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**MAXIMIN
MAXIMUM MINIMIZATION
IN CONTEMPORARY ART**

2008

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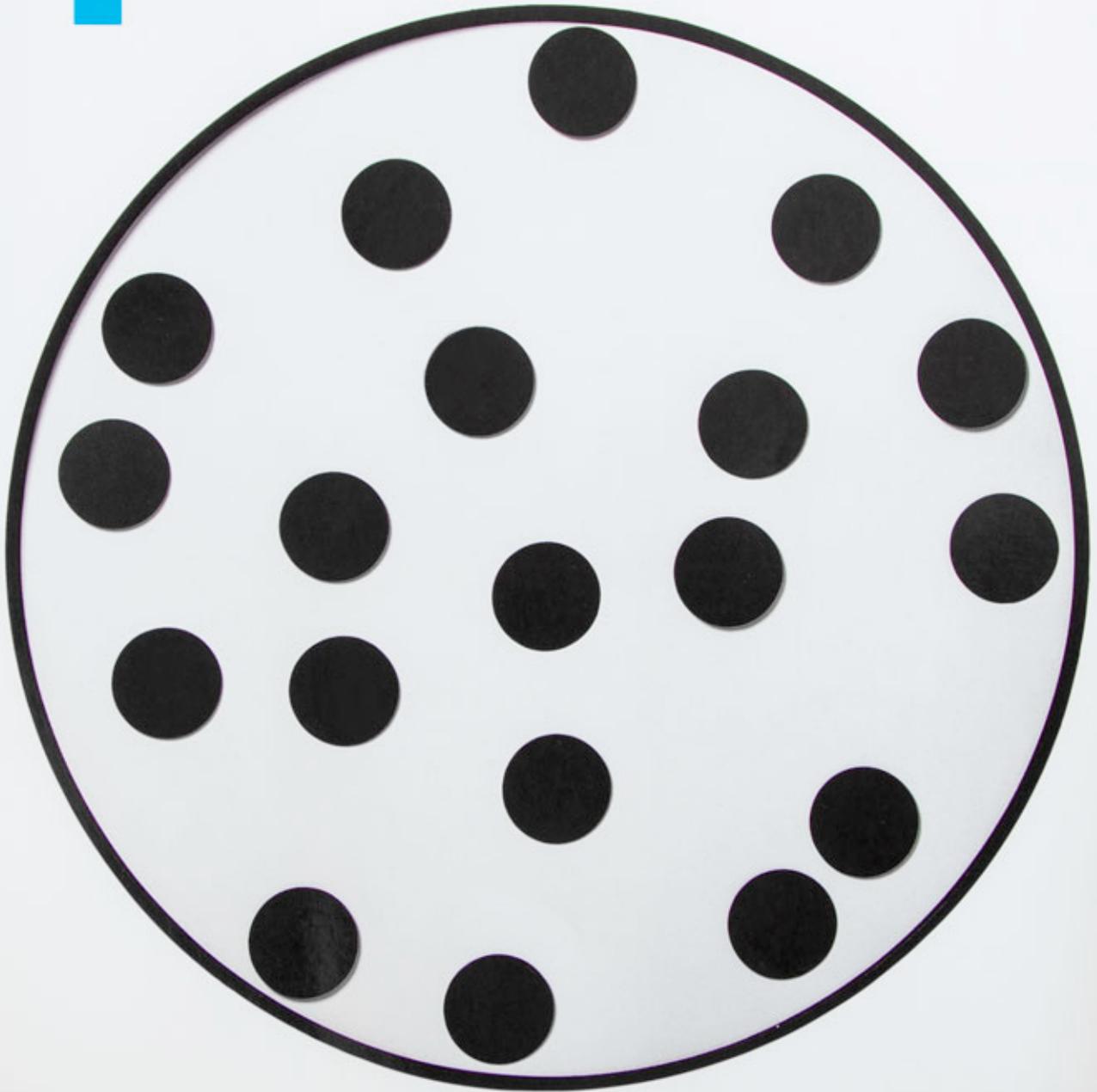


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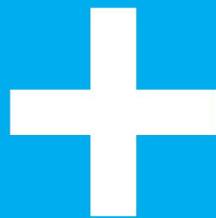


MAXImin
MAXIMUM MINIMIZATION IN
CONTEMPORARY ART



Fundación Juan March

Daimler Art Collection

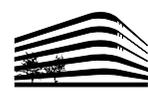




This catalogue, and its Spanish edition,
are published on the occasion of the exhibition

MAXImin
Maximum Minimization in Contemporary Art

Fundación Juan March, Madrid
February 8 – May 25, 2008

 **Fundación Juan March**

Daimler Art Collection

MAXImin
MAXIMUM MINIMIZATION IN
CONTEMPORARY ART

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The Fundación Juan March would like to thank the Corporate Art Department of Daimler AG and especially Dr. Renate Wiehager and her entire staff - particularly Mathis Neidhart - for the help, understanding and extraordinary collaboration they extended to us at every phase of this exhibition, all of which was truly decisive in its realization.

We also would like to extend our gratitude to Susanne Bronner, Claudia Seidel, Claudia Grimm, Katrin Hatesaul, Nadine Brüggebors and Sabine Hofmeister, all from the Corporate Art Department, Daimler AG; Carlos Espinosa de los Monteros, President of Daimler Chrysler España, and Enrique Aguirre de Cárcer, for their support and help; Günay Defterli (Hessischer Rundfunk, Frankfurt am Main); Teresa Salvador and Alex Marsé, from Album (Barcelona); Doris Dieckmann Hölzel, Dr. Alexander Klee and the Adolf Hölzel Stiftung, Stuttgart; Henriette Coray-Loewensberg and Elisabeth Grossmann, from Zurich; as well as Javier Rodríguez Marcos. We would also like to thank Corporación Alba and Banca March for their support of this exhibition project.

Finally, we would like to express our thanks to the following artists, gallery directors, foundations and bequests for their willingness to grant us the right to reproduce their works:

Absalon, SHUGOARTS (Are You Meaning Company), Robert Barry, Hartmut Böhm, Stephen Bram, Archivio Castellani (Enrico Castellani), Robyn Denny, Liam Gillick, Frederick Hammersley, Hölzel Stiftung, Stuttgart / Doris Dieckmann-Hölzel (Adolf Hölzel), Bernhard Kahrmann, Sabine Kricke-Güse (Norbert Kricke), Tadaaki Kuwayama, Henriette Coray Loewensberg (Verena Loewensberg), Almir da Silva Mavignier, Galerie Chez Valentin (Mathieu Mercier), The Estate of Jeremy Moon, courtesy of the Rocket Gallery, London, John Nixon, Galerie Hans Mayer (Herbert Oehm), Philippe Parreno, Charlotte Posenenske, Gerwald Rockenschau, Secretariat and Archive Oskar Schlemmer (Oskar Schlemmer), Atelier Soto (Jesús Rafael Soto), Stankowski Stiftung, Stuttgart (Anton Stankowski), Katja Strunz, Emilio Valdés and Andrea Zittel.

FOREWORD

The exhibition *MAX|min* has been organized in close collaboration with the Fundación Juan March in Madrid. For the first time in Spain, one will be able to see a selection of works that represent the minimalist tendencies of the 1960s and '70s in the context of their historical roots as well as in contemporary interpretations of these diverse movements. Since 2000, selections of these works have been shown to an international public in a series of traveling exhibitions under the title *Minimalism and After*, following the manner in which the Daimler Collection has been presenting its works, particularly its new acquisitions, at its galleries in Stuttgart.

In our ongoing work with the collection, *Minimalism and After* signifies much more than the title of an exhibition series. It also describes the extensive purview of this corporate collection, which is based on historical abstract avant-garde movements and follows their legacy in contemporary art. The catalogue, *Minimalism and After* (Renate Wiehager. *Minimalism and After. Tradition und Tendenzen minimalistischer Kunst von 1950 bis heute / Tradition and Tendencies of Minimalism from 1950 to the Present* [Ostfildern-Ruit: Hatje & Cantz, 2006]), published in 2006, documents this main focus of the collection in even greater detail.

Thus, the focus of the collection as well as the concept of its presentation directly influence one another, and in recent years have significantly shaped the collection.

*Dr. Renate Wiehager
Daimler AG, Corporate Art Department*

With an exhibition title that has its origin in modern theories of rational choice and games, *MAXImin*, on view in Madrid from February 8 to May 25, 2008, is the result of a collaboration between the Daimler Art Collection, Stuttgart, and the Fundación Juan March, Madrid.

The exhibition, conceived by both institutions, seeks to present to the public a methodical history focusing on minimalist art trends over the past century within both the context of their abstract predecessors and their contemporary interpretations. Thus, it is a history seen from the perspective of the mutual “method” they share: that of maximum minimization. The reduction of the figure, color and form; the transformation from artwork to object; the shift from traditional art media to industrial materials and mass production, all are diverse aspects of the same “methodical reduction,” which has been and continues to be a factor in modern and contemporary art.

The exhibition, organized around a nucleus of works evidencing the minimalist trends of the 1960s and '70s, has thus aimed to privilege a methodical perspective over that of a selection of representative works. It is guided by the idea that apart from the American birth of “classical” Minimal Art in the 1960s, perhaps “Minimalism” does not solely consist of one current, but rather of a method of maximum formal reduction.

Based on that argument, the exhibition presents the formally “minimalized” approaches of certain artistic trends of the 1960s and '70s in a much larger context. To the extent that it contemplates these trends from a more methodical rather than thematic perspective, “Minimalism” no longer refers to a solely American movement of the 1960s, but emerges as a tendency shared by the work of artists from highly diverse eras and places. Thus, the exhibition is comprised of works that include the distant ancestors of Minimalism in Central European Abstract painting of the early 20th century – especially in southern Germany – as well as those who have incorporated Abstract and Minimal Art trends and traditions throughout the century and into the present day on four continents.

MAXImin is comprised of more than 110 works by 82 artists from Europe, the United States, Latin America, Australia and Japan. The methodical history of minimalist art trends over the past century has broad and flexible borders, ranging from the earliest work – a 1909 oil painting by the Stuttgart Art Academy professor Adolf Hölzel – to more recent works, such as those by New York sculptor Vincent Szarek (b. 1973) and the Japanese artist Are You Meaning Company (b. 1973).

Exhibition highlights include an introductory selection dedicated to the origins of Abstraction in southern Germany (Adolf Hölzel and the Stuttgart Academy) and to the Bauhaus (Josef Albers), where several of the professors were Hölzel’s most famous students (Albers, Max Ackermann, Willi Baumeister, Johannes Itten and Oskar Schlemmer). It also includes examples of Concrete Art (Max Bill) and the precursors and contemporaries of traditional American Minimal Art, from the Washington Color School (Kenneth Noland) to California Hard Edge Painting (Karl Benjamin, Frederick Hammersley) to the New York scene (Ilya Bolotowsky, Robert Ryman, Jo Baer and Sol LeWitt). Neo Geo representatives are also featured (John M Armleder, Heimo Zobernig, Olivier Mosset) as are several from the Zero movement. Also included are works by the artists Georges Vantongerloo, Jean Arp, Camille Graeser, Friedrich Vordemberge-Gildewart, Richard Paul Lohse, Mathias Goeritz, Oli Sihvonen, Jesús Rafael

Soto, François Morellet, Charlotte Posenenske, Elaine Sturtevant, Jeremy Moon, Robert Barry, Shusaku Arakawa, Daniel Buren, Hanne Darboven, Michael Heizer, Sean Scully, Julian Opie, Philippe Parreno and Liam Gillick.

MAXImin is, thus, the result of the productive symbiosis between a German company with one of Europe’s most important extensive international art collections and a foundation that conceives, organizes and presents exhibitions mainly dedicated to international art. The Fundación Juan March also hopes that this symbiosis will be beneficial to the exhibition’s public, largely because we have counted on the support and collaborative efforts of the partners and collection most suited to this joint project. Removed from the policies of representation of other corporate collections of modern and contemporary art, the Daimler Art Collection has, since its inception in 1977, taken advantage of the company’s establishment in Stuttgart and has focused its collection on the origins of Abstraction. With selective criteria and growing internationalization, it has created a relevant collection currently comprised of 1800 works by 600 artists, belonging to Abstract and Constructivist, Conceptual and Minimal trends and movements.

MAXImin was preceded by a smaller exhibition organized for the Museu d’Art Espanyol Contemporani de Palma (*Antes y después del minimalismo*, May–December 2007). In line with previous exhibitions presented by the Fundación Juan March dedicated to modern trends and collections such as *Minimal Art* (1981) and *Zero, un movimiento europeo. Colección Lenz Schönberg* (1988) or that were more thematic, such as *Estructuras repetitivas* (1985–86), *MAXImin* offers a broader perspective on all of these trends without forgoing a substantive presentation of the works. It presents a systematic and genealogical vision of the direct and indirect links between some of the manifestations and methods most relevant to non-figural international art from the past century, providing a clear view of their similarities, their historical antecedents and their relevance in contemporary art.

Accompanying the exhibition is this large-format bilingual catalogue (Spanish/English), whose design recalls that of the special editions of major international magazines. It features an extensive major essay by Dr. Renate Wiehager, director of the Daimler Art Collection, with additional texts – never before published in Spanish – by artists such as John M Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friedrich Vordemberge-Gildewart. It also includes catalogue entries on the exhibition’s more than 100 works by over 80 artists; a glossary of terms, concepts and movements; and a thematic bibliography. Just as in the exhibition, a methodical perspective has been applied to the organization and arrangement of the works in the catalogue. Moreover, great importance has been attached to the tradition of graphic representations of art history (those of Alfred H. Barr, Kurt Schmidt, Miguel Covarrubias and George Maciunas) – what Richard Tufte called “beautiful evidence”: the diagrams dedicated to the immediate comprehension of the complete genealogy and geography of artists, movements, styles and forms, of their interrelations, their predecessors and the ways in which they influence one another.

*Fundación Juan March
Madrid, February 2008*

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100 FOUR TIMES ZERO AND TODAY. DADAMAINO, GRAEVENITZ, MORELLET, SCHOONHOVEN, HUEMER, KAHRMANN, WESTERWINTER

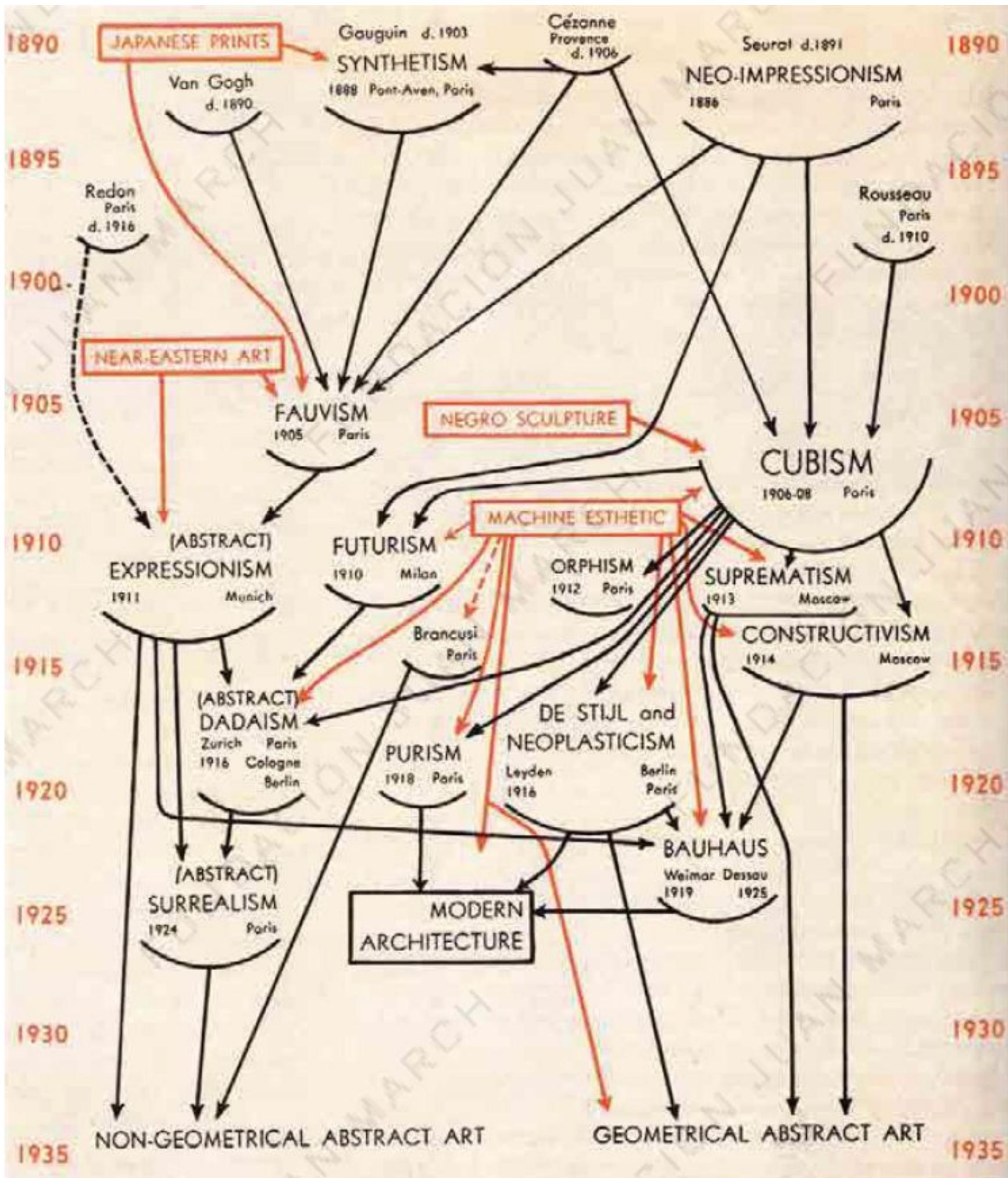
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(Fig. 1) Alfred H. Barr, Flowchart on the evolution of art styles between 1890 and 1936, 1936, exh. cat., Cubism and Abstract Art (New York, NY: MoMA, 1936).

BEAUTIFUL EVIDENCE

THE HISTORY OF 20TH-CENTURY ART AND ITS DIAGRAMS

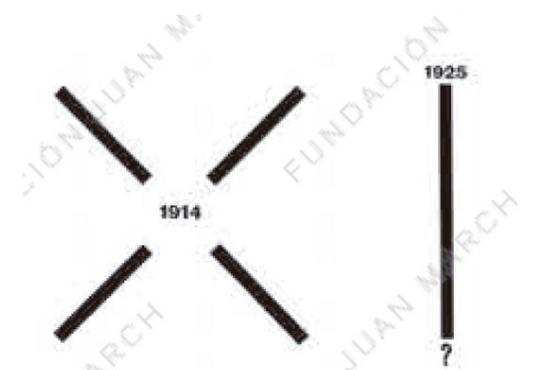
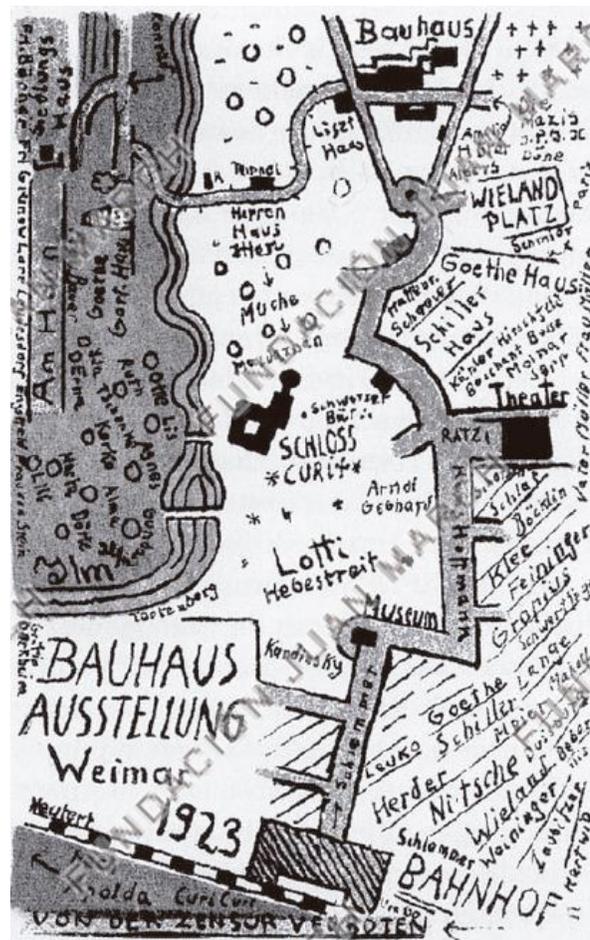
How, at a single glance, and without falling into the trap of reductive schematics, can we make visually accessible the vast conglomerate of antecedents and consequences, influencers and influenced, causes and effects, formal deductions, sources and feedback, schools and generations, currents and counter-currents, geographic shifts, absorptions, assumptions and snubs, controversies and defections, disputes and groupings, foundings and dissolutions of groups and relationships between masters and disciples that populate any history of art, especially avant-garde art, and that is at the root of any thematic and collective exhibition of 20th-century art?

Starting with its title, *MAXImin: Maximum Minimization in Contemporary Art*, the exhibition that this catalogue accompanies started from a more methodological rather than thematic standpoint. This vantage point has allowed us to offer an ordered panorama – within the context of avant-garde movements – of the many artists who have worked and still work within contemporary minimalist trends – in the broad sense.

“In history,” as Paul Valéry wrote, “every child seems to have thousands of parents (and vice versa),” and, as is obvious, organizing more than 100 works by some 80 artists working on four continents over a span of a century, in time and space – as well as in the pages of a book and within an exhibition space – clearly poses a problem, a challenge for the practice of art exhibitions and their published counterparts. Even if the idea behind the exhibition is conceptually convincing, we must still ensure that it is visually convincing as well, and that it be so intuitively, immediately, directly. Following in the footsteps of some illustrious forerunners, whom we shall evoke here in all modesty, this goal has led us to attempt to “reduce” all that complex and varied history – not to mention the vast geography – of the artists, movements, currents, groups and schools represented in this exhibition to their graphic – though not reductionist – equivalents, and also incorporating their interrelationships, their antecedents and the dense

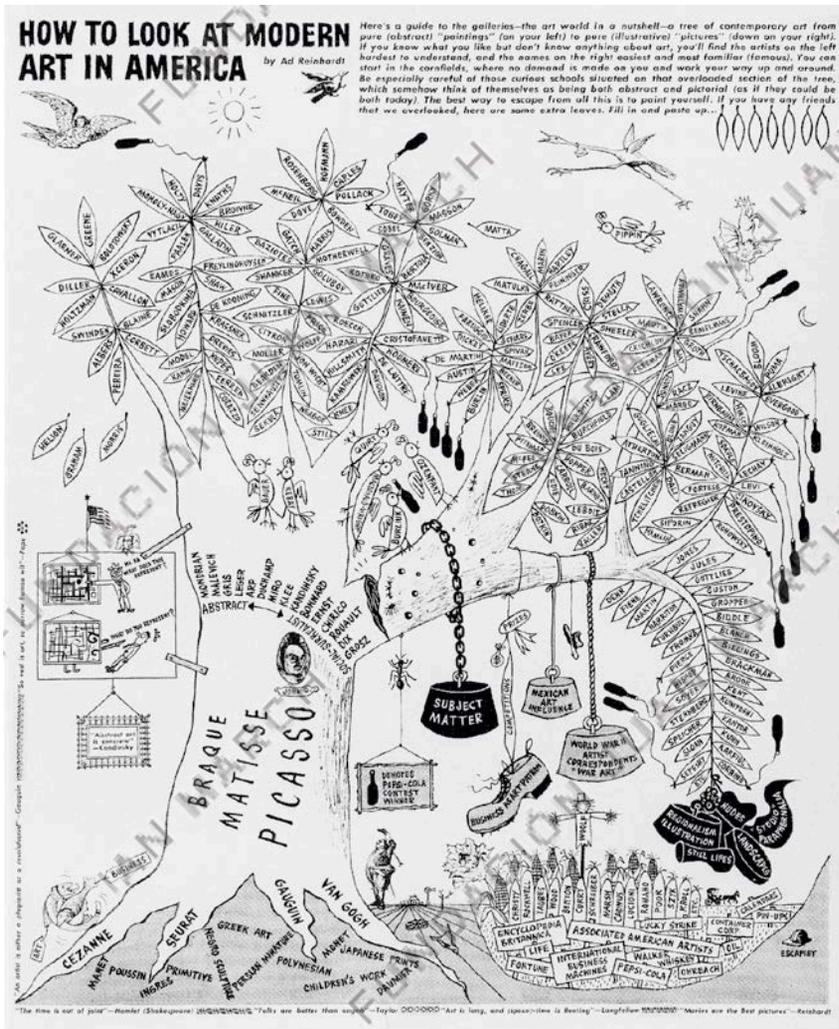
network of mutual influences, contacts, receptions and variations in ideas, projects and agendas.

Beyond their didactic nature, diagrams of the history of avant-garde and 20th-century art share with this same history a theoretical underpinning that is hard to downplay. Seemingly paradoxical, yet with a striking logic, the predominant idea on the aesthetics of the modern avant-garde movements – the idea of a work of art as a radical novelty that breaks with tradition – springs from the same philosophies that shifted the concept of genealogy into the foreground – that is, the reconstruction and representation of tradition. The end of the 19th century was about the philosophies of life, the new and the future, but was also about history, about an interest in what was dead, ancient and past. And this is logical: striving for radical novelty and originality in the name of the future implies first breaking with tradition, yet to achieve this one must first discredit it as an alternative for the future, and this can only be accomplished by showing how fully it belongs to

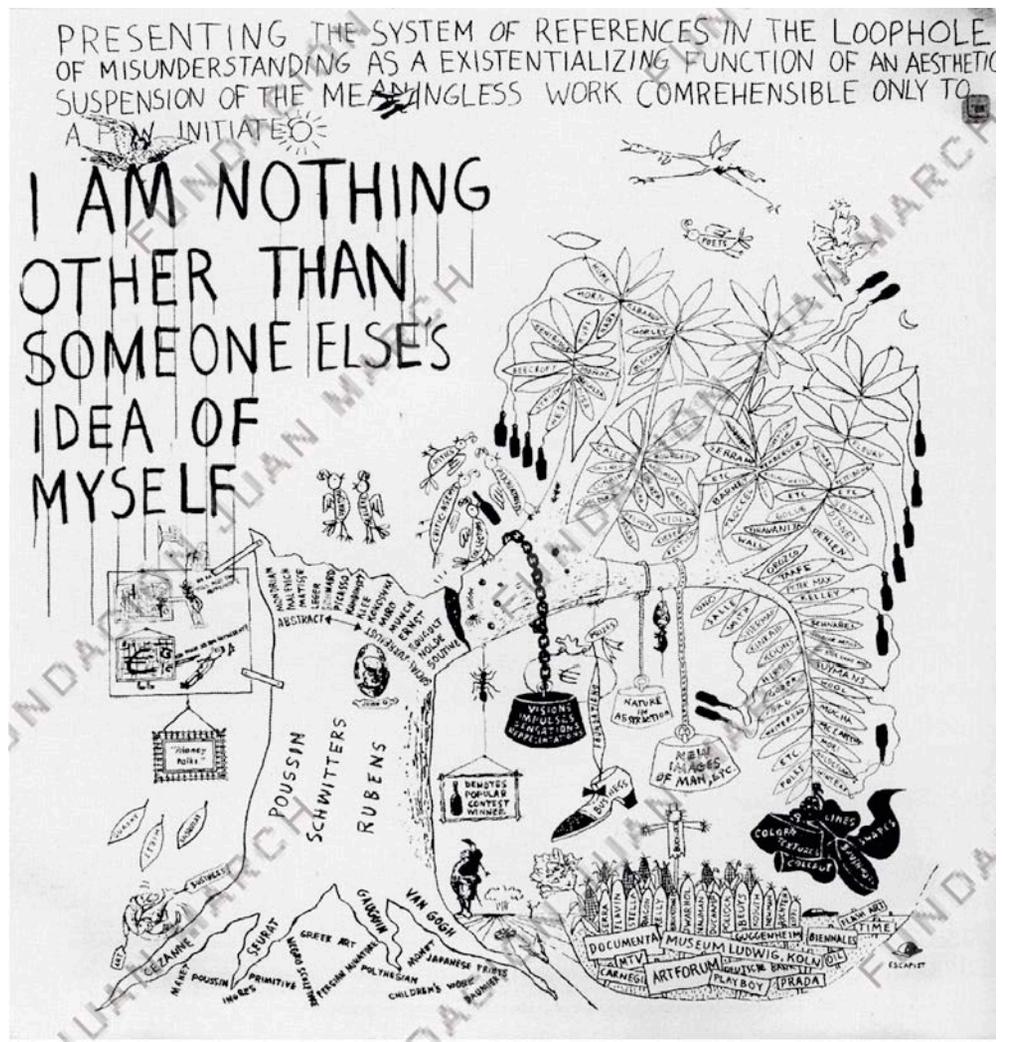


(Fig. 3) El Lissitzky and Jean Arp (eds.), *Die Kunstisten. Les Ismes de l'art. The Isms of Art* (Munich/Leipzig: Erlenbach-Zürich, 1925), p. 48.

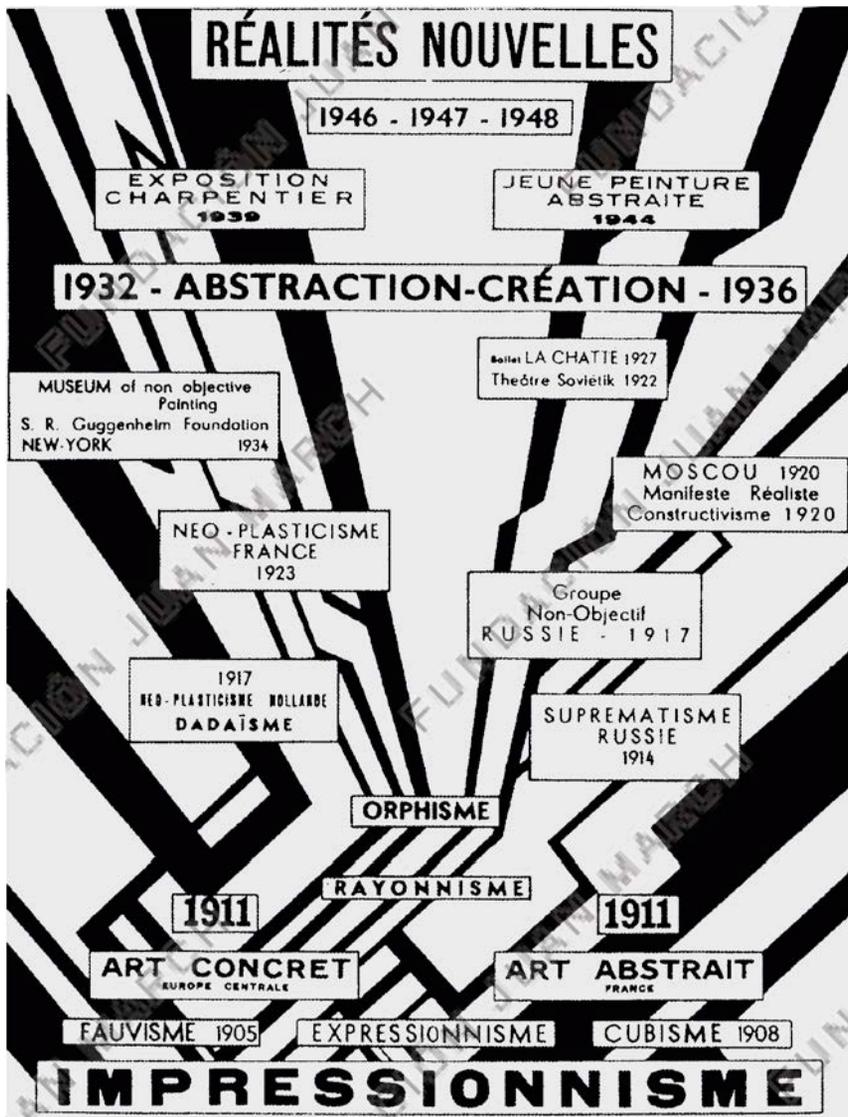
(Fig. 2) Kurt Schmidt, *Stadtplan von Weimar* (Weimar city map), 1923, color lithograph, 15 x 10 cm, Bauhaus Archiv, Museum für Gestaltung, Berlin.



(Fig. 6) Ad Reinhardt, "How to Look at Modern Art in America," in *Art News* 60/4, New York (Summer 1961), p. 37.



(Fig. 9) Manuel Ocampo, *I am nothing other than someone else's idea of myself*, 2002, mural painting with marker, Grässlein Gallery, Frankfurt am Main.



(Fig. 7) A. Frédo Sidès, "Evolution of Non-representational Art," in *Réalités Nouvelles* 2, Paris (1948), p. 3.

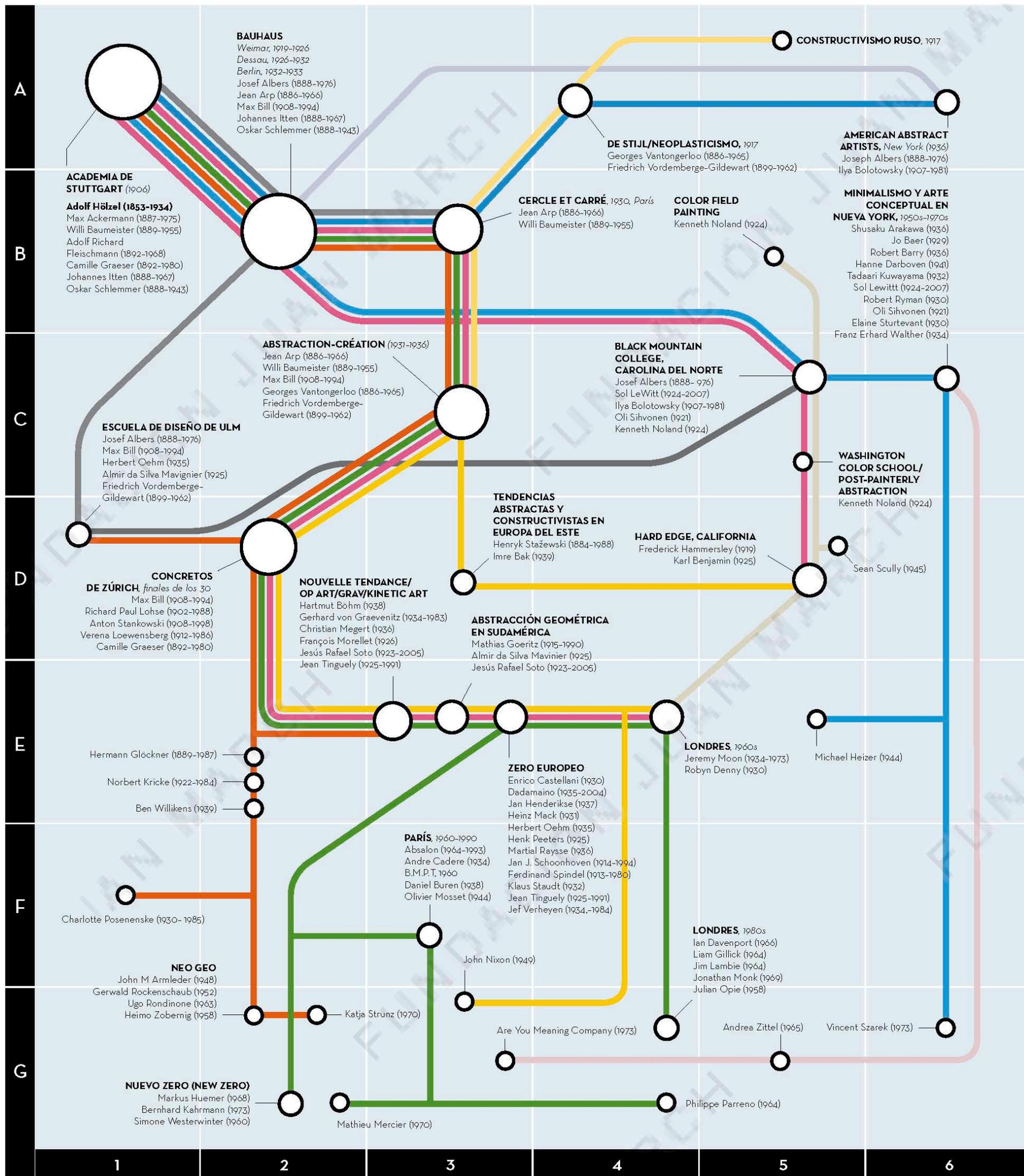


(Fig. 8) Xavier Douroux, Franck Gautherot, "Fictitious genealogical tree of Geometric Abstraction," 1986, in *Kunstforum International*, no. 86 (1986), pp. 86-87.

MAXImin

MAXIMUM MINIMIZATION IN
CONTEMPORARY ART

MAXImin THE MAP



MAXImin THE TIMELINE

1900



***Reading is always consecutive;
sight, however, can be panoramic.***

MAXImin: The Map is a fold-out meant to comfortably accompany - extending to the left of the odd-numbered pages - the reading of the main catalogue essay; A-Z, The Artists and Their Works; and the Glossary. In addition to the 82 artists in the exhibition, the terms (trends, groups, schools) featured in the Glossary appear in boldface.

The combination of reading and sight that diagrams offer allows us immediate and constant insight into the complex space-time network of the historical relationships and mutual influences among artists discussed in Renate Wiehager's essay. In it, she describes this network, step by step; our map enables the totality of the network to be immediately visualized, at every instant, in every passage read, in every partial aspect (at every point in the exhibition). Upon stopping at one of those points, visitors have within sight an entire century of Abstract and Minimalist trends, precisely the century whose varied history is told, in this exhibition, by these works selected from the Daimler Collection.

1950

2000



MAXImin THE ESSAY

Renate Wiehager

FROM THE "LITTLE BAUHAUS"
IN STUTTGART (1907) TO
INTERNATIONAL TRENDS
IN MINIMALISM TODAY

100 YEARS OF THE ABSTRACT
AVANT-GARDE SEEN THROUGH
THE DAIMLER ART COLLECTION

THE BIRTH OF MODERNISM IN STUTTGART, 1906

A1
B2

Books on 20th-century art history tend to suggest that non-representational art was born in 1910, in the form of Kandinsky's first abstract watercolor. But in fact the Russian Kandinsky, who was living in Munich at the time, was not the inventor. Instead, he summed up the developments that had taken place in the years immediately prior. To start with, the beginning of non-representational art is linked with the name of **Adolf Hölzel** [cats. 1-5], whom Kandinsky knew from his Munich period and who had been a professor in Stuttgart since 1906. **Hölzel's** work revealed characteristics of Art Nouveau - Jugendstil - but as early as 1905 he had combined the play of line and surface ornament with impressions from nature and condensed them in quasi-abstract forms - a radical step from which his subsequently famous pupils **Willi Baumeister**, **Oskar Schlemmer**, **Johannes Itten**, **Adolf Fleischmann**, **Camille Graeser** and **Ida Kerkovius** benefited.

As a teacher, **Hölzel** deliberately eschewed intervening in, and correcting, his pupils' work, thus supporting the individual qualities of each student's personal development. Instead, in his weekly lectures he taught using practical examples that focused on fundamental creative resources: line and form, light and shade as well as color. The ideas were then discussed using color charts and schematic drawings, and also by analyzing old masters: "The fact is that everyone can take what he wants to take from these lectures, whereas I would be exerting a certain compulsion by intervening in a picture with corrections, something actually linked to my personal sense of unnecessarily imposing on the pupil."¹

Hölzel's student **Willi Baumeister** [cat. 6] elaborated, in retrospect, on how liberating, positive and pioneering his teacher's approach had been: "You created an exemplary and beautiful atmosphere in Stuttgart, as a human being, an artist and a teacher. You gave us a school of artistic conviction that was at least equal in value to the most famous Parisian schools. Heads were smoking, full of deeds as yet undone. There was a very rare concentration of people and ideas. You brought up problems that themselves provided useful tips. This placed us face to face with a wide horizon, loosened us up and led us to purely artistic matters. I remember details that were unique signposts for me - and an overall approach that constantly insisted that art was research on the plateau of the ideal. The results of this research, the works, make a great school for the eyes of humankind, to whom these new insights are presented in this way, through the visual."²

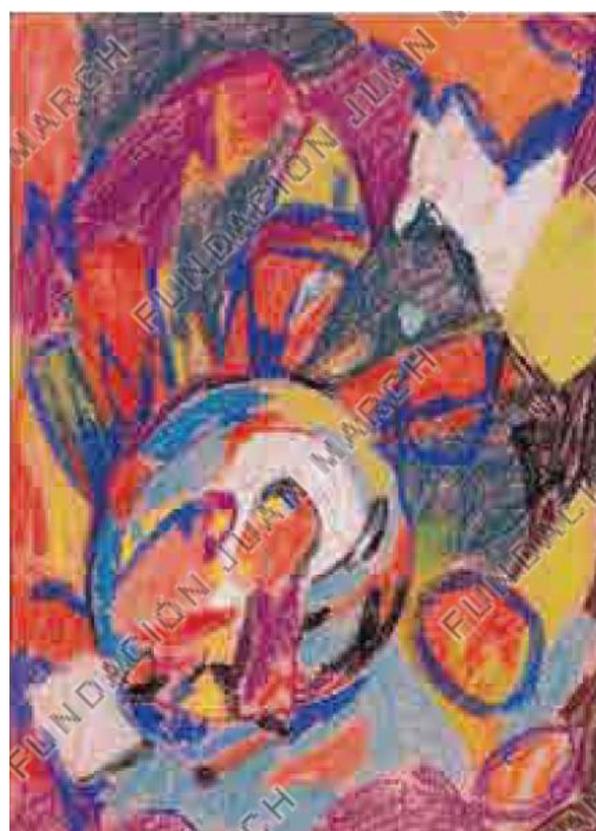
Hölzel's experiments with abstraction and theoretical pictorial analysis - radical at the time - prepared a path for Modernism that was to lead from **Hölzel's** class in Stuttgart to the Weimar Bauhaus (**Johannes Itten**, as a young artist, absorbed **Hölzel's** teaching in the form of lectures - an absolute novelty in academic teaching in the early 20th century - and made it his own, developing the legendary *Vorkurs* [preliminary course] for the early Weimar Bauhaus), then to Concrete Art and from there to the reductionist pictorial forms of the 1940s-50s.



CATS. 3-5 *Adolf Hölzel, Three Drawings, ca. 1930.*
9.2 x 5.2 in / 5.2 x 6.5 in. / 4.7 x 5.9 in.



CAT.1 Adolf Hölzel, *The Good Samaritan*, 1909. 26.8 x 38.6 in.



CAT.2 Adolf Hölzel, *Composition (Figures in a Circle - Adoration)*, ca. 1923. 13.4 x 9.9 in.

“LITTLE BAUHAUS” IN STUTTGART, 1906 TO 1927



CAT.6 Willi Baumeister, Montaru on Pink, 1953. 53.1 x 72.8 in.

A1

Max Ackermann [cat. 8], a student in Stuttgart since 1912 and a private pupil of Hölzel's in 1919–20, described that sense of a fresh start in Stuttgart in the early 20th century as a "Little Bauhaus." What he was summing up was the initial effect had by the open climate and international impact of Hölzel's class, the closeness of Hölzel's circle to the revolutionary experiments of Rudolph von Laban's dance school as well as the pioneering role of the Hölzel circle within the cultural - political milieu of the Weissenhofsiedlung, an experimental housing project, in Stuttgart in 1927.

When Hölzel took over as professor in 1906 a liberal climate quickly developed, one open to theories and experiments; this made an impact on the city of Stuttgart and well beyond. Hölzel worked on reforming the Academy, for example, by merging the Academy and the School of Applied Arts and admitting female students to classes, which anticipated essential ideas of the Weimar Bauhaus, founded in 1919. Hölzel arranged large mural design commissions for his young students, which meant that they were able to learn how to work with clients and architects on public spaces at an early stage. In turn, Walter Gropius's interdisciplinary concept for the Bauhaus was conveyed back to Stuttgart, and its combining of art, design and architecture became the model for both the Stuttgart Uecht group, founded in 1919, and the Ludwigsburger Werkstätten, established in 1921.

So Hölzel and his students, such as Willi Baumeister [cat. 6] and Max Ackermann [cat. 8], were a critical influence in creating a progressive climate in Stuttgart. They built up contacts with avant-garde groups in Paris, Berlin, Weimar and Vienna and attracted European exponents of a whole variety of artistic disciplines to Stuttgart. The latter included the dancer, ballet master and choreographer Rudolf von Laban (1879–1958), who wrote a key chapter of dance history with his educational, choreographic and theoretical work on expressive German dance. Laban opened his dance school in Stuttgart from 1919–23. There, he developed a theory based on liberating dance from dogmatic rules and on an approach analyzing movement, which lent modern dance a new freedom and expressive quality.

One motivating factor in uniting international architectural Modernists was the construction of the Stuttgart Weissenhofsiedlung. Its buildings have a radical quality, an effect maintained into the present day. The Weissenhofsiedlung was an architectural exhibition by the Deutscher Werkbund. The programmatic title *Die Wohnung* (Housing) exemplified the move away from pre-industrial housing approaches. Architects from Germany, France, The Netherlands, Belgium and Austria proposed their solutions for providing homes for modern city-dwellers in 33 buildings containing 63 dwellings, also demonstrating the use of new building materials and rational building methods. The Weissenhofsiedlung enjoys such a high status in architectural history because so many of the architects who participated – and who were then known only in avant-garde circles – today are regarded as among the most important of 20th-century masters: Ludwig Mies van der Rohe, Walter Gropius, Le Corbusier, Hans Scharoun, Mart Stam, Hans Poeltzig and Peter Behrens. At the same time, over 60 architects from Germany and abroad figured in the Stuttgart *Internationale Neue Baukunst* model exhibition, including the architects involved in the Weissenhofsiedlung as well as Hugo Häring, El Lissitzky, Ernst May, Erich Mendelsohn, van der Vlugt and Frank Lloyd Wright.



CAT.8 Max Ackermann, Spatial Chromatic, 1937. 65.8 x 29.9 in.



1981

MINIMAL ART

18 works (sculptures and paintings)
by Carl Andre, Robert Morris, Donald
Judd, Robert Mangold, Sol LeWitt,
Robert Ryman and Dan Flavin
Fundación Juan March, Madrid
January 26 - March 8, 1981



1988

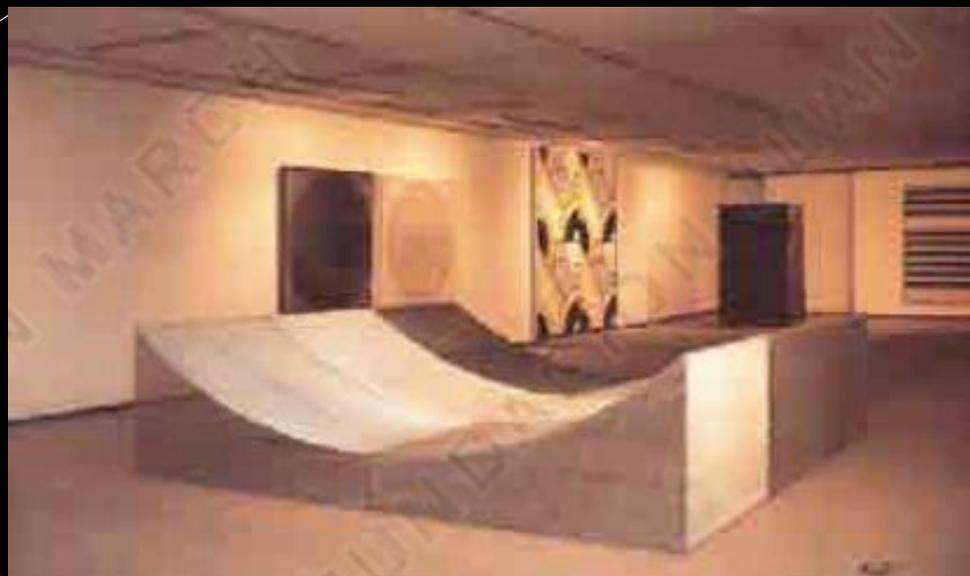
ZERO, A EUROPEAN MOVEMENT

Lenz Schönberg Collection
52 works by 22 artists, among them
Jean Tinguely, Heinz Mack, Gerhard
von Graevenitz, François Morellet, Jan
J. Schoonhoven, Jesús Rafael Soto
and Jef Verheyen
Fundación Juan March, Madrid
April 8 - June 12, 1988

1986

REPETITIVE STRUCTURES

22 works by 21 artists, among them
Kenneth Noland, Sol LeWitt, Jo Baer,
Hanne Darboven and Heinz Mack.
Fundación Juan March, Madrid
December 12, 1985 - February 16, 1986





FROM THE STUTTGART HÖLZEL SCHOOL TO THE WEIMAR BAUHAUS

ITTEN, SCHLEMMER, KERKOVIVUS,
GRAESER: PATHS TO ABSTRACTION

A1
B2

“Art and people must be united! Art should no longer be for the enjoyment of the few, but the happiness and life of the masses,” proclaimed Walter Gropius in 1919 in the manifesto he had written for the foundation of the Weimar Bauhaus. The idea of training a new human being for a new society is one of the Bauhaus’s founding utopias. And to a very considerable extent it was **Hölzel’s** pupils who disseminated this revolutionary spirit, which was to make itself felt in the wider world throughout the 20th century, extending its reach first from Weimar and Dessau, and later from Berlin.

Johannes Itten, born in 1888 in the Bernese Oberland, studied under **Hölzel** from 1913 to 1916, and was considered his unofficial assistant. In 1916, he moved to Vienna, where he met Alma Mahler-Werfel’s husband Walter Gropius, who appointed him to the Weimar staff in 1919. **Itten** was thoroughly influenced by **Hölzel’s** teachings, and after he was appointed to teach at the Weimar Bauhaus he developed the famous “Vorkurs,” the preliminary course that was compulsory for all Bauhaus students. It revolutionized art-teaching methods in many respects. The two works by **Itten** in the Daimler Art Collection [cat. 9] show that even in his late work he was still utilizing dark-edged color forms or “through-lit” color architectures of the kind he had come to know through **Hölzel’s** stained glass designs.

Oskar Schlemmer, born in Stuttgart in 1888, joined **Hölzel’s** master class in 1912, and was able to return to it sporadically during the war before joining the class again full time in 1918. The main ideas that **Schlemmer** absorbed from **Hölzel** were the intimate connection between strict rules and intuition, the parallel nature of objective pictorial laws and subjective sensations from which artistic concepts grow and the continual balance that must be maintained between the two. After joining the Bauhaus as a teacher in 1920, **Schlemmer** furthered **Hölzel’s** doctrine of artistically anchoring the figure in space with geometrically simplified spatial compositions in which people act freely as artistic elements, following their own laws [cat. 7].

