

# Exhibition Guide

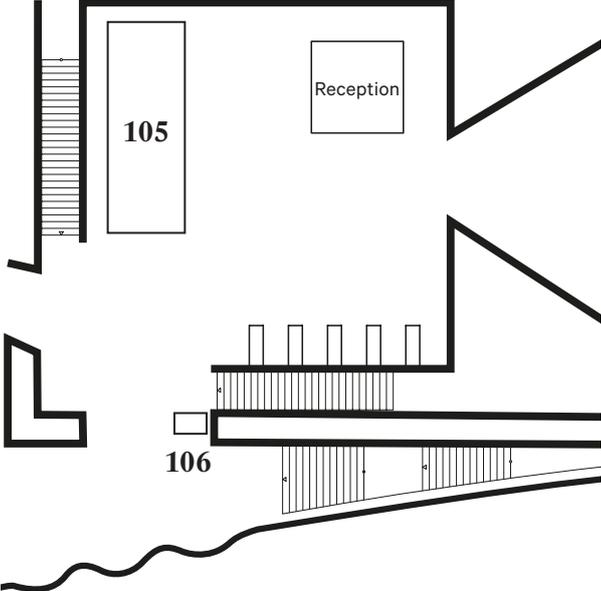
## **OUT OF ORDER**

**Works from the Haubrok Collection, Part 1**

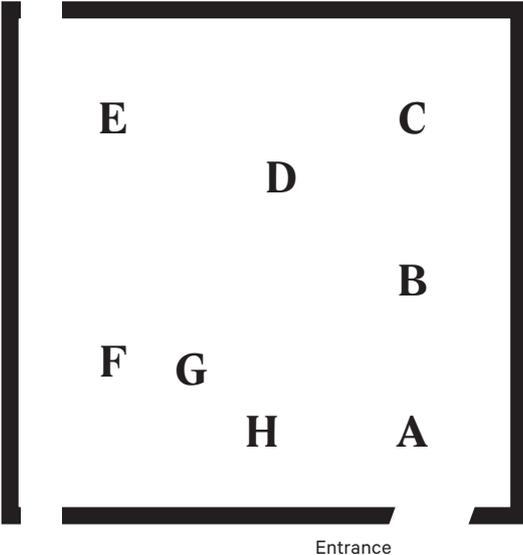
*October 25, 2019 – January 6, 2020*

**NEUES MUSEUM**  
**State Museum for Art**  
**and Design Nuremberg**

# Upper Foyer



# Exhibition Hall





WILLEM DE ROOIJ, Bouquet V, 2010

## Contents

Map	p. 2
Introduction	p. 7
<b>A</b>	p. 11
<b>B</b>	p. 13
<b>C</b>	p. 17
<b>D</b>	p. 21
<b>E</b>	p. 25
<b>F</b>	p. 29
<b>G</b>	p. 33
<b>H</b>	p. 35
<b>List of Artworks Foyer</b>	p. 36
Short Descriptions	p. 38
List of Exhibited Artists	p. 60
Imprint	p. 63

HANS-PETER FELDMANN, *Erinnerung an meine Zeit als Kellner*, 2012



## Introduction Audioguide #1

Collectors Barbara and Axel Haubrok were invited by the Neues Museum to present a cross section of their now 1,000 works of art to the public. The result is a very personal selection and presentation, which will not only be confined to the exhibition hall, but will also extend into the foyer of the museum and then continue in early 2020 as Part 2 to the exhibition. In Part 1, the focus of the collection will be on readymades and sculpture while Part 2 will feature painting, drawing and photography.

The Haubrok Collection centers on the international tenets of Conceptual Art. “Classics” from the 1960s are represented, as are contemporary stances that transform, comment on, and criticize this legacy in their own way.

The core of Conceptual Art lies in the artistic idea, which in its most radical manifestation can entirely dispense with materialization. The idea itself becomes a work of art. It is, in particular, the strategies, actions and attitudes of such artists that interest the collectors.

Despite numerous different tendencies emerging around Conceptual Art, the critical reflection of the changed artistic conditions of production and reception of art can be regarded as the overriding

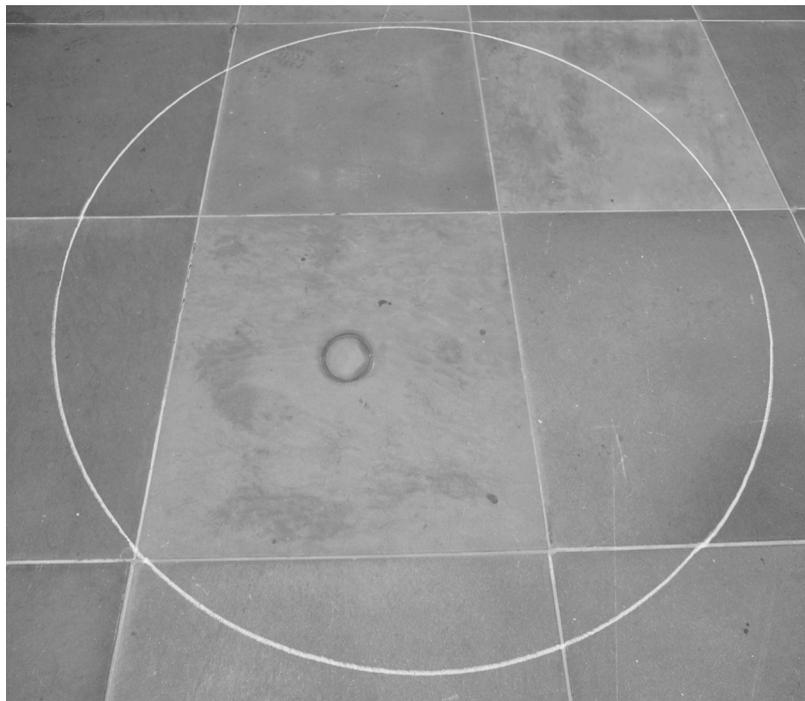
characteristic of this art movement. These in particular came about as a result of the progressive dominance of mass media images at the time.

Modernist myths – such as concepts of authorship, authenticity, originality, or the distinction between high and popular art – were questioned or relativized. Interest was focused on “strategic counter discourses” with regard to the commodity and fetish nature of art as well as its distribution system in the late capitalist society.

The presentation, reception and distribution of art became key categories for conceptual artists. In this sense, context- and use-dependent works were also created, which partly referred to linguistic or institutional rules, which were communication-oriented and which brought with them a reevaluation of the notions of original and reproduction.

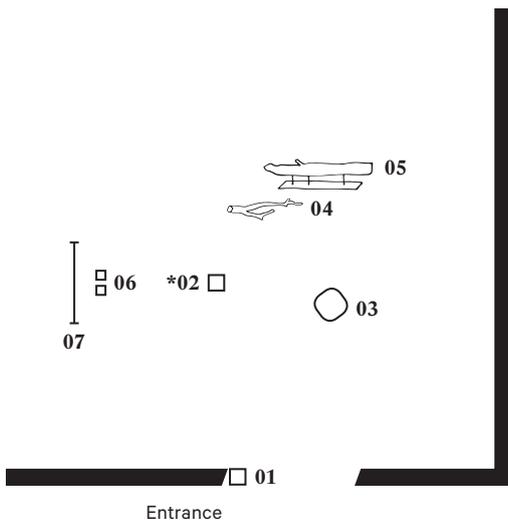
The works in the Haubrok Collection highlight a multitude of characteristic features of Conceptual Art and the art movements associated with it. Explicitly political stances can be found here alongside institutionally critical, feminist and interdisciplinary positions, humorous and ironic takes on social questions and, last but not least, stances critical of the art market itself.

An audioguide has been created for the exhibition with an 8-point itinerary offering a very subjectively designed tour with the collector Axel Haubrok that also includes insights into his collecting activities.



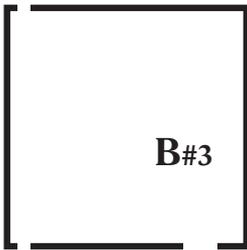
Ian Wilson, *Circle on the Floor #14*, 1968

A#2

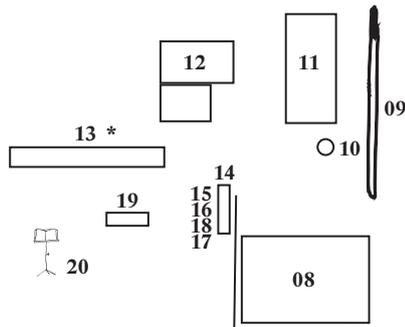


## A Audioguide #2

- 01  **Andreas Slominski, *Untitled (Kaspar König Kaiser)***, 2012, print on pillowcase, filling, hanger loop (p. 55)
- 02  **Willem de Rooij, *Bouquet V***, 2010 – as interpreted by Herr Kai on October 20, 2019, 95 different kinds of flowers, vase, plinth (p. 52)  
\* This work will only be on view in the first week of the exhibition.
- 03  **Santiago Sierra, *1 M<sup>3</sup> of Earth from Iberian Peninsula***, 2013, plastic Big Bag, soil (p. 54)
- 04  **Isa Genzken, *Lighted Branches***, 2004, wooden branch, fluorescent paint (p. 42)
- 05  **Carol Bove, *The Rite of Universal Intercourse (Driftwood Bench)***, 2004, found driftwood, steel (p. 38)
- 06  **Stephen Prina, *Haberdashery***, 2002, two pairs of silver cufflinks, jewelry boxes, plinths, acrylic covers (p. 50)
- 07  **Heimo Zobernig, *Untitled***, 2015, coated pressed board, coated steel frame with castors (p. 59)



## B Audioguide #3



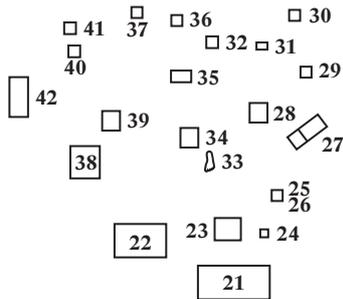
\* Please take a seat!

- 08  **Heimo Zobernig, *Untitled***, 1998, three press boards, four wooden trestles, book (Franz Jung's *Der Weg nach unten*) (p. 59)
- 09  **Georg Herold, *Blind Order***, 1990, rolled felt carpet, battens, tape, bricks, paint (p. 44)
- 10  **Cosima von Bonin, *Gertrude Jekyll (#17)***, 2000, green loden, wood, foam (p. 38)
- 11  **Heimo Zobernig, *Untitled***, 1990, black lacquered tabletop, two wooden trestles (p. 59)
- 12  **Heimo Zobernig, *Untitled***, 1993, cardboard, wet adhesive tape, two parts (p. 59)
- 13  **Heimo Zobernig, *Untitled***, 2008/2012, emulsion paint on pressed boards (p. 59) \*
- 14  **Heimo Zobernig, *Untitled***, 1990, pressed boards (p. 59)
- 15  **Heimo Zobernig, *Untitled***, 2015, synthetic resin enamel on cardboard (p. 59)



- 16  **Barbara Schmidt Heins, *Untitled***, 1973, found book, paint, adhesive tape (p. 53)
- 17  **On Kawara, *One Million Years***, 1999, two books, slipcase (p. 45)
- 18  **Anna und Bernhard Johannes Blume, *Ideoplastie (Aktionsvase)***, 1993, ceramic vase with baked-in text (p. 38)
- 19  **Heimo Zobernig, *Untitled***, 1988, synthetic resin enamel on cardboard (p. 59)
- 20  **Ari Benjamin Meyers, *The Lightning and Its Flash***, 2011, digital print, natural paper thread bond, music stand (p. 48)

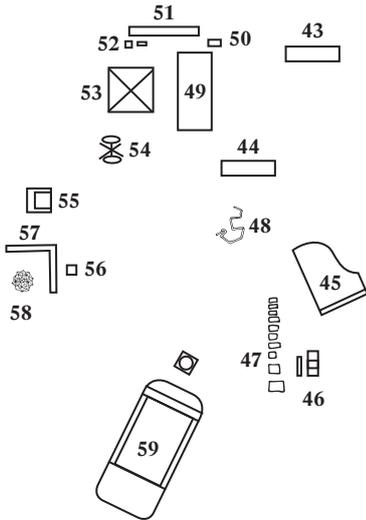
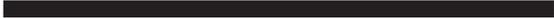
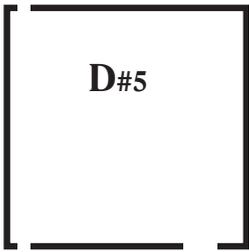
C#4



## C Audioguide #4

- 21  **Georg Herold, *Latte in Watte***, 1979/1989, batten, cotton wool in wooden box with two locks (p. 44)
- 22  **Tobias Rehberger, *Untitled (Familie)***, 1999, seven porcelain plates, pumpkin seed oil, arsenic, pedestal (p. 51)
- 23  **Georg Herold, *New York Hostess***, 1986, handbag, concrete (p. 44)
- 24  **Carol Bove, *Untitled***, 2010, steel, painted brass, electrical components (p. 38)
- 25  **Karin Sander, *Barbara & Axel Haubrok 1:7,7...***, 2010, 3D body scan of living persons, 3D print, rapid prototyping, plaster material, pigment, MDF plinth (p. 52)
- 26  **Karin Sander, *Konstantin Haubrok 1:7,7...***, 2010, 3D body scan of living person, 3D print, rapid prototyping, plaster material, pigment, MDF plinth (p. 52)
- 27  **Matt Calderwood, *Untitled***, 2008, painted plywood (p. 40)
- 28  **Markus Schinwald, *Untitled (Legs) #08***, 2009, wood, metal hinge, plinth (p. 53)

- 29  **Heimo Zobernig, *Untitled***, 2015, bronze (p. 59)
- 30  **Isa Genzken, *Mutzi***, 1992, concrete, antenna (p. 42)
- 31  **Lone Haugaard Madsen, *Raum #239-2***, 2009, steel, wood, paint (p. 44)
- 32  **Georg Herold, *Globus***, 1986, battens, wood preserver, press board, emulsion paint, bubble wrap (p. 44)
- 33  **Judith Hopf, *Hand and Foot for Milan***, 2018, terracotta (p. 45)
- 34  **Hans-Peter Feldmann, *Kissen***, 2015, pillow (cover: silk, filling: down & feathers), plinth (p. 41)
- 35  **Lone Haugaard Madsen, *Raum #260-1***, 2010, wood, bronze, paint (p. 44)
- 36  **Lone Haugaard Madsen, *Raum #239-1***, 2009, aluminum, barbed wire, paper, wood, crayon, iron plinth (p. 44)
- 37  **Rodney McMillian, *Balloon***, 2004, acrylic on unfired clay, wire reinforcement; plinth (p. 47)
- 38  **Franz West, Mathis Esterházy, *Stuhl „Haus Lange“***, 1988, steel, newspaper (p. 57)
- 39  **Hans-Peter Feldmann, *Autos***, 1999, two repainted toy cars (p. 41)
- 40  **Georg Herold, *Untitled (E. p. N. / WTC)***, 1987, tea strainer, concrete, plaque (p. 44)
- 41  **Heimo Zobernig, *Untitled***, 2004, cardboard, glue, crate (p. 59)
- 42  **David Zink Yi, *Untitled***, 2018, sintered stoneware (p. 58)



## D Audioguide #5

- 43  **Martin Boyce, *White Disaster***, 2000, galvanized steel, plywood, painted MDF (p. 39)
- 44  **Martin Boyce, *You Are Somewhere Inside***, 2000, galvanized steel, plywood, painted MDF (p. 39)
- 45  **Douglas Gordon, *Sketch for AK-47 Samovar***, 2012, AK-47-machine gun, metal samovar, cups, saucers, piano (p. 42)
- 46  **Jonathan Monk, *A Ten Year Project (6): The Odd Couple (Small German Version)***, 2009, two vintage carriage clocks, base plate (p. 48)
- 47  **Jonathan Monk, *A Ten Year Project (4): 4 Sol LeWitts, 3 Ed Ruschas, 2 Lawrence Weiners and a Robert Barry***, 2007, ten brass plates (p. 48)
- 48  **Wade Guyton, *Untitled Action Sculpture (Breuer)***, 2003, altered steel frame of a chair by Marcel Breuer (p. 43)
- 49  **Rodney McMillian, *Untitled***, 2002, acrylic on bedsheet, cot (p. 47)

- 50  **Carol Bove, *Untitled***, 2010, steel, painted brass, electrical components (p. 38)
- 51  **Jonathan Monk, *A Ten Year Project (7): ONIK XES***, 2010, neon sign (p. 48)
- 52  **Martin Creed, *Work No. 122: All the Sounds on a Drum Machine***, 1995–2000, drum machine, Vox guitar amplifier, cables, plinth (p. 40)
- 53  **Jan Timme, *Coffee Table Coffee Table 0***, 2009, glass, powder-coated profiled steel, soft PVC (p. 56)
- 54  **Haegue Yang, *Windy Eclipse***, 2013, fans, powder coating, steel tube, case with rotating platform, speed controller, dimmer, castors (p. 58)
- 55  **Hans-Peter Feldmann, *Erinnerung an meine Zeit als Kellner***, 2012, pub chair, plinth (p. 41)
- 56  **Franz West, *Mathis Esterházy, Untitled***, 1988/89, steel, black foam rubber support (p. 57)
- 57  **Jeppe Hein, *Mirror Angle***, 2005, super mirror polished stainless steel, aluminum (p. 44)
- 58  **Olafur Eliasson, *3D Fivefold Symmetry*** 2000, cardboard, (p. 40)

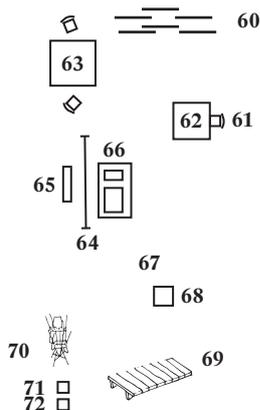
- 59  **Simon Starling, *Waratah (Artichoke, Kogle, Zapfen, Pomme de Pin)***, 2001, Daihatsu Hi-Jet van, lamp by Poul Henningsen, workbench (p. 55)



WADE GUYTON, *Untitled Action Sculpture (Breuer)*, 2003

E#6

## E Audioguide #6



- 60  **Heimo Zobernig, *Untitled***, 2005, six roll-up projector screens (p. 59)
- 61  **Franz West, *Onkel-Stuhl (ohne Armlehne) P818***, 2008, metal, textile belts (p. 57)
- 62  **Franz West, *Narcissus Table***, 2003, painted steel rebar, mirrored glass (p. 57)
- 63  **Franz West, *Creativity: Furniture Reversal***, 1998, two chairs, table, lamp, tape and video in various colors (p. 57)
- 64  **Franz West, *Paravent (weiß)***, 2010, metal, wood, acrylic paint (p. 57)
- 65  **Gregor Schneider, *Der deutsche Beitrag***, 2001, plaster, stone, shell, silicone (p. 54)
- 66  **David Lieske, „*Der afrikanische Stuhl von Marcel Breuer und Gunta Stözl aus der Anfangszeit des Bauhauses, 80 Jahre verschollen geglaubt nun aufgefunden und nun erstmals präsentiert.*“ (fig III)**, 2009, pedestal coated with linen bookcloth, children’s cushion and duvet, fabric (p. 46)

- 67  **Carol Bove, *Tower of the Prophet***, 2002, 68 used books  
(Kahlil Gibran's *The Prophet*) (p. 38)
- 68  **Carol Bove, *Vegetables (Land and Sea)***, 2003, wood,  
metal table stands, mirror, books, book stand (p. 38)
- 69  **Lone Hugaard Madsen, *Raum #231-Pynt (005)***, 2009,  
wood, nails (p. 44)
- 70  **Martin Boyce, *Satellite***, 2014, lacquered and stained  
steel, rusted chain (p. 39)
- 71  **Tobias Madison, *Untitled***, 2010, artificial plants, acrylic  
glass, wood, metal, paint (p. 47)
- 72  **Tobias Madison, *Gel Galaxy VC Digitalise Africa  
Now! Dimension variable Beocenter 2***, 2010, artificial  
plants, acrylic glass, wood, metal, paint (p. 47)





- 79  **Jonathan Monk, *A Ten Year Project (10): What Remains 2013–2022***, 2013, pedestal with perspex cover, various objects (p. 48)
- 80  **Martin Creed, *Work No. 88: A Sheet of A4 Paper Crumpled into a Ball***, 1995, white A4 paper (p. 40)
- 81  **Philippe Parreno, *Federico***, 2008–2010, acid engraving on glass (p. 49)
- 82  **Martin Creed, *Work No. 2609***, 2015, 28 acrylic colors, hand thrown on perspex (p. 40)
- 83  **David Lieske, *A Means to an End – To Make Ends Meet (fig III) Edgar Varese Correspondence***, 2009, original letter, wood, acrylic glass, paint, documentations, envelope (p. 46)
- 84  **Andreas Slominski, *Gerät zum Knicken von Antennen***, 2001, metal (p. 55)
- 85  **Philippe Parreno, *AC/DC Snakes***, 1995–2010, electric plugs and adapters (p. 49)
- 86  **Jan Timme, *Le Temps tordu***, 2002, men's wrist watch, MDF, two component lacquer, glass (p. 56)



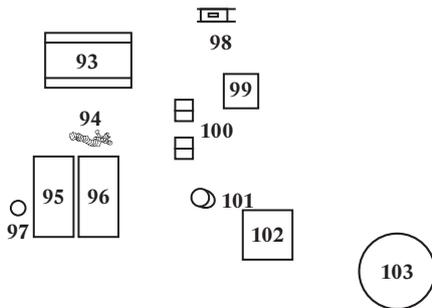
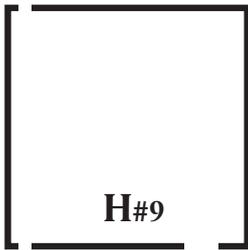
G#8

88

87 89 90 91 92

## G Audioguide #8

- 87  **Klaus Rinke, *Ich stelle mich dem kritischen Publikum***, 1969, aluminum sign, sledgehammer (p. 51)
- 88  **Rodney McMillian, *Untitled (Feeders)***, 2007, wood, metal, glass, plastic (p. 47)
- 89  **Philippe Parreno, *AC/DC Snakes***, 1995–2010, electric plugs and adapters (p. 49)
- 90  **Oliver Laric, *Art of War***, 2012, 13 books (Sun Tzu's *The Art of War*) (p. 46)
- 91  **Claire Fontaine, *Passe-Partout (Aspen)***, 2000, hacksaw blades, bicycle spoke, mini mag-lite, key rings and wires (p. 42)
- 92  **Claire Fontaine, *Untitled (Lost & Found)***, 2011, modified street bollard, sleeve, bolt, children's coat (p. 42)



## H Audioguide #9

- 93  **Stefan Kern, *Sven***, 1998, aluminum, lacquer (p. 45)
- 94  **Philippe Parreno, *AC/DC Snakes***, 1995–2010, electric plugs and adapters (p. 49)
- 95  **Manfred Pernice, *Bell II, 11***, 1998, press board, synthetic enamel, photocopies (p. 49)
- 96  **Manfred Pernice, *Bell II, 14***, 1998, press board, synthetic enamel, slides, fluorescent lighting (p. 49)
- 97  **Manfred Pernice, (*AVA*)**, 2008–2015, metal, plastic, wood, fabric (p. 49)
- 98  **Rodney Graham, *Continuous Transformation of the Form of a Child's Sled into that of Another***, 2000, 80 slides, slide projector, children's sled (p. 43)
- 99  **Heimo Zobernig, *Untitled***, 1990, pressed boards, paint (p. 59)
- 100  **Charlotte Posenenske, *Vierkantrohre, Serie D***, 1967/2016, hot-dip galvanized sheet steel, screws (p. 50)

- 101  **Heimo Zobernig, *Untitled***, 2005, bluebox fabric Trevira Television CS, polystyrene filling (p. 59)
- 102  **Jepppe Hein, *Small Neon Cube***, 2006, neon tubes, electrical components (p. 44)
- 103  **Ian Wilson, *Circle on the Floor #14***, 1968, white chalk circle on the floor (p. 57)
- 104  **Michael Elmgreen & Ingar Dragset, *Gefundene Identität***, 2009, leather wallet filled with mixed media (p. 41) (position variable)

## List of Artworks Foyer

- 105  **Andreas Slominski, *Untitled***, 1988, soccer goal, aluminum, iron, net (p. 55) (foyer)
- 106  **Christoph Büchel, *Untitled (Düsseldorf)***, 2001/2006, table, chair, working vest, plastic table cover, radio, ashtray, cigarette butts, cup, magazine (crossword puzzle), daily newspaper, plate, change (p. 39) (foyer)



**Anna and Bernhard Johannes Blume** (born 1937 in Bork/Westfalia, lives in Cologne; born 1937 in Dortmund, died 2011 in Cologne) [Artwork No. 18]

Vases of this kind can be found as props in many of the staged action photos – in fact performances in front of and for the camera – by artist duo Anna and Bernhard Johannes Blume. The ceramics form part of their pastiche of a petty bourgeois life with its stereotypical gender roles. The term ideoplasty also shifts the parody of conjugal life into the realm of parapsychology, since it describes the influence of thoughts on the actions of others. (KS)

**Cosima von Bonin** (born 1962 in Mombasa, Kenya, lives in Cologne) [Artwork No. 10]

Von Bonin's sculpture caricatures the connotation of sewing textiles as an inherently feminine, motherly and caring activity by giving this soft, rather cute mushroom the name of the good doctor Dr. Jekyll (in a feminine adaptation). The counterpart conjured up here, the compulsively aggressive Mr. Hyde, does not really convey his terrifying aura in the green loden cloth which is more reminiscent of hunting. (KS)

**Carol Bove** (born 1971 in Geneva, lives in New York City) [Artwork Nos. 05, 24, 50, 67, 68]

In her quasi-anthropological works Carol Bove focalizes her socialization during the tail end of California's hippie era. She repeatedly draws on the literature and interiors of the 1960s and 1970s allowing her to sound out the various cultural currents in their interplay: Strictly minimalist furniture made of chrome (tables by Florence Knoll) and steel (Nos. 24, 50, 68), driftwood as a link to nature (No. 05) and Lebanese-American poetry from 1923 (No. 67)

which, published in its millions, became part of the 1960s mainstream. Bove questions such booms through her art as incomplete knowledge and design systems. (KS)

**Martin Boyce** (born 1967 in Hamilton, lives in Glasgow) [Artwork Nos. 43, 44, 70]

Although Martin Boyce adopts the vocabulary of Modernism, he deconstructs it in order to reassemble individual fragments into a new language of form. In *White Disaster* and *You Are Somewhere Inside*, for instance, he combines individual parts of Charles and Ray Eames' well-known modular shelving system which he has recreated to the point of uselessness. With *Satellite*, Boyce draws on a 1925 depiction of Jan and Joel Martel's cubist concrete trees, which have been used as a repetitive system in many of his works since 2005. Shifts in meaning, new definitions of design, architecture and living space as well as toying with associations and memories represent central aspects, both in his sculptures and in his installations. (CM)

**Christoph Büchel** (born 1966 in Basel, lives in Zurich) [Artwork No. 106]

A typical work by Büchel: With found everyday objects, this scenic-fictional staging examines social orders, so to speak. This arrangement is modelled on those found outside restrooms, for instance, in department stores. It raises questions about social hierarchies, about the conditions of work and its execution. At the same time, the audience is encouraged to reflect on their reactions to this topic: should they encounter it with irony or empathy? Does it just superficially satisfy the demand for a critical stance? Or instead just seduce you into self-sufficient voyeurism? (KS)

**Matt Calderwood** (born 1975 in Northern Ireland, lives in London) [Artwork No. 27]

Matt Calderwood uses his sculptures to test the physical laws of weight and counterweight. The design of two legs of this plywood sculpture with their respective lengths and angles is balanced in such a way that they can stand freely. Their footprint, however, does not reveal itself from a single viewpoint and uncertainty about the statics arises as you circle this body of space. (KS)

**Martin Creed** (born 1968 in Wakefield, lives in Alicudi, Italy, and London) [Artwork Nos. 52, 78, 80, 82]

These four featured works are a congenial depiction of Creed's practice – one that the artist certainly does not assert to be conceptual: because producing and communicating something is what matters most to him. He nonetheless achieves this with works – like his crumpled paper balls (No. 78, 80) – whose gestural simplicity not only conveys creative production and frustration but also provocation. Since receiving the Turner Prize in 2001, Creed has responded to an accusation levelled at him that his work has become overly reduced to the point of a wholesale rejection of painting by producing a number of painterly pieces such as *Work No. 2609*, which he has since integrated into each of his exhibitions. Another focal point for Creed, the founder of a band, is music (No. 52). (KS)

**Olafur Eliasson** (born 1967 in Copenhagen, lives in Berlin and Copenhagen) [Artwork No. 58]

Olafur Eliasson has worked closely with the geometrician Einar Thorsteinn for many years, investigating the occurrence of five-fold symmetry in order to apply it in his art and architecture.

This kind of symmetry appears in molecules, plants and fruit and,

when translated into other disciplines, makes materials very stable. The sculpture consists of five interlocked cubes, featured here in different shades of grey and white. (KS)

**Michael Elmgreen & Ingar Dragset** (born 1961 in Copenhagen, lives in Berlin; born 1969 in Trondheim, lives in Berlin) [Artwork No. 104]

This edition for the magazine *Texte zur Kunst* continues the artist duo's basic theme: personal identity, which always includes the sexual, and its manifestation in public. However, a letter, photo, banknote, condom and other things in this black leather wallet ultimately trigger the imagination more than they provide actual information about a particular person. The intimation here that some lost property has been found also raises the question of the circumstances of that loss. (KS)

**Hans-Peter Feldmann** (born 1941 in Düsseldorf, lives in Düsseldorf) [Artwork Nos. 34, 39, 55]

The starting point for Hans-Peter Feldmann's work was photography or collecting his own and other photographs. Since the 1960s he has combined these into series in numerous picture books and photo albums. Usually it is situations and actions of everyday life that the artist captures in his humorous, laconic pictorial language. Like an "ethnologist of the everyday" he collects things. Kitsch, art, arts and crafts or merely consumer objects? The artist avoids such demarcations and deliberately keeps these distinctions fluid. He presents things as they are and is thus able to trace certain cultural and ideal values in society. Depending on the observer's perspective, individual experiences, memories and attitudes towards social conventions, the "assessment" can turn out to be controversial. (CM)

**Claire Fontaine** (founded in Paris in 2004) [Artwork Nos. 91, 92]  
Claire Fontaine is an artists' collective founded in France in 2004 adopting as their moniker the name of a major paper manufacturer and referring to themselves as a female artist. The collective thus explores questions of gender identity and practices the principle of the readymade, i.e. using something that already exists, which marks one of the most important turning points in modern art. The blue children's coat (No. 92), hooked over a bollard, follows this practice, as does the bunch of keys with numerous hacksaw blades, wire and key-fob trinkets (No. 91). In French, "passe-partout" means skeleton key. Aspen is the richest city in the United States boasting average per capita wealth of US\$ 150 million. (KS)

**Isa Genzken** (born 1948 in Bad Oldesloe, lives in Berlin) [Artwork Nos. 04, 30]  
Genzken is one of the most influential artists of the present day. Early in her career, she worked with concrete, a material with male connotations, which she injects with ironic ambiguity. The cuboid with antenna is as reminiscent of a radio as it is of a cat with a raised tail (No. 30). Mutzi is German dialect for kitten – without needing to mention the ambiguity of this trivial and sexist term for women. The fluorescent branch (No. 04) can be assigned to a key group of works so important for Genzken, in which the artist often adds color to the things she finds. This is her take on what is commercially known as "lighted branches", namely LED lights in branch form. (KS)

**Douglas Gordon** (born 1966 in Glasgow, lives in Berlin, Glasgow and New York City) [Artwork No. 45]  
This work was created for the group exhibition *AKA Peace* at the London Institute of Contemporary Arts to mark the *Global Truce*

campaign of the Peace One Day initiative in 2013. The AK-47 machine gun is the most widely used firearm in the world. Gordon scenically stages the Kalashnikov, so named after its inventor, back in its country of origin, Russia. (KS)

**Rodney Graham** (born 1949 in Matsqui, now part of Abbotsford, British Columbia, lives in Vancouver, Canada)[Artwork Nos. 75, 98]  
Both of Graham's works are unlimited editions. The weathervane features a motif from the film work *The Phonokinetoscope* (2001), in which Graham sits backwards riding a bicycle forwards. The motif is a reference to an anecdote by Erasmus of Rotterdam, who is said to have written his *Praise of Folly* (1509) during a trip to Italy while riding backwards on horseback (which Graham staged for another weathervane work).  
The possibility of endless circling around the axis and thus unending repetition is also featured in his children's sledge piece (No. 98). For this, buyers can acquire a postcard of Ludwig II's magnificent sled decked out with electric lanterns for night rides. The postcard motif can then be produced 80 times for a slide show to run in a continuous loop. The ensemble thus structurally repeats the projected image of the royal sled. (KS)

**Wade Guyton** (born 1972 in Hammond, Indiana, USA, lives in New York City) [Artwork No. 48]  
Wade Guyton is interested in translating gestures of painting into sculpture. This action sculpture is part of an unfinished series. For the first of these works, the artist used the frame of a classic chair by Marcel Breuer, which he found on the sidewalk in New York City, bending it until all memory of its functionality as a piece of seating furniture faded and an abstract figure was created. (KS)

**Lone Haugaard Madsen** (born 1974 in Silkeborg, Denmark, lives in Copenhagen and Vienna) [Artwork Nos. 31, 35, 36, 69]

Haugaard Madsen's work is considered to be critical of institutions, since it uses material she finds at exhibition venues. By addressing the Here and Now it entails an element of chance and the inclusion of "humble" materials into the artworks, which can range from very small items to architectural elements such as windows or floors. Since 1997, the artist has named each of her works „Raum“, followed by a number. (KS)

**Jeppe Hein** (born 1974 in Copenhagen, lives in Berlin)

[Artwork Nos. 57, 102]

Hein creates situational as well as communicative works in interior and exterior spaces. It is not uncommon for furniture to be involved, or spatial or architectural elements that reveal their art status only in use. The audience is invited to participate and indeed question their habits of perception, both as protagonists and part of the picture as a whole. (KS)

**Georg Herold** (born 1947 in Jena, lives in Cologne)

[Artwork Nos. 09, 21, 23, 32, 40]

The radically imperfect, unclean and awkward becomes the norm with Georg Herold. As his materials he uses roof battens, bricks and everyday objects. Trash, punk as well as a distanced attitude towards hippie culture and bourgeois values play a central role here. With provocations, jokes and obscenities, Herold also turns against a dishonest culture of victimhood.

By "quoting" the strategies and working methods of other artists – in his typical, consciously dilettantish way with great humor, sometimes also with mockery and parody, as in *Blind Order* (alluding

to Joseph Beuys) or with reference to Minimalist Art – he exposes them to critical reflection. The shifts in meaning here trigger an examination of established art history, Germany's past and individual history. (CM)

**Judith Hopf** (born 1969 in Karlsruhe, lives in Berlin)

[Artwork No. 33]

This roughly life-size terracotta object creates a little confusion, as the title might suggest that the foot was created as a model for Hopf's large sculpture reminiscent of ancient sculpture fragments. In 2017, the artist installed a hand and a foot made of specially produced, oversized bricks in a Milan park. However, this work came later and is actually a continuation of, or reference to, these predecessors, something also suggested by its formulated, less gestural character. (KS)

**On Kawara** (born 1932, Kariya, Aichi Prefecture, Japan, died 2014 in New York City) [Artwork No. 17]

Since the mid-1960s, Kawara has been continuously concerned with the relationship between man and time. The two volumes *One Million Years* collect the annual data of one million years on 2012 pages of thin paper. The first volume *Past* lists the dates from 998,031 BC to 1969 and is dedicated to all those who lived and died. The second volume *Future* records the years from 1993 to 1,001,992 and is dedicated to the last person alive. (KS)

**Stefan Kern** (born 1966 in Hamburg, lives in Hamburg)

[Artwork No. 93]

Kern's works combine the fields of design and art in the form of sculptural versions of well-known types of furniture. Like this picnic

bench, they are made by the artist in pure white and aluminum. Surface design and material thus clearly refer to the art of Minimalism, which again made use of industrial production methods. With the everyday banality of the objects used and their names, Kern shifts minimalist austerity into the comical. (KS)

**Oliver Laric** (born 1981 in Innsbruck, lives in Berlin)  
[Artwork Nos. 77, 90]

Both works by Oliver Laric explore notions of appropriation and plagiarism. *Fish Spa* takes up the practice of body cleansing (specifically the removal of hard skin from hands and feet) by fish, declared by animal rights activists as abuse, and transforms the arrangement of two aquariums and an imitation chair in chinoiserie style into a minimalist and socio-critical arrangement. *Art of War* consists of a stack of books whose titles each take up and perpetuate the over two-thousand-year-old work “Art of War” by Chinese philosopher, general and war strategist Sun Tsu: *The Art of War for Dating, The Art of War for Writers, The Art of War for Managers, The Art of War for Women*. (KS)

**David Lieske** (born 1979 in Hamburg, lives in New York)  
[Artwork Nos. 66, 73, 83]

With his work „*Der afrikanische Stuhl von Marcel Breuer und Gunta Stölzl aus der Anfangszeit des Bauhauses, 80 Jahre verschollen geglaubt jetzt nun aufgefunden und nun erstmals präsentiert*“ Lieske critically explores the legacy of Modernism with its fascination for foreign cultures. Lieske’s use of African fabrics shows that today, from a post-colonial perspective, we evaluate these cloths differently: like a finger pointing to the exploitation of Africa by European colonial powers, one of these fabrics is adorned with a pattern of

euro banknotes. The arrangement is based on the format of a pedestal, which Lieske found in a museum presentation of Breuer furniture which he repurposes here into a kind of crib.

Another work (No. 83) in the exhibition could be assigned to the category of Mail-Art, since it is a letter from the Franco-American conductor and composer Edgar Varese. Yet Lieske acquired this document as an antique and only by exhibiting it does it become a work of art and thus only a piece of Mail-Art in our imaginations. (KS)

**Tobias Madison** (born 1985 in Basel, lives in Los Angeles and Zurich)  
[Artwork Nos. 71, 72]

In these works, Madison explores the corporate design of the Radisson hotel chain. The two columns made of plexiglass, wood and artificial flowers allude to the always identical, recognizable interior design that is the hotel trademark. Madison’s exploration of global corporate culture takes on a both collaborative and critical hue, for example when he removes the Radisson flags marked with the slogan “Yes, I can” and offers them to his friends as a background to paint on, thus suggesting a rewriting. (KS)

**Rodney McMillian** (born 1969 in Columbia, South Carolina, lives in Los Angeles) [Artwork Nos. 37, 49, 88]

In his art, Afro-American Rodney McMillian, hailing from America’s south, examines the injustice in society with its uneven distribution of education and wealth, the exploitation of man and nature and their historical and thus also racist conditionality. Giving expression to this exploitation are his array of instruments (No. 88), which serve to feed or rather fatten up animals and thus maximize yield. The blackened merchandise bed linen echoing the comic

strip *Dick Tracy* merely features speech bubbles containing lyrics (No. 49), suggestive of a male-white readiness for violence: “Eat lead” captions a picture of a shooting, “I will re-arrange the way you’re thinking” a brawl, and “Welcome to the force, kid!” a man and an adolescent. Today, this can certainly be read as a comment on police discrimination against black people, where Detective Tracy becomes a policeman as the story develops. *Balloon*, on the other hand, is a portrait of Michael Jackson: The height of the plinth corresponds to the body height of the global star, while the blackened balloon is shrunken, deformed and showing the signs of crumpled flaws in its surface. (KS)

**Ari Benjamin Meyers** (born 1972 in New York City, lives in Berlin)  
[Artwork No. 20]

The boundaries between composition, music, dance, theater and art are fluid with Ari Benjamin Meyers. His compositions consist not only of notes, here scores emerge, some of which include entire choreographies – also for public spaces. *The Lightning and Its Flash* is a composition written as a solo for a conductor. What is peculiar here is that Meyers did not intend to conduct the work in front of an orchestra (as usually done), but in front of the audience sitting in the shape of an orchestra. The “concert” therefore emerges here as a result of the conductor’s movements and what each individual can “hear” solely from what they have seen. The conception and its execution is a concocted action. Composition, conductor and audience merge into one work. (CM)

**Jonathan Monk** (born 1969 in Leicester, lives in Berlin)  
[Artwork Nos. 46, 47, 51, 79]

In 2004, Jonathan Monk and Axel Haubrok signed a contract: For

ten years, the British artist receives a fee from the collector at the start of each year in return for a piece work. The role of the artist as producer is thus extended to include that of the selector, a role normally held by the collector. Four works from this contractual agreement are represented here, one of which (No. 46) is a portrait of the collectors, the Haubroks. Another (No. 79) consists only of a base with plexiglass cover without any other contents. As his last contractual piece Monk has basically awarded Haubrok a further ten years of work in that the collector will receive what is left from other pieces as artworks. (KS)

**Philippe Parreno** (born 1964 in Oran, Algeria, lives in Paris)  
[Artwork Nos. 81, 85, 89, 94]

Parreno belongs to the generation of artists for whom the notion of Relational Aesthetics was coined in the 1990s. This term refers to the fact that they create situations of social togetherness and exchange. The snakes composed of numerous plugged together night lights (No. 85, 89, 94) seem as caring as they do childlike and playful. With fleeting cursoriness the glass engraving *Federico* recounts a random moment where the artist’s breath has misted up a pane of glass leaving behind this portrait-like image, which Parreno names after the Spanish writer Federico García Lorca (1898-1936). (KS)

**Manfred Pernice** (born 1963 in Hildesheim, lives in Berlin)  
[Artwork Nos. 95, 96, 97]

Often appearing temporary, Manfred Pernice’s sculptures refer in their formal language to real existing architecture, functional building elements or everyday objects. Recurring motifs such as cans and containers (No. 95, 96) represent the formal basis of his notion of sculpture, but also serve him as a metaphor for order

systems in a comprehensively standardized world. By furnishing them with text and image fragments, they are given changing identities and can be read as open reference systems. The allusion to Uwe Johnson's story *Eine Reise nach Klagenfurt* (A Journey to Klagenfurt) (1974) indicates that Pernice is always concerned with narration and individual and collective memories. Stylistically, the principle of repetition emerges both in the literary model and in Pernice's way of working, and forms – in addition to content aspects such as the motif of life's journey – a unifying characteristic. The series of Bell haulage containers is probably named after the container firm Bell, founded in New Jersey in 1919, which underlines Pernice's recurrent themes such as travel and mobility, location and dislocation.

With his sculpture (*AVA*) Pernice also reflects on a theme that is central for him: the relationship between pedestal and sculpture itself. On the one hand, the can stands for an independent sculpture, while on the other it could also serve as a pedestal. (CM)

**Charlotte Posenenske** (born 1930 in Wiesbaden, died 1985 in Frankfurt am Main) [Artwork No. 100]

In the 1960s, Posenenske developed a set of six industrially manufactured hollow bodies that can be randomly assembled by those who purchase the work. In materiality and aesthetics, the artist is committed to her era and thus to the heyday of Minimal Art. By including collectors and curators, however, she expands the idea of shared authorship. Moreover, these are unlimited works, which means that they can still be purchased today. (KS)

**Stephen Prina** (born 1954 in Galesburg, Illinois, USA, lives in Los Angeles, USA) [Artwork No. 06]

Two open, velvet jewelry boxes sit opposite each other. On the inside covers of *Haberdashery* a dedication to Claes Oldenburg reads: "The way he always wanted it" and "U.S. out of the Middle East". We can also see the logo of a translation firm, which presumably engraved these phrases into the cufflinks in Bengali or Nepali. This is a game with signs, absences, crosslinks to fellow artists and historical events. Stephen Prina uses different media (painting, film, installation, music), which he contextualizes time and again, thus creating multi-layered reference systems. Through his practice of quoting and referring to other artists, Prina also contemplates art's own *modus operandi*. (CM)

**Tobias Rehberger** (born 1966 in Esslingen am Neckar, lives in Berlin and Frankfurt am Main) [Artwork No. 22]

Rehberger's art dovetails art, design and architecture in a way that repeatedly tips into narrative. Here the gallery plinth becomes a laid table. The seven white plates filled only with pumpkin seed oil form an abstract image. Title and material labeling ultimately inject the arrangement with drama: marked next to the oil is the word "arsenic" and on closer inspection one of the plates turns out to be smaller than the rest. Who might that be meant for? (KS)

**Klaus Rinke** (born 1939 in Wattenscheid, lives in Neufelden, Austria and Los Angeles) [Artwork No. 87]

Regarded as a pioneer of Process Art, Klaus Rinke became particularly known for his "primary demonstrations" and water artworks in the 1970s. However, alongside this he also works with almost all artistic media. Paintings, drawings, installations as well as recordings

of actions and performances of his extensive work are collected and exhibited internationally. Time, space and body, process and action are the artist's main themes. As a key protagonist on the art scene revolving around Joseph Beuys, Rinke has always dealt with social questions and day-to-day political issues, expressing these clearly (often loudly). *Ich stelle mich dem kritischen Publikum* (I can present myself to the critical audience) can be held up as an example of his unconventional attitude to art, representing his cause with both humor and severity and, where necessary, even defending it. (CM)

**Willem de Rooij** (born 1969 in Beverwijk, Netherlands, lives in Berlin) [Artwork No. 2]

Willem de Rooij's floral works created from 2002, initially with Jeroen de Rijke (1970-2006), are as opulently sensual as they are politically motivated. None of the 95 flowers in *Bouquet V* repeat themselves. Specimens of the same variety clearly differ in color. By virtue of their spontaneous and detached arrangement they are thus an expression of a diversity that prevents hierarchies. (KS)

**Karin Sander** (born 1957 in Bensberg, North Rhine-Westphalia, lives in Berlin) [Artwork No. 28]

Since the 1990s Sander has been working with the processes of three-dimensional scanning and printing. At the Eidgenössische Technische Hochschule Zurich, where the artist teaches, she was able to further develop these processes. This scanning and printing itself then actually takes place at her exhibitions. The audience and, through this, the specific exhibition context, become part of the work. So far, about one thousand figurines have been created, which can be described as self-portraits because it is the portrayed persons themselves who decide what to wear and what pose to adopt. (KS)

**Markus Schinwald** (born 1973 in Salzburg, lives in Vienna) [Artwork No. 28]

Markus Schinwald's work focuses on the human body. Based on Sigmund Freud's theories, this is understood and staged as a projection surface for psychological sensitivities. Here we find manipulated bodies that convey peril and vulnerability and evoke associations with prosthetic limbs or artificial joints and echoes of works by artists such as Hans Bellmer or Konrad Klapheck. Thus, in *Untitled (Legs)* Chippendale table legs are brought to life in a peculiar way: they remind us of separated, spread human legs – hovering between the uncanny and the erotic. For his surreal-looking stagings, the artist also draws from the fields of fashion and photography, film and theater. (CM)

**Barbara Schmidt Heins** (born 1949 near Hamburg, lives near Hamburg) [Artwork No. 16]

Together with her twin sister Gabriele Schmidt Heins these siblings created an extensive collection of objects, installations and especially unique books in the 1970s. The conceptual artists each work on their own projects, but both are concerned with the possibilities and levels of meaning of writing, language and books themselves as a medium. The found material is combined with other visuals, taken apart and reassembled: text pages and book spines are torn, glued, collaged, overdrawn and processed with numerous other techniques. The two artists' approaches reflect their individual work processes but together provide insights into a differentiated world of books. (CM)

**Gregor Schneider** (born 1969 in Rheydt, lives in Rheydt)

[Artwork No. 65]

Gregor Schneider has occupied himself with constructed spaces since the 1980s. These spaces are oppressive, often labyrinthine architectural constructions that the artist understands as sculptures. Topics such as the interaction between place and condition, memory, fear, trauma and death are the basis for his discussion. With his works, he touches on social taboos and literally pushes visitors to their limits through the use of physical and psychological obstacles that confuse their sense of space and place. In 2001 Schneider was awarded the Golden Lion at the Venice Biennale for *Tote Haus u r* in the German pavilion, his reconstruction of a tenement building from his birthplace Rheydt. *Der deutsche Beitrag*, an edition of 20 copies, was produced in connection with this controversially discussed work. It depicts the house as an intimate place of sexual activity, created as a thank you for the loan. (CM)

**Santiago Sierra** (born 1966 in Madrid, lives in Madrid)

[Artwork No. 03]

With this cubic meter of earth, Sierra refers to the formal vocabulary of minimalist Land Art, which he, however, then transforms into a critical-political statement. For this the artist fills a so-called builder's Big Bag, a German patented rubble sack from the construction industry, with earth from the Iberian Peninsula, thereby symbolizing the power and dependence relationships that exist within Europe. Sierra is known for his seemingly simple yet powerful images, such as this sell-out once again taking place in the field of the art market – which is why this work can also be seen as institution-critical. (KS)

**Andreas Slominski** (born 1959 in Meppen, lives near Potsdam)

[Artwork Nos. 01, 74, 84, 105]

Andreas Slominski uses deceit and mischief to draw attention to the everyday. He demonstrates that objects are complex entities which are always part of the history of culture, art and technology. He stages them in an ambiguous way: banal everyday objects are at the same time autonomous works of art. They reflect Slominski's exploration of the readymade and his critical and humorous approach to art. With a side dig at the exhibition and art business in general, for example, *Zollstock* must be folded out in full length and packed for transport, so that it can then be presented folded up when it arrives at the exhibition site. The artistic punchline often lies in the titling of the artworks, for instance in his *Gerät zum Knicken von Antennen* or *Untitled (Kaspar König Kaiser)*, which refers to the well-known curator Kaspar König.

Slominski creates confusion, lays deceitful tracks and lures viewers into traps. In *Untitled*, for instance, he demonstrates that the objects before the observer represent something that is absent. Even without soccer and precisely because it has been dysfunctionalized in the museum context, the goalposts provide the kick triggering thoughts and stories – thereby prompting reflection on perception and art. (CM)

**Simon Starling** (born 1967 in Epsom, Surrey, lives in Berlin and Copenhagen) [Artwork No. 59]

*PH Artichoke*, a pendant luminaire by the Dane Poul Henningsen from 1958, is deemed a timeless design icon. The lamp features 72 precisely shaped, metal leaves that produce a glare-free light. Simon Starling subjects this lamp to his strategy of deconstruction and reconstruction by cutting metal pieces from a Japanese Daihatsu 72

minibus in a format and degree of diffraction that corresponds to the original and then inserts them into the lamp fixture, while the lamp's leaves are in turn inserted into the minibus. This inversion does not put up for discussion the idea of a happy coincidence regarding the matching angle modelling in both objects. The issue of their value is also explored here – since a used van like this is available for a fraction of the price of the lamp. (KS)

**Jan Timme** (born 1971 in Stuttgart, lives in Berlin)

[Artwork Nos. 53, 76, 86]

Formally, Jan Timme's works tie in with the language of Conceptual Art but they allude with numerous references and quotations to the fields of philosophy, art history, art theory, music and film. For the most part, his works are site or space-specific. *Complices accomplis* is, for example, a commissioned work that was originally produced for the Kunstverein in Hamburg and permanently installed there. Since its sale, the work has been placed in a specially built transport box made of Plexiglas. An immobile clock has therefore become a mobile "travel clock". Many of its previous places of residence are documented by the stickers covering it. What is conspicuous about the dial is its anamorphic design, which for the observer also defines the position from which the clockface can be seen in its usual circular form. Timme also makes furniture such as the *Coffee Table Coffee Table 0* shown here. This table's special feature is its self-supporting design.

With the men's wristwatch *Le Temps tordu*, twisted into a Möbius loop, Timme transforms the precise timepiece into the symbol of infinity and, in addition, ties in with Marcel Proust's famous novel *In Search of Lost Time* (or to give it its original French title: *A la recherche du temps perdu*). (CM)

**Franz West** (born 1947 in Vienna, died 2012 in Vienna) [Artwork Nos. 61, 62, 63, 64]; together with Mathis Esterházy [Artwork Nos. 38, 56]

Franz West was one of the most influential artists in Austria. The notion of art he developed abolishes the dividing line between art and viewer, between object and usability. Instead, communication, interaction and participation are at the center of his work. West has left behind an extensive body of work which, in addition to his famous "Passstücke", also includes furniture. His furniture designs are often arranged into ensembles like *Narcissus Table* with *Onkel-Stuhl (ohne Armllehne)*. The alienation and ironic take on everyday objects are a characteristic feature of his works. Instead of smooth perfectionism or comfortable seating furniture he presents objects with a certain abruptness. *Stuhl* and *Stuhl „Haus Lange“* made in cooperation with Mathis Esterházy are two almost identical chairs. One is presented as an everyday item and the other as an art object, thereby visualizing an ironic game (based on the artist's ideas) related to how we handle art and everyday life. In *Creativity: Furniture Reversal*, originally conceived as an interactive ensemble where a group of people can design a set of table and chairs with various colored adhesive tapes, the artist has used pieces of furniture as a starting point and stimulus for communication and reflection. (CM)

**Ian Wilson** (born 1940 in Durban, South Africa, lives in New York City) [Artwork No. 103]

Wilson's chalk drawing of a circle on the ground can be considered paradigmatic for the period it was created in: Basically, it consists solely of a manual and leaves execution up to other people. Besides, this, it is not limited and can be realized in parallel at different

locations. In this way, it replaces the ideas of the original, of authorship and ingenious mastery with that of the ephemeral, the participative and therefore not least the performative, since observers are free to enter the interior of the circle like a stage. (KS)

**Haegue Yang** (born 1971 in Seoul, Korea, lives in Berlin and Seoul)  
[Artwork No. 54]

Haegue Yang's work moves between strategies of Conceptual Art and craftsmanship. Accordingly, it uses very different material languages: Industrially manufactured products encounter handmade objects made of natural materials such as straw. Yang has become known in particular for her use of aluminum blinds, which in some installations (such as at documenta 2012) were set in motion by motors. Opposites such as open/closed, loud/quiet and moved/unmoved, as well as the general theme of movement, run like a thread through her work. In this sense, Yang mostly develops dynamic compositions, as can be seen in the example of *Windy Eclipse*. Yang's exploration of the geometric abstraction of Modernism is characteristic of many of her works. At the same time, she is concerned with the poetry, mystery and spirituality of banal everyday objects. (CM)

**David Zink Yi** (born 1971 in Lima, Peru, lives in Berlin)  
[Artwork No. 42]

David Zink Yi's works revolve around the constructs of identity. With his multidisciplinary practice he examines social and societal structures, rituals and cultural traditions as well as the processes of artistic work. Exploring the art and traditions of ceramics has been a key focus of his attention for several years now. In connection with the production of sculptures inspired by the shape of various

marine animals such as the octopus, he experiments with the limits of clay as a material. A mythical and elusive creature consisting of a head and multiple tentacles, the octopus can be seen as the antipode of man. Its ability to make the surface of its body shine, exist in the dark depths of the ocean and even see the reflection of its own light prompts Zink Yi to reflect, through mollusks, on the unknown. He understands it as an image of the unfamiliar per se. (CM)

**Heimo Zobernig** (born 1958 in Mauthen, Austria, lives in Vienna)  
[Artwork Nos. 07, 08, 11, 12, 13, 14, 15, 19, 29, 41, 60, 99, 101]

A clear, very reduced and often handcrafted language of form is one of the most striking features of Heimo Zobernig's work. His critical examinations of cultural institutions, art and exhibition practices as well as his examination of language are further aspects that have a decisive impact on his work. For him, art is a communication system and social practice – an opportunity to reflect on and convey social conditions. His preferred materials are simple, "humble" materials: cardboard, plywood, chipboard or polystyrene.

The sculpture *Untitled* from 1988 exemplifies some key aspects. The geometric, black body, which looks like a heavy architectural element or a sculpture of Minimal Art, is on closer inspection a handmade cardboard sculpture painted by the artist. Zobernig thus questions the maxims of Modernism, abstraction, Russian Constructivism, sculpture itself as well as the genius of the artist. (CM)

# Artists

<b>Anna und Bernhard Johannes Blume</b>	Artwork No. 18	p. 38	<b>Charlotte Posenenske</b>	Artwork No. 100	p. 50
<b>Cosima von Bonin</b>	Artwork No. 10	p. 38	<b>Stephen Prina</b>	Artwork No. 06	p. 50
<b>Carol Bove</b>	Artwork Nos. 05, 24, 50, 67, 68	p. 38	<b>Tobias Rehberger</b>	Artwork No. 22	p. 51
<b>Martin Boyce</b>	Artwork Nos. 43, 44, 70	p. 39	<b>Klaus Rinke</b>	Artwork No. 87	p. 51
<b>Christoph Büchel</b>	Artwork No. 106	p. 39	<b>Willem de Rooij</b>	Artwork No. 02	p. 52
<b>Matt Calderwood</b>	Artwork No. 27	p. 40	<b>Karin Sander</b>	Artwork Nos. 25, 26	p. 52
<b>Martin Creed</b>	Artwork Nos. 52, 78, 80, 82	p. 40	<b>Markus Schinwald</b>	Artwork No. 28	p. 53
<b>Olafur Eliasson</b>	Artwork No. 58	p. 40	<b>Barbara Schmidt Heins</b>	Artwork No. 16	p. 53
<b>Michael Elmgreen &amp; Ingar Dragset</b>	Artwork No. 104	p. 41	<b>Gregor Schneider</b>	Artwork No. 65	p. 54
<b>Hans-Peter Feldmann</b>	Artwork Nos. 34, 39, 55	p. 41	<b>Santiago Sierra</b>	Artwork No. 03	p. 54
<b>Claire Fontaine</b>	Artwork Nos. 91, 92,	p. 42	<b>Andreas Slominski</b>	Artwork Nos. 01, 74, 84, 105	p. 55
<b>Isa Genzken</b>	Artwork Nos. 04, 30	p. 42	<b>Simon Starling</b>	Artwork No. 59	p. 55
<b>Douglas Gordon</b>	Artwork No. 45	p. 42	<b>Jan Timme</b>	Artwork Nos. 53, 76, 86	p. 56
<b>Rodney Graham</b>	Artwork Nos. 75, 98	p. 43	<b>Franz West</b>	Artwork Nos. 38, 56, 61, 62, 63, 64	p. 57
<b>Wade Guyton</b>	Artwork No. 48	p. 43	<b>Ian Wilson</b>	Artwork No. 103	p. 57
<b>Lone Haugaard Madsen</b>	Artwork Nos. 31, 35, 36, 69	p. 44	<b>Haegue Yang</b>	Artwork No. 54	p. 58
<b>Jeppe Hein</b>	Artwork Nos. 57, 102	p. 44	<b>David Zink Yi</b>	Artwork No. 42	p. 58
<b>Georg Herold</b>	Artwork Nos. 09, 21, 23, 32, 40	p. 44	<b>Heimo Zobernig</b>	Artwork Nos. 07, 08, 11, 12, 13, 14, 15, 19, 29, 41, 60, 99, 101	p. 59
<b>Judith Hopf</b>	Artwork No. 33	p. 45			
<b>On Kawara</b>	Artwork No. 17	p. 45			
<b>Stefan Kern</b>	Artwork No. 93	p. 45			
<b>Oliver Laric</b>	Artwork Nos. 77, 90	p. 46			
<b>David Lieske</b>	Artwork Nos. 66, 73, 83	p. 46			
<b>Tobias Madison</b>	Artwork Nos. 71, 72	p. 47			
<b>Rodney McMillian</b>	Artwork Nos. 37, 49, 88	p. 47			
<b>Ari Benjamin Meyers</b>	Artwork No. 20	p. 48			
<b>Jonathan Monk</b>	Artwork Nos. 46, 47, 51, 79	p. 48			
<b>Philippe Parreno</b>	Artwork Nos. 81, 85, 89, 94	p. 49			
<b>Manfred Pernice</b>	Artwork Nos. 95, 96, 97	p. 49			

SANTIAGO SIERRA, 1M<sup>3</sup> Erde von der Iberischen Halbinsel, 2013



## Imprint

**Editor:** Neues Museum, State Museum for Art and Design Nuremberg

**Texts and editing:** Claudia Marquardt (CM) and Kristin Schrader (KS)

**Illustration:** Csilla Wenczel

**Translation:** Claire Cahm

**Graphic design:** Yvonne Zmarsly, Csilla Wenczel

**Production:** Frischmann Druck & Medien GmbH, Amberg

This education art publication has been produced to accompany the exhibition

**OUT OF ORDER. Works from the Haubrok Collection, Part 1**

October 25, 2018–January 06, 2019

**Exhibition curator:** Axel Haubrok

A catalog will be published for the exhibition.

### Photographic credits:

© VG Bild-Kunst, Bonn 2019 for Santiago Sierra, Hans-Peter Feldmann and 2019 for Cosima von Bonin, Wade Guyton, Philippe Parreno, Estate of Charlotte Posenenske/Frankfurt am Main, Willem de Rooij

**Courtesy:** Sammlung Haubrok

**Fotos:** Ludger Paffrath, Annette Kradisch



## **NEUES MUSEUM**

**Klarissenplatz**

**Postal address: Luitpoldstraße 5, 90402 Nuremberg, Germany**

**Reception: tel. +49 (0)911 240 20 69, fax +49 (0)911 240 20 29**

**Guided tours / Education department:**

**tel. +49 (0)911 240 20 36 or**

**email: [museumspaedagogik@nmn.de](mailto:museumspaedagogik@nmn.de)**

**Website and Newsletter:**

**[www.nmn.de](http://www.nmn.de)**  

**Opening hours:**

**Tuesday – Sunday: 10 a.m. – 6 p.m.**

**Thursday: 10 a.m. – 8 p.m.**

**Closed on Mondays**

**Public Holidays: November 1, December 26, January 1 and 6,**

**open from 10 am to 6 pm**

**Closed on December 24, 25 and 31 December**