

Exhibition Guide

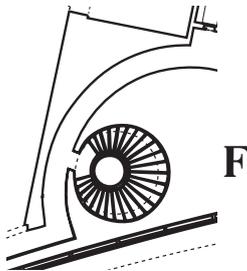
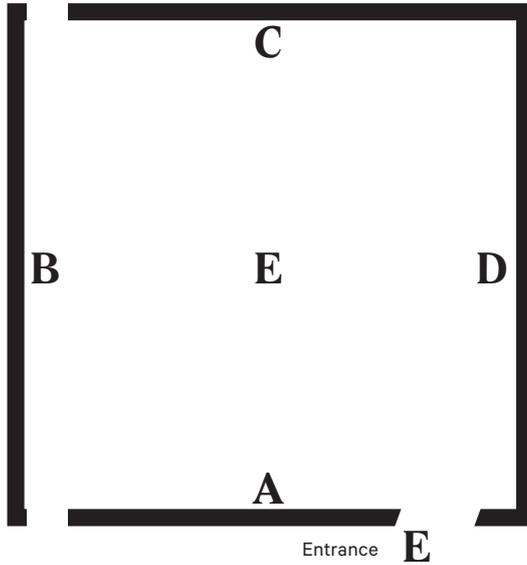
OUT OF ORDER

Works from the Haubrok Collection, Part 2

January 17 – March 1, 2020

NEUES MUSEUM
State Museum for Art
and Design Nuremberg

Map



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Introduction

After Part 1 of the exhibition *Out of Order* largely focused on the presentation of readymades, sculptures and installative works, the stage now turns to two-dimensional works from the Barbara and Axel Haubrok Collection: paintings, drawings, texts and photographs.

Just like in the first part of the exhibition, Part 2 will see a comprehensive array of works on show. Around 90 works will be presented by about 50 artists. What is special here is that the collector duo has opted for a selection of exclusively white, black and black and white works from their collection. The hanging of the works also follows these initial formal and aesthetic criteria. The start of the presentation thus begins with a white picture and ends with a black one. The two monochrome paintings by Henry Codax thereby virtually form the cornerstones as well as the overarching theme of the exhibition. These large-format paintings reveal hardly any painterly traces, they are not signed and no biographical data of the artist are known. These pieces therefore raise questions of relevance to numerous works in the collection: questions of authorship and originality as well as production and reception conditions.

In this sense the exhibition attempts—beyond its visual appearance from white to black—to create correlations between the different works and between the different parts of the exhibition.

The aim here is to highlight both the content parallels as well as the differences in theme, focal point and material language displayed by the individual artists.

Last but not least, the two parts of the exhibition illustrate the conceptual approach to collecting pursued by Barbara and Axel Haubrok. It becomes clear that the strategies, actions and attitudes of the artists are of particular interest to the two collectors. With this focus, the Haubrok Collection is able to demonstrate some characteristic features of Conceptual Art and the art movements associated with it.

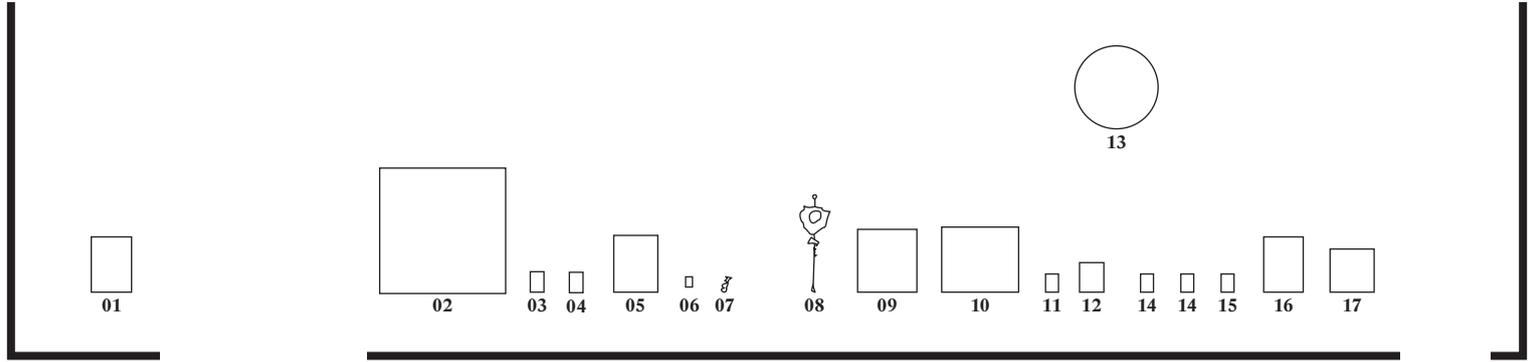
Sorted by Axel Haubrok according to his own criteria, the works are presented to the public on two exhibition walls in a “classical” manner and on one wall in line with the Petersburg hanging style. The arrangement of Florian Pumhösl’s works on the fourth exhibition wall come care of the artist himself.

Furthermore, the four exhibition walls were set out according to the following criteria: The white works on the South Wall are hung in the alphabetical order of the artists’ names, Florian Pumhösl shows his works on the West Wall in chronological order, the North Wall with the Petersburg hanging is sorted according to the purchase date of the individual works and the East Wall featuring the black works is presented according to picture width.

Visitors familiar with Part 1 of the exhibition will rediscover numerous artists as they tour the show, but they will also be able to make a number of new discoveries. (CM)

A South Wall

White is not always White



01 **Martin Boyce, *Thoughts that Breathe***, 2011, laser cut paper

02 **Henry Codax, *untitled (white)***, 2011, acrylic on canvas

03 **Martin Creed, *Work No. 1262***, 2011, folded A4 paper

04 **Mario García Torres, *N.D. / n.d.***, 2016, graphite on plastilina on canvas

05 **Lone Haugaard Madsen, *Raum #241-1 Zeichnung***, 2009, paper

06 **Lone Haugaard Madsen, *untitled***, 2011, acrylic on paper

07 **Lone Haugaard Madsen, *Raum #260-33***, 2010, painted bronze

08 **Lone Haugaard Madsen, *Raum #260-4***, 2010, part of a lampshade, chocolate wrapping paper, metal container, thread, paint

09 **Callum Innes, *Agitated Vertical White***, 1995, oil on canvas

10 **Scott Lyall, *Pedagogical Fidelity (pf3)***, 2004-2007, digital photograph on vinyl

11 **Karin Sander, *Tapetenstück***, 1995, woodchip wallpaper Sprint

- 12 **Karin Sander, *Gebrauchsbild (Fahrbereitschaft)***, 2013, stretched canvas, white primer, slightly absorbent
- 13 **Karin Sander, *Mailed Painting 109 Bonn – Düsseldorf – Berlin – Dresden – Berlin – Nürnberg***, 2020, stretched canvas, standard format, white universal primer
- 14 **Kelley Walker, *4870 Series***, 2009, four-colour screen print on canvas, two parts
- 15 **Haegue Yang, *Whatever Being DIN A 4***, 2006, white painted wood
- 16 **Heimo Zobernig, *untitled***, 2017, two-layer silkscreen print on c-mat 150 gr.
- 17 **Heimo Zobernig, *untitled No. 7***, 1999/2012, emulsion and acrylic paint on primed canvas

White is not always white. In the symbolic language of art history, politics and religion the color white has a long tradition. As times change and in the context of different cultures its meaning and impact varies.

In the art field white was used as a “void” within the picture, especially by exponents of the avantgarde at the start of the 20th century. For instance, Kazimir Malevich’s white pictures are considered a radical end point to painting. Squares or trapeziums in different shades of white are only hinted at and indeed seem to dissolve into the white background.

The presentation of the “white works” from the Haubrok Collection reveals many allusions and references to modernist vocabulary. It demonstrates how versatile and structurally varied the use of the color white really is, specifically in Conceptual Art.

For instance, Scottish sculptor and installation artist **Martin Boyce** (born 1967 in Hamilton, Scotland, lives in Glasgow) may indeed pick up the language of form of modernism but he then deconstructs it to reformulate individual fragments. Combined with questions about how to deal with the visions and utopias of modernity, his works often deconstruct reworked classics of design history to the point of being functionless.

The Cubist language of form of Jan and Joel Martel’s concrete trees on display at a major exhibition in Paris in 1925 can be seen reflected in numerous works by Boyce since 2005. As a kind of repetitive system, this presents itself in different forms. For instance, the work on paper ***Thoughts that Breathe*** [Artwork No. 01]. With the composition of the letters he transforms the concrete trees into a poetic portrayal. Both the title and the text extending across the sheet allude to the quote by the English poet Thomas Gray from the 18th century: “Poetry is thoughts that breathe and words that burn.” Martin Boyce conveys this quote literally, as it were, by cutting or rather “burning out” individual letters using a laser (evident in the traces of burning). Boyce also picks up on the structure of the concrete trees in his installation ***Sounds and Silences Wrought into Iron and Air*** [Artwork Nos. 18, 29, 71, 81]. Affixed to two opposite walls of the exhibition (East Wall and West Wall) the work resembles ventilation grids. Contrasting with their otherwise austere composed form, this installation opens up the space for

narrative, suggesting invisible processes behind the walls and shafts. New definitions of design, architecture and living space as well as the interplay of associations and memories are key aspects of Martin Boyce's work (see also p. 36).

The multiple ways of finishing, occupying or populating a piece of A4 paper were already presented in the first part of the exhibition with several works by **Martin Creed** (born 1968 in Wakefield, England, lives in Alicudi, Italy and London). His minimalistic pieces make reference to the Conceptual Art of the 1960s and 1970s. His oeuvre cannot be tied down to any one medium. It comprises painting, installation, sculpture, video and neon works, performance, dance and, last but not least, Creed is also a musician. Since 1987 he has numbered his works consecutively, regardless of size, content or material, thereby giving each medium an equal footing. **Work No. 1262** [Artwork No. 03] suggests central aspects of Creed's work: the handling and fundamental reflection of artistic media and languages. The folded piece of A4 paper illustrates how an abstract image arises through an action (folding). In 2001 Creed was awarded the highly acclaimed Turner Prize.

It was in particular his films on Conceptual Art of the 1960s and 1970s that introduced **Mario García Torres** (born 1975 in Monclova, Coahuila, Mexico, lives in Mexico City) to an international audience. García Torres develops multilayered "reformulations" from art and film history, from their prerequisites and conditions and from artists' myths from past decades. He elaborates his narrative structures using various artistic media such as painting, film, photography, performance and installation. Here it is often strategies that combine word and image and explore the interplay of fact and fiction. In so doing, he is also interested in depicting the fragility of

apparently secure knowledge. With the small-format work **N.D./n.d.** [Artwork No. 04] García Torres alludes to the conceptual artist On Kawara. Here García Torres cites On Kawara's "Date Paintings" (monochrome image panels featuring the date they were produced) by naming his own work a "non-dated" painting. As his painting surface he uses a tote bag produced to mark On Kawara's exhibition in Mexico. García Torres stretches this over a frame, paints it with modelling clay to then add the title of the work, penciled in graphite.

The theoretical examination of questions such as how art is produced and exhibited, what it means to be an artist, and the influence of spatial situations and specific locations is a common thread running through the work of **Lone Haugaard Madsen** (born 1974 in Silkeborg, Denmark, lives in Copenhagen and Vienna). Starting out as strictly space and context-related minimalist pieces her works have developed into a more material-related, open form of abstraction. The paper-based work **Untitled** [Artwork No. 06], for instance, is a page torn out of a catalog from the art fair Art Cologne. This catalog was published in the artist's birth year. She paints over the lettering on the text page with a cloth dipped in white paint, giving it a lyrical appearance. In general, Haugaard Madsen's works consist largely of found material left over from working processes (including those of other artists), of waste such as that found in museum workshops, factories and at construction sites. An example of found material of this kind is the work **Raum #241-1 Zeichnung** [Artwork No. 05]. Haugaard Madsen carefully 'edits' the collected fragments of various origin into new object formations such as **Raum #260-33** [Artwork No. 07] and **Raum #260-4** [Artwork No. 08]. In this sense, they are not readymades, as the found objects have been slightly processed by the artist and combined with other objects.

Color appears and disappears. Detectable in the works of Scottish painter **Callum Innes** (born 1962 in Edinburgh, Scotland, lives in Edinburgh) are traces of process-like painting with the most subtle nuances of color. The creative process, the application and removal of paint, is exposed and thus made comprehensible for the audience. For instance, in the middle of *Agitated Vertical White* [Artwork No. 09] is a trace where the paint that has “bled”. Through his special technique of removing parts of the applied paint or revealing the background with turpentine (a liquid solvent) Innes gives the pictures transparency and creates depth. The artist’s focus lies here in exploring the possibilities of monochrome painting. Until now Callum Innes has used his unmistakable language of form to create meditative pictures.

These contrast starkly with **Henry Codax**’ works such as *Untitled (white)* [Artwork No. 02] and *Untitled (black)* [Artwork No. 79], that are presented in the exhibition as cornerstones revealing no trace of the painterly process or hint of the artist’s “signature”.

This is art following art. **Scott Lyall** (born 1964 in Toronto, lives in Toronto and New York) uses a method in his work *Pedagogical Fidelity* [Artwork No. 10] deployed by numerous conceptual artists: he photographs the image of an empty white exhibition wall from a catalog by the artist John Baldessari. The digital photograph is heavily enlarged and mounted onto vinyl, suggesting an interplay between the proprietary and the borrowed, the identical and the non-identical. In recent art history, this practice (of copying, referencing, rewriting, etc.) is part of standard methodology among artists and indeed in the 1970s led to an art movement specifically designated as such: Appropriation Art.



Karin Sander (born 1957 in Bensberg, Germany, lives in Berlin) is internationally one of the best-known artists of her generation and mainly develops site-specific works. The prerequisite for her interventions is an analysis of the respective facilities or spaces in which she works and exhibits. The complex mesh between artwork, owner and place of presentation is key when selecting and developing her materials and methods. Reception by the audience is always taken into consideration by Sander. Thus, her radical rejection of artistic authorship associated with this can be seen in works such as *Gebrauchsbild (Fahrbereitschaft)* [Artwork No. 12].

The white-primed canvas is part of a series of about 200 other “Gebrauchsbilder” (Utility Pictures), which are located with various owners in the most diverse locations (both indoors and out). Depending on how much they are exposed to light or touch, for example, they change their original appearance. Both physically and figuratively, as project surfaces for ideas, conceptions, memories of their respective owners, they are bearers of various “traces”. A similar situation arises with the work *Mailed Painting 109 Bonn – Düsseldorf – Berlin – Dresden – Berlin – Nürnberg* [Artwork No. 13]. Unwrapped or protected only on the back by packaging material, the circular canvas is sent on its journey to the various exhibition locations. The more exhibition locations are added, the more the work shows traces of these trips. A further characteristic of Karin Sander’s works is that she often uses everyday objects such as finished canvases or a piece of conventional woodchip wallpaper as in *Tapetenstück* [Artwork No. 11]. When attached to the exhibition wall, it is painted with the wall paint of the respective institution, in this case with the paint used in the museum. The work adapts to the spatial situation and is thus made almost invisible.

Kelley Walker (born 1969 in Columbus, Georgia, USA, lives in New York) largely uses illustrations from advertising, pop culture and daily politics in his work. Print media are deployed here, just as are different digital media. His focus lies on both the critical and provocative issues particularly relating to the manifestations of art and mass media phenomena of the 1970s and 1980s. The aim here is to highlight the extent to which iconic images of the pop culture reflect societal relationships. The works move here between painting and sculpture.

To a less superficial degree, the two-part work *4870 Series* [Artwork No. 14] also uses a digital medium.

The four-color screen prints, which are mounted on canvas, are the image or scan of the scanned edition. Accordingly, the visible traces are the signs of wear of the scanner flat bed. Numerous works were also produced in collaboration with Wade Guyton (see p. 36).

The works by *Haegue Yang* (born 1971 in Seoul, Korea, lives in Berlin and Seoul) hover between the strategies of Conceptual Art and Arts and Crafts. Accordingly, she deploys very different material languages: industrially manufactured products meet here with handmade objects. Yang has become particularly well known through her use of Venetian blinds that are set in motion using motors in a number of installations (like at documenta 2012). Opposites such as open/closed, loud/quiet, moving/not moving as well as the general theme of movement run like a thread through her work. She is equally concerned with the poetry, mystery and spirituality of banal objects.

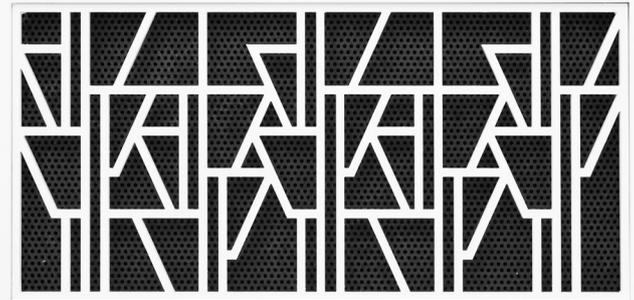
Exploring geometric abstraction in modernism is a key feature of many of her works. In one of them in the series *Whatever Being DIN A4* [Artwork No. 15] she toys with the standard dimensions and notion of a piece of A4 paper.

Subjectivity or imprecision are essential aspects here, as the format of this work only differs by a few millimeters from the A4 dimensions. The work made of white painted wood also has different thicknesses. The resulting tilt in the work reinforces the artist's nonchalant approach to standard sizes.

A clear, very reduced language of form that often feels handcrafted is one of the most striking features of the work of **Heimo Zobernig** (born 1958 in Mauthen, Kärnten, lives in Vienna). His critical examinations of cultural institutions, art and exhibition practices as well as his exploration of language are further key characteristics of his work. For him, art is a communication system and a societal practice—a chance to reflect and convey social relationships. Since 1986 for his catalog and poster designs Zobernig has deployed sans serif font Helvetica that was increasingly used in the 1960s and 1970s. It features, for instance, in the work *Untitled* [Artwork No. 16]. Located on the East Wall is the black counterpart to this white-colored screen print. The lettering serves as an image and also constitutes the content of the picture. By coinciding images and text, a connection is created between the verbal and the visual, so to speak. The works function in a similar way to concrete poetry, that is they can be perceived both as text or image.

In *Untitled No. 7* [Artwork No. 17] the focus is more on exploring what painting can be. The work forms part of an edition of 9. The painting on which it is based was cut into 9 parts of equal size, which are individually resigned and that feature, unlike the artist's otherwise emotionless works, touches of gestural painting.

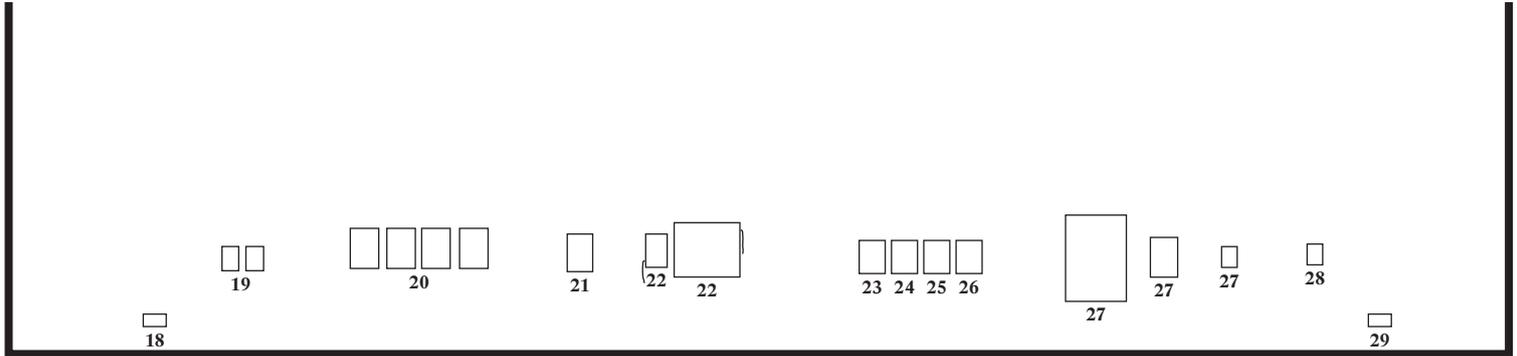
Installed in the museum's entrance concourse is another work by Heimo Zobernig entitled *Untitled* [Artwork No. 87]. The white flag arose as an edition by a Cologne art project Piece Unique. Various artists have explored the flag theme and made a statement – primarily in the outdoor space. (CM)



MARTIN BOYCE, *Sounds and Silences Wrought into Iron and Air*, 2011

B West Wall

Journey with No Return



18 **Martin Boyce, *Sounds and Silences Wrought into Iron and Air***, 2011, painted steel, four parts, 1/4

19 **Florian Pumhösl, *Vervielfältigung von Bild No. 27 und Bild No. 29***, 2011, linoleum prints, stamped, folder

20 **Florian Pumhösl, *Diminution, Serie 2***, 2010, acrylic lacquer behind 2 mm float glass, four parts

21 **Florian Pumhösl, *Strohgeige***, 2011, acrylic lacquer behind 2 mm floating glass, aluminum frame

22 **Stephen Prina, *Untitled / Exquisite Corpse: The Complete Paintings of Manet, 213 of 556, Intérieur (Jeune femme dans un intérieur), [Indoor Scene (Indoor Scene with Young Woman)]***, 1873, Formerly in Stockholm, Private Collection, 2012, black cord and brass escutcheon pins

23 **Florian Pumhösl, *Monotypien zu "Räumliche Sequenz"***, 2012/2013, oil on book paper

24 **Florian Pumhösl, *Monotypien zu "Räumliche Sequenz"***, 2012/2013, oil on book paper

- 25 **Florian Pumhösl, *Monotypien zu "Räumliche Sequenz"***, 2012/2013, oil on book paper
- 26 **Florian Pumhösl, *Monotypien zu "Räumliche Sequenz"***, 2012/2013, oil on book paper
- 27 **Florian Pumhösl, *Cliché 15***, 2012, stamp print with oil paint on ceramic plaster, three parts
- 28 **Florian Pumhösl, *Studie zu "Relief (f. Dresdner Raum)"***, 2017, plaster
- 29 **Martin Boyce, *Sounds and Silences Wrought into Iron and Air***, 2011, painted steel, four parts, 2/4

What can a line express, betray or even question? The works by **Florian Pumhösl** (born 1971 in Vienna where he also lives) amount to a kind of basic research into fundamentals. He investigates how the formal language of modernism can be reduced to the extreme. A common theme running through the artist's broadly diversified work is his examination of the concretely defined space of the exhibition situation. The spatial context always serves Pumhösl as an overarching theme. Beyond that, the composition plays a significant role, certainly in the musical sense. The respective distances and empty spaces between the pictures create a rhythm that are reminiscent of a musical score.

The hanging arrangement starts with the edition ***Vervielfältigung von Bild Nr. 27 und Bild Nr. 29*** [Artwork No. 19], dating from 2009, consisting of three abstract monotypes.

"When I take up the formal language of modernism today, I don't want to reactivate a stylistic concept, I'm not looking for a stylistic of abstraction, instead I'm dealing with some projects of the avant-garde. I consider myself a speaker of the language."¹

Likewise, in his 48-part picture series ***Diminution*** [Artwork No. 20] Pumhösl is concerned with exploring the historical vocabulary of form and the themes of modernism. Thus, the 2mm thin, back-painted panes of flat glass allude to the work *Dada-Köpfe* (1917–1920) by German artist Hans Richter (1888–1976). On the basis of the numerous portraits that Hans Richter painted from the age of 14, it is possible to trace how he explored the boundaries of this genre through portraiture. It is a path that steadily approached abstraction and overrode the recognizability of a portrait. In common with this series as well as the theoretical, painterly and cinematic work of Hans Richter, Pumhösl's extremely reduced reverse glass paintings also no longer allow any associations with portraiture. In the reverse glass work ***Strohgeige*** [Artwork No. 21], painted a little later, Pumhösl similarly uses a musical instrument developed in 1899 as a model – a violin without resonating body.

The three-part work ***Cliché 15*** [Artwork No. 27] comes from a series of a total of 45 pieces that arose in 2012 in connection with an exhibition at Kunsthaus Bregenz as a *Spatial Sequence*.

The 15 groups of three are arranged from the smallest to the largest image format. In terms of content, they refer to the enamel pictures of the Bauhaus artist László Moholy-Nagy from 1920. In contrast to Moholy-Nagy, who had this work done by a signmaking factory, Pumhösl carries out the printing on his own. For this he uses cliché

stamps he himself made, which are derived from a special stamping process developed at the beginning of the 19th century. The special feature of using a cliché (template, replica) is the possibility of multiple use. Pumhösl uses oil paint to print on the plasterboards in this series. The four *Monotypien zur "Räumlichen Sequenz"* [Artwork Nos. 23-26] were also made in the context of the Bregenz group of works and are studies of the pictures.

The Studie zu *"Relief (für Dresden Raum)"* [Artwork No. 28] was created as a study in preparation for a group of non-representational plaster reliefs, which Pumhösl developed in 2017 for a reconstruction of El Lissitzky's iconic spatial design of 1926. Unlike on the canvas, the artist articulates the picture sculpturally, which is expressed in the use of materials such as plaster or glass.

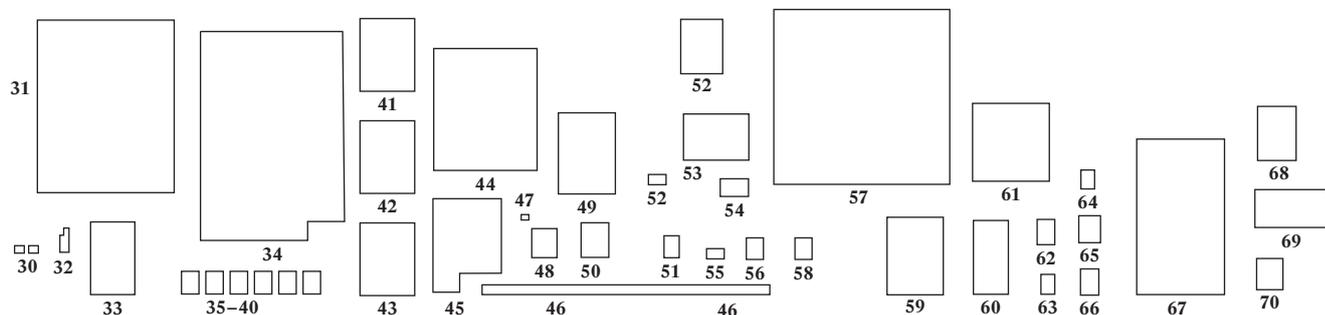
Incorporated at the heart of this chronologically arranged exhibition wall is the work *Untitled / Exquisite Corpse: The Complete Paintings of Manet, 213 of 556, Intérieur (Jeune femme dans un intérieur), [Indoor Scene (Indoor Scene with Young Woman)], 1873, Formerly in Stockholm, Private Collection* [Artwork No. 22] by **Stephen Prina** (born 1954 in Galesburg, Illinois, lives in Los Angeles). The piece is dedicated to the oeuvre of Edouard Manet. Prina reproduces this as an incomplete series using the directions from an old catalog raisonné. The focus is not on the reproduction of the works, but on their representation in an extremely reduced form. For this Prina uses threads to "trace" the outlines of a painting by Manet. In Florian Pumhösl and Stephen Prina, two generations of artists meet, who each refer back to different points in time within modernism.

On the staircase, two of Florian Pumhösl's reverse glass works *Aushang (#1)* [Artwork No. 86] and *Aushang (#2)* [Artwork No. 85] are also on display dating from 2007. The geometric forms depicted in them are reductions of various layouts from modern print and publishing media. The artist focalizes the composition and structure as well as the elements interpreting the text. These are mostly text pages and pamphlets from the typography of the Japanese avant-garde of the 1920s and 1930s. "One can imagine these images as media with a visual language that excludes writing and functionality," says the artist.²

¹ Florian Pumhösl in conversation with Sabine Vogel in: "Die sechste Generation", in: *Kunstforum International* Vol. 252, 2018 p. 158

² Florian Pumhösl during the building stage of the exhibition on 12/13/2020

C North Wall Salon in Black & White



- 30 **Philippe Parreno, *Flickering Labels***, 2013/2019, two electronic paper diplays
- 31 **Wolfgang Tillmans, *Blushes #67***, 2000, inkjet print on paper
- 32 **Imi Knoebel, *Pinguin***, 1992, acrylic on wood
- 33 **Martin Boyce, *Phantom Limb 2003 (Sister)***, 2003, photograph
- 34 **Emily Jacir, *From Paris to Riyadh (Drawings for My Mother) Juin/Juillet 1990***, 1999–2001, marker on Vellum

- 35 **Wade Guyton, *Acria #8***, 2003, inkjet print on book page
- 36 **Wade Guyton, *Acria #12***, 2003, inkjet print on book page
- 37 **Wade Guyton, *Acria #17***, 2003, inkjet print on book page
- 38 **Wade Guyton, *Acria #19***, 2003, inkjet print on book page
- 39 **Wade Guyton, *Acria #24***, 2003, inkjet print on book page
- 40 **Wade Guyton, *Acria #25***, 2003, inkjet print on book page

- 41 **Wade Guyton, Kelley Walker, *untitled (bone)***, 2005, silkscreen and inkjet print on canvas
- 42 **Wade Guyton, Kelley Walker, *untitled (Ketel I)***, 2005, silk-screen and inkjet print on canvas
- 43 **Wade Guyton, Kelley Walker, *Domaine White***, 2004, silkscreen and inkjet print on canvas
- 44 **Wade Guyton, *untitled***, 2006, Epson UltraChrome inkjet print on linen
- 45 **Jonathan Monk, *22 Portraits of Axel Haubrok***, 2006, photocopies
- 46 **Jeroen de Rijke, Willem de Rooij, *Grey Scale; Bouquet VI***, 2005, digital C-print, two parts
- 47 **Jonathan Monk, *My Height in HB Pencil***, 2002, pencil on postcard
- 48 **Rodney Graham, *untitled*** 2005, ink on paper
- 49 **Christopher Wool, *untitled***, 2001, silkscreen print on Japanese paper
- 50 **Andreas Slominski, *untitled***, 2008, ballpen on paper
- 51 **Georg Herold, *untitled***, 1988, thread, metallic plate, marker pen, screws and ink on canvas
- 52 **Michael Riedel, *Printed and Unprinted Posters***, 2008, 42 offset prints on paper with accompanying postcard, artist frame
- 53 **Rodney Graham, *Concordance to the Standard Edition: Six Reference Desks in Oak, Volume 4 (M-P)***, 1992, felt-tip on paper
- 54 **Andreas Slominski, *Die Erde zur gleichen Zeit halb so klein und doppelt so groß***, 2005/2014, aluminum sign
- 55 **Georg Herold, *No Desaster III***, 1988, felt-tip on paper
- 56 **Heimo Zobernig, *FAHRBEREITSCHAFT***, 2013, paper
- 57 **Michael Riedel, Dennis Loesch, *Oskar-von-Miller-Straße (2007–2009, Berlin)***, 2007–2009, fabric
- 58 **Ian Wilson, *The Pure Awareness of the Absolute in Art / A Discussion 15:00, April 28, 2013***, 2013, discussion, certificate, paper
- 59 **Michael Riedel, Dennis Loesch, *Verdoppelung und was dazwischen oder nicht Die Oskar-von-Miller-Straße 16 in der Weydinger Straße 20***, 2007, offset print
- 60 **Cerith Wyn Evans, *Katagami Screen 4***, 2015, paper stencil, mulberry paper, persimmon lacquer, silk thread, artist frame
- 61 **James Welling, *untitled No. 41***, 1986, alkyd on canvas

- 62 **Heimo Zobernig, *untitled***, 1993, photocopy
- 63 **Simon Mullan, *Fritz***, 2016, tiles, grout on CFC-free extruded polystyrene rigid foam
- 64 **Wolfgang Tillmans, *untitled 6***, 2006, Xerox copy print
- 65 **Gabriele Schmidt Heins, *untitled***, 1973/1976, pencil on paper
- 66 **Václav Požárek, *Kolonien***, 2005, pencil, ink, opaque white on paper
- 67 **Michael Riedel, *Untitled (Random Bars Horizontal)***, 2014, ink Plot on honeycomb panel
- 68 **Jimmie Durham, *The World***, 2017, silkscreen print on c-mat 150 gr.
- 69 **Peter Piller, *untitled***, 2019, silkscreen on paper
- 70 **Joyce Pensato, *Felix***, 2018, lacquer on wood

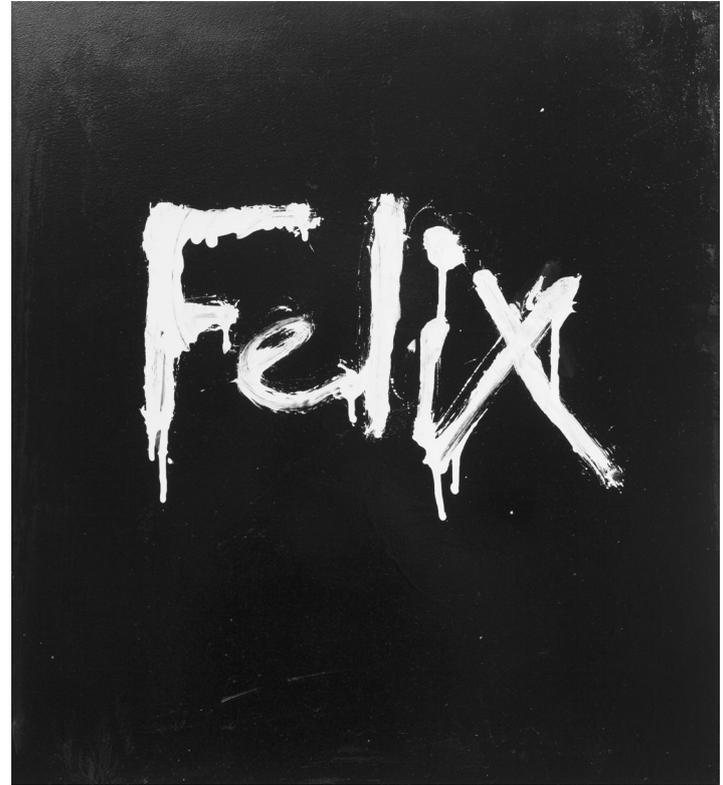
Displaying over forty black and white works by 26 artists in the so-called Petersburg hanging style, the North Wall features far more art than the other three walls. This is made possible by hanging works not just next to but also over one another. This kind of presentation arose in the 18th century when aristocratic collectors began displaying their sculptures separately from their paintings. In the wake of this, foyers and large galleries, whose walls were filled from top to bottom with pictures, became places of avid discussion

about art. Axel Haubrok is part of that tradition, not only with this wall but also with the overall concept of *Out of Order* divided into two parts – with Part 1 dedicated solely to standing and, in the broadest sense of the word, sculptural works and Part 2 being reserved for pictorial objects presented on the walls (with the exception of Ari Benjamin Meyers’ installation in the center space which you can read more about on page 48/49). The works on the wall are arranged according to their date of purchase. The text below presents the works on the basis of their shared commonalities.

The start of the North Wall is marked on the left by two seemingly regulation work descriptions. However, they do not accompany a work of art in the conventional sense. Because they are the work of art! In *Flickering Labels* [Artwork No. 30] **Philippe Parreno** (born 1964 in Oran, Algeria, lives in Paris) has created works that focalize the exhibition situation itself. As a visitor, how long do you spend reading wall descriptions and work details instead of actually studying the works on display? Here the details change so rapidly that they are hard to read. This makes the artist the one prescribing how much time it takes to look at an artwork. Featured here alongside the actual work description are also excerpts from Parreno’s book *Snow Dancing* from 1995. *Flickering Labels* very much stimulate the imagination. Here they work very much like *Die Erde zur gleichen Zeit halb so klein und doppelt so groß* [Artwork No. 54] by **Andreas Slominski** (born 1959 in Meppen, lives near Potsdam), a work merely consisting of a sign. This piece goes back to a group exhibition curated by Susanne Pfeffer for Künstlerhaus Bremen in 2005 for which artists developed works solely in the form of museum labels. The wording on them referred to purely fictitious works. By contrast, *The World* [Artwork No. 68], a poster work by **Jimmie**

Durham (born 1940 in Houston, Texas, lives in Berlin and Rome), creates a very concrete relationship to the physical reality of an artwork. The words read: “Behind these words is a piece of paper. Behind the paper, a wall. Behind the wall, the world”.

Another untitled work by Slominski features a signed name on otherwise empty sheet of A4 paper [Artwork No. 50]. Isolated in this way, the signature is reminiscent of an autograph, as one might request from a celebrity. However, Slominski perverts this principle in a way that is for him so typical: the signature is one he requested from a Berlin prison inmate convicted of murder. This contrasts with the visible, very legible writing of another name. Written in white, dissolving and dripping letters is the name “Felix” set on a shiny black background. Entitled eponymously, the work [Artwork No. 70] by **Joyce Pensato** (born 1941 and died 2009 in New York City) constitutes an exception in the production of this artist dedicated entirely to figures from American pop culture. Mickey Mouse, Donald Duck, Homer Simpson and many more including Felix the Cat inhabit Pensato’s imagery – always recognizable yet nevertheless painted in the artist’s very own expressionist style. Her reliance purely on lettering for the work presented here can be seen as a self-referential allusion to her comprehensive oeuvre at the time the work was created. Incidentally, her love of pop and mass culture is not ironic or cynical in nature but something, as Pensato always stressed, she inherited from her father. **Fritz** [Artwork No. 63], a pictorial object made of white tiles and dark mortar, is closely linked to the father of artist **Simon Mullan** (born 1981 in Kiel, lives in Berlin and London), who worked as a tiler. Mullan’s work can thus be seen as a representation of physical as well as manual work, which itself has a creative potential.



JOYCE PENSATO, *Felix*, 2018

The similarity between the tile composition and icons of modern art like Mondrian and his grid-based paintings is striking. With its everyday materiality, Mullan's work also suggests that abstraction arises from the mundane.

An object taken from actual use is *Katagami Screen 4* [Artwork No. 60] by **Cerith Wyn Evans** (born 1958 in Llanelli, Wales, lives in London). The fragile, paper-based work, whose framing can be seen from both front and back, is captivating in its abstract composition and fine materiality. Yet this comes not from the artist's hand but is a readymade: a screen-printing pattern for the production of Japanese kimonos. Another form of stencil was involved in the creation of the untitled work by **Gabriele Schmid Heins** (born 1949 near Hamburg, lives near Hamburg). The square shape [Artwork No. 65] fell on a sample page that was not intentionally folded. Thus, chance determines the composition of the work here, alluding to the book as a medium that Schmid Heins, like her sister, varies in many of her works.

The book as an object consisting of the individual pages is also used by **Wade Guyton** (born 1972 in Hammond, Indiana, lives in New York City). The six sheets of the *Acria* series [Artwork Nos. 35-40] are named after the AIDS Community Research Initiative of America founded in New York in 1991 which artists regularly supported by donating their works. The sheets follow Guyton's established strategy of overprinting, in this instance the pages of a publication accompany the trade fair Art Cologne featuring the lists of artists from the exhibiting galleries. Guyton typically pushes his printing equipment to its limits, for example when the canvas is fed into the machinery causing stalling and requiring extra tugging to help it along. The print result is not calculable and is

subject to chance. The black bar or the X symbol [Artwork No. 44] can be seen as key motifs in Guyton's work. They remind us that overprinting is also a technique of censorship or anonymization.

Also leading us in this direction are the drawings by **Emily Jacir** (born 1970 in Bethlehem, lives in the Mediterranean). *From Paris to Riyadh (Drawings for My Mother) Juin/Juillet 1990* [Artwork No. 34] groups together black marker drawings on vellum dating from 1999–2001. These are based on old 1970s issues of French Vogue that Jacir's mother, on the plane from Paris to Saudi Arabia, inked out on all those pages with female models revealing naked skin—thus constituting a break with taboo in need of expurgation. It is precisely these redacted markings that Jacir emulates here, assembling them into a tableau dedicated to her mother. This raises two simultaneous issues of female oppression: one that hides women away and another that exposes them as a commodity.

When it comes to **Václav Požárek** (born 1940 in Budweis, Czechia, lives in Bern) we are confronted with quite a different approach to overpainting in *Kolonien* [Artwork No. 66]: The white opaque color acts as a correction of the fine composition of black lines and extends them by means of a chaotic and processual element.

Although Axel Haubrok selected deliberately non-representational works for *Out of Order, Part 2*, the question of figurative representation arises here in principle. The fact that pictures can represent something, even if they do not resemble what is depicted, is proven by other works assembled on the North Wall. For instance, *Pinguin* [Artwork No. 32] by **Imi Knoebel** (born 1940 in Dessau, lives in Düsseldorf) is a work that deals with the possibility of formal

reduction to the essential through the interplay of title and abstract forms: poised on a white, rectangular piece of wood is a smaller, square black one. Together they form that very animal promised in the title. In his **22 Portraits of Axel Haubrok** [Artwork No. 45] **Jonathan Monk** (born 1969 in Leicester, lives in Berlin) refers to a specific characteristic of the person portrayed: body height. Corresponding to this height is a length of thread which, when dropped onto the scanning surface of a photocopier, takes on different formations – unmistakably a reference to Marcel Duchamp's *3 Stoppages étalons*. Another of Monk's works that also functions via body height is **My Height in HB Pencil** [Artwork No. 47]. This features a horizontal line on a postcard, which has to be affixed to the wall at the height of the artist's crown, thus becoming a reduced self-portrait.

The works that **Michael Riedel** (born 1972 in Rüsselsheim, lives in Frankfurt am Main) realized in part alone and in part with **Dennis Loesch** (born 1979 in Frankfurt am Main, lives in Berlin and Hamburg) are frequently based on printed matter published to accompany exhibitions, such as postcards, posters and leaflets, also including those for their own project space at Oskar-von-Miller-Straße. In addition, Riedel repeatedly adopts transcripts of conversations that take place between those in the art world. This is less about the concrete content and its readability than about a process of copying, repeating and sampling [Artwork Nos. 52, 57, 59, 67].

Proving that artistic production can also include the design of graphics **Heimo Zobernig** (born 1958 in Mauthen, Austria, lives in Vienna) developed the logo for **FAHRBEREITSCHAFT** [Artwork No. 56] entirely following the design of the artist's own printed matter and thus not the conventional rules of a corporate design

whose task it is to present something new and recognizable. Heimo Zobernig is also the originator of a circle drawing on display [Artwork No. 62]. Over a period of many years he would draw circles freehand. This drawing presents his best exemplar that he thus reproduced as an edition, which explains the double signature. Zobernig thereby satirizes one of the classical artist legends, as was handed down by the likes of Albrecht Dürer, for example.

Far removed from perfection, at least in terms of its name, is the drawing **No Disaster III** [Artwork No. 55] by **Georg Herold** (born 1947 in Jena, lives in Cologne). This once also provided the title to a Haubrok exhibition.

In **Concordance to the Standard Edition: Six Reference Desks in Oak, Volume 4 (M-P)** [Artwork No. 53] by **Rodney Graham** (born 1949 in Matsqui, now part of Abbotsford, British Columbia, lives in Vancouver, Canada) we see the drawing of an object before us, but its function in all the abstraction is not immediately apparent. The work is an adaptation of a table by Donald Judd – that minimalist so groundbreaking for many artists who not only developed his works but also pieces of furniture with great formal rigor. Graham, however, allows himself to extend the symmetrical object adding a narrow segment with shelves on the right. A second work by Graham emulates another model. For the ink drawing [Artwork No. 48] it was necessary to paint like Picasso, yet from the position of a layperson. Other “as-if” manifestations are presented in the works of **Peter Piller** (born 1968 in Fritzlar, lives in Hamburg and Leipzig, [Artwork No. 69]) and **Christopher Wool** (born 1955 in Boston, lives in New York City, [Artwork No. 49]) that both appear incredibly gestural but which are in fact screen prints and thus reproductions of works.

The large-format photograph by **Wolfgang Tillmans** (born 1968 in Remscheid, lives in Berlin and London, [Artwork No. 31]) has the appearance of abstract painting. In fact, it does not depict anything representational, but is based purely on the chemical-physical processes in the photo laboratory, which Tillmans deliberately omits to explain in detail, thus adding to the abstract quality here. On the other hand, in aesthetic terms the work **Untitled No. 41** [Artwork No. 61] by **James Welling** (born 1951 in Hartford, Connecticut, USA, lives in New York City) is heavily influenced by the photogram series of this artist otherwise working almost exclusively in the photographic medium.

However, this is a painting on canvas. Throughout its history, photography has repeatedly been understood as a medium able to depict ghosts or phantoms. It is not merely the title of the photograph **Phantom Limb 2003 (Sister)** [Artwork No. 33] by **Martin Boyce** (born 1967 in Hamilton, lives in Glasgow) that refers to this. As abstract as the picture design may seem, there is also a concrete connection to the phantom-like here. Because the picture is based on a leg splint designed by Charles and Ray Eames for US soldiers wounded in World War II. Boyce cut its silhouette out of dark fabric. The notion of the phantom as an absent but noticeable entity is thus given a double charge since we are reminded of the phantom pain that limbs no longer present can still trigger.

With reference to his compilation of works for Part 2 Axel Haubrok himself states: “No rule without exception”. Which is why the Petersburg hanging also features representational works. **Wade Guyton** and **Kelley Walker** (born 1969 in Columbus, Georgia, USA, lives in New York City) use found material such as a film still from *Der Lauf der Dinge* (1987) by Peter Fischli and David Weiss or a

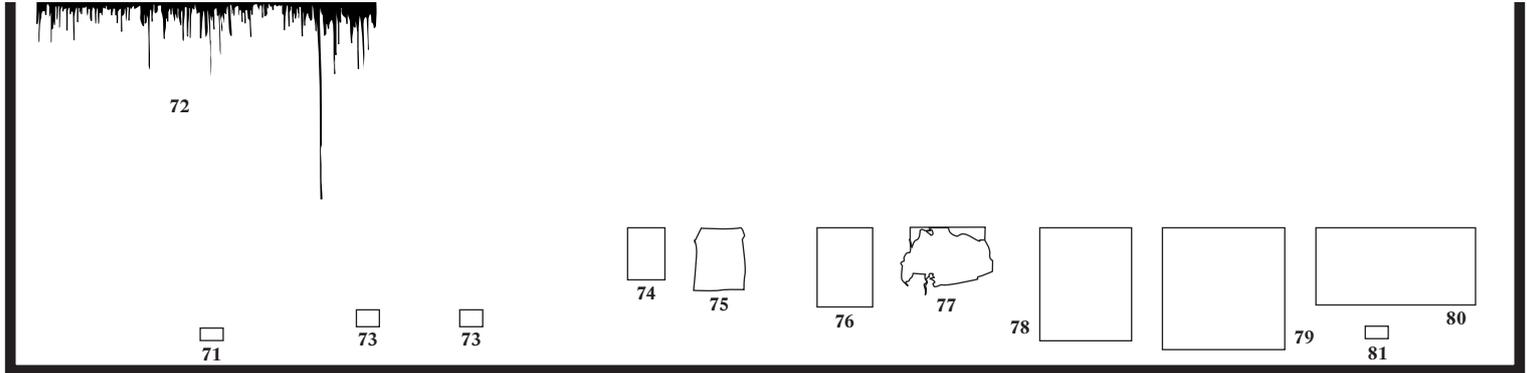
vodka advertisement [Artwork Nos. 42, 43]. In their appropriation of foreign material—accompanied by changes in the coloring in black and white and, in typical Guyton style, partial overprinting—they raise questions of originality and authorship.

Grey Scale; Bouquet VI by **Jeroen de Rijke** and **Willem de Rooij** (born 1970 in Brouwershaven, the Netherlands, died 2006 in Ghana; born 1969 in Beverwijk, the Netherlands, lives in Berlin) is based on a bouquet work by the artist duo that was translated into the photographic [Artwork No. 46]. If the actual bouquet is characterized by colorfulness and opulence, its photographic reproduction is austere and objective: By photographing each flower in black and white, new levels of darkness and luminosity are created, arranged here to form a gradient. De Rijke and de Rooij combine their own artistic strategy with that of 1960s and 1970s photographic conceptualism that relies heavily on its own medial conditions.

Lastly, we should mention a work by **Ian Wilson** (born 1940 in Durban, South Africa, lives in New York City). A simple piece of paper on which it is noted that a discussion about art and the absolute took place on April 28, 2013 at FAHRBEREITSCHAFT [Artwork No. 5], signed by the artist and Axel Haubrok. Since 1968 Wilson has no longer produced any material works, instead only holding talks about art. In this sense and just like its historical predecessors, the Petersburg hanging on the North Wall of the exhibition space with its many artistic contributions offers sufficient opportunity for an intensive exchange about art. (KS)

D East Wall

Black is not always Black



71 Martin Boyce, *Sounds and Silences Wrought into Iron and Air*, 2011, painted steel, four parts, 3/4

72 Daragh Reeves, *Everybody Wants a Piece of Dracula*, 2003, VHS tape (Dracula, 1931, director Tod Browning), paper, glue

73 Park McArthur, *Passive Vibration Durometer Facts 8*, 2018, two laminated rubber loading dock bumpers, hardware

74 Heimo Zobernig, *untitled*, 2016, two-layer silkscreen print on c-mat paper, 150 gr.

75 Tom Burr, *Put Down*, 2016, artist flag (acrylic on black Sailtex, aluminum eyelets)

76 Imi Knoebel, *untitled*, 1990, gouache, black foil, collage

77 Rodney McMillian, *untitled (from the Series "The Clampetts")*, 2010, latex, paper, canvas, chicken wire

78 Günther Förg, *untitled*, 1996, black gesso, crayon on canvas

79 Henry Codax, *untitled (black)*, 2014, acrylic on canvas

80 **Willem de Rooij, *Black to Black***, 2011, cotton thread, acrylic thread stretched on wood with linen backing

81 **Martin Boyce, *Sounds and Silences Wrought into Iron and Air***, 2011, painted steel, four parts, 4 / 4

Although deemed a non-color, black is anything but foreign to painting. Throughout its history, it has been considered both a technical challenge and an opportunity to prove one's own virtuosity. Indeed, Kazimir Malevich's series of black squares are an icon of modern art. However, the painters of the New York School, especially Robert Rauschenberg, Mark Rothko and Frank Stella, also made intensive use of the color black, in particular challenging perceptions with their monochrome works. Because black is not always black!

This becomes apparent when comparing the pictorial objects grouped on the East Wall. Of these works those by **Henry Codax**, **Günther Förg** (born 1952 in Füssen, died 2013 in Freiburg im Breisgau), **Imi Knoebel** and **Willem de Rooij** can be seen as reflections of abstract painting. Knoebel's untitled painting [Artwork No. 76] featuring black paint on a transparent film reveals its background. Not entirely covered by paint it allows the substrate to peek through. However, it remains unclear what this is – another material or part of the frame? The work therefore never tips into the objective or mundane but skirts around these boundaries. However, in the monochrome work by **Henry Codax** [Artwork No. 79] nothing is visible but a homogeneous surface revealing no recognizable brushstroke. The work takes on the diction of

Minimalist Art negating anything manual and gestural. It is fitting that Codax is an artistic figure about whom nothing else is known. The degree of abstraction is thus heightened further.

With **Willem de Rooij** paint is not used as a material at all; the dark background is provided solely by woven threads [Artwork No. 80]. If you look at the fabric from the side, you can discern a pattern with a multitude of shiny silver particles. In this way a very subtle reflection on materials and the codification of their content is achieved.

A moment of self-reflection, as provided by the canvas fabric, is also found in Günther Förg's work. The chalk drawings set on a dark background echo the lines of the picture frame and the woven texture of the canvas.

Conversely, the work ***Put Down*** [Artwork No. 75] by **Tom Burr** (born 1963 in New Haven, Connecticut, lives in New York City) hung up like it is using two grommets becomes an artist's flag. This is one of a number of Burr's works featuring equestrian tack. Adding a layer of meaning here are the words "put down" with their fetishist connotations.

In **Heimo Zobernig's** silkscreen print, the text and its material implementation are identical: "Black Poster" is written in shiny black letters on a black background [Artwork No. 74]. **Daragh Reeves** (born 1974 in Leeds, lives in Berlin and Brussels) also playfully explores the issue of pictorial representation. Even though not a single film image appears in his work ***Everybody wants a piece of Dracula*** [Artwork No. 72], he successfully manages to illustrate the Béla Lugosi film *Dracula*. For this he cut up a VHS copy of the film according to the lengths of the original film edits.

The symbolism of the color black is also used by Afro-American artist **Rodney McMillian** (born 1969 in Columbia, South Carolina, lives in Los Angeles). He extends it to include the black of the material, for instance in *Untitled (from the series "The Clampetts")* [Artwork No. 77], by using black latex to create both abstract and chaotic compositions in this material which he then commits to white paper and a cotton background. The title alludes to a 1960s American television series, giving the material a more concrete connotation: the penniless Clampett family strikes oil on their land and, with their new found wealth, move to Hollywood, where, as hillbillies, they obviously cause trouble and upset. McMillian, as so often in his art, is about social differences.

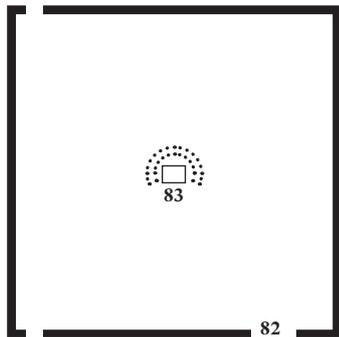
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The work of **Park McArthur** (born 1984 in North Carolina, lives in New York City) revolves around the question of access. Besides ramps, the artist often uses shock absorbers, as in *Passive Vibration Durometer Facts 8* [Artwork No. 73]. McArthur's living reality as a wheelchair user has a great impact on her work that she also wishes to be understood in the figurative sense questioning the actual status of anti-discrimination. (KS)



RODNEY MCMILLIAN, *ohne Titel (aus der Serie "The Clampetts")*, 2010

E Center Space and Entrance



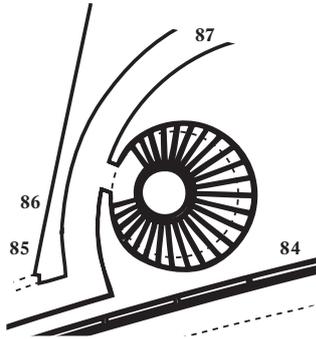
- 82 **Peter Piller, Bürozeichnung “Man sagt, die Wohnung des Chefs sei ganz in weiß eingerichtet”,** 2000, marker on stationery
- 83 **Ari Benjamin Meyers, *The Lightning and Its Flash (Solo for Conductor)*,** 2011, digital print on natural paper, thread bound, conductor’s podium, chairs

Featured in the center of the exhibition space is *The Lightning and Its Flash* [Artwork No. 83] by **Ari Benjamin Meyers** (born 1972 in New York City, lives in Berlin)—a concert held to mark the opening of the exhibition.

With Ari Benjamin Meyers the borders between composition, music, dance, theater and art are fluid. His compositions are not merely a collection of notes but instead a creation of scores that in part comprise entire choreographies—also for the public space. *The Lightning and Its Flash (Solo for Conductor)* is a composition written as a solo for a conductor. Its special feature here is that Meyers conducts an orchestra not present. The “concert” arises solely from the conductor’s movements which every individual can “hear” from what they see. Composition, conductor and audience melt into one work.

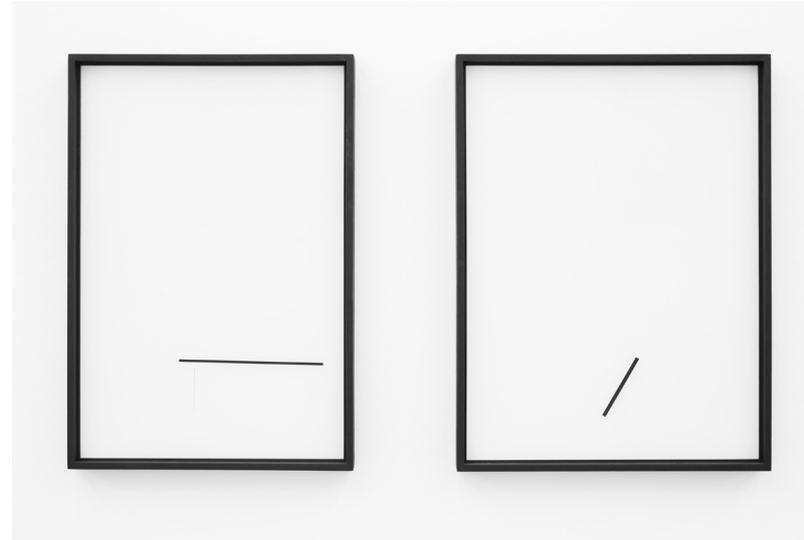
Peter Piller (born 1968 in Fritzlar, Germany, lives in Hamburg) is especially known for his extensive archive of newspaper clippings and photos from local German newspapers. Arranged in groups of motifs, they reflect the social and societal dimensions of photography and convey an aesthetic that oscillates between absurdity, wit, documentation and melancholy. Combined together like this, they condense into a kind of typology of German everyday culture. The work *Bürozeichnung “Man sagt, die Wohnung des Chefs sei ganz in weiß eingerichtet”* [Artwork No. 82] comes from a series of so-called office drawings that were created during Piller’s work at the media agency Carat. These are drawings and notes that, with wit and humor, reproduce the subjectively remembered and planned and all kinds of picked up sayings (like the title of this drawing). (CM)

F Foyer und Treppenaufgang



- 84 **Richard Artschwager, *blp***, 1967/2020, vinyl film decal
- 85 **Florian Pumhösl, *Aushang (#2)***, 2007, synthetic enamel behind glass (p. 20-23)
- 86 **Florian Pumhösl, *Aushang (#1)***, 2007, synthetic enamel behind glass (p. 20-23)
- 87 **Heimo Zobernig, *untitled***, 2015, sailtex, polyester, aluminum eyelets (p. 17)

Richard Artschwager developed the first *blp* in 1967. By crossing out magazines with a black marker, a kind of elongated dot was born. For Artschwager it was of great importance to place this sign in spatial contexts, which he has done since the end of the 1960s. He used the *blps* not just used in exhibition situations, but also in places far removed from art. This sign functions like a logo: although small, it has high visibility and presence. (KS)

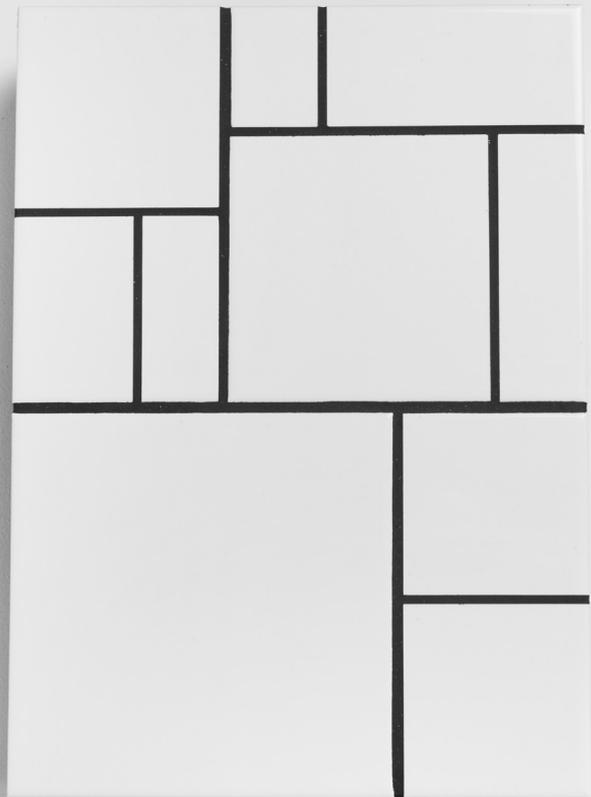


FLORIAN PUMHÖSL, *Aushang (#2)*, *Aushang (#1)*, 2007

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SIMON MULLAN, *Fritz*, 2016

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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

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