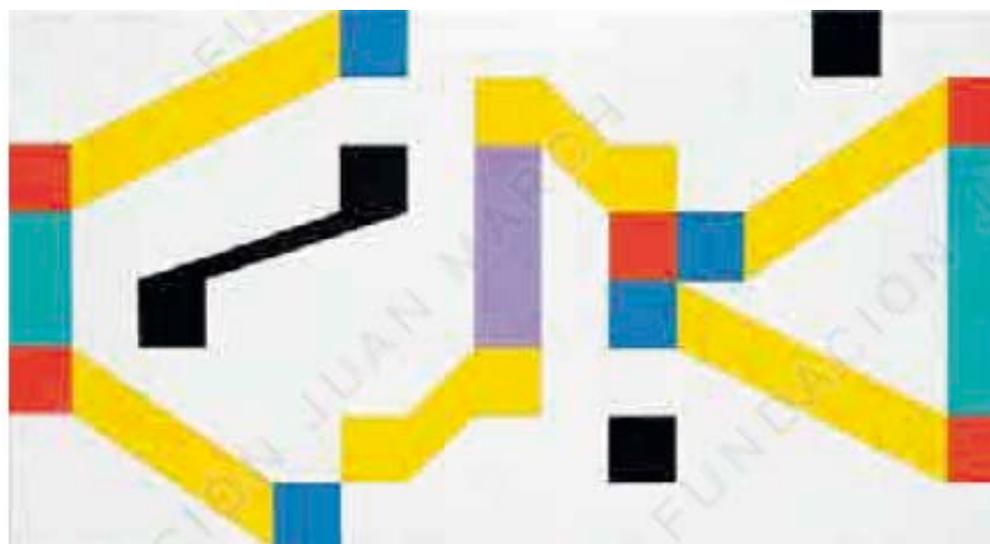
Ida Kerkovius provides a third bridge from **Hölzel** to the Bauhaus. She was born in 1879, worked under **Hölzel** as a permanent pupil as early as 1903 and joined his Stuttgart master class in 1910. She taught **Johannes**



CAT. 7 Oskar Schlemmer, *Group of Youths, Design for a mural*, 1930. 43.3 x 129.3 in.



CAT.9 Johannes Itten, *Bars and Surfaces*, 1955. 39.4 x 28.3 in.



CAT.10 Camille Graeser, *Harmonical Construction*, 1947-51. 15.8 x 29.5 in.



“[...] there are many differences between my work and Itten’s; he himself attaches importance to the so-called color graduation, while I still favor the surface area to the extent that it can be expressed by the colors and the value differences that accompany the individual colors. That means that Itten uses richer nuances between the initial contrasting areas with which he laid out the distribution, thus little by little working out the graduations, from the largest dark areas against the light areas. I also established connections between the strong contrasts, thereby letting my well-known, we call it the checkered principle, prevail, alternating medium tones with full tones in such a way – like light-dark and cold-warm, so that following Leonardo, light is on dark, and dark on light – resulting in a similar contrast between accomplished and unaccomplished. This is because

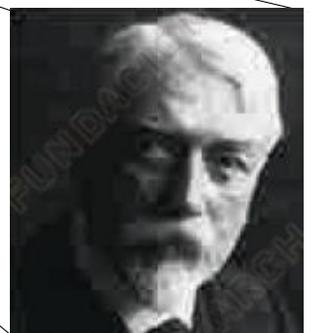
I DO NOT APPLY
TONES BETWEEN
SPOTS IN ORDER

but in the sense of a division, almost as a free ornament consisting of lines, small dots and spots [...]. But starting with the large spots is always based on my principles to attain the artistic result by starting with the spot, with the artistic means, which I consider primary. Formal differences don’t change anything about that either. I followed this principle in the most diverse ways for many years; it is especially visible in the chromatic pictorial layouts where, in a mosaic-like way, I created spots by pasting simple paper shapes that came about by chance next to each other in order to attain clear chromatic effects and thus to bring these into a harmonious unification with perception, while at the same time achieving the highest chromatic power.”

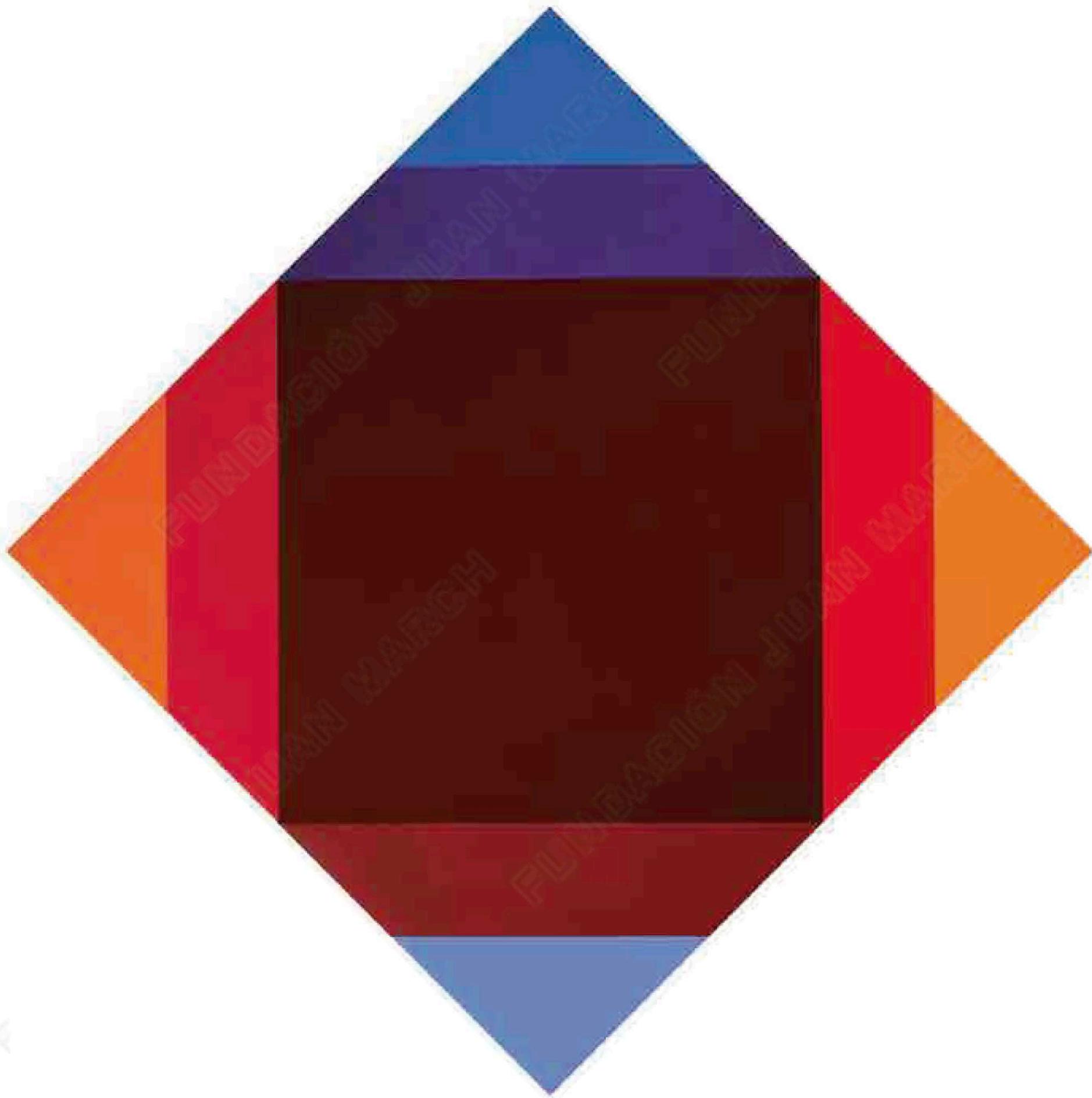
MY MEDIUM
THE LIGHT-DARK
TO BLEND

ADOLF HÖLZEL

Autograph note (before 1920)



B2
D2



CAT.16 Max Bill, *compaction into caput mortuum*, 1972-73. 55.5 x 55.5 in., each side: 39.4 in.

Itten for a brief period in 1913, and then attended the “Vorkurs” at the Bauhaus seven years later. She worked in the painting classes taught by Klee and Kandinsky as well as in the weaving department. Kerkovius shared close ties with Hölzel and was a friend and colleague until he died, and her oeuvre reveals the influence of her teacher’s powerful use of color and religiously permeated figural concepts.

Camille Graeser [cat. 10], who was a key figure in the Zurich Con-

crete movement headed by Max Bill [cat. 16], defined his artistic program in this way in 1944: “Concrete means strictly logical creation and design of works of art with their own inherent laws. Concrete means removing everything subconscious. Concrete means purity, law and order.” Graeser’s programmatic austerity is based on a combined study of interior design, graphic art and product design in Stuttgart, followed by a year of artistic training under Adolf Hölzel in 1918-19.

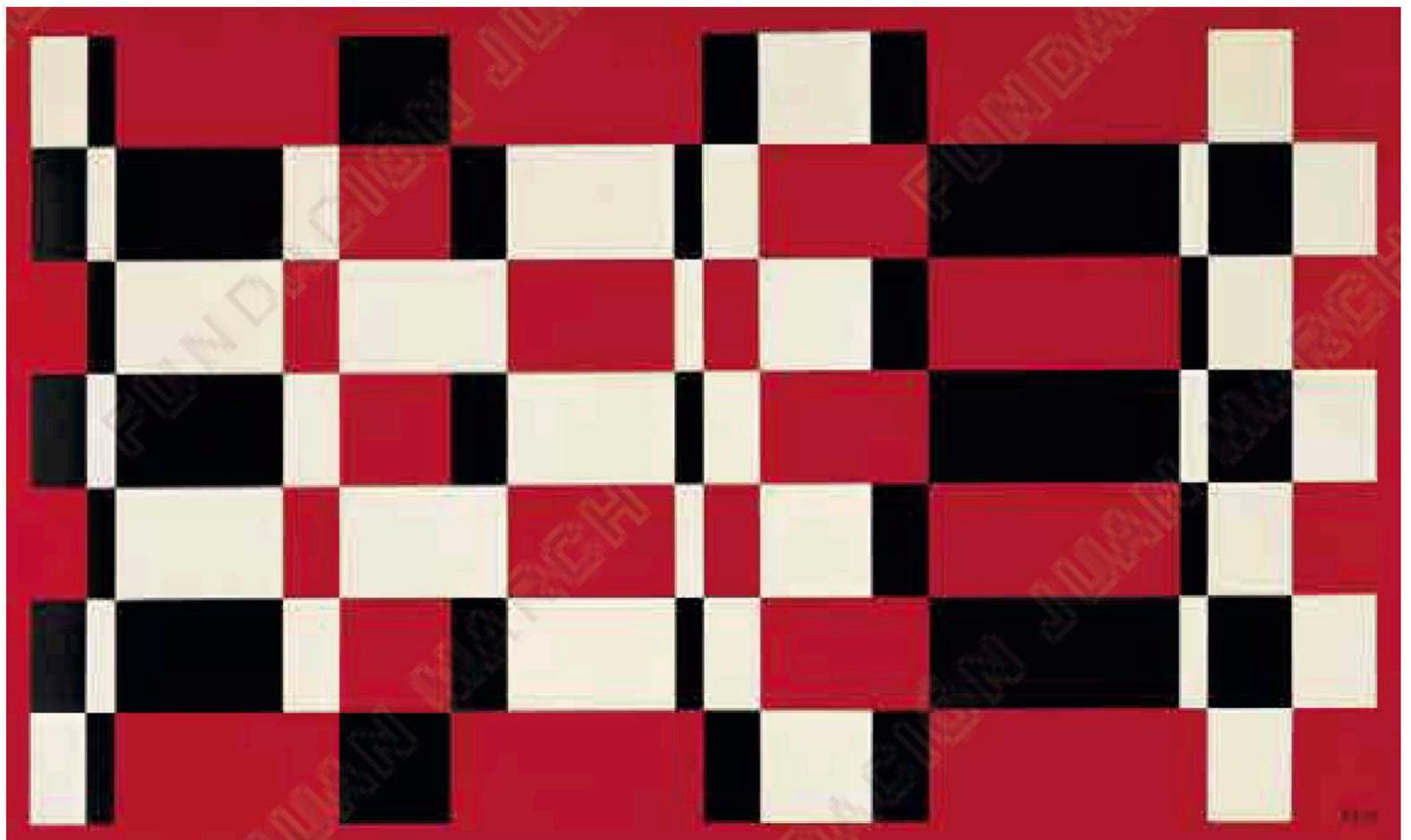
THE BAUHAUS AND CONSTRUCTIVISM EMIGRATE TO THE USA

THE INFLUENCE ON AMERICAN MINIMALISM

"I'm totally uninterested in European art and I think it's over with," Donald Judd announced in 1965. And Frank Stella - like Judd, one of the pioneers of classical Minimal Art - in a joint interview with Bruce Glaser in 1964, did not disassociate himself from Geometric Abstraction, but did insist on distancing himself from its precursors: "In spite of the fact that they used those ideas, those basic schemes, it still doesn't have anything to do with my painting - sort of post-**Max Bill** school - a kind of curiosity - very dreary."³ Similarly, Barnett Newman suggested in 1964 that young American art was detaching itself from "the impediments of memory, association, nostalgia, legend and myth ... that have been the devices of European painting."⁴ A number of later interpreters followed Judd, Stella and Newman in insisting on a sharp distinction between American art and the lines of European tradition, also suggesting that with classical Minimal Art they had established a purely American art movement.

But early theoretical writings by artists like Judd, Andre, **LeWitt** or Morris speak a quite different language. They are completely committed to paying tribute to classical Modern European and Russian artists: they suggest that the key to all foundations of Minimal or Cool Art was the artistic dialogue with Mondrian and Malevich, Pevsner and Gabo, **Albers** (whom Dan Graham sees as a forerunner of **Sol LeWitt**) and - again and again - Brancusi (who was the subject of Robert Morris's dissertation). The American Minimalists identified European artists such as Yves Klein, **Enrico Castellani**, Vasarely and **Vantongerloo** as kindred spirits (Stella already owned a painting by Yves Klein in the early 1960s). Undoubtedly - as Robert Morris, one of the founders of Minimal Art, wrote in a letter to the art theorist Michael Friedmann - by the late '60s Minimal Art had taken up the tradition of Constructivism in the spirit of Tatlin, Rodchenko, the early Naum Gabo or the De Stijl artist **Vantongerloo**.

As a theoretician, Donald Judd urged artists to aim for the greatest possible technical perfection and to treat materials immaculately, an approach meant to be applied to fields outside the scope of art as well. It was almost inevitable that this requirement would result in Judd's turning to the design and construction of furniture, revitalizing the Bauhaus's genuine achievements in the practice. As an attractive "keystone," it should be mentioned that Judd inaugurated a new exhibition gallery at his Chinati Foundation with a one-man show devoted to **Richard Paul Lohse** [cat. 20]



CAT. 25 Karl Benjamin, Red, White & Black Bars, 1959. 30 x 50 in.

B2
C5
D2



CAT.15 *Josef Albers, Formulation: Articulation, 1972. 15.1 x 20 in. each sheet*



CAT.19 Max Bill, fifteen variations on a single theme, 1935-38. 12.4 x 12 in. each sheet



CAT.23 Frederick Hammersley, Source, 1963. 47 x 45 in.

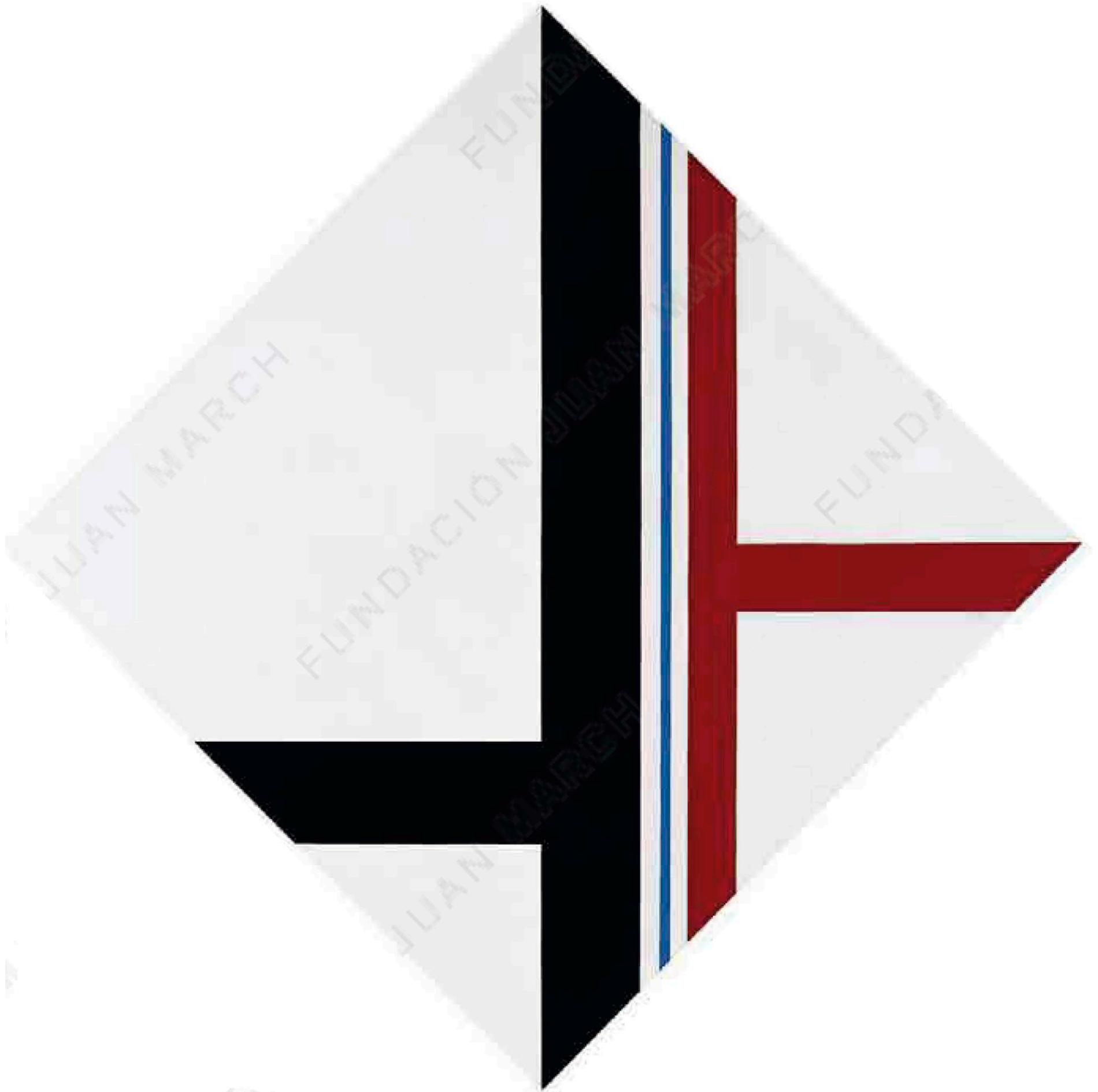
in 1988, the first, as he proudly pointed out, in North America.⁵ Judd subsequently exhibited drawings by **Jan J. Schoonhoven** at the same venue.

In a comprehensive study on the Panza di Biuno Collection - one of the early European Minimal and Concept Art collections - Germano Celant came up with a very revealing thesis in the context of our *Maximin* exhibition. Celant, a curator at the Guggenheim Museum in New York for many years, regarded the works created by the 1950s European Logic Color Painters as the basis for the radical reevaluation of the concept of the work of art in Minimalism and Concept Art. In saying this, he relativizes the oft-repeated statement that Minimal Art is a purely American phenomenon. The Logic Color Painters insisted on emphasizing reason and intentionality, deriving a logical pictorial concept from Russian Constructivism and Dutch Neoplasticism, propagating rational mechanics for painting and examining the function of art. Celant pointed out that these requirements and all the Logic Color Painters' procedural devices had been taken up and radicalized by the 1960s generation of artists. As examples, Celant mentioned artists including Reinhardt, Newman, **Albers** [cat. 15], Kelly, **Bill** and **Lohse**.⁶

Ad Reinhardt uttered in the same breath as **Max Bill** - in our exhibition, this surprising identification of intellectual and spiritual affinity is expressed by placing early exponents of constructively anchored Minimalism like **Max Bill**, **Hermann Glöckner** and **Charlotte Posenenske** along-



CAT.20 Richard Paul Lohse, One and Four Equal Groups, 1949-68. 47.4 x 47.4 in.



A6
C6
D5

CAT.24 *Ilya Bolotowsky, Large Black, Red and White Diamond, 1971. 68 x 68 in.*

side their American counterparts **Jo Baer**, **Karl Benjamin** [cat. 25] and **Ilya Bolotowsky**.

In retrospect, something else can be mentioned to counter the assertion that there was a radical break with European tradition and instead suggest that there was a continuing intellectual and spiritual dialogue between Europe and America: the names of the great European immigrants at American colleges, who taught a young generation of artists in the 1940-50s to confidently handle avant-garde abstract vocabulary. To sum up the well-known facts: in 1933, **Josef Albers** went to America through the auspices of American critics and curators. He taught at the newly established Black Mountain College in North Carolina, then later at institutions including Harvard University and Yale University, always interrupted by long trips to Mexico. In addition to working as an artist and teacher, **Albers** built up a rich body of poetry and theoretical work; his best-known publication, *Interaction of Color*, appeared in 1963. **Albers's** pupils included Eva Hesse, Robert Mangold, **Kenneth Noland**, **Robert Rauschenberg** and Richard Serra. **Albers** was followed in the 1930s by Fritz Glarner, Walter Gropius, Mies van der Rohe, László Moholy-Nagy, Herbert Bayer and Piet Mondrian and they became - like Ozenfant, Archipenko and Hans Hofmann elsewhere - pioneering teachers in Chicago, Cambridge and other places.



CAT. 37 Robert Barry, *Gold Square*, 1966. 16 x 16 in.



CAT. 38 Robert Ryman, *Untitled*, 1969. 18.9 x 18.9 in.

“[...] I was interested, however, in unusual formats in painting even before 1963. I liked to work on very narrow canvases, on square ones and since 1947 on diamond formats [...]. A diamond format is obviously a square standing on one corner.

THE FEELING OF
HOWEVER, IS MU
A DIAMOND ARE
SQUARE AREA OF

One may object that vertical-horizontal Neoplastic painting on a diamond canvas creates triangular shapes. I do not think that this objection is important. Is it because the rectilinear ‘tensions’ are more important than the resulting triangles? For whatever reason, the viewer’s eye seems to extend the triangles beyond the painting, without undermining the diamond format. The effect is still that of a rectangular relationship [...].”

SPACE,
CH GREATER IN
A THAN IN A
THE SAME SIZE.

ILYA BOLOTOWSKY

“On Neoplasticism and My Own Work: A Memoir” (1969)



A TICKET TO THE NEW WORLD

JOSEF ALBERS, ADOLF
FLEISCHMAN, HANNE DARBOVEN
AND FRANZ ERHARD WALTHER

Josef Albers, the third legendary Bauhaus teacher alongside **Schlemmer** and **Itten**, certainly had no direct contact with **Hölzel** but is closely linked to the history of Abstract Art in Germany through his teaching and contacts. **Albers** became an abstract artist almost overnight upon entering the Weimar Bauhaus. He made works in glass from found items, functioning furniture from geometrical wooden sections, designed typefaces and constructed metal objects for everyday use and experimented in all artistic media. From 1920 – until it was forced to close in 1933 – he was the most influential teacher at the Bauhaus, and the one who worked there longest. **Albers** by then had emigrated to the States with his wife Anni Albers, and taught at Black Mountain College in North Carolina until 1949. He was head of Yale University's art department from 1949 to 1959, and also held numerous visiting professorships (at institutions in Cambridge, Havana, Santiago de Chile and Ulm).

Albers' four works in the Daimler Art Collection represent the artist's two most important work groups. The *Structural Constellations* produced in the 1950s unite antagonistic spatial perspective constructions in two dimensions to form lucid, graphic black-and-white grids. **Albers** was 62 years old when he embarked on his monumental *Homage to the Square* series in 1950, and produced about a thousand variations on it before he died in 1976.

Adolf Fleischmann [cats. 11, 13] was born in Esslingen in 1892. He traveled extensively in Europe in the first half of the century, and thus was able to make contact with the major artists of his day. Presumably he was already familiar with **Hölzel's** teachings, and experienced it in person in 1914 while he was training in the Stuttgart Graphik-Werkstätten, and then again after his military service in 1915–17. Fleischmann chose the right place in which to live in 1952, New York. One characteristic of **Fleischmann's** paintings derives from his work on Mondrian's idealistic pictorial concept of horizontal-vertical order as a fundamental expression of life, and the theme of color in vibrating motion.

In 1966, **Hanne Darboven** arrived in New York and established the basic constants of her work in her encounters with Minimal Art, especially with **Sol LeWitt**. Her serial sequences of numbers and geometrical figures, along with the sculptures of Frankfurt artist **Charlotte Posenenske**, are among the most important European contributions to Minimalism. In contrast to the numerous exhibitions and studies on Eva Hesse's work, **Hanne Darboven's** important role in establishing a bridge between European traditions and American-style Minimalism has been largely ignored in recent publications.⁷ The same applies to **Franz Erhard Walther**, who lived in New York from 1967 to 1973 and conducted a lively exchange with the American exponents of Minimal Art.

While studying in Hamburg, **Hanne Darboven** received critical impetus for her move to conceptual, constructive reduction in her work from **Almir Mavignier**. He introduced her to **Josef Albers'** color theories, Zero serial geometry and Max Bense's theories. In New York, **Darboven** started working with straight lines moving in sequence on graph paper. She first showed the *Konstruktionen* (Constructions) [cat. 42] at the *Normal Art* exhibition organized by Joseph Kosuth at the Museum of Normal Art. Other artists featured were Carl Andre, Donald Judd, On Kawara, Joseph Kosuth and Frank Stella. **LeWitt** introduced her to Kaspar König, who advised Konrad Fischer in New York. Fischer had begun a cycle on American Minimal Art in his Düsseldorf gallery, with



CAT.14 Josef Albers, *Nesting Tables*, 1926–27 (Re-edition, Vitra, 2005).
24.6 x 23.6 x 15.8 in. / 21.9 x 21.3 x 15.8 in. / 18.7 x 18.9 x 15.8 in. / 15.8 x 16.5 x 15.8 in.

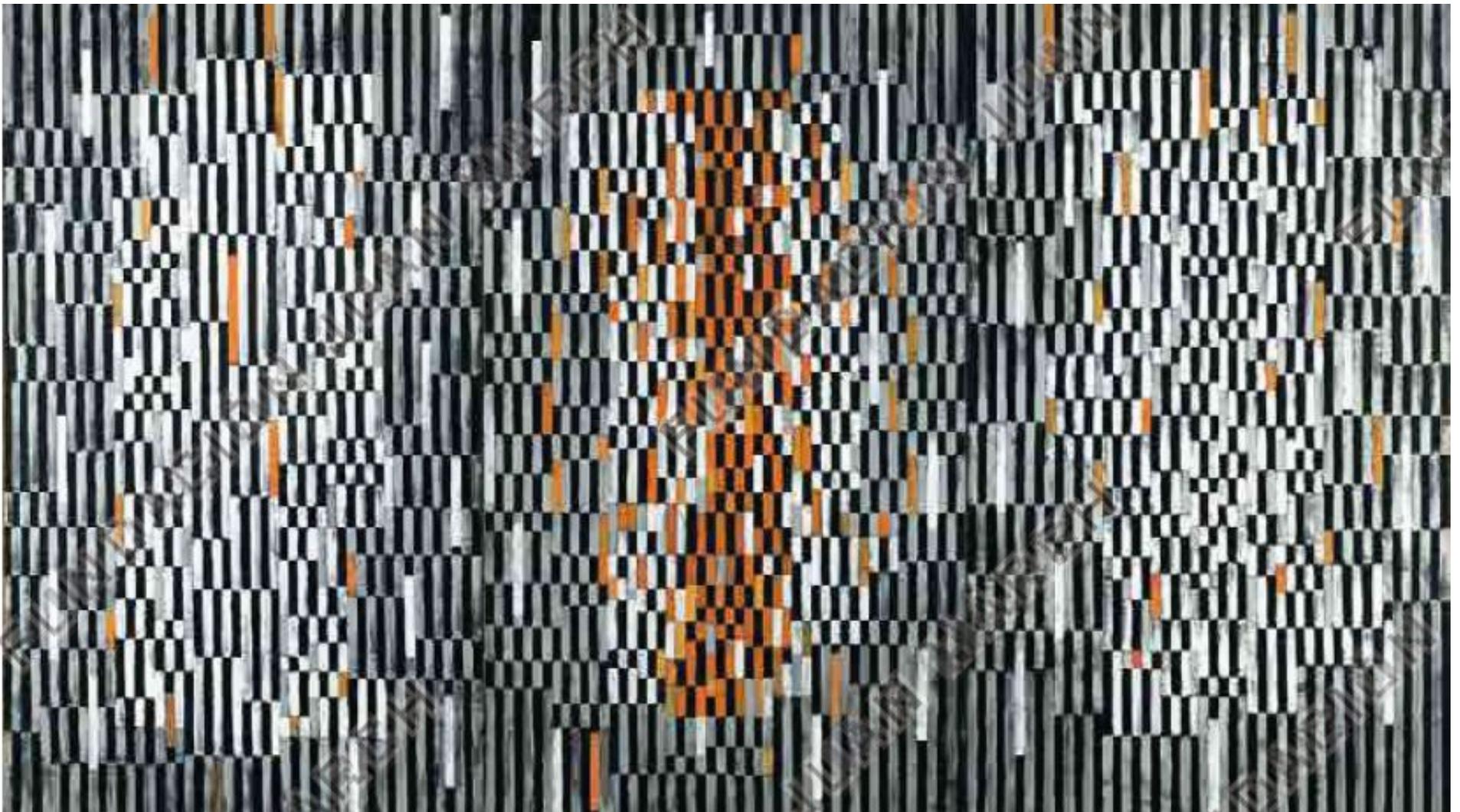
A1
B2
C5



CAT.11 *Adolf Richard Fleischmann*,
Untitled, ca. 1950. 17.7 x 19.7 in.



CAT.12 *Josef Albers*, Study for Homage to the Square:
Opalescent, 1965. 31.9 x 31.9 in.



CAT.13 *Adolf Richard Fleischmann*, Triptych #505, #506, #507, Planimetric Motion, 1961. 60.2 x 105.5 in.



CAT. 69 Franz Erhard Walther, *Five Spaces*, 1972. 80.7 x 63 x 30 in. (overall)

a Carl Andre show. The next exhibition was to be devoted to **LeWitt**, but he arranged for **Darboven** to have her first one-woman show there, which was a crucial step in terms of the German response to her work after she returned there.

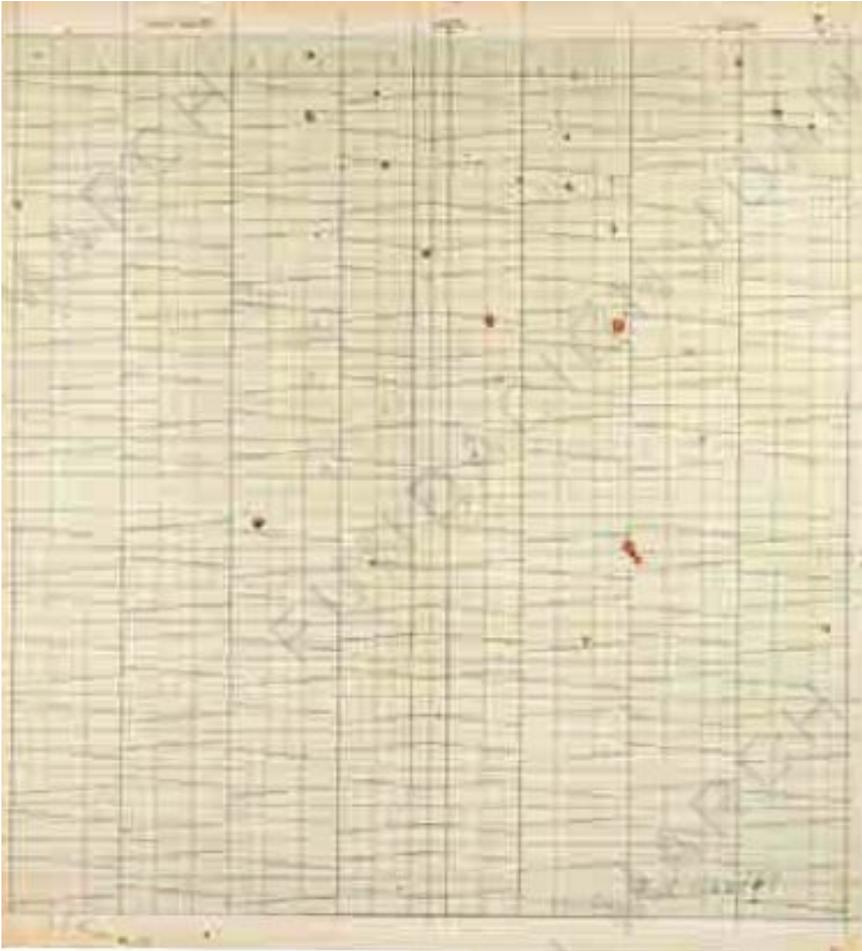
It is indicative of **Darboven's** talent that both artists and critics in New York recognized her as a protagonist of the newly developing Minimal Art. Lucy Lippard described **Darboven's** permutational drawings as an outstanding solution to a minimalist concept of structure in her essay on the "Dematerialization of the art object from 1966 to 1972." Against the background of the work of Donald Judd and **Sol LeWitt**, **Darboven** shows a related interest in more general visual structures [cat. 43]. Over and above this, an inner relationship with the exhibited diagrams of John Cage and Karl Heinz Stockhausen becomes clear. In 1969-70, her works were represented, along with others, in the context of the *Language III* show at the Dwan Gallery in New York and in Harald Szeemann's Bern exhibition *Live in Your Head. When Attitudes Become Form*.

Franz Erhard Walther [cat. 69] studied from 1957-61 in Offenbach am Main and at the Städelschule in Frankfurt. His encounters with works by the Zero artists, above all Manzoni and Fontana, were key early influences for him. **Walther** discovered the material process as a work form at this time, developing paper works and picture objects that show great formal and conceptual affinity with the contemporaneous work of the New York Minimal artists. In fact, **Walther** saw only illustrations of works by Judd, Morris and others, published in Germany under the heading "Hard Edge." In 1963, **Walther** began his *1. Werksatz* (1st Work Set), an action-related sculpture consisting of 58 cotton pieces. He lived in New York from 1967 to 1973, and finished his *1st Work Set* there in 1969. Parts of it were shown first in Szeemann's Bern *Attitudes* exhibition, before **Walther** presented the whole work in the *Spaces* exhibition at New York's Museum of Modern Art. The curator of that exhibition, Jennifer Licht, had gotten to know the early stages of the *1st Work Set* through **Heinz Mack** in 1965. The six artists involved – Michael Asher, Larry Bell, Dan Flavin, Robert Morris, the Pulsa group and **Walther**, each of whom

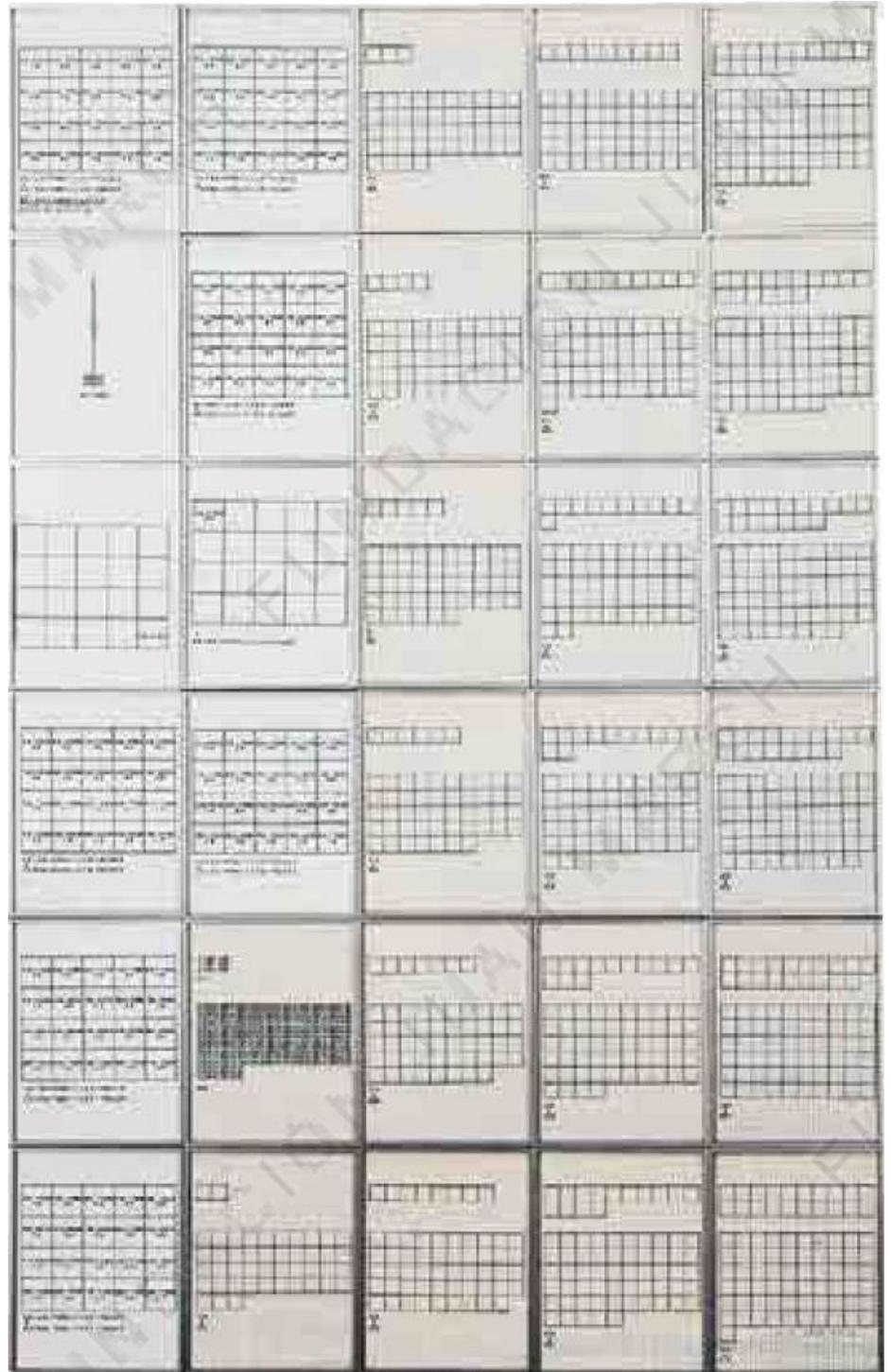
had a room of their own – form a kind of nucleus of the most consistent developments in Minimalism around 1970. **Walther** worked on several large sculpture groups, including the *Standstellen* (Stand sites), *Raumelemente* (Space Elements), *Raumformen* (Space Forms) and *45 Stand- und Schreitbahnen* (45 Standing and Pacing Paths) until 1973.

The New York artist Peter Halley, a generation younger than **Walther**, described **Walther's** contribution to the geometrically reduced three-dimensional work from an American point of view in 1997:

To me Walther's work is crucial for two reasons. Firstly, he was one of the first artists to take the issues inherent in abstract geometric painting and redeploy them in arenas of installation and performance art. He does this with an understated lyricism unique to the artists of his generation. Secondly, Walther was also one of the first artists who began to work with the relationship of geometry and the body. In his work, he brings the body into direct physical contact with real abstract geometric elements. I have always read his performance pieces and installations as a schematic representation of our everyday experience of geometric space.⁸



CAT. 42 Hanne Darboven, *Construction*, 1966-67. 30 x 30 in.



CAT. 43 Hanne Darboven, *19 Sections of the Century*, 1968. 10.5 x 8 in. each sheet

“Constructions on large sheets of paper (2 x 1 m) in numbers, [...] my whole thing is based on that: numbers, the ‘basic 1 x 1.’

NUMBERS IN PER IN PROGRESSIVE, MATHEMATICALS

the displacement of angles, numbers, the multiplication of numbers and angles in mathematical permutations. It fascinates me, even if I know so little about mathematics. Feel no responsibility vis-à-vis the so-called mathematician, with my mathematics I do what I want in my way, and think it's great. Precisely, that numbers exist, that one can use them [...].”

HANNE DARBOVEN

Letter to her family (June 1967)

MUTATIONS, ASYMMETRICAL, EQUENCES;





2003

THE DAIMLER ART
COLLECTION AND EDUCATION
PROGRAM IN GERMANY

*Around 150 works of contemporary art
from the Daimler Art Collection
Museum für Kunst | ZKM Karlsruhe
May 24-August 31, 2003*



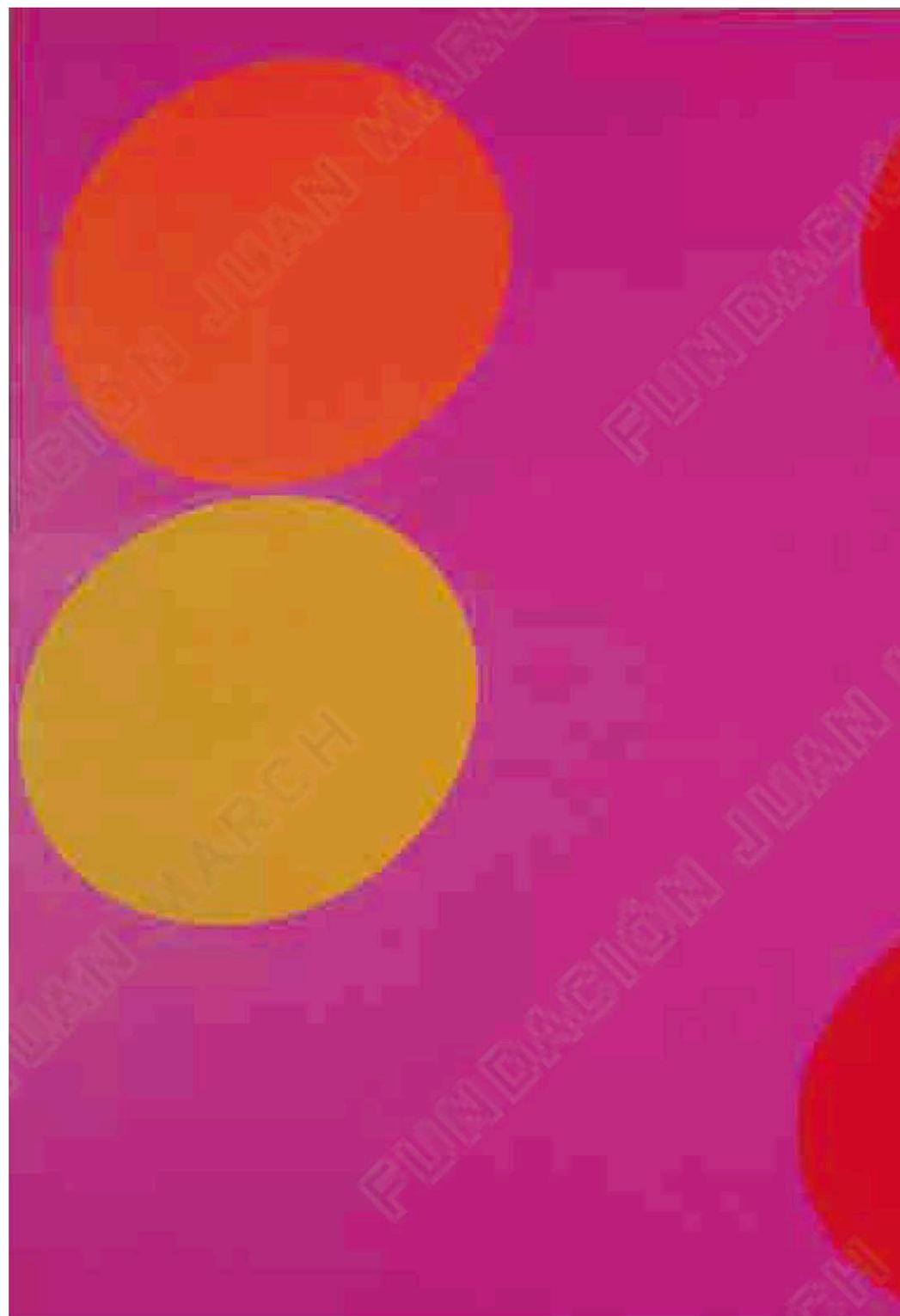
“THAT’LL SHAKE AMERICAN ART-LOVERS”

A third aspect of the artistic dialogue between Europe and America in the field of reduced geometrical pictorial forms appears in the exhibition history of the first half of the 1960s, in other words, the years before Minimal Art was canonized in Europe. That happened in 1968, when it arrived from New York in the form of the exhibition of the same name at the Gemeentemuseum in The Hague and the *Kompas 3* exhibition in Eindhoven, and subsequently was identified solely with the names of American artists. In the early 1960s, the effortless juxtaposition of European and American varieties of Constructivism, Hard Edge, Minimalism, Post-Painterly Abstraction, Op Art and Zero started in galleries like Sonnabend in Paris, Hans-Jürgen Müller in Stuttgart and Schmela in Düsseldorf.

The following selected exhibitions are part of a parallel institutional series: *Geometric Abstraction in America*, Whitney Museum of American Art, New York, 1962 (the immigrant group consisting of **Albers**, **Fleischmann**, **Gabo**, **Glarnier**, **Moholy-Nagy** alongside the American Minimal artists **Benjamin**, **Bolotowsky**, **Hammersley**, **Held**, **McLaughlin** and **Oli Sihvonen** [cat. 33]); *Formalists*, The Washington Gallery of Modern Art, 1963 (from Europe: **Agam**, **Albers**, **Arp** [cats. 31, 32], **Bill**, **Glarnier**, **Hofmann** and **Mondrian** confronting **Gene Davis**, **Burgoyne Diller**, **Kelly**, **Poons**, **Reinhardt**, **Sihvonen**, **Stella**, etc. Also represented were **Tadaaki Kuwaya-**



CAT. 32 Jean Arp, *Coryphe*, 1961. 29.9 x 10.2 x 8.9 in. (figure), 35.4 x Ø 15.8 in. (pedestal)



CAT. 33 Oli Sihvonen, *Double Matrix - Pink, Green*, 1968. 84 x 84 in. each canvas

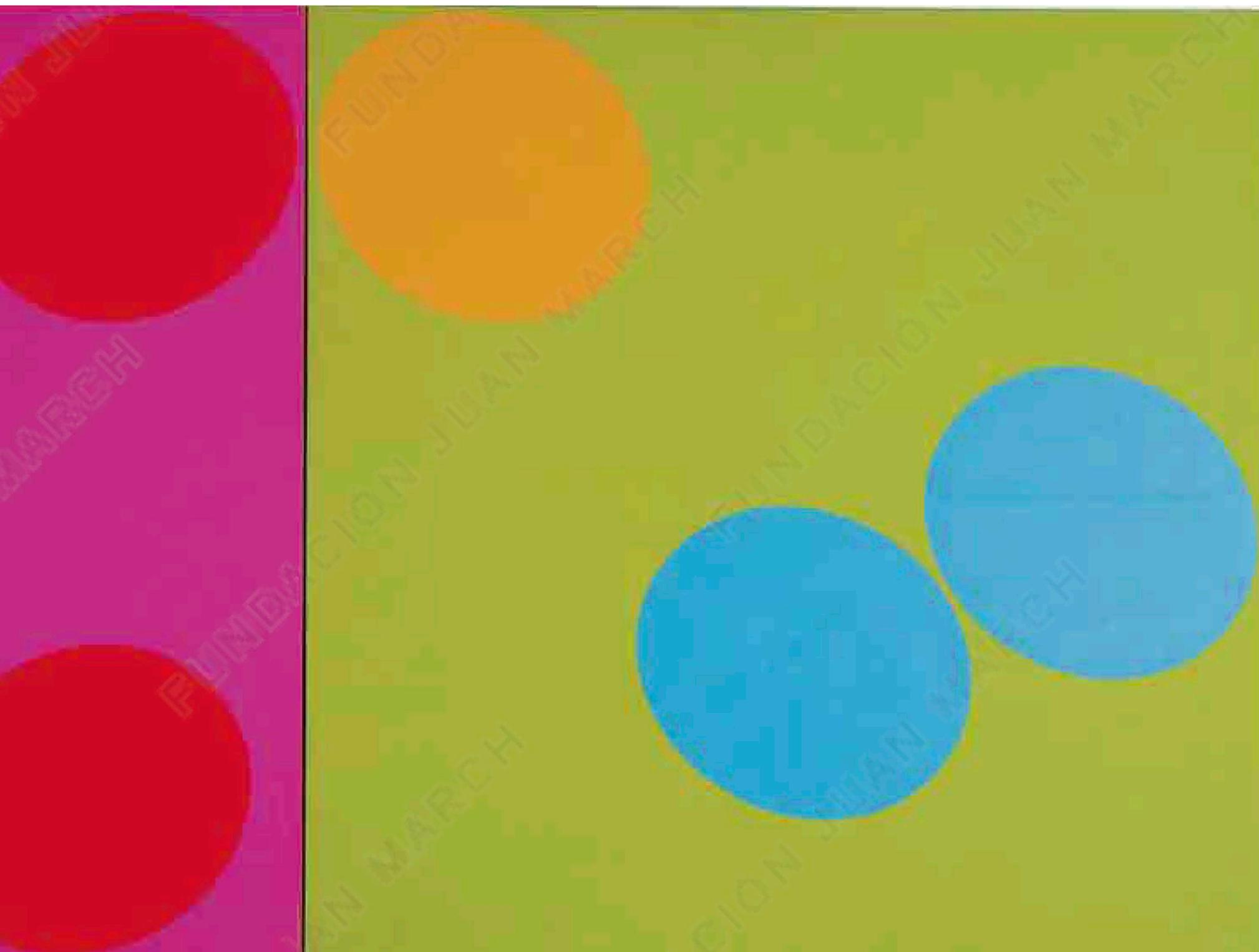
C3
C6
D5

ma and Henryk Stażewski [cat. 53], who both appear in our exhibition *MAXImin*; *Signale*, Kunsthalle Basel, 1965 (Kelly alongside Pfahler, **Noland** alongside Mattmüller); and *Inner and Outer Space*, Moderna Museet Stockholm, 1965 (**Albers** and **Castellani** alongside Judd, Morris and Stella; **Mack**, Manzoni and Piene alongside Francis, **Noland** and Newman).

Boxes in the Dwan Gallery, Los Angeles, continued this exhibition series (American Pop and Minimal artists beside **Arakawa**, Arman, **Kuwayama**), which culminated with the groundbreaking exhibition, *The Responsive Eye* at The Museum of Modern Art, New York, 1965 (showing the Europeans **Bill**, **Castellani**, Fruhtrunk, Kidner, **Mack** beside American artists like **Benjamin**, McLaughlin, **Noland** and **Sihvonen**, just to mention those artists represented in our *MAXImin* exhibition and featured in this accompanying publication). That was followed by *Kunst-Licht-Kunst* in the Stedelijk van Abbemuseum Eindhoven; *Formen der Farbe (Shapes of Colors)* in Amsterdam, Stuttgart and Bern in 1966 (Lenk and **Lohse** alongside Liberman and Louis; Quinte and Vasarely alongside **Noland** and Stella); *Primary Structures*, The Jewish Museum, New York, 1966 (bringing American and British abstract artists into a dialogue); and *Serielle Formationen*, curated by Paul Maenz and Peter Roehr in Frankfurt in 1967 (Andre, Flavin and Judd alongside **Henderikse**, de Vries and Luther; **Sol LeWitt** [cat. 64],



CAT. 31 Jean Arp, Navel Hat, 1924. 22.8 x 17.7 in.





CAT. 64 Sol LeWitt, *Untitled (Study for a Wall Drawing)*, 1993. 12.6 x 9.8 in.

C6
D2
E3



CAT. 40 Elaine Sturtevant, *Stella Arundel Castle (Study)*, 1990. 62 x 38.2 in.

Agnes Martin and Warhol alongside Kolar, Riley, **Schoonhoven** and Uecker). Lastly, and most importantly in this series, Harald Szeemann boosted this artistic dialogue between Europe and America with the exhibition he curated in 1969 for the Kunsthalle in Bern, *When Attitudes Become Form*. The pioneering Minimal and Concept artists from Europe and the United States came together here under the headings, “Works - Concepts - Processes - Situations - Information,” thus running through Modernism’s conceptual schemes and rubrics.

The close intertwining of European and American art in the context of minimalist tendencies, as suggested by others, also has been demonstrated recently in two major exhibition projects. In 1999, the curator Achille Bonito Oliva undertook the first comprehensive survey of formally and geometrically reduced 20th-century Italian art for the P.S.1 Contemporary Art Center New York, calling it *Minimalia. An Italian Vision in 20th Century Art*. In her foreword, Alanna Heiss, the curator of P.S.1, identified the exhibition as an opportunity, “to examine a trend towards simplification that runs throughout the century, a trend whose aesthetic characteristics are not the starkness and regularity associated with American Minimalism.”⁹

In 2004, Lynn Zelevansky presented the first broad American survey of the convergences, parallels and dialogues involved in American and European developments in Abstract Art in the *Beyond Geometry* exhibition at the Los Angeles County Museum of Art. The exhibition’s subtitle, *Experiments in Form, 1940s-70s* effectively lifts the restriction to geometry and throws some light on the playful and often anarchic forms found in the early stages. The show started with the Zurich Concrete artists (Zürcher Konkrete) and early exponents of Op Art like Vasarely, **Morellet** and **Jesús Rafael Soto** [cat. 115]. The remaining galleries were devoted to catchwords of the day like “Light and Movement” or “Repetition and Series.” So in the “Series” section for example one found early works by **Jan J. Schoonhoven**, Jan Dibbets, Peter Roehr, **Richard Paul Lohse** and **Franz Erhard Walther** (more precisely the *49 Nesselplatten* [49 Nettle Plates], 1963, from the Daimler Art Collection) in dialogue with contemporaneous works by Donald Judd, Carl Andre and **Jo Baer**. The chief art critic of *The New York Times*, Michael Kimmelman, misread the exhibition with the disturbing conclusion that “American” Minimalism was obviously not ultimately unambiguously “American.” And that apparently “not everything new [had] come from the ‘New World.’”¹⁰



CAT. 46 Sean Scully, *Red Night*, 1997. 96.1 x 83.9 in.

ABSTRACT CLASSICISTS AND HARD EDGE LOS ANGELES

NEW WASHINGTON
COLOR SCHOOL

D5
C5
C6



CAT. 39 *Kenneth Noland, Draftline, 1969. 6.7 x 97.2 in.*



CAT. 41 *Jo Baer, H. Arcuata, 1971. 21.9 x 95.8 x 4 in.*

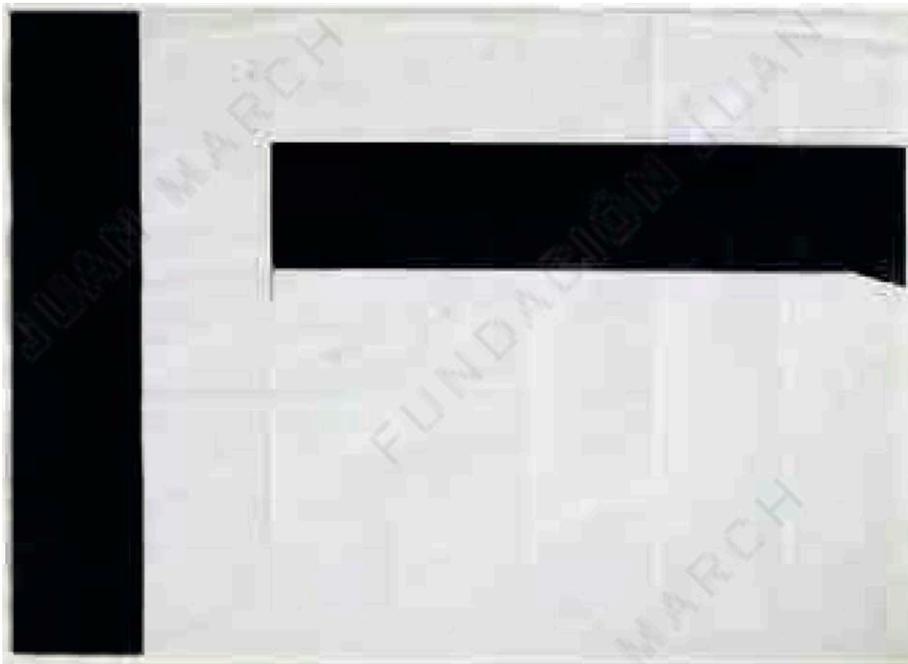
American Abstract Art's dialogue with European traditions makes its presence felt first of all and most significantly in the unanimous admiration of the young painting scene of the 1950s and the Minimal artists' high regard for the achievements of Russian avant-garde art. The works by Malevich, Rodchenko and Lissitzky that Alfred Barr, the director of the Museum of Modern Art, acquired in Europe in 1928 for his New York museum greatly amplified this dialogue. Camilla Grey's book *The Great Experiment in Art: Russian Art, 1863-1922*, published in 1962, further refined the discussion. **Sol LeWitt** summed up this influence by saying: "If you had to find a historical precedent, you had to go back to the Russians.... The area of main convergence ... was the search for the most basic forms, to reveal the simplicity of aesthetic intentions."

Mel Bochner stated that the Russians showed an "essentially defining abstraction as having to deal with intellectual content" and Frank Stella saw Kasimir Malevich's picture *White on White* as an "unequivocal landmark," an "iceberg," that "kept us going, as a focus of ideas." Richard Serra believed that Russian Constructivists "investigated material to find

what would justify the structure"; the Russians had "the process make the form."¹¹

American art bordering on Neoconstructivism and forms anticipating Minimalism and succeeding Bauhaus, Mondrian and Suprematism are represented here by the West Coast painter **Karl Benjamin**. Together with **Frederick Hammersley**, he was featured in the pioneering 1959 show organized by the Los Angeles County Museum of Art *Four Abstract Classicists*. An important predecessor and one of the groundbreaking Abstract-Minimalist painters on the American West Coast is John McLaughlin. He is still practically unknown in Europe, although he produced an important body of work in its own right. Jules Langser coined the phrase "Hard Edge" in 1959 in a study of McLaughlin's Reductionist painting, which concentrated on black, white and few other colors. The criteria of Hard Edge, such as the geometrical shaping of the areas and sequences of color, the formal economy and perfection in the application of color and finally also in the emphasis on objectivity and the visual quality of the paintings, paved the way for Minimalism.





CAT. 30 Hermann Glöckner, *Vertical and Horizontal*, ca. 1972. 14.2 x 19.7 in.



CAT. 29 Hermann Glöckner, *Vertical*, ca. 1972. 14.2 x 19.7 in.



CAT. 28 Hermann Glöckner, *Fold I*, 1967-75. 18.1 x 8.3 x 7.3 in.

The painter **Kenneth Noland** founded the Washington Color School in the '50s, with Gene Davis and others, and in the ensuing decades – via his circular or horizontal strip paintings – analyzed the potential to extend pictorial concepts in real space. An incomparably delicate example in our collection related to this context and characterized by its reduced palette is **Noland's** strip painting *Draftline* [cat. 39] of 1969. Other contemporaries also present in this exhibition – such as **Ilya Bolotowsky**, **Oli Sihvonen** and **Jo Baer** [cat. 41] – were important exponents of New York Minimalism in the 1950s and '60s.

While McLaughlin was working on “absolutely abstract” and non-referential painting-as-painting in Los Angeles, **Hermann Glöckner**, who was just under eighty, was developing his *Faltungen* (Folds) in Dresden, in complete isolation from the GDR art of the day [cat. 27-30]. These works are surprisingly close to Robert Smithson's folded wall reliefs (1963-65). Both these approaches, which developed without any knowledge of one another, were later echoed in **Katja Strunz's** wall reliefs [cat. 26]. The Polish artist **Henryk Stażewski's** ideas [cat. 53] were also shaped without contact from the Western art world. His white tableau reliefs from the '60s and later pictures are interpreted in our context as a European and Constructivist variety of Minimalist pictorial art.

C5
E2
G2



CAT. 27 Hermann Glöckner, Untitled, ca. 1930. 13.5 x 12.6 in.



CAT. 26 Katja Strunz, Untitled, 2001. 72.8 x 12.6 x 8.3 in.



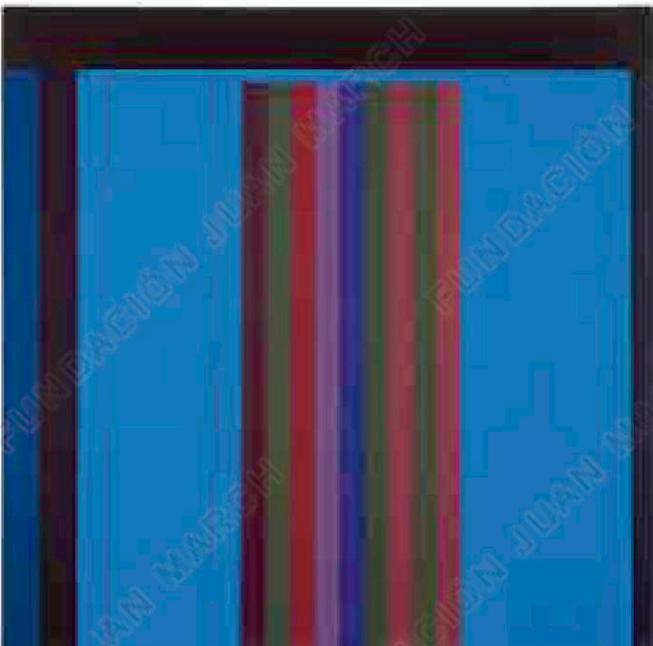
2004
NEW ACQUISITIONS FOR THE
DAIMLER ART COLLECTION
Daimler Contemporary Berlin
September 3 - November 28, 2004



ENGLAND'S CONTRIBUTION AROUND 1960 AND TODAY



CAT. 35 Ian Davenport, Poured Painting: Lime Green, Pale Yellow, Lime Green, 1998. 72 x 72 in.



CAT. 34 Robyn Denny, Track 4, 1961. 72 x 72 in.

One focus of our exhibition *MAXImin* revolves around reduced, Geometric-Abstract painting in Great Britain in the 1960s as well as the further developments of these forerunners' approaches in young British art of the 1990s. Geometric Abstraction, prototypical minimalist pictorial concepts or examples of Hard Edge Painting, Post-Painterly Abstraction or Systemic Painting have been represented in Britain since around 1950 and, for the most part, are of outstanding quality, but, until a few years ago, were largely ignored.

The milestones of this largely unknown chapter of British art history can be briefly listed: 1933 - foundation of *Unit One* as a spearhead of modernistic art concepts; 1937 - foundation of the *Circle* journal which introduces the creative and social ideas of Constructivism; finally a "new departure" in 1960 with the foundation of a group of artists called "Situationists" and, parallel to this, the association of architects and artists in *Construction England 1950-1960*. Incisive encounters of these artists with American Abstract Expressionism and Hard Edge Painting - especially with Barnett Newman and Mark Rothko - were staged at London's Tate Gallery in 1956 and 1959.

This is the background shared by six British artists spanning three generations who are represented in this publication. **Jeremy Moon** and **Robyn Denny** rank among the early protagonists, with representative works from the 1960s. This period to the present day are bridged by **Julian Opie** and his minimalist architectural sculpture *On average, present day humans are one inch shorter than they were 8000 years B.C.*, which combines the cubic column as the iconic form of urban architecture with the vocabulary of Minimal Art and the surface aesthetics of contemporary computer animations. Refracted in many ways, this also applies to **Jim Lambie** and his series of *Doors* sculptures [cat. 75] as well as to **Liam Gillick's** floor sculpture of moveable elements covered with painted stripes, while **Ian Davenport** takes up the tradition of the monochromatic, three-dimensional pictorial object [cat. 35].

Minimalism and England - has there been anything like it? One is tempted to answer this question with a spontaneous "no." But even a fleeting glance at older British art, design and architectural history reveals a link between James Abbot McNeill Whistler (1834-1903), the great 19th-century portraitist; the Habitat design chain founded in 1964 with designer Tom Dixon's specially created look for the store; and the youthful approaches of artists such as **Jim Lambie** and **Liam Gillick**. Whistler, a dandy and eccentric from the circle of Oscar Wilde's friends, not only gave his portraits and landscapes poetically abstract titles (*Symphony in White*, *Caprice in Purple and Gold*) but also developed minimalist designs for interiors and furniture to provide the "right" environment for his paintings. The interior walls of his "proto-minimalist" private house in London, built around 1875, consisted of white-painted bricks and windows defying the laws of symmetry, as they were instead placed where they were needed, while his furniture designs celebrated a cubic, geometric style of austerity. Before Whistler, there were the unostentatious, severe white facades of Victorian London; Sir Owen Jones' pioneering achievement, *Grammar of Ornament* (London, 1856), an international collection of ornamental designs; and the glass barrel vault of the Crystal Palace of 1851. In between Whistler and Habitat - the first interior designer with a strictly reductionist ethos - you'll find the white reliefs of Ben Nicholson, the cutlery designs of David Mellor, and, around 1960, the plastic-geometric space constructions of Anthony Caro and Nigel Hall. Contemporary England boasts outstanding Minimalists in applied arts of the caliber of designers Jasper Morrison and James Irwine, Ray Key and Christopher Farr, and the architects John Pawson and Claudio Silvestrini.

In painting, the transition to a genuinely British interpretation of Abstraction and Minimalism was documented in the legendary *Situation* exhibition at the RBA Galleries in London in 1960, organized by the artists and curated by Lawrence Alloway. The exhibition brought together the most diversified approaches to large-format abstraction but, in the last room, was complemented by examples of Hard Edge and geometric reduction, which is why this exhibition will essentially remain associated with the breakthrough of these styles.

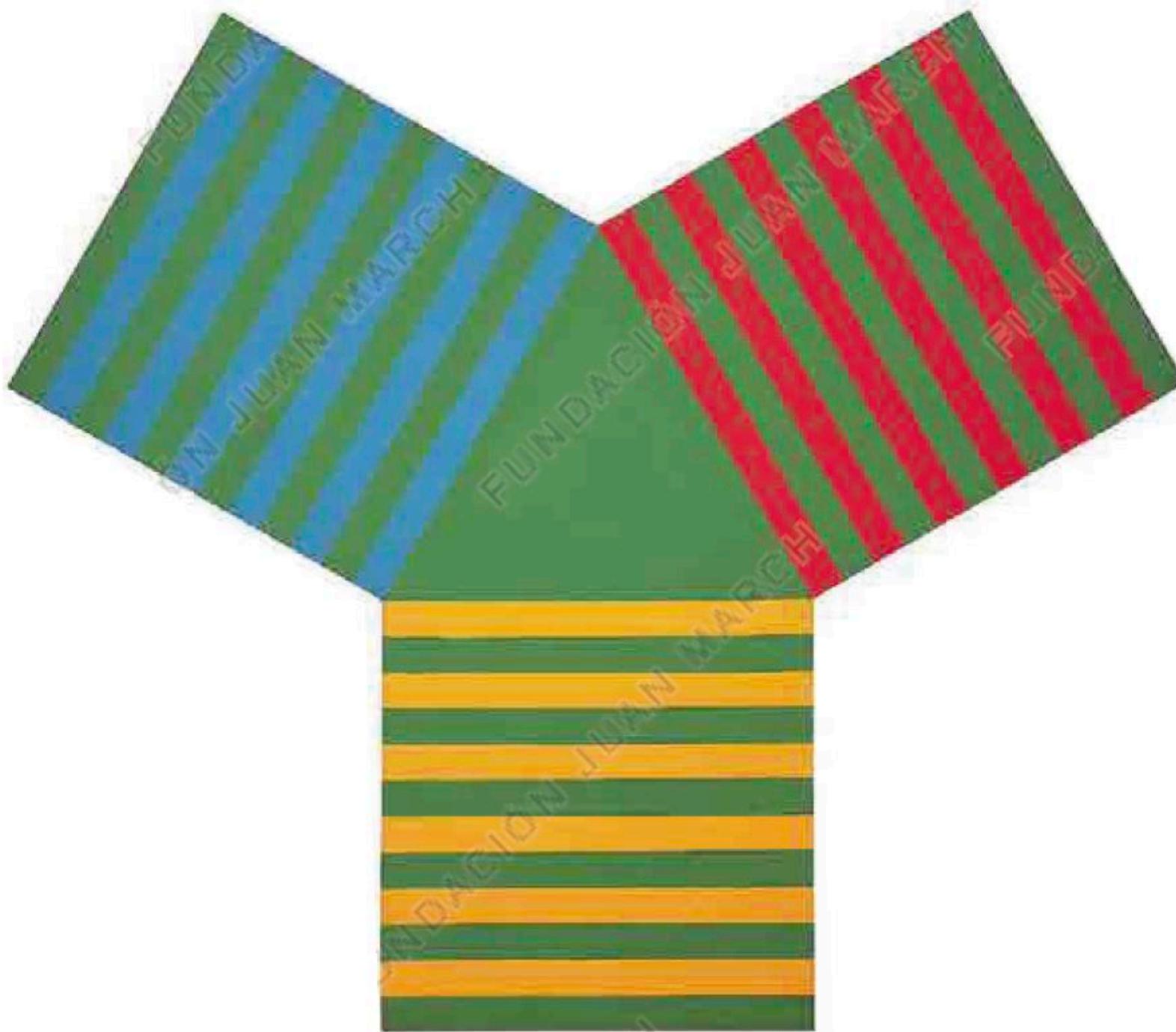
In the last room of *Situation*, **Robyn Denny** was represented by three major works. One year later, in 1961, he painted *Track 4* [cat. 34], which now



forms part of the Daimler Art Collection. The painting summarizes major contemporary themes, and not only for **Denny**: the monochromatic pictorial space as a symbol of spiritual and cosmic unleashing, the interlacing of different spatial levels in an emphatically plane pictorial organization and finally the “unpainterly” application of low-viscosity paint in muted colors, underlining a decided anti-illusionism.

Undoubtedly one of the most distinguished personalities in British painting in the 1960s, alternating between Color Field Painting, Minimal Art and Op Art effects, was **Jeremy Moon**, who died young. While **Moon** remained largely unknown outside London, three new acquisitions for the Daimler Art Collection secure the first adequate positioning of his oeuvre in a European collection. Over ten years **Moon** consistently developed his paintings as a kind of intra-pictorial monologue. In his sketches, everyday design elements appear alongside strictly abstract drafts. The Y-pictures created in 1967 [cat. 73] may be seen as coming to terms with the shaped canvases of American Hard Edge whose representatives were shown in London in 1963 and 1965. **Moon**'s paintings of this period stand out for their dynamic space-related conformation of the picture plane.

CAT. 75 *Jim Lambie, The Doors*
(Humanizer), 2003. 67.2 x 32.3 x 79 in.



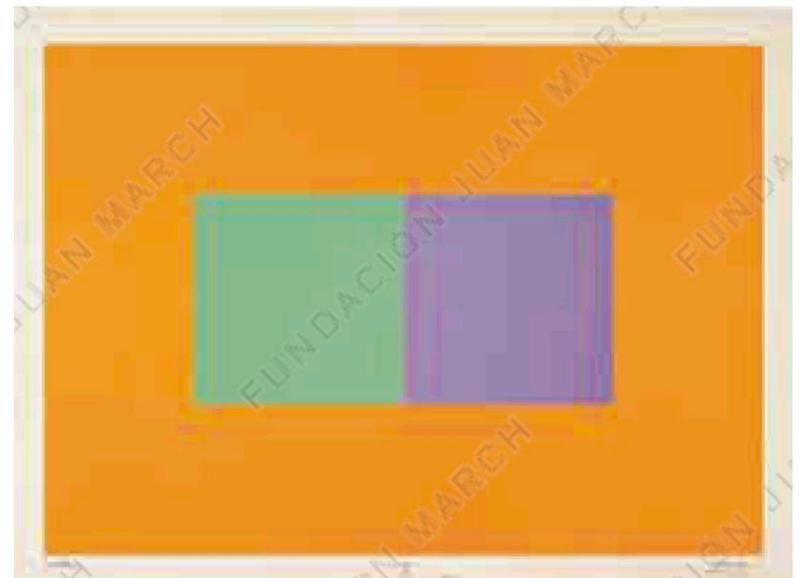
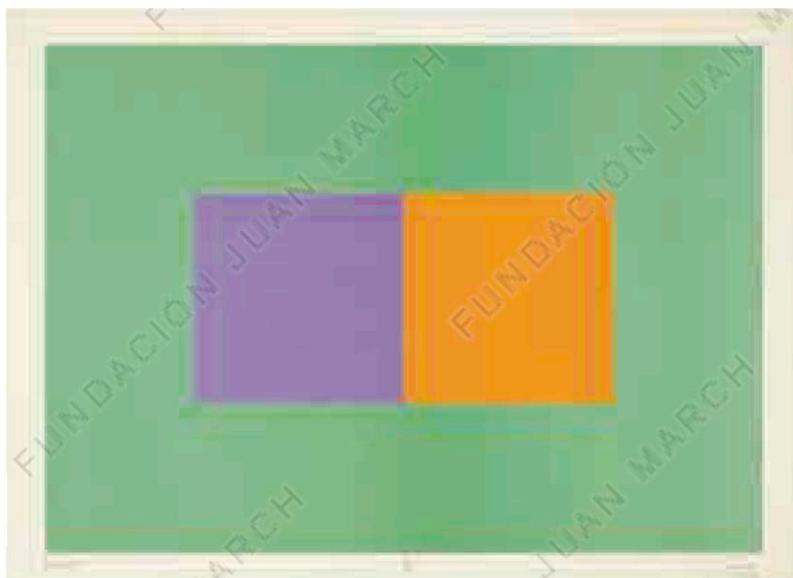
CAT. 73 *Jeremy Moon, Fountain (2/67)*, 1967. 88.6 x 102.4 in.

CONCRETE ART AND NEO GEO

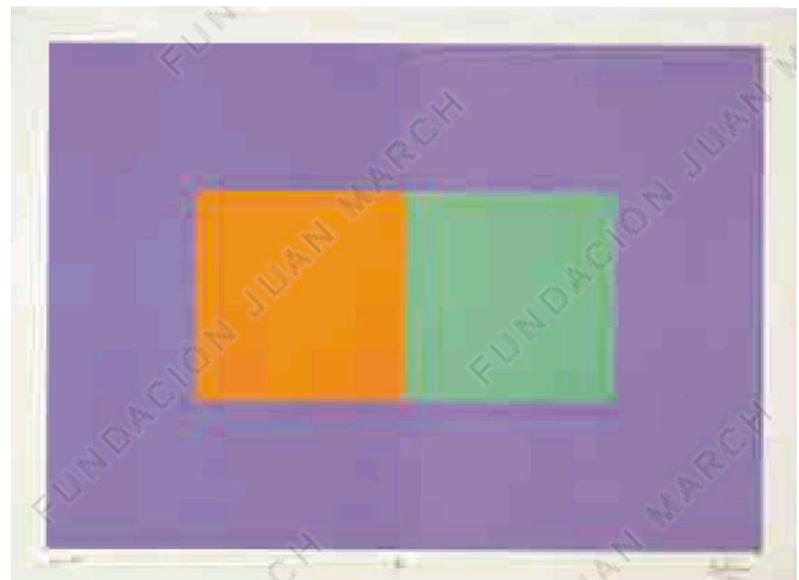
If the crucial links with American art came from **Josef Albers**, one of the major figures at the Bauhaus from 1920 to 1933, then it can be said of **Max Bill**, a Bauhaus student – from 1927–29 – that in relation to the abstract avant-garde he built up a network of European connections that is reflected in the Daimler Art Collection in a variety of ways [cat. 21].

In Paris, Bill became a member of the Abstraction-Création group, founded in 1931, to which artists including **Arp**, **Baumeister** and **Vantongerloo**, who feature in the collection, belonged. With **Camille Graeser**, **Verena Loewensberg** and **Richard Paul Lohse**, the last-named from the core of the Zürcher Konkrete, the Zurich Concrete artists for whom **Max Bill** was spokesman and theoretician until well into the 1960s. In 1950, **Bill** was the co-founder and first rector of the Hochschule für Gestaltung in Ulm, and here he brought together the leading theoretical minds of the post-war Abstract movement, and he managed to persuade **Josef Albers** to come back to Germany and accept a visiting professorship from 1953–55. **Friedrich Vordemberge-Gildewart** – briefly a student at the Bauhaus in Weimar and Dessau, a member of De Stijl and co-founder of die abstrakten hannover, a friend of Bill and later a teacher at the Hochschule in Ulm – touched upon all these circles and can be seen as Concrete Art's most important German pioneer.

The term Concrete Art was coined in 1930 in a manifesto by the De Stijl artist Theo van Doesburg: the pictorial elements, detached from any narrative or illustrative content, should mean only themselves, and should be simple, precise and controllable. The Abstraction-Création group developed these theoretical ideas further, and **Max Bill** built on this by organizing the first international Concrete Art exhibition in Basel in 1944. In



CAT. 21 Max Bill, trilogy, 1957. 26.6 x 36.8 in. each sheet



C3
D2
G2

the mid-1980s, a young generation of artists addressed this impact – subversively, and with much ironic refraction – under the Neo Geo label, and contemporary art – **Jonathan Monk** and **Mathieu Mercier** for example – reflects it again, at a new level of quality.

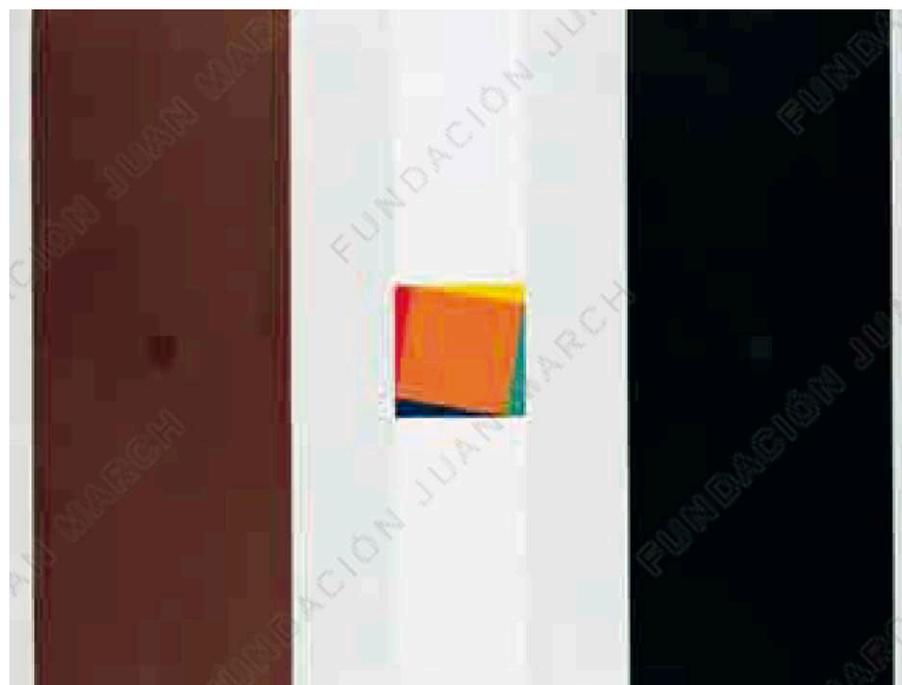
Postmoderne Seele und Geometrie (Postmodern Soul and Geometry) was the title chosen by the magazine *Kunstforum* in 1986 to sum up the perspectives of a new art phenomenon.¹² In the same year, Donald Kuspit published the essay “New Geo and Neo Geo” in the USA,¹³ which gave an international movement its name. This “new love of geometry”¹⁴ found its visual foundation manifesto in the Geneva exhibition *Peinture abstraite*, curated by **John M Armleder** in Geneva in 1984. The list of artists featured there already identifies a position that nonchalantly covers all the defined and restricted art tendencies of the day: **Armleder** [cats. 60, 62, 63], Helmut Federle, Lucio Fontana, Al Held, **Sol LeWitt**, **Verena Loewensberg**, Robert Mangold, Gerhard Merz, **Olivier Mosset**, Robert Motherwell, Blinky Palermo, **Gerwald Rockenschau** [cat. 61], **Robert Ryman**, Jean-Frédéric Schnyder, Otto Zitko. The intention was to feature works by Francis Picabia, Sigmar Polke, Imi Knoebel, Ellsworth Kelly, Ben Nicholson, **Jean Arp** [cats. 31-32] and Theo van Doesburg as well, but they were not available as loans because of time constraints in the preparation of the exhibition. The gallery was “set up with a kind of minimalist décor,” as **Armleder** remarked in retrospect.¹⁵

This sums up virtually contemporaneous phenomena in Austria, Germany, the USA and Switzerland, with **Verena Loewensberg** representing the retreat to classical Concrete Art and Fontana representing the continuing impact and currency of the Zero avant-garde’s open pictorial concepts. With *Peinture abstraite*, **Armleder** gave shape to a de-ideologized view of the century’s minimalist art tendencies that also represent a fundamental driving force behind our survey in *MAXImin*.

Beginning in 2000, the Daimler Art Collection was able to assemble a representative group of works by **John M Armleder** that included essential aspects of his early Neo Geo painting, his Furniture Sculptures and his more recent multiple sculptures. **Armleder**’s anti-hierarchical game with the geometries of the 1980s is rooted in his early days in the context



CAT.17 Verena Loewensberg, Untitled, 1970-71. 41.3 x 41.3 in.



CAT.18 Friedrich Vordemberge-Gildewart, Composition No. 219, 1962. 31.5 x 41.3 in.

“[...] for the generation after the world war (around 1919), the aesthetic experience brought about a new way of working. and indeed radically new, because it started with entirely different premises. instead of abstraction, a very small group of artists, completely unburdened by impressionism now started to work “directly” and creatively with the respective material. even if this only happened very occasionally, at any rate something “new” started. and even if the results were so simple, the attitude is what was important and decisive.

in terms of technique, these most elementary artists (which also includes the author) already worked in a way that was completely new. while in futurist and cubist execution, the allures of the impressionists were still there and therefore these artists, which is very fundamental, worked unexactly. [...] now planning and composition was “prepared” from an entirely different direction. and the main thing:

THE SURFACE IN IT
COMPOSITION IS
RESPECTED AND

after the cubists still created illusionistic levels layered one behind the other and the Russian and later the Hungarian constructivists illusionistically brought spatial creations ‘to float’ with perspectives offering a view from below and above. this small group of rigorously working artists introduced a period, which one can rightfully call ‘the absolute composition’ and ‘anti-virtuosity.’



FRIEDRICH VORDEMBERGE-GILDEWART

“abstrakt - konkret - absolut” (1946)

THE PICTURE'S
FINALLY
VERY RIGOROUS

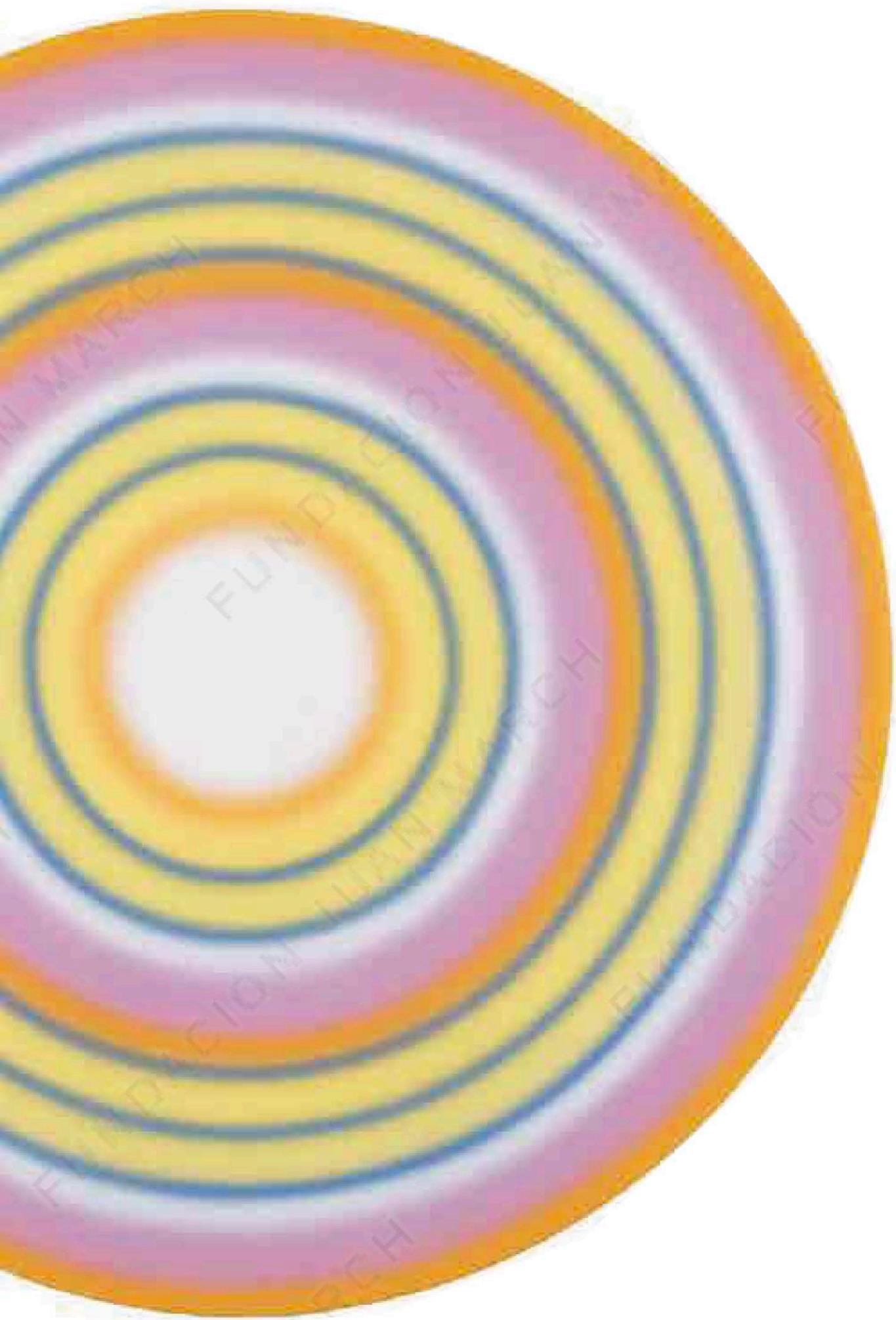
of Fluxus in Geneva. **Armleder**'s practice of combining conceptual strategies with an anarchic gambling mentality is currently being further developed in the work of the Swiss artist **Ugo Rondinone** and the Frenchman **Mathieu Mercier**.

Ugo Rondinone uses different media in his work, which he always brings together in precise space-related installations, slowly developing, extending and combining the components in different ways over the years. **Rondinone** has continued his series of *Kreisbilder* (Circle Pictures), which he began in the mid-1990s, steadily into the present day [cat. 56]. Their size and the technique of applying paint with an aerosol spray and stencils remain unchanged, but the mood and music of these images change with the colors. In terms of motifs, **Rondinone**'s circular paintings are to be read first as references to art historical "standards": the targets created by Jasper Johns and **Kenneth Noland** in the 1950s or Op Art paintings in the 1960s. For Johns, the dominant statement was the triviality of the motif, for **Noland** it was the cultivation of a non-gestural way of applying color that tints the strips two-dimensionally in the manner of spatial strips and for Op Art is the physiological stimulus. **Rondinone** picks up these approaches and adapts them to a contemporary aesthetic: the technique is used by graffiti artists, who incidentally also like to "sign" their wall paintings with little colored circles. But the blurring of the edges and the oscillation of the color that this produces gives **Rondinone**'s images a hypnotic quality as well. In their concentric repose, they develop a powerful oscillating movement that seems both to draw viewers towards them and to attack them physically as well. These contradictory sensations reflect the contradictory qualities of the object - blurred shooting targets - and so these images, both circling autistically within themselves and (to the viewer's

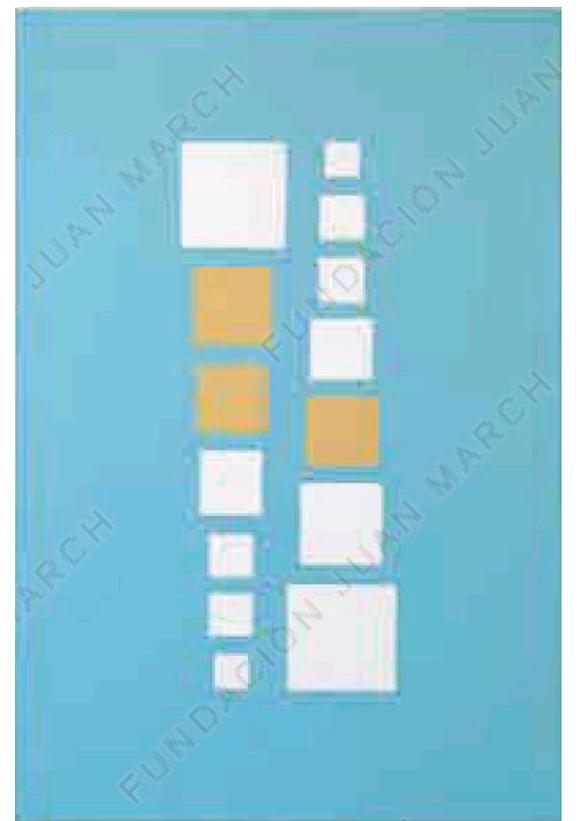


CAT.55 Heimo Zobernig, Untitled (REAL), 1999. 49 x 46.5 in.

D2
G2



CAT.56 Ugo Rondinone, TWENTYFOURTHOFJULYTWOTHOUSANDANDZERO, 2000. Ø 86.6 in.



CAT.62 John M Armleder, Untitled, 1986. 36.2 x 24 in.



CAT.63 John M Armleder, Untitled, 1985. 24 x 19.7 in.



CAT.61 Gerwald Rockenschaub, Untitled, 1986. 20.3 x 17.3 in.



CAT. 54 Gerwald Rockenschau, *Six Animations*, 2002

eye) thrusting into the space, are perhaps signs of an incomprehensible “in-between space” in which the artist’s ego has established itself.

Mathieu Mercier’s picture objects from his series of Mondrian variations, *Still Untitled* (all 2001) [cats. 66-68] – painterly quotations on the worn out wooden surfaces of bulky refuse – reveal the failure of the social utopias proclaimed by the manifestos of the Bauhaus, De Stijl and Deutscher Werkbund. Their common aim of creating “New Design” was to derive all its tragedy from an art that had previously turned to nature and to things that were all too subjective. Tragic because it derived from an individual longing for harmony and yet ended up solely describing that longing – and thus could only be considered “impure.”

Characteristic of all exponents of the Neo Geo movement is the setting of their work against the dominant expressive art of the day: they formulated rejections of the existentialist moulting of the Viennese Actionists and the cults surrounding Neue Wilde in Germany, Transavantguardia in Italy and Bad Paintings in the USA. Central figures from the Viennese scene are **Gerwald Rockenschau** and **Heimo Zobernig** [cat. 55].

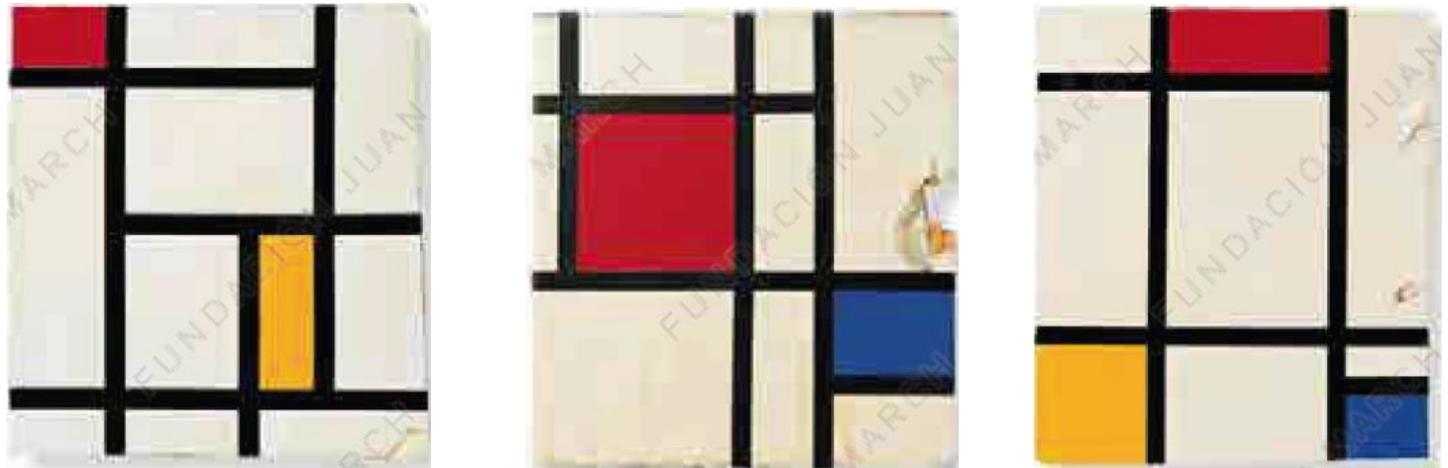
Rockenschau’s multimedia work is articulated in temporary interventions, photo-series, graphics, architectural interventions and music performances. A characteristic of his work is the consistent elimination of every individual, personal element from the way in which the images are manufactured, in order to make the conceptual element stand out. The video installation *Six Animations* [cat. 54] translates a constructive and synthetic pictorial language into colorful computer animations that “pop”. The standardized, static compositional principles of Abstraction are animated, refracted by means of combination and variation and transferred into a crossover of graphics and techno-music.

Heimo Zobernig has been represented since 2000 in the Daimler Art Collection by paintings and graphic works [fig. 1] as well as with a

large space-related sculpture (Galerie Dreher’s exhibition stand, Cologne, 1992). This group of works has been supplemented by a representative selection of the videos and films **Zobernig** has been creating since 1983, comprising some fifty titles. **Zobernig’s** conceptual, multimedia work is founded on systems of order from various contexts: the alphabet, natural numbers, basic colors; fundamental geometric forms such as the circle, line, rectangle and square; the system of punctuation marks; and lexical and pseudo-scientific systems of order. On the other hand, **Zobernig** is not an order fanatic who projects an obsession onto his art, but endeavors to introduce order – for himself and the beholder – into the formalisms of contemporary art by investigating them with a view to the history of their media and functions, by laying bare the mechanisms of presentation, value-generation, and the relation between the genesis of a theory and artistic practice. The simple process of ordering and exposure, which is a salient feature of **Zobernig’s** artistic practice, then gives rise to the further concepts that fundamentally characterize his works: reduction, repetition, drawn-up parities, neutralizing, distancing, literal interpretation.



CAT. 65 Jonathan Monk, *Slight Alterations 1-5*, 2000. 5 sheets: 10.8 x 7 each

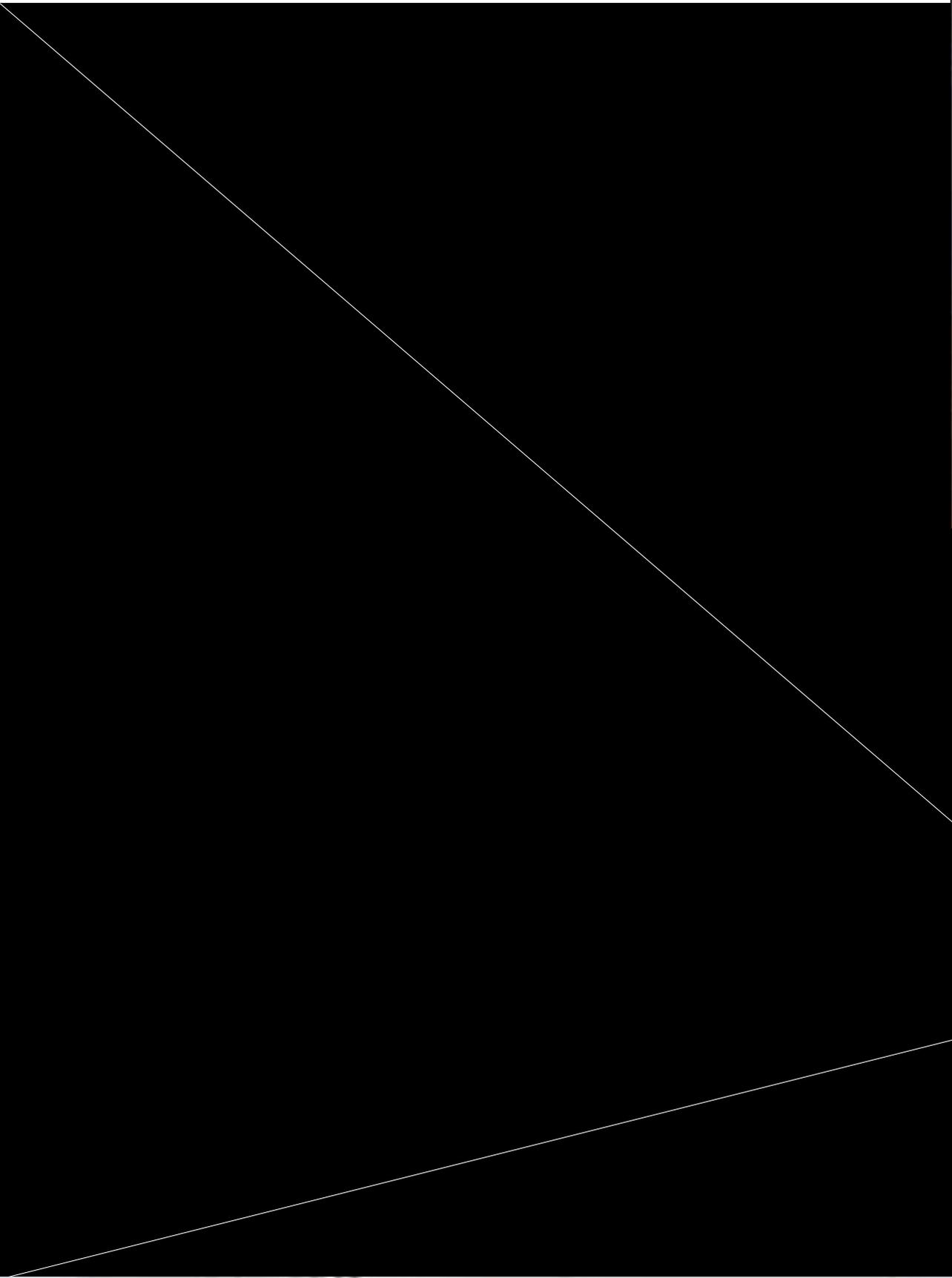


CATS. 66-68 Mathieu Mercier, *Still Untitled*, 2001. 3 works: 16.5 x 15.4 in. / 18.9 x 16.3 in. / 17.7 x 16.3 in.



Fig. 1 Heimo Zobernig, *ZZO, ZZP, ZZQ*, 1986. 3 works: gouache and adhesive tape on paper: 11.6 x 8.3 in. each





2005
MINIMALISM AND AFTER IV
*New Acquisitions for the
Daimler Art Collection
Daimler Contemporary Berlin
July 29 - November 27, 2005*



BANAL MATERIAL - SYMBOLIC MATERIAL

The following short excursus is intended to shed light on how classical Minimal Art of the 1960s understood materials at the point of transitioning into contemporary art. It is possible to speak of a paradigm shift in the dialogue between historical Minimalism and contemporary tendencies: the attention paid to “hardware” in the 1960s – material, form, structure – has given way to more of a focus on “software” – content, process, perception.

One of Minimal Art’s key driving forces was replacing the ideologically contaminated materials of the traditional art genres – plinth, bronze casting, canvas, frame – with industrially processed mass goods, so that it was also possible on a material plane to assert the demand for de-individualization and objectification categorically, and quite frequently with shock impact as well. Visitors to early Minimal Art exhibitions were confronted with brass, Plexiglas, sheet metal and aluminum (Judd), rusting Cor-Ten steel (Serra), rough wooden cuboids and iron sheets (Andre), plywood and PVC sheeting (Schene), steel and car lacquer (Posenenske), air pockets, wrapping paper and cotton fabrics (Walther). This was linked with rigorous formalization and reduction, a return to primary structures, to a clearly recognizable quality for geometrical phenomena, to the interplay between positive and negative forms and logical spatial functions.

As a next step, the developments in the late 1960s that the art critic Robert Pincus-Witten referred to as “post-minimalistic”¹⁶ with regard to the work of Keith Sonnier, Eva Hesse, Richard Tuttle, Bruce Nauman and others, shifted attention to artistic processes, processuality and the constitutive significance of aspects relating to the aesthetics of production and reception were placed back in the foreground. This altered approach to material, addressing artistic production and including viewers in the work-creation process, are relevant to contemporary trends in Minimalism for a variety of precise reasons. Classical Minimal Art placed the accent on “context,” but by the early 1990s this was seen not just as a question of space but as involving extended perception and processing for phenomena from the fields of politics, communications and economics, for design and language, and also for our awareness of key signs and structures from computer aesthetics.

The work of the young New York artist **Vincent Szarek** can also be seen in this context. **Szarek**’s sculptural objects appear as formal superlatives: luxuriously gleaming surfaces, seamless and all of a piece, they seem to have dropped from the sky and been shaped aerodynamically by the

F1
G5
G6



CAT. 36 *Liam Gillick, Provisional Bar Floor / Ceiling, 2004. 9 segments: 39.4 x 39.4 x 3.9 in. each*



CAT. 60 John M Armleder, *Untitled (FS 80)*, 1985. 35.8 x 35.8 in. (panel), 48 x 11.8 x 18.1 in. (table)



CAT. 100 Heinz Mack, *Unnamed Stele*, 1962-63. 106.7 x 13.4 x 5.6 in.

“[...] These pillars of light [light steles], visible from a long way off, rear up like the beacons of the reservation. / A pillar consists of an upright axe on which vertical reflector mirrors are erected like thin wings. These reflect the sun intensely.

THE VARIOUS FIE
LIGHT VIBRATION
VOLUMES OF LIG

continually interchanging with one another. The total volume of light is determined in its structure by the relief of the reflectors as well as by the position of the sun. A cloak of intense light plays over the materiality of the technical construction; the light acquires immateriality as the observer gains distance [...].”

LDS OF
GROW INTO
HT

HEINZ MACK

“Das Sahara-Projekt” (1958)



resistance of the air. In fact *Gold Teeth* [cat. 47] is an artistic treatment of the design elements taken from the Mercedes-Benz SLR. **Szarek's** lacquered fiber-glass objects are based on computer-generated designs that are then constructed, down to the last detail of the finish, on a production line developed by **Szarek** himself: "I work on sculptures on the basis of special products and individual presentations. The manufacturing process includes digital technologies (CAD/CAM) permitting rapid and infinitely variable formal changes. I am interested in individualizing objects from modern series production, of the kind that are increasingly more (and more cheaply) available and accessible to individuals." The resulting icons of car design are reminiscent of the paint-shiny sculptures of Californian minimalists like Craig Kaufmann and John McCracken in the 1960s.

Liam Gillick has been making a name for himself with sculptures, spatial installations, films, scripts and stage plays since the early 1990s. While the artist engages in a dialogue with the 20th-century abstract avant-garde in formal terms, his works always relate to historical or up-to-date political themes in terms of their content. **Gillick's** architectural floor object *Provisional Bar Floor / Ceiling*, 2004 [cat. 36], made of pallets with different color slats is a continuation of the spatial objects he calls *Screens*. These mark places within defined spaces, which the onlooker can use as a kind of visual discussion platform. **Gillick** plays with the demarcations between abstract pictorial nature and concrete three-dimensionality, which always broaches the human being's scope of language, thought and action. The material allows us to experience this exploration of boundaries: the shape of stackable palettes combines seamlessly with a classical painted surface, thus transferring the Swiss Concrete Art tradition into the banal material aesthetic of American Minimalism.

Charlotte Posenenske's work is also located at a comparable interface - European Abstraction in the border area shared with Minimal Art. The German minimalist artist **Posenenske** had a lasting preference for industrial production processes through which she made out the objectification to which she aspired as an artist [cat. 22]. Her sculptures made of metal sheets are signed merely "CP." The edition is unlimited. **Posenenske** envisaged industrial production without, however, tackling it in practical terms, but she worked towards the vanishing of art and artist. Her yellow reliefs preferably were hung as a series of identical elements. People responded to the radical nature of the concept with either enthusiasm or fierce disapproval. A newspaper critic wrote: "Their simplicity is challenging to such an extent that no one is able to silently compromise when looking at them." In 1967, the *Frankfurter Allgemeine Zeitung* maliciously wrote: "Living culture and shop window decorations will benefit greatly." At the end of 1968, in the midst of a promising career, **Posenenske** turned her back on art and decided to study social sciences, stating: "It is painful for me to face the fact that art cannot contribute to the solution of urgent social problems."

To represent the radical-banal material language of the European Zero movement, let us look at the work of **Jan Henderikse**, co-founder of the Dutch Nul group and a photographic and object artist [cat. 103]. **Jan Henderikse's** work compromises viewers with magic and mystery, with joyousness and the tragedy of the banal. On the one hand, his work reveals - from an attitude of heartfelt agreement, curiosity and disinterested satisfaction - the sheer simplicity and naked being-ness of things, and then it reveals the human longing to be enchanted and delighted. *Acheiropoieta* (not made by human hand) is the title **Henderikse** chose for an exhibition of his ready-mades in 1995; in ancient art this is the term used for images that were created supernaturally. For **Henderikse** "not made by hand" is program, concept and credo. In his work the magic becomes a case of art, promising the possibility of acquiring a liberated, light-hearted insight into the seriousness of the situation.

E3
F1
G4



CAT. 47 Vincent Szarek, *Gold Teeth*, 2005. 72.1 x 24 x 79 in.



CAT.22 *Charlotte Posenenske, 4 Reliefs from Series B, 1967. 39.4 x 19.7 in. each*



CAT.103 *Jan Henderikse, Cork Relief, 1962. Ø 31.5 x 3.1 in.*

SOCIO-POLITICAL HORIZONS

CADERE, ABSALON, BUREN,
MOSSET, POSENENSKE

The question of the original basis on which Minimalism developed has, up to the late 1990s, been treated marginally, and this is no less applicable to the political horizons of this art. Here, the formal and aesthetic decisions of Minimalism grew, to quite an important extent, out of the protest movements of the 1960s in Europe and America, and articulate these in very substantial ways. This applies particularly to **Olivier Mosset** and **Daniel Buren**. A statement like this may seem surprising at first to readers leafing through this publication. What do stripes, L-shaped angles, folds and monochrome surfaces have to do with politics?

First, we have to remember that composition was the basic art principle that Minimal artists were trying to overcome. But composition was inseparably connected to the search for order, logic and beauty; it could not be detached from the values of old Europe: hierarchy, rationalism, individualism. In clinging to composition, young artists always saw the rationalistic and hierarchical aspects of European society as well. But the reality was: the collapse of values, accelerated insights and developments in science and technology, the undermining and denunciation of language; this reality was opposed to the traditional social order in every particular.

Minimalism is committed to the idea of an anti-hierarchical, anti-compositional whole, it is interested in the vision of a new totality. And this vision is held up to society, uncompromisingly and entirely, with aggressive undertones, to make it aware of the serious deficiencies and fundamental discrepancies within its self-image.¹⁷ In our context, **Andre Cadere**, **Absalon**, **Daniel Buren**, **Olivier Mosset**, **Charlotte Posenenske** - within the generation of artists born around 1940 - represent this actionist-political foundation for a minimalist view of objects.

Andre Cadere developed his *Barres de bois* in 1970 [cat. 59], wooden rods made up of various colored segments to form a mobile work of art that he could carry with him at all times and use whenever he wished. They are legitimized as artworks by their positioning in the context of art. He traveled all over Europe and to New York with his rods, appearing at openings of artists like **Robert Ryman** [cat. 38] and Barnett Newman. He used the *Barre de bois* like a walking stick and kept it close, either holding it in his hand or putting it down in some carefully selected place. Despite the simplicity of the device, the rod acquired such a powerful presence that it marked out its own territory and intervened in the exhibition.

Cadere wanted his interventions to be disturbing, and thus stimulate discussions about art as a social system. From 1972 onwards, **Cadere** accompanied his activities with essays and other writings published in art magazines like *L'Art Vivant* or *Artitudes*. From 1974, discussions and lectures relating to the connection between his work and a general cultural, political and economic context - with titles like *Creating Disorder* or *Space and Politics* - were also key components of his activities. These works are characterized by austere economy and by the rejection of anything established.

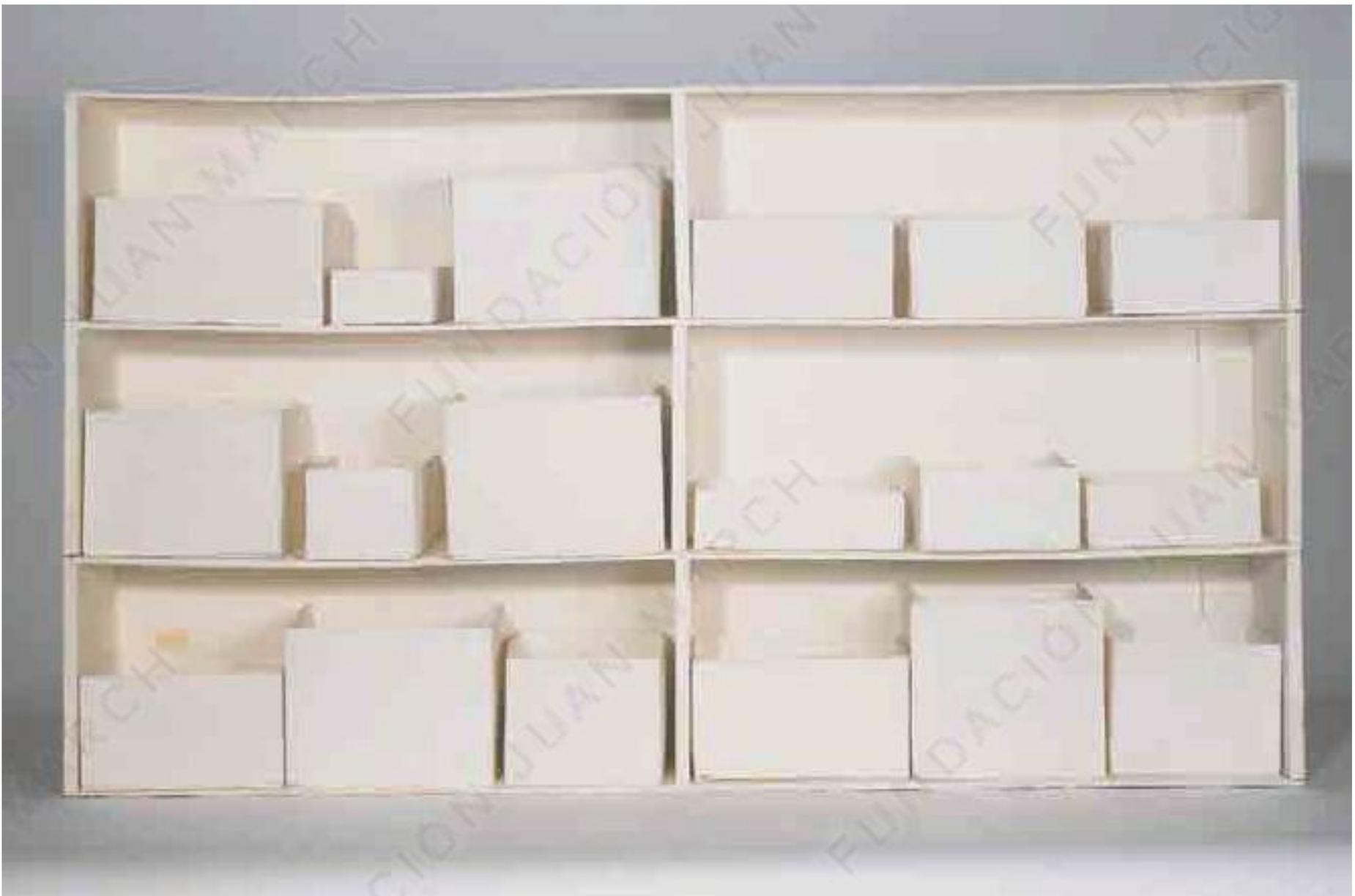
The home designs by the Israeli artist **Absalon** [cats. 44-45] are sculptural-architectural translations of existential physical experiences and at the same time they symbolically "occupy" public spaces, both ideas being anchored in Minimal Art's thinking as well. **Absalon** started work on little home units around 1990, so-called "cells" tailored to the size of his own body and equipped with the necessary essentials of life. **Absalon's** aim



CAT. 59 Andre Cadere, Round Wooden Bar, 1974. 25 in. in height



CAT. 45 Absalon, Proposal for a Habitat, 1997



CAT. 44 Absalon, Disposition, 1988. 71.7 x 42.1 x 11 in.

“[...] Repetition should be understood essentially in the sense of NOT PERFECTIBLE. This allows us to consider a neither progressive nor perfectible evolution, shifting from one neutral form to another that is equally neutral. For example, there is no qualitative difference between a black circle in the middle of a white painting, the marks of a square paintbrush stroke at regular intervals over white plastic, the bands on the sides of a striped fabric covered with paint. [...] For this reason, when making each of these distinct marks, Mosset, Toroni and I do not hesitate to depersonalize what were at first our own personal, albeit neutral, marks. There is no evolution between one mark and another, but there is repetition, since for the observer the object has not changed; although now it no longer includes an individual claim to

AN OBJECT THAT
IN ITSELF, REGARDLESS
WHETHER IT IS

DANIEL BUREN

Conversation with Geroges Boudaille (1967)



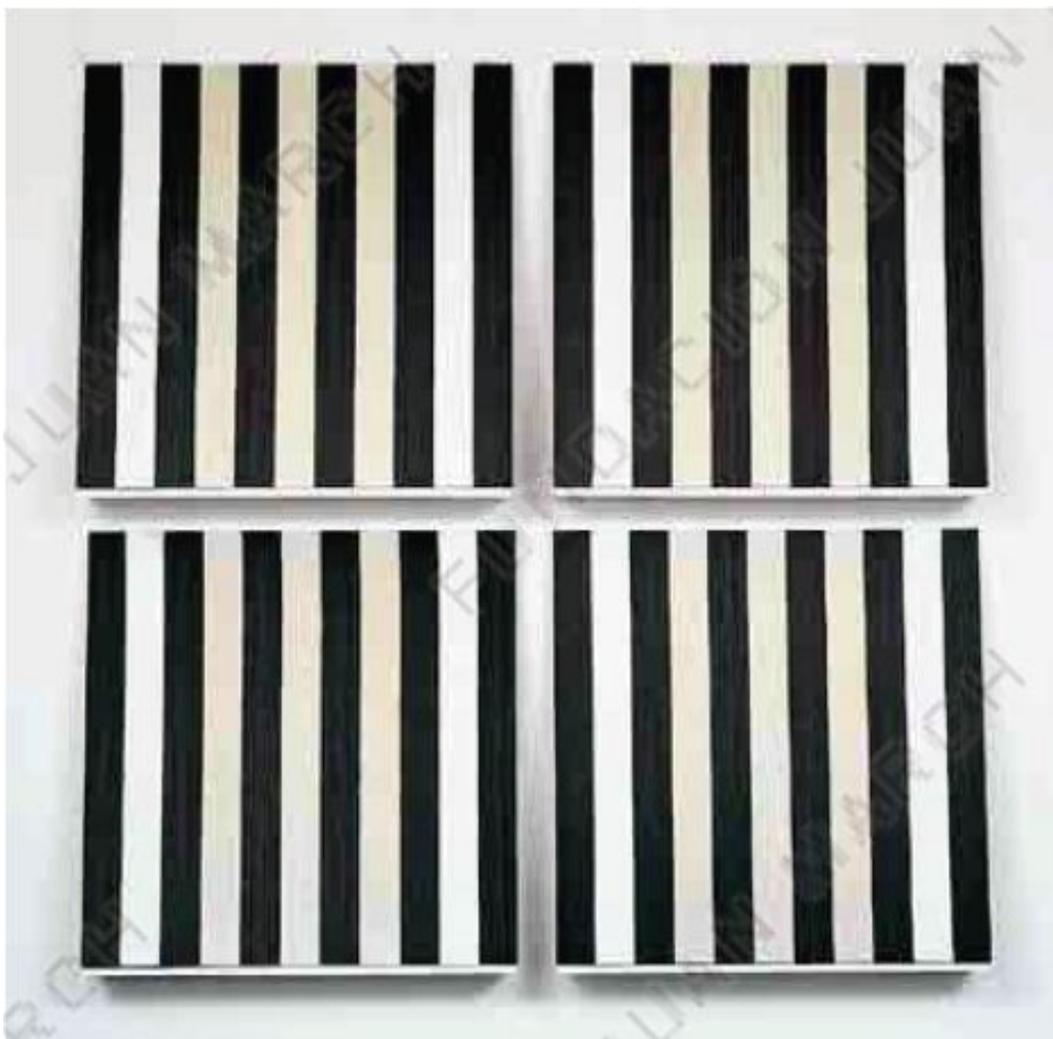
this object since it belongs to anyone; it is truly impersonal. Only in this way can we prevent repetition from becoming the expression of a precise individual who, by constantly repeating the same thing, even if it is neutral, turns it into a value because by repeating it he or she has laden it with intention, which has made it lose its quality as a banal object and become the work of someone. The act of repeating must entail a wholesale depersonalization of the thing shown; it should not become a ritual whose sole function would be to give art back a sacred dimension. What is important is the object being shown, regardless of whether it has two or three dimensions, regardless of whether it is made of canvas or plastic, of wood or iron, cut or pasted, electrical or not, kinetic or static. If it is neutral, anonymous and refers to nothing other than itself,

S A VALUE
RDLESS OF
NUMBER 1034



CAT.58 *Olivier Mosset, Untitled, 1974. 39.4 x 39.4 in.*

F1
F3



CAT.57 *Daniel Buren, To Be Underlined, 1989. 38 x 38 in. each painting*

was to build his living cells in urban structures all over the world and live in them temporarily, a goal he was unable to fulfill due to his early death.

Daniel Buren's artistic work reveals a singular consistency: since 1966 he has been using nothing but commercially available fabric with stripes 8.7 cm wide which he deploys temporarily by installing them, often anarchically, indoors and outdoors [cat. 57]. The minimalist vocabulary, the repetition of a "pattern" and his refusal to develop the idea in terms of either form or content have been his central artistic premises ever since. **Buren** developed his conceptually used strip picture from his opposition to "repressive systems," as he himself stated in 1968.

Radical - this term characterizes not only the direction of Abstract Painting that **Olivier Mosset** [cat. 58] co-created in New York in the '70s but also the attitude of the artist. The foundation was his involvement in the political unrest of May 1968, which he experienced personally working in Paris at the time. In 1966, the artist began a series of minimally reduced circle pictures and formed the B.M.P.T. group with **Daniel Buren**, Niele Toroni and Michel Parmentier. These artists used public painting campaigns intended to bury the classical panel picture once and for all, and agitprop writing in an attempt to formulate a new, radical concept of work with explosive political force behind it.

Few artists in Germany have lived out these minimalist political roots and motivations so determinedly and tried to master them artistically to as great an extent as the Frankfurt artist **Charlotte Posenenske** [cat. 22], who died in 1985. Her serial wall objects and architecture-related sculptures from the 1960s were a determined effort to give the insights and demands of politicized youth a form that was down to earth and poetic. She saw herself confronted with the failure of her vision in the late 1960s, and switched from art to sociology. **Charlotte Posenenske**, seen from today's perspective, is the most important representative of German Minimalism, along with **Hanne Darboven**. This brings two artists back into a neighborly dialogue witnessed only once before, in Konrad Fischer's gallery in Düsseldorf in 1968.



CAT. 22 Charlotte Posenenske, 4 Reliefs from Series B, 1967. 39.4 x 19.7 in. each



2006

THE DAIMLER ART
COLLECTION AND EDUCATION
PROGRAM IN JAPAN 2006

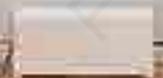
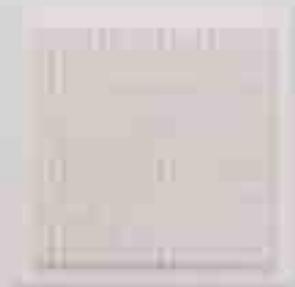
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PARS PRO TOTO: EXTENSIONS OF GEOGRAPHY

AUSTRALIA, JAPAN, SOUTH AMERICA

C6
G3

There have been important refinements and developments in minimalist pictorial languages since the 1950s–60s in Australia, Japan and South America. In all cases one can see how cultural models and traditions from the country in question assimilate European and American constructivist and minimalist tendencies.

Ian Burn was a kind of “father figure” for Australian Minimalism. He – with the younger Mel Ramsden – made contact with the Concept Art of Art & Language in London and with the Minimal scene in New York around 1965. **John Nixon** [cat. 51] was one of the artists who built on this, though by going back to early 20th-century fundamentals of abstraction he successfully formulated a larger intellectual and art-historical binding force. In an interview, **John Nixon** pointed out the significance of Minimalism, which he first addressed via late-1960s magazine illustrations, for his continuing analysis of Kasimir Malevich’s *Black Square*:

I started to investigate the field of Minimalism, and came from there to Russian Constructivism, in which I recognized principles that I took up for the late 20th century and was able to develop further without merely repeating what had already happened. As a young artist, I was interested in Minimalism, and so tried to start from there and develop a different story... What I discovered in my reading of the Black Square was abstract painting that responded to my understanding of Minimalism. So it was a reading of the Black Square via my passage through Minimalism, rather than understanding what might have developed via Russian history, icon art etc.¹⁸

Nixon’s *The Berlin Project Room EPW:O*, was created while the artist was staying in Berlin. The initials EPW stand for “Experimental Painting Workshop,” which **Nixon** developed when analyzing work by Piero Manzoni, an artist in the Italian Zero movement.

Then again, the key influences for two of the most important representatives of reductionist tendencies in Japan around 1960, **Shusaku Arakawa** and **Tadaaki Kuwayama**, went from Fluxus, on the one hand, to the tradition of Zen philosophy on the other. Since the late 1960s, **Shusaku Arakawa** [cat. 48], together with his partner Madeline Gins, has lived and worked in New York, developing their idea of a universal work of art that incorporates architecture and the human body, poetry and philosophy. Their work includes large picture series, museum installations, books, experimental texts and films, designs for architecture, landscape and town planning. In his 1960s pictures, **Arakawa** developed his own language for Conceptual Painting: a poetic combination of signs, concepts and graphic elements placed against the white background of Zen philosophy’s “silent emptiness”. In the late 1950s, **Arakawa** showed his first work at the Yomiuri Independent Exhibitions, founded a Neo-Dada group and organized happenings. It was a period when corruption was being critically addressed in Japan, and the resultant controversies finally forced him to leave the country. He moved to New York in 1961 and started to work on philosophy and linguistics there. He made friends with Marcel Duchamp, who was 75 years old at the time, and was active as a painter, filmmaker and performance artist.

Tadaaki Kuwayama’s painting [cat. 49] developed in formal proximity to the works of Minimal artists, though he formulated a different artistic approach. “**Tadaaki Kuwayama’s** definition of a space is based more on religion or philosophy than on an attempt to objectify artistic resources. Although he has lived in New York since 1958, the traditions of his native land still play a more crucial role than one would imagine from a purely formal analysis of his pictures. **Kuwayama** pursues the idea of a “pure space” on the basis of unintentional painting corresponding with the ideas of Zen Buddhism.”¹⁹

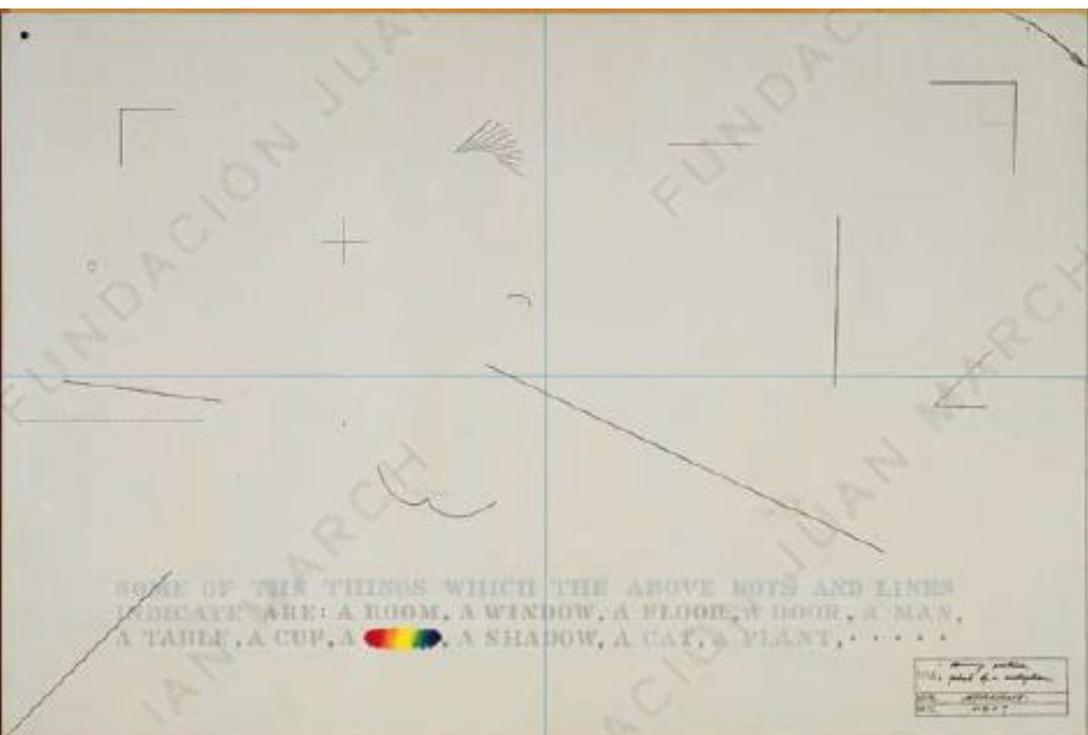
Fluxus, Concept and Minimal, linked with apparently naive and playful echoes of contemporary Japanese aesthetic phenomena, provide a



CAT.50 *Are You Meaning Company, Are You Meaning Houses*, 2003. 14.2 x 10.2 x 4.7 in. each suitcase



CAT. 51 John Nixon, The Berlin Project Room EPW:O, 2007



CAT. 48 Shusaku Arakawa, Morning Picture - Portrait of a Civilization, 1969. 47.2 x 72.4 in.

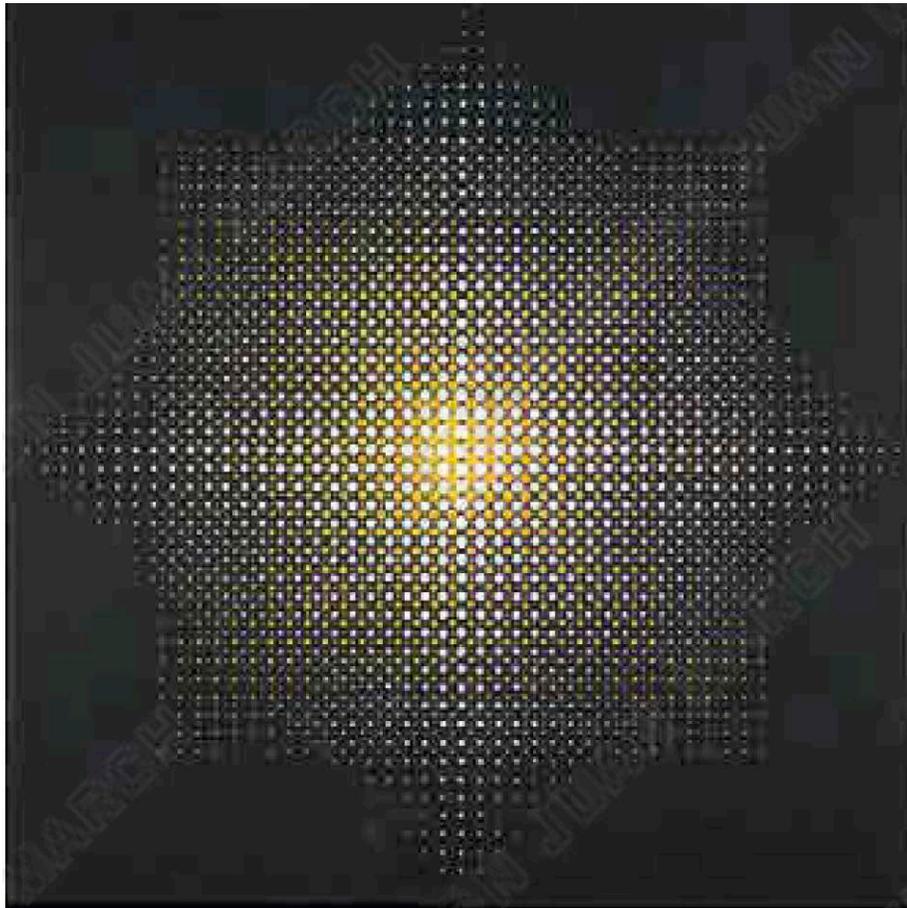


CAT. 49 Tadaaki Kuwayama, Untitled, 1965. 43.3 x 43.3 in.



CAT. 52 *Imre Bak, Formation I, 1969. 46.1 x 94.5 in.*

D2
E3
G3



CAT. 93 *Almir da Silva Mavignier, 2 Squares, 1967. 39.4 x 39.4 in.*



CAT. 53 *Henryk Stażewski, Relief No. 9, 1976. 25.2 x 25.2 x 1.4 in.*

starting-point for Ayumi Minemura, an artist born in Nagoya in 1976. She works under the label “Are You Meaning Company,” and is represented in this exhibition with a multiple, *Are You Meaning Houses* [cat. 50], which offers fifty paper houses in a linen-lined suitcase. They have different colored roofs, and viewers can arrange them to create their own housing complexes.

Key links between European Abstraction during the interwar years, Constructivism and Concrete Art and the South American tradition of Abstraction and Minimalism can be associated with the names of **Max Bill**, **Mathias Goeritz** and **Almir Mavignier**, each of whom is featured in the exhibition. **Max Bill** was awarded the Grand Prize for Sculpture at the 1951 São Paulo Biennial, and in 1953 he went to São Paulo as a member of the Biennial jury. **Bill** introduced European artists to South America and vice versa, and his presence proved an important stimulus for constructivist tendencies in Brazil and Mexico.

In this context, the name of **Almir Mavignier** [cat. 93] has to be mentioned. In 1945, **Mavignier** began to study painting in Brazil. During this period he belonged to the first group of abstract painters in Brazil and worked as an art pedagogue in a psychiatric institution. The foundations for **Mavignier**'s life-long convictions, which have influenced his entire body of artistic work, were laid here. He believed there was an inherent educational and socially compelling essence to the intelligent combination of aesthetics, design and communication: one that traversed the separate spheres of life and art. **Mavignier** first became acquainted with **Max Bill**'s work, as well as the man himself, at **Bill**'s large retrospective in São Paulo in 1950. In 1951, **Mavignier** traveled to Europe and was immediately drawn to the social reformist ideas put forward by the Bauhaus. From 1953–58, he attended the Hochschule für Gestaltung (Academy of Design) in Ulm and

was a student of **Max Bill**, who had a strong influence on his early work.

If one was to name a German precursor of American Minimal Art, **Mathias Goeritz** [cats. 71–72] would immediately come to mind. **Goeritz** had been living in Mexico since 1949, and from 1953 created two of the most important minimalist architectural sculptures for a public space. First is the house *El Eco* (1953), designed as a “Gesamtkunstwerk,” which was followed by the anti-functional, multi-colored *Torres de Satélite* (Satellite Towers, 1957), which reach 57 meters in height. From a different perspective, **Goeritz** could also be described as one of the most important links between the *Primary Structures* (to borrow the name of a 1963 exhibition in New York) of Minimal Art and reductionist cubic Bauhaus architecture with its experimental approach, which goes beyond the scopes of painting, sculpture and architecture. Between 1950 and 1990, **Goeritz** – an artist, architect and protagonist of Concrete poetry, a university lecturer and organizer of exhibitions, symposiums, etc. – was recognized as the pioneering resuscitator of a decidedly socially focused art in Mexico. However, his accomplishments have never been adequately acknowledged by either German or American art historians even though they are comparable to Erwin Heerich's buildings for the German island of Hombroich or to Donald Judd's combinations of art, architecture and landscape in the States.



Fig. 2 Stephen Bram, Untitled, 1993. Acrylic and oil on canvas, 9.8 x 8.1 in.



Fig. 3 Stephen Bram, Untitled, 1988. Acrylic and oil on canvas, 15.9 x 12 in.



Fig. 4 Stephen Bram, Untitled, 1994. Acrylic and oil on canvas, 14 x 11 in.

DIALOGUES OF SPACE, PLANE AND LINE

ALBERS, KRICKE, PARRENO,
VANTONGERLOO, WILLIKENS

B2
C3
E2

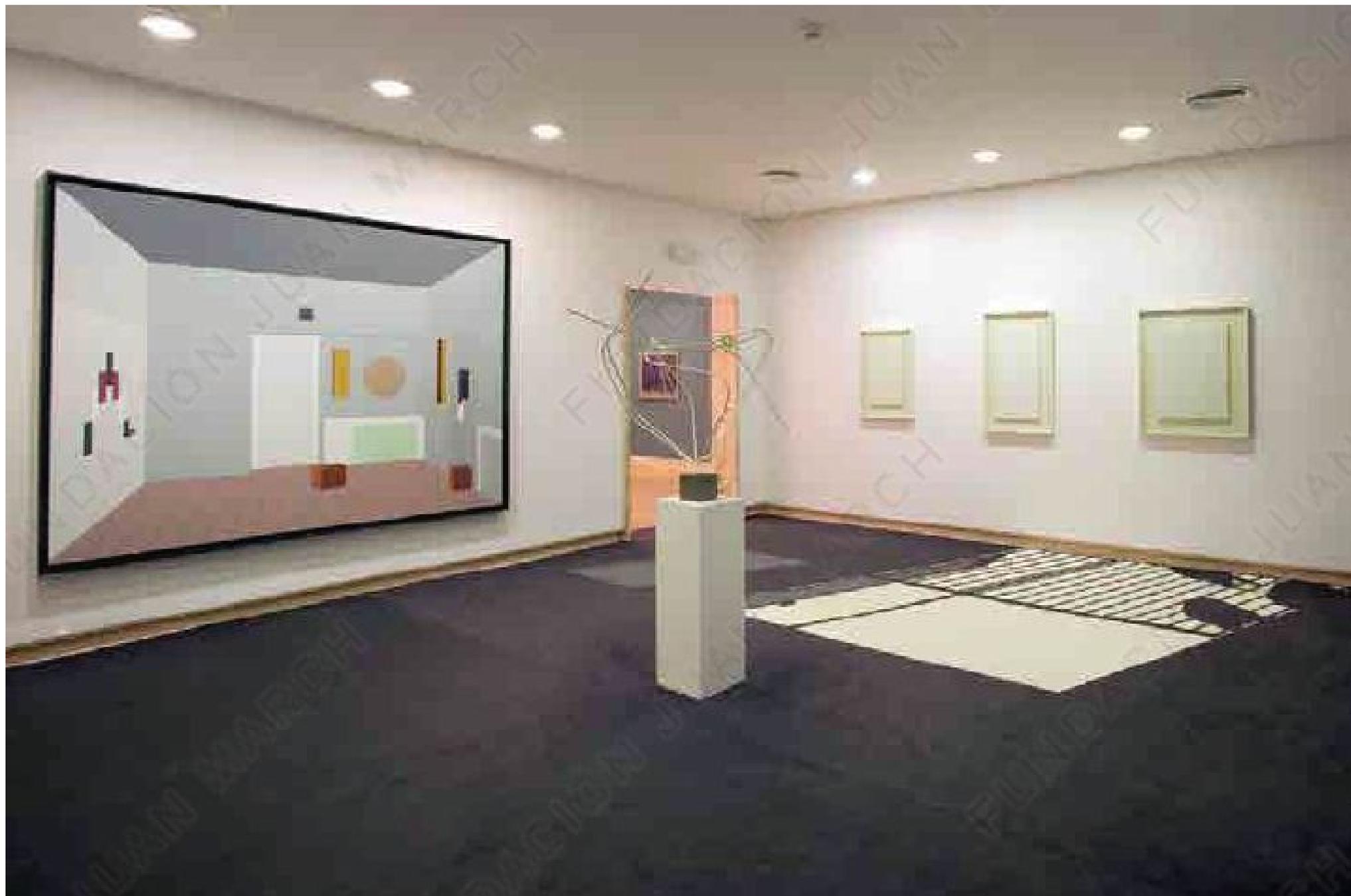


Fig. 5 View of the room "Dialogues of Space, Plane and Line" in the exhibition Before and After Minimalism, Museu d'Art Espanyol Contemporani, Fundación Juan March, Palma, Mallorca, 2007.

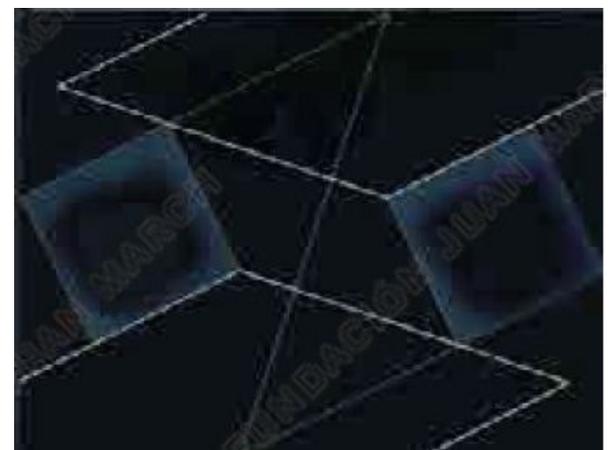


CAT. 81 Ben Willikens, Room 371. Erich Buchholz (Studio Herkulesufer 15, Berlin 1922), 2004. 78.7 x 102.4 in.

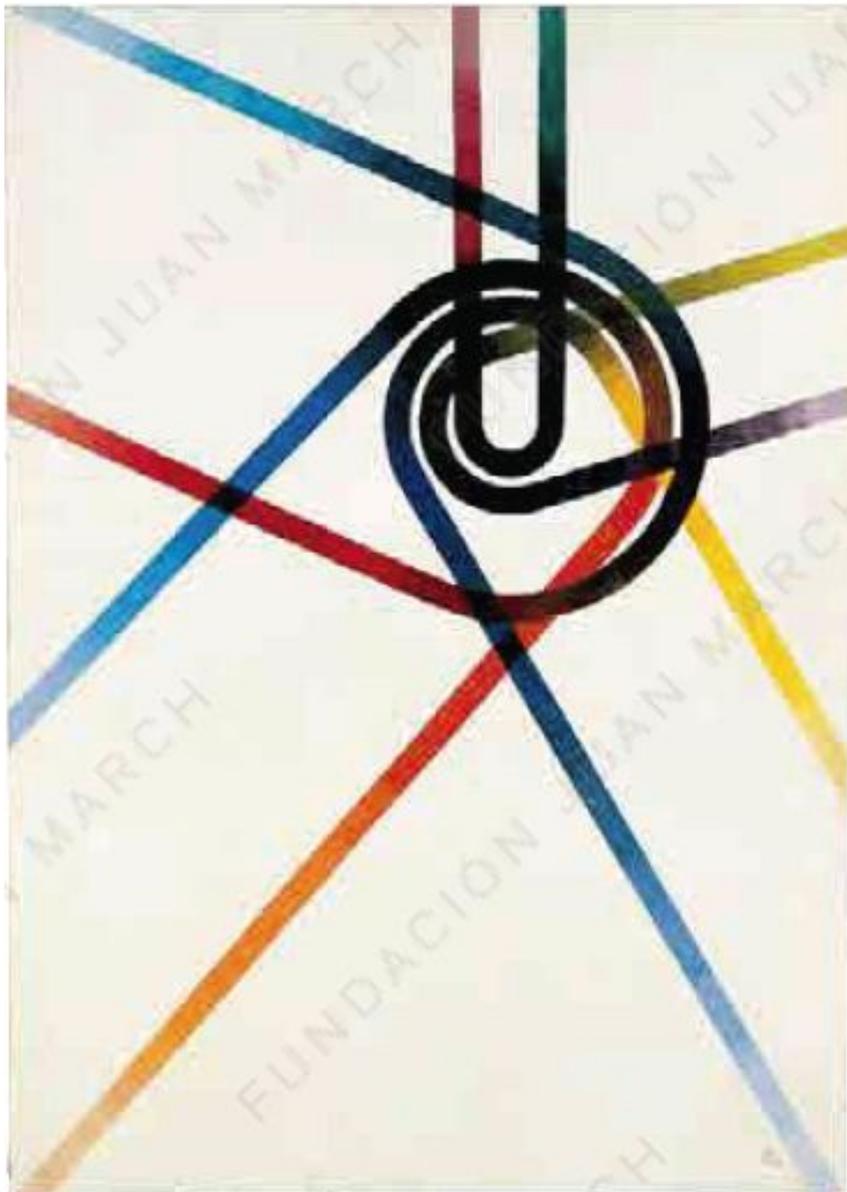
There are probably only a few painters today who have explored the history of pictorial space in Western painting so meticulously and with such academic vigor as **Ben Willikens** [cat. 81]: from Saenredam's church interiors, with their monochromatic light, to **Josef Albers'** "Meditation panels for the 20th century"; from Raphael's rationally constructed spatial lines to Malevich's revolutionary icon of 1913, the black square on a white ground. **Willikens'** recent study of Modernism's pioneering artists' spaces - Lissitzky's 1923 *Proun Room* and Erich Buchholz's Berlin studio space of 1922 - has led him to expand his palette, hitherto restricted to color values between black and white, to include color, though to a moderate and definitely conceptual extent. **Willikens'** study of the painted pictorial space, the "picture in space" and the "space as picture," informed by the history of Classical Modernism, and his theme of emancipating the panel picture so that it can become a space picture has become a three-dimensional argument in its own right.

Our exhibition is permeated with comparable dialogues of artistic positions or visual analyses of time and image over the course of generations. Five artists engage in conversation on the relation between image and space, via works that were created between 1938 and 2004. While **Josef Albers** draws the viewer into an intellectual puzzle of space-forming lines around 1940, **Vantongerloo's** simultaneous play of lines on a white ground releases the image into the openness of philosophical ideality.

Vantongerloo's paintings are based on his insight from Spinoza's *Ethics*, which he read around 1917, that the universe presents itself as something in which everything is acting and necessarily creating effects. Thus, matter is not something solid, fixed, instead the "so-called inanimate bodies," according to **Vantongerloo**, "are energies," and they effectively form



CAT. 85 Josef Albers, Structural Constellation F-14, 1954. 17.3 x 22.7 in.



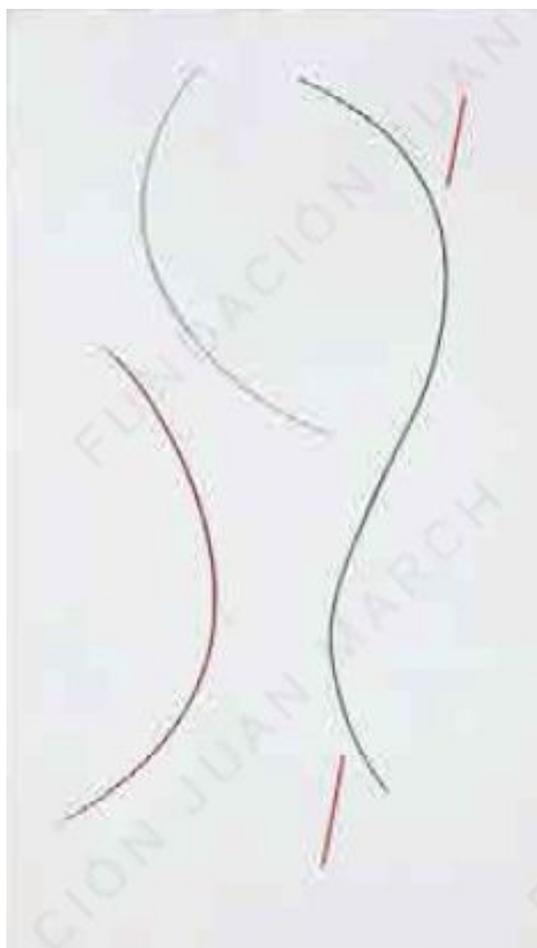
CAT. 80 Anton Stankowski, *Egocenter*, 1952. 33.1 x 23.2 in.

space that lies beyond the representational bounds of the three-dimensional. Space as a question of sculptural volume was not the answer to the search for “space” as essence. Rather than that, it is the aspects of space, movement and time, which are inherent in all things to an equal extent, and perceived relatively with respect to each other, that captivate **Vantongerloo**.²⁰

Kricke's 1955 sculpture [cat. 86] responds to **Vantongerloo**'s lines [cats. 82–84]: it portrays real space as an energy field. As Germaid Ruck has written: The term ‘Raumplastik’ (Space Sculpture), which the artist himself used to describe his work, quite accurately identifies their innovativeness. It may seem perfectly natural to combine the ideas of ‘Raum’ (space) and ‘Plastik’ (sculpture) in the field of visual art, but this relationship appears in a surprising new form in Norbert Kricke's work. In his case, space is not grasped indirectly, in other words in the traditional, Euclidian way through volume, but defined in the same way as in the modern scientific approach, as a function of movement in time. Put in another way: space no longer needs a three-dimensional core as a communication medium, but is directly revealed by force vectors, by lines of movement.²¹

Philippe Parreno's floor piece from 2001, entitled *6:00 P.M.* [cat. 87], is a film-like memory image of how we experience space in a condition between daylight and the realm of dreams.

6:00 P.M. (2001), **Philippe Parreno**'s projection of a field of light, interrupted by a few cast shadows, on a carpet, stems from the world of the thinkable that can happen everywhere. You find this world in books, comics, video games or films that are interspersed with spaces and temporality. The carpet is part of it, perhaps a fragment of a *mise-en-scène* for a film, where the crucial scene could play in an almost empty apartment, with the evening sun sending forth its fading beams through its large windows. What will happen? What has happened here? Having been a spectator a minute ago, you now find yourself participating, either playing the part of an actor or perhaps playing yourself. **Philippe Parreno** uses the medium of film as a model for his artistic thinking, which focuses on working by way of exhibiting itself, rather than on individual objects.²²



CAT. 82 Georges Vantongerloo, *Curves*, 1939. 23.7 x 13.8 in.



CAT. 84 Georges Vantongerloo, *Composition*, 1944. 27.6 x 20.1 in.



CAT. 83 Georges Vantongerloo, *Function, Green Curves*, 1938. 32 x 14.6 in.



CAT. 86 Norbert Kricke, *Space Sculpture*, 1955. 40.9 x 41.3 x 35.8 in.

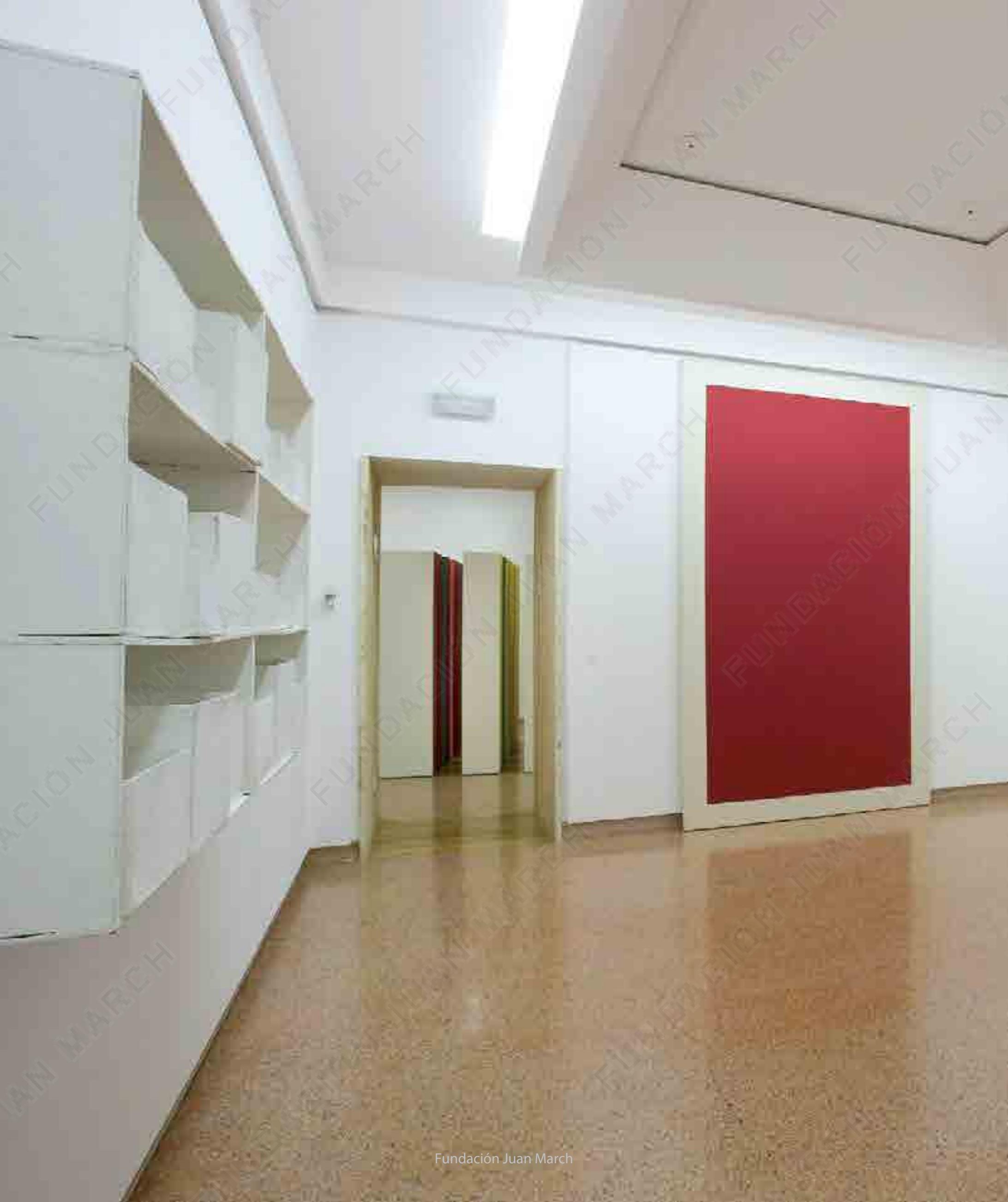
“LINE — FORM OF
MOVEMENT — FO
NEVER AS CONT
PHENOMENON,
THE OPEN SPACE.”



NORBERT KRICKE

June 18, 1977

MOVEMENT
RM OF TIME
OUR — ALWAYS A
WHICH SHOWS



2007

BEFORE AND AFTER MINIMALISM.
A CENTURY OF ABSTRACTION IN THE
DAIMLERCHRYSLER COLLECTION

*About 60 works, from classical
modern to contemporary art
Museu d'Art Espanyol Contemporani,
Fundación Juan March, Palma
May 22 - September 8, 2007*



THE IMPORTANCