*1956 in München, D – lebt/lives in München, D

Gib Gas, 1999

Glas, Argongas, Neongas

With his sculptures and installations since the 1980s Albert Hien demonstrates the history of technological-scientific appropriation of nature. Fantastic connections between nature and technology as well as ironic demonstrations of an inverted world can be found in his works. By glass tubes Hien constructs new letter combinations: GIB GAS (accelerate) can be interpreted as an appeal for speedup and at the same time as the imperative of a mobile society. Moreover the letters – backwards SAG BIG – are related to the work itself and address the source of light, which slowly pervades the tubes and by-and-by reveals the letters. Depending on the context, it can assume different interpretations.



Peter Holl

*1971 in Heilbronn, D – lebt/lives in Stuttgart, D

Interview mit einer Lampe [Interview with a lamp], 2000

Aquarell/watercolor

Peter Holl has been working on large-format water colour series since 1999. His material comes from sources including lifestyle magazines and advertising catalogues. If the pages, which are printed on both sides, are held up to the light, a third image is produced: superimposing two motifs produces an image that never existed in that form as a photograph. The transparent nature of the water colour technique makes it possible to transform the photographs, and Holl executes this with the precision and finesse of a draughtsman. In the work entitled *Interview mit einer Lampe*, 2000, the



eye is drawn by the vanishing point perspective along the road edged with water to the diving platform in the background of the picture. Sofa, lamp and table float in the air, unrelatedly, breaking the logic of the picture space. The juxtaposition of exterior and interior, public and private space is drawn into a unit by the light from the standard lamp.

Isaac Julien

*1960 London, GB – lebt/lives in London, GB
 Fantôme Créole Series (Papillon No. 2), 2005/06
 Diptychon. Lambda Fotodruck, Acrylglas, Aluminium (Diasec)
 2-tlg., gesamt 50 x 100 cm, Aufl. 30 + 5 AP

Isaac Julien belongs to the British film artists who have turned away from the cinema and towards the art scene. Since the 1990s, his films, videos and photographs have been shown in exhibitions around the world. He took part in documenta 11 (2002) and, in addition has exhibited in the Centre Pompidou in Paris as well as elsewhere. His artistic work is centered on the culture of the diaspora and African identity. The “Fantôme Créole” edition is based on a film installation presented here as a photo diptych. *Fantôme Créole* is a four-screen film installation that juxtaposes Arctic and African landscapes as it combines two films: *True North*, filmed in the Arctic landscapes of Iceland, and *Fantôme Créole* juxtaposes Arctic and African landscapes as it combines two films. *True North* (2004), is loosely based on the story of black explorer Matthew Henson (1866-1955), who accompanied Robert Peary in a pioneering expedition to the North Pole; *Fantôme Afrique* (2005) was shot in Burkina Faso.



Kazuo Katase

*1947 in Shizuoka, J – lebt/lives in Kassel, D
 o.T (Schwarze Schale) [Untitled (Black Bowl)], 2002
 3 Schwarzweißphotografien auf Barytpapier / 3 black and white Photographies on barite paper

Kazuo Katase has brought with him to the West the Zen tradition, enlightened by modern Japanese philosophy. By its nature, Zen shifts the inner experience, image and gesture into the center of things. His goal is an ideal of space into which the things of the world are raised. In his photographs we experience minimalistic presentation of the geometrically simplest objects like an egg, an upright rectangular box and a black bowl (first 1994). The bowl is the real center and the spiritual symbol of the Japanese tea ceremony. In Katase's work the motif goes back to the public sculpture *Drink a Cup of Tea*, first in the Swiss Alps in 1987, and then as a 1994 in situ work for the Naoshima Contemporary Art Museum. The artist used a deep blue hemisphere on a tall stone plinth for both works. This connected with the horizon and seemed to collect breadth and openness from sky and landscape into oneself.



Fritz Klemm

1902 Mannheim – 1990 Mannheim, D

Wand im Atelier [Wall in studio (dunkel)], 1971/72 // Wand im Atelier [Wall in studio (hell)], 1970

Tusche, Kreide auf Papier/ink, chalk on paper

After training to be a teacher, Fritz Klemm studied at the Badische Kunsthochschule in Karlsruhe between 1922 and 1925. In 1948, he returned to the place where he had completed his studies in education and taught a technical class at the Akademie der Bildenden Künste in Karlsruhe. Among his students was the sculptor Franz Bernhard. Klemm was named professor in 1953; he retired in 1970. In the last two decades of his life, Klemm dedicated himself entirely to painting and collage. His second daughter, Barbara Klemm, transferred her parents' artistic legacy into photography. Artistically, Fritz Klemm blazed his own path. After realistic works during his tenure as a teacher, at the end of the 1960s, he changed to gouache on paper. He became known for his sophisticated caparol technique. Due to the thick color application and grainy consistency of the caparol color, these pictures have the character of a wall or of plaster, which lends them a raw plasticity. Throughout his life, Klemm experimented with materials, which usually came together in collages. Thematically, images of the forest, walls, and windows can be seen throughout his work.



Sylvan Lionni

*1973 in Cuckfield, GB - lebt/lives in New York, New York, USA

Structured Query Language 2, 2010

Acryl auf Leinwand/acrylic on canvas

Sylvan Lionni's painting *Structured Query Language 2* is part of series of 8 works dealing with clean lines and awesome colors. The artist conceived the series based on jpegs, not derived from actual photographs but from digital drawings of the paintings. *Structured Query Language 2* shows subtle surface nuances that vary from panel to panel. Some quadrants are just slightly warmer than the rest while others share the same values. Some panels have a hint of white along with a beefy canvas tooth which offers a textural difference, others have glass-like surfaces. Another important aspect of this painting is that the maze-like composition - which relate to vintage video games - is conceived as being seen from above or bird's-eye-view, rather than the traditional strategy of a frontal vantage-point. The artificiality of the colors has being derived by translating computer generated pantons and into paint. The title of the painting series, *Structured Query Language* (SQL "sequel") refers to the most well-known domain-specific language used in programming and designed for managing data held in a relational database management systems. Originally based upon relational algebra and tuple relational calculus, SQL consists of many types of statements, which may be informally classed as sublanguages.



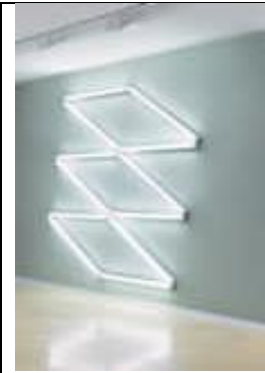
George Henry Longly

*1978 in Taunton, GB – lebt/lives in London, GB

Lighting Proposal #4 [Beleuchtungsvorschlag #4], 2007

Leuchtstoffröhren/fluorescent tubes

Longly's sculptural work is concerned with the presentation of materials and shapes, and with atmospheric factors in venues devoted to art, shining a spotlight on these venues' existing structures, proportions and functions in a specific context and on what these mean for the mechanics of an exhibition. The light sculpture *Lighting Proposal #4* addresses the viewer's mood and the way he or she experiences the space. "The geometric form of the *Lighting Proposal #4* appears as a structure that flicks between graphic form and cavalier perspective, forever switching between two and three dimensions in the eye of the viewer. The title refers to its number in the series of lighting works that were made and toured to different venues around the UK where each work was reworked into different formal arrangements. The configuration of the twelve lights were changed at each venue of the tour becoming a floor based demarcation device reminiscent of museological display in one venue, and a square wall structure in another. It also had the contemplative effect of filling part of the room and addressing the volume of the gallery space.



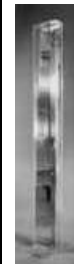
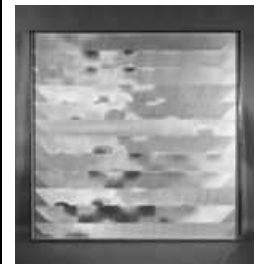
Heinz Mack

*1931 in Lollar, D- lebt/lives in Mönchengladbach, D und/and Ibiza, E

Lichtfeld II [Light field II], 1966/67

Aluminium, Edelstahl, Holz, Plexiglas/Aluminum, stainless steel, wood, Perspex
Stele ohne Name [Stele without name], 1962/63. Aluminum, perspex

Heinz Mack, together with Otto Piene, was co-founder in 1958 of the 'Zero' Group and the same-named magazine, one of Europe's most important post-war avant-garde forums. In the 1960s, Mack devised a paradigm for minimalizing pictorial objects, objectifying artistic devices and redefining them through an artistic subjectivity functioning anti-biographically. The key feature for Mack is a return to the roots of German philosophy and intellectual history, which can be seen above all in the recurrence of light as subject matter throughout his oeuvre. Smoothly polished metal and a fine-meshed grid structure form the surface of *Lichtfeld II* [Light field II], revealing – according to lighting conditions and viewpoint – different sculptural and painterly aspects of the picture object.



Marty McElveen

Lebt/lives in New Orleans, USA

Pavillion Wall Prototype [Prototyp Pavillonwand], 2007

Sperrholz, Ein- und Zweiwegacrylspiegel / Plywood, one and two-way acrylic mirror

Marty McElveen studied at Louisiana Tech University, Ruston, LA, 1993-1998, and at the Cranbrook Academy of Art, Detroit, which he left in 2007 as Master of Architecture. Daimler Financial Services, with their headquarters in Berlin and, at that time, Detroit, initiated in 2005 in cooperation with the Cranbrook Academy of



Art the Emerging Artist Award. The winner was chosen amongst the graduates from different artistic disciplines of the well known Cranbrook Academy in Bloomfield Hills, Detroit. Nominees and Award winner were being exhibited together in Detroit and, as a next step, in Berlin at Potsdamer Platz in public exhibitions. An accompanying publication supported the appearance of the young artists in the direction of an international recognition. In the early years, Awards went to Mark Moskowitz (2005), Andrew Simsak (2006), Marty McElveen, Dharmesh Patel (2007) and Annica Cuppetelli (*1977).

Christian Megert

*1936 in Bern, CH – lebt/lives in Bern, CH

Lichtkinetisches Objekt [Light box], 1971

Mirrors are not just the material for Christian Megert's artworks, but the theme as well – a theme that opens up new territory with substantial far-reaching implications for cultural history. He uses mirror elements to create collages, glass objects, 'mirror books', stelae, mobiles and public-space sculptures. Even the gleaming polished surfaces of artworks made from natural stone – granite or marble – suggest a reflection theme. Working with new materials like metal or light was also a central concern of the avant-garde movement 'Zero', which Megert joined in 1962. From 1963 onwards, he created mirror reliefs and sculptures that reflect their environment (together with the viewer), plus kinetic objects and neon tube light boxes – "Unendlichraumkästen" (C.M.) or "endless space boxes". The invention of the two-way mirror allowed the Swiss artist to build boxes with mirrors on four sides closed in by a transparent mirror, which created an exponential space within them.



Francois Morellet

*1926 Cholet, F – 2016 Cholet und/and Paris, F

Relâche N° 1, 1993

Acryl und Bleistift auf Leinwand, auf Pressspan, Neon, Aluminium, Bänder, Transformator

Acrylic and pencil on canvas, on pressboard, neon, aluminum, ribbons, transformer

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



Walter Niedermayr

*1952 Bolzano – lebt/lives in Bolzano, I

Bildraum S5 (21st Century Museum of Contemporary Art, Kanazawa, 2004 by SANAA), 2004
Diptychon/diptych, C-Prints. Ed. 6/30

Walter Niedermayr photographs mainly landscapes where civilization, urbanization and technicalization have made an impact. Kazuyo Sejima (*1956) and Ryue Nishizawa (*1966) founded the SANAA architectural offices in Tokyo in 1995. The Japanese architects were taking the international architectural scene by storm, with buildings realized and planned in Asia, Europe, and the USA. Walter Niedermayr is one of the most important photographers of his generation. He won international renown for his photographic explorations of the Alps. By underexposing them, the images are submerged in an unreal white, so that they appear removed from reality. Kazuyo Sejima and Ryue Nishizawa also have an architectural approach oriented toward the artificial and abstract. Explaining their philosophy of design, the architects state, “We are always fascinated by the ambivalence between something and nothing, by the insubstantial identity of material and space.” The 2 part photography Bildraum S5 shows a plan of SANAA’s most important building at that time, the Museum of Contemporary Art in Kanazawa.



Isamu Noguchi

1904 in Los Angeles, USA – 1988 in New York, USA

Akari, 1951

Reispapier, Metall/rice paper, metal

In his translucent light sculptures, the Akaris, the sculptor and designer Isamu Noguchi combined his fondness for his Japanese roots with his striving for simplicity. The artist had the idea for his Akaris during a visit to Japan in 1951, where his attention was drawn to the traditional lamps made out of paper and bamboo. He set out to develop new forms based on the graceful impression made by these simple constructions, while still dedicating himself to the production techniques of the traditional handicraft. The specification ‘Akari’ means both ‘light’ and ‘lightness’ in Japanese. “Due to the paper (handmade) there is a human warmth which we miss in our too perfect modern materials. As a foil to our harsh mechanized existence they recall an older, quieter time.” (I.N.1954).



Philippe Parreno

*1964 in Oran, DZ – lebt/lives in Paris, F

Speaking to the Penguins, 2007, here as colored infrared and b/w silver gelatin photograph, 2007/2009, shows Parreno delivering a two-hour lecture to a colony of Penguins on a beach in Patagonia. A beautiful surreal scenario, the photo at the same time evokes the idea that sometimes language can be devoid of meaning. Parreno often works within constructed realities, which he interprets as and transfers into dreamlike, virtual worlds, leading our experience beyond the boundaries of phantasmagorical and true life.



Helga Philipp

1939 Wien, A – 2002 Wien, A

Kinetisches Objekt, 1971

Plexiglas, Metallspiegel/Acrylic glass, mirror

Kreis- oder Ringformen als Motiv finden nicht nur Eingang in Helga Philipps Grafik, sondern auch in ihre kinetischen Objekte, in denen sie das Prinzip der miteinander verbundenen Kreise ihrer Siebdrucke ins Dreidimensionale übersetzt.

Unterschiedlich breite weiße Kreise, aufgetragen auf mehreren, hintereinander gestaffelten Plexiglasscheiben, werden von einer Metallplatte in die Unendlichkeit gespiegelt und produzieren so optische Interaktionen im Betrachterauge. Bei ihren verglasten Bildkästen wird die vibrierende optische Wirkung durch die Interferenz räumlich versetzter, durchsichtiger Bildschichten hervorgerufen. Durch den Einsatz der reflektierenden Metallplatte als Rückseite des Objektes erweitert Philipp den Bildraum und verstärkt die Tiefendimension der Ringstruktur, die sich in der Frontalansicht als kurvige Struktur präsentiert und entsprechend der Standortveränderung des Betrachters wechselnde Ansichten bietet.

Untitled, 1970

Siebdruck/silkscreen

The work of Helga Philipp is among those artistic positions that began in the 1960s and are devoted to extending the territory of fine art into the no-man's-land between Op Art and concrete and kinetic art. The silkscreen prints that have been acquired for the Daimler Art Collection are representative examples of her serial structural investigations: in the early 1970s, she began creating a silkscreen print series in several installments. She combines a number of different shades of black, white and grey to create individual rings - consisting of an inner and outer ring. Against a quadratic sheet with a monochrome background color, the first ring color consistently increases in strength towards the middle, whilst the second ring color decreases in strength in proportion, thereby creating the impression of a convex bulge in the flat surface of the picture. The prints appear to force their way into real space, and the circles appear to bulge upward toward the viewer.

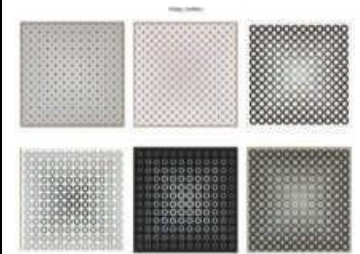
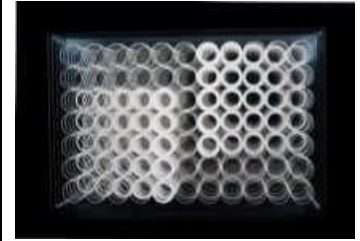
Ascan Pinckernelle

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

Ohne Titel [Untitled], 2004

Graphit und Tusche auf Papier/graphite and ink on paper

Ascan Pinckernelle creates his ›architectural images‹ in multi-partite cycles dealing with buildings he discovers either at the places where he lives or during his travels. The buildings, isolated from their urban context, have their origins in the architectural principles of Classic Modernism, or are oriented by such buildings. The artist approaches them by taking photographs and drawing sketches at different times of day while researching their history. As their shapes and structural features become clearer, a graphic understanding is attained of the modular, minimalist building shapes that have informed our aesthetic understanding in our everyday lives, and that were part of the ideologies and the enthusiasm for new beginnings of



the 20th century. The historic precursors of Pinckernelle's architectural analyses are the architectural works and objects created by artists and architects such as Donald Judd, Erwin Heerich and Franz Erhard Walther. They provide the backdrop against which the artist's architectural images might be seen.

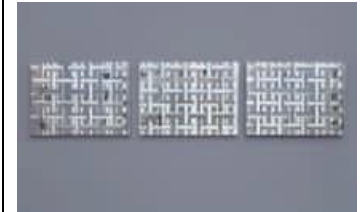
Justin Ponmany

*1974 Kerala, IND – lebt/lives in Mumbai, Maharashtra, IND

Untitled [Ohne Titel], 2005

Mylarfilmholographie und Acryl auf Leinwand/Holography and acrylic on canvas,
3 Teile/Parts

Justin Ponmany grew up in Mumbai and his work largely addresses everyday experiences in big cities. The pieces scarcely relate to India's rich tradition, but see themselves more as a comment on his own contemporary culture and can be understood against a background of radical social and industrial change in south-west Mumbai. The work *Untitled*, 2005, consists of three panels of the same format, and is one of Ponmany's few abstract works. Silver-colored Mylar holographic substrate is applied to a canvas painted in dark acrylic, creating a structure reminiscent of a coarse web pattern. The glow, conjuring up a three dimensional quality, of this technically produced material is reduced by irregular rubbing away, revealing the dark primer. Thus the artist's interventions allow a glimpse beneath the surface in this simple but apt way.



Lothar Quinte

1923 Neiße, D – 2000 Wintzenbach, D

Doppel V - gelb [Double V - yellow], 1969

Öl auf Leinwand/Oil on canvas

Lothar Quinte is generally associated with post 1945 German Concrete Art. Looking back on his work, however, we realize that Concrete Art covers only one aspect of his concern with abstraction in painting. For example, Quinte was interested in Barnett Newman and Mark Rothko, who, to him, represented a form of painting that could be held up as an effective European counterpart to American Color Field Painting. *Doppel V - gelb* [Double V - yellow] represents a particularly good demonstration of the luminous power of color – the painting's color spectrum ranges from white to saturated yellow, with the result that the picture appears to radiate light. In addition to his plastic light effects produced by color, Quinte invariably addresses the character of the picture space. In *Doppel V - gelb* [Double V - yellow] three dimensional perception is evoked by the conically tapering bands of diachromatic color.



Lothar Quinte

Gegenfächer Blau-Rot [Counter-Fan Blue-Red], 1968

Acryl auf Leinwand/Acrylic on canvas

Perceiving nature, penetrating into the deeper layers of being and existence, making immaterial musical sounds into pictures - this produces an intellectual horizon that helps us to see and understand Lothar Quinte's pictorial world. His early days are very closely linked with HAP Grieshaber's Bernstein school near Horb, where Quinte studied until 1951. The 1950s saw a shadow theatre established, travel and public commissions for murals and a church window. Quinte moved to Alsace in 1957, where he lived until his death. The period up to 1975 is marked by a clearly defined duality: a 'peinture pure' developed in the greatest solitude on the one hand, and large-scale art for public projects on the other. *Gegenfächer Blau-Rot* is a major work dating from the late 1960s. Seen in context with all other works from the Daimler Art Collection it sets up a bridge between Quinte's 'fan' and 'folding pictures' from the same period. Three-dimensional perception is evoked by the conically tapering bands of diachromatic color that produce two reflected fans, staggered horizontally.



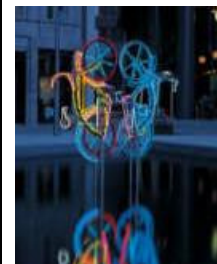
Robert Rauschenberg

1925 Port Arthur, Texas, USA – 2008 Captiva Island, Florida, USA

Riding Bikes, 1998 [Color photo poster]

Neon auf Metallständer/Neon on metal rack

Robert Rauschenberg invented, and Daimler AG commissioned, a sculpture created in 1998 called riding bikes. It is two bicycles mounted next to each other, with their outlines picked out in color by thin neon tubes. The sculpture was conceived for a pool of water articulating a small square at Potsdamer Platz, bordered by the old Weinhaus Huth and Richard Rogers' and Renzo Piano's new buildings. The sculpture loses its meaning and function as a vehicle, as it consists of two bikes fitted together wheel to wheel. The pseudo-vehicle with four wheels, reminiscent of Duchamp's ready-mades or a montage from Léger's film collage *Le Ballet mécanique*, is condemned to stand still. After doubts about the idea of an irresistible progress as a paradigm of Modernism had been voiced and irony shifts more strongly into people's consciousness as an appropriate device for the educator, the paralyzed vehicles standing on their back wheels could be interpreted as an amusing invitation to commemorate – or just to think of – a client whose products guarantee the highest standards in terms of locomotion.



Martial Raysse

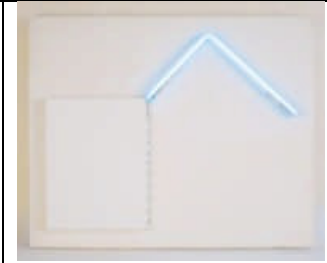
*1936 Golfe Juan, F – lebt/lives in Issignac, F

Peinture lumière (pour Otto Hahn), o.J. (ca.1965)

Leinwand, Neon auf Holz, Trafo, Kreide/Canvas, neon on wood, trafo, charcoal

Martial Raysse had been a member of the French 'Nouveaux Réalistes' group of artists since 1960. His works paraphrased the plastic culture, the advertising and publicity mechanisms of the period. His approach to these themes made him into one of the forerunners of Pop Art. Raysse was particularly interested in neon. "I

discovered neon. It is living color. Pen and paintbrush are out of date. Neon expresses modern life faithfully, it exists all over the world. Neon gives you an idea of the movement of color, in other words the calm movement of sensitivity.” (Martial Raysse) The work called *Peinture lumière* can be read as a demonstration of the basic conditions of ‘image quality’: form, light, support material for color. But these are presented as ‘without content’. The empty canvas represents painting as a categorical definition, just as the neon light represents both the idea of color and also the criteria of pictorial light/illuminating light. Raysse uses the components canvas and neon as ready-mades. To this extent the work addresses the central themes of Minimal and Concept Art.



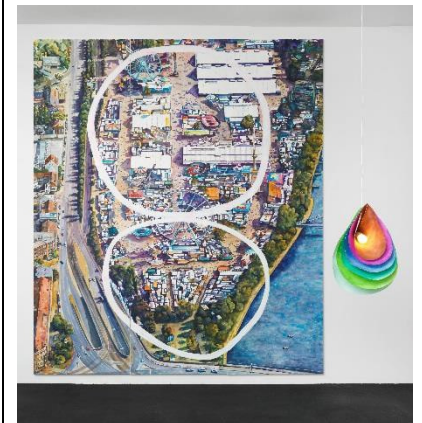
Tobias Rehberger

*1966 in Esslingen am Neckar, D – lebt/lives in Frankfurt am Main, D

Aus Wien [From Vienna], 2014

picture: watercolor paper, color, honeycomb cardboard/lamp: paper, color

Tobias Rehberger’s formally diverse work is among the most interesting standpoints in contemporary German art. The bipartite image-object constellation *Aus Wien* [From Vienna], 2014, combines a sculptural ceiling lamp made of paper with a large watercolor. From a bird’s-eye view, the observer looks at the colorful hustle and bustle of the Bad Cannstatter Wasen in Stuttgart, which, however, the observer identifies as the Wiener Prater on account of being misled by the title. The work was created as part of a large, location-specific installation for the Esslinger Kunstverein in the Villa Merkel, Esslingen. From a temporal and spatial distance, Tobias Rehberger looked back at the region of his birthplace Esslingen, at the familiar environment of his childhood. The watercolors designed to room dimension captured topographical locations of his personal map. Newly designed lamp objects in the rooms on the ground floor of Villa Merkel were illuminated by remote control synchronously to the residential lighting of selected households in Germany and Europe.



Anselm Reyle

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

Ohne Titel [Untitled], 2005

Folie, Mixed Media, Plexiglas/Foil, mixed media, perspex

Anselm Reyle’s art frequently impacts the spaces of its presentation garishly and aggressively. It’s cold neon color has the effect of being both attractive and aloof. Although Reyle does not disguise the material nature of his objects, his artistic revisions lead to an aesthetic blurring of their origin. Anselm Reyle’s multi-media oeuvre is determined by aesthetic analyses of the everyday world on the one hand, and by the re-contextualization of the structures of abstract and minimalist art on the other. Large agricultural implements given a contemporary neon-orange finish are as much part of his art as the metal sheeting of Zero artists or the cubes and strips of the minimalists.



Anselm Reyle

trust, 2000 /

Laminatplatten, Neon/Laminate sheets, neon

Lampe [Lamp], 2002

Fundobjekt, Stroboskoplicht/found object, stroboscopic light

Anselm Reyle's work is a transfer of urban phenomena into art. Derived from painting, reduced object quality, light and color are important features of his pictures and sculptures. *trust*, 2000, consists of parts of the wall cladding from a former conference room in a GDR factory in what used to be Chausseestrasse in Berlin. The panels were mounted on the wall as a relief, and had harsh, pink neon tubes behind them. The neon gives *trust* a spatial volume and also a physically tangible energy. Reyle shifted *Lampe*, 2002, which came originally from the 'Palace of the Republic' in Berlin and was later used in a pub in Prenzlauer Berg, into the art context without changing it at all. Only the bulb was replaced with a cool, irregularly flashing stroboscope, as used in Techno clubs. After the Wall fell the Berlin scene quickly discovered the GDR aesthetic for itself. Reyle made *Lampe* into a symbol of the shift in significance, the ideological recoding, that the lamp underwent as a result of being transferred from its 'political' surroundings into ideology-free club culture.



Gerrit Rietveld

1888 in Utrecht, NL – 1964 in Utrecht, NL

L 40 Deckenleuchte [ceiling lamp], Entwurf/design 1920, remake Tecta 2007
Holz, Glas, Plexiglasröhrchen/wood, glass, acrylic glass tubes

This Dutch architect and designer Gerrit Rietveld is known above all for his work on chairs. He became a major figure in international design as a member of the De Stijl movement and by creating his Red and Blue Chair, for which he first used color as a creative resource. Rietveld experimented with chipboard and plywood. In times of economic crisis he constructed furniture using material from wooden crates. He later returned to solid timber construction, as an exponent of a kind of geometrical formalism. The *Schröder House* is one of his most important architectural works. The *L 40* ceiling lamp was originally a design for Dr. Hartog's private house in the Netherlands. The composition for this pendant lighting fixture shows some parallels with Rietveld's 1919 *Hogestoel* chair design. The individual elements float freely in the space, creating vertically and horizontally intersecting bands for themselves. Rietveld's design idea was that the lamp should form a unit with his furniture and the complex color schemes used for his interiors.



Christian Roeckenschuss

1929 Dresden, D – 2011 Berlin, D

17 Farbstreifen/colors auf grauem Fond, 1983 /

33 Farbstreifen/colors auf hellgrauem Fond, 1997

From the Séquence chromatique series, 1983-1997

Kunstharz auf /Synthetic resin on Phenapan



Christian Roeckenschuss, who moved from Dresden to West Berlin for political and ideological reasons in 1951, was one of the few artists working with abstract geometrical forms in fifties Berlin. The young artist was greatly influenced by his reflections on representatives of the Bauhaus and De Stijl; later on, he joined the 'Systhema' group of artists, which brought together mainly those interested in geometrical and abstract work. His art, which is based exclusively on a square format, is not created rationally from an idea, but from the pure sensation that it is also supposed to trigger in viewers. In the 1950s and 1960s he created works with forms that are clearly outlined and do rarely follow strict geometrical rules, using richly contrasting color tones. In this sense, Roeckenschuss is a precursor of the playful deconstruction of geometry and Concrete Art, as familiar from early Neo Geo works by Armleder and Rockenschaub.



Peter Roehr

1944 in Lauenburg/Pommern, PL – 1968 Frankfurt/Main, D

Filmmontage [Film montages] 1-3, 1965-66

3 Filme auf DVD/3 films transferred to DVD

I: 8.21 min. / II: 6.32 min. III: 6.24 min.

The slender Roehr oeuvre includes text and typo-visual montages, floor, object-, and photomontage, as well as film and audio-montages, all untitled and uniformly numbered. Among the first montages are the typo-montages – quadratic fields of single letters, numbers or punctuation marks, typed without any spaces on an ordinary typewriter. From the perspective of historical development of art during the early 1960s, Roehr's typo-montages represented a radicalization of the serial structures of 'Zero' art and the texts of Concrete Poetry, as well as offering a counterpart to Carl Andre's *Typewriter Drawings* which were being developed at the same time in New York. Roehr's Filmmontagen [Film montages] are characterised by a complete lack of dramaturgical composition. Instead, Roehr appeals to the conscious perception of selective details, and an analyses of movement, sound and grey values through a principle of repetition. In the context of experimental art-films of the early 1960s, a correlation can be traced to Andy Warhol's film works of that time. The stretched nature of Warhol's films created an entirely new time structure, an effect akin to that created by Roehr's repetitions.



Elham Rokni

*1980 in Teheran, IR – lebt/lives in Tel Aviv, IL

Fireworks Ramadan [Feuerwerk Ramadan], 2012

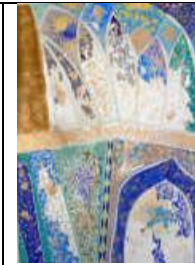
Gold space #2, 2010 / Blue space, 2010

Markierstift auf Papier/Markers on paper

The artist Elham Rokni, born in 1980 in Iran, immigrated to Israel with her family in the age of nine years and studied Fine Arts at Tel Aviv and Jerusalem at the Bezalel Academy of Art and Design. For the first time Rokni's series *Spaces* has been shown at the Center for Contemporary Art in Tel Aviv in early 2012 in the exhibition Search Engine concerned with materials from the internet. With the series *Spaces* Rokni takes reference to her migrational background. The internet allows her, to overcome the distance towards the region of her childhood virtually. Starting by a google



research on the Iranian film maker Abbas Kiarostami, an individual search process about images and forms emerges by various material ways. The drawings of mosque interiors follow this series, when Rokni came across images of Iranian ornaments. In the drawing *Blue Space* arches a rich ornamented Mihrab (sacred place in a mosque), which traditionally is separated by wooden barriers from the sanctuary of the caliph.



Pietro Sanguineti

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

(now) | LB |, 2001 // OVER, 2003

Duraclear in Dialeuchtkasten/Duraclear in slide light-box

(now), 2001

Showtime, 1997

Großdias in verspiegeltem Dialeuchtkasten

Pietro Sanguineti uses language that is already strongly pictorial-objective and logo-like in his work. Words like desire, genetic, help!, ego, life or private property develop meanings that can always be interpreted differently from a philosophical, sociological or scientific-theoretical etc. point of view. Sanguineti makes concepts of this kind into word-objects that swirl through the empty universe of the monitor image as computer-animated 3D structures or into light boxes, illuminating the space like public advertising. Pietro Sanguineti's (*now*) is the present in brackets. It shows how topicality and the meaning of 'now' is out of date the very next moment. The brackets stand for an absent context and for a language system, for grammar and punctuation, for syntax that is relevant in terms of both form and content. The endless movement of the 'now' in the video and the absurd size of the word in the light box present an ironic self-negation of the term and imply the continuing process of valorization and devaluation in the production process that cultural production is also subject to.



Pietro Sanguineti

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

Void, 2010

Metall, Spiegelfolie/metal, mirror foil

Pietro Sanguineti's work examines the claims, resources and statements of early Concept Art. Concepts, quotations and signs are detached from their original context, reassembled and 'high-tuned' aesthetically. In this way, the artist examines the various levels of mediatization. Words like desire, genetic, EGO or VOID develop meanings that can always be interpreted differently from a philosophical, sociological or scientific-theoretical etc. point of view. Here, and this is the crucial feature, the gaps are just as important for the artist in the presentation as the signs, the 'emptied' spaces and areas are an essential component of his artistic concept. In the reflective vacuity of each character, the word sculpture VOID captures the ideal of 'emptiness' as a momentum of 20th century art. The sculpture – real and pictorial at the same time – becomes a language-space in which new, meaningful contexts appear only briefly, and then immediately implode in their mediality.



Günter Scharein

*1949 in Bassum, D – lebt/lives in Berlin, D

Sehnsuchstriptychon, 1987/88

Öl auf Hartschaumplatte/Oil on expanded plastic slab

In about 1970 Günther Scharein started with picture objects made of cardboard and screen printing works. In 1978 he changed to works with a paintbrush that made it possible to explore the three dimensional quality of color to a much higher standard. Scharein developed his meticulous early line technique into a half-tone grid consisting of hundreds of tonal color sequences and thousands of dots. This color research linked to a certain spiritual charge via picture titles and echoes in terms of motifs related to german painters from renaissance and romanticism like e.g. Matthias Grünewald and Caspar David Friedrich. The spherically abstract quality and painterly intensification of the religious subject can be seen as a foil to the *Sehnsuchstriptychon* from the Daimler Art Collection. Scharein releases the concrete exploration of the workings of God's grace as depicted in the works of the art historical predecessors into free color movements, which might be followed by the observer individually and emotionally.



Oskar Schmidt

*1977 in Erlabrunn, D – lebt/lives in Berlin und/and Leipzig, D

The American Series / Windows (Mirror, Metal Bowl, Bottle), 2013

Archival Inkjet Print on Baryta Fine Art Paper. Auflage 5 + 2 AP. 3 Werke/works

The American Series I-XII, 2011

Museo Fine art print. Auflage von 5 + 2 AP

Oskar Schmidt works in a very intensive way with compositions and atmospheres from icons of photographic history. In his elaborately staged arrangements, he reinterprets these icons. His photographic series *The American Series* is a response to the historical black-and-white photographs by photojournalist Walker Evans from the year 1936; they were created as a documentation of the social impact of the Depression in America's southern states. Evans created portraits of the Boroughs family members posing in or in front of their wooden hut, directing their pose, attitude and arrangement and thereby creating an effective staging for the real and existing reality. Oskar Schmidt reconstructed the wooden hut of the Boroughs family in his studio, in order to create his still life images, which manage to evoke the presence of the absent figures. Spatial openings, darkness, light and shadows catch the eye and draw the gaze into the innermost part of the room. Although the chairs are empty and no one sets foot on the thresholds, Schmidt's photographs are anything but unpopulated and defunct.



Klaus Staudt

*1932 Ottendorf, D – lebt/lives in Frankfurt am Main, D

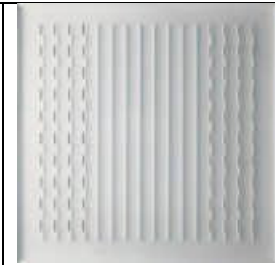
Überall Licht [Light everywhere], 1995

Holz, Acryl, Plexiglas/Wood, acrylic, Perspex

Entdeckung [Discovery], 1995

Acryl auf Holz, Plexiglas/ Wood, acrylic, Perspex

Klaus Staudt belonged to the the artists around the 'Zero' group, but as well, like e.g. Max Bill and Richard Paul Lohse, he can be grouped with the systematic-constructive artists working in the post-war period. One characteristic feature of Constructive Art is researching optical-aesthetic phenomena using the methods of exact science. Staudt treats light not as a mere phenomenon, but as a concrete material that is an essential component for the effect of his work. A certain number of micro-elements (prisms, bars, rhombuses etc.) are arranged evenly and without hierarchy, usually on a square ground. This creates a structural field including a number of levels, as the micro-elements are sometimes arranged on, sometimes behind a support – frequently milky or transparent acrylic glass. The resultant spatial impression is made more profound by the fact that light and shade produce a rhythmic interplay on the structured surface. The material relief structure is only revealed in its full three-dimensional quality by the effect of the light.



Rüdiger Tamschick

*1942 Leipzig, D – lebt/lives in Stuttgart, D

Lichtzeichen XXX, 2017

Neon, Argon, Plexiglasbox, Transformator/neon, argon, plexiglas box, transformer

The painter Rüdiger Tamschick, who lives in Stuttgart and southern France, is first and foremost a colour/light painter; further focuses of his work include stage design, performance, light installations, sculptures and murals. From 1962-67 Tamschick studied at the art academies in Stuttgart and Munich as well as in Vancouver. From 1973-1991 he taught at the State Academy of Fine Arts, Stuttgart, in the stage design department. "In the neon work *Lichtzeichen XXX*, 2017, red and blue pervade and complement one other to form a simple divided circle sign. This stands for duality, but also for coming together, a gesture of understanding and rapprochement. The diagonal line generates a feeling of dynamic movement. Like all my light signs and neon works, these began as spontaneously drawn sketches. The transformation into neon captures the awareness of a spontaneous thought." (R.T.)



Jef Verheyen

1932 Itegem, B – 1984 Saint Saturin d'Apt, F

Espace (grün) [Space (green)], 1963

Öl auf Leinwand/Oil on canvas

The Belgian painter Verheyen formed part of the European Zero movement in the early 1960s. A key feature of Verheyen's painting is his interest in the sequence of color, which stands for a constant state of flow and change. The floating, elapsing transition of color from Yellow-Green to light Green and Turquoise suggest a somewhat colored atmosphere. The color gradient essential quality is the option of an optical expansion even into a space, which is, as the title *Espace* evokes, a Color-Space. Verheyen wanted to show that the canvas only seemed to be two-dimensional, but in fact is a flat solid. His aim was to reveal this quality through his



painting, by energizing color with the aid of its light value. His pictures were intended to show that the most intensive form of visual experience is achieved only when the eye is not directed to details, but to the whole, where no more content is conveyed.

Michael Wesely

*1963 in München/Munich, D – lebt/lives in Berlin, D

Potsdamer Platz 27.3.1997-13.12.1998

Schwarzweißfotografie, Diasc, Stahlrahmen, Ed. I/6+II / Gelatine silver print mounted on aluminumdibond, metal framed, glazed

The extremely long exposure times of Michael Wesely's analogue photographs allow us to visually experience time and transformation. Between 1997 and 2000, he documented construction work at the Potsdamer Platz. Exposure time: up to 26 months. This method allows the photographer to create temporal documentations of the process of urban development: countless individual moments bonded to form an atmospheric overall picture of this gigantic construction site, with buildings that appear almost transparent owing to their being constructed from overlapping spatiotemporal layers, with the lines of movement, of light and of the weather, captured over the changing seasons, running through them. As the subject of his photography, Wesely has chosen a historically significant location that is highly symbolic. It was condemned for many years to the role of peripheral industrial wasteland owing to its being cut in two by the Berlin Wall, but following the fall of the Wall, it became a symbol for German reunification, and for the beginning of a new era following the ending of the Cold War.



Ben Willikens

*1939 Leipzig, D – lebt/lives in Stuttgart, D

Raum [Room] 37, 1984

Acryl auf Leinwand /Acrylic on canvas

There are few painters who have explored the history of the picture space in Western painting so meticulously as Ben Willikens, from Saenredam's church interiors in monochrome light to Josef Albers' 'Meditation panels for the 20th century', from Raphael's rationally constructed spatial lines to Malevich's revolutionary icon of 1913, the Black Square on a White Ground. The spiritualized lucidity of Raphael and Albers has flowed into Willikens' 1984 *Raum 37*. Willikens's interiors from the 1980s are at once more abstract and more concrete than his anonymous institutional and accommodation spaces from the 1970s. Regarding abstraction in these pictures: a picture format that often approximates to quadratic combines with light-coloured, quadratic doorways, with lighting fields and with leaning pictorial objects to create what one Italian critic, expressing the impression made on her by Willikens' spaces, described as 'a theatre of absence'. At the same time, the eye of the viewer is drawn through the picture's space in a concrete way by a choreography of light: beginning with the relatively shaded foreground and opening out into zones of unmixed light. A surreal factor is provided by the clock and by the floating rods.



Ben Willikens

*1939 Leipzig, D – lebt/*lives* in Stuttgart, D

Das All [*The universe*], 1990

Entwurf für / draft for Auditorium Daimler AG, Stuttgart Möhringen

Gouache auf Papier / *on paper*

Willikens's compositional and formal analyses of the spatial lines in Leonardo's Milan Last Supper and Raphael's School of Athens lead to his tripartite murals for the Daimler auditorium in Möhringen, Stuttgart, which are 14 respectively 20 meters long. *Der Raum des Erfinders* [The inventor's room] transforms Leonardo's frugal concept of space into a modernist 'thinking space' for an inventor, of the kind familiar to Baden-Württemberg in the figure of Swabian scholars from Kepler to Daimler. But then the mural called *Die Dynamik der Idee* [The dynamic of the idea] expands real space visually into a staggered spatial quality, flooded with light and graded symmetrically into an open distance. *Das All* [The universe], with its upward-striving cubes and cuboids, is in the tradition of Baroque ceiling painting.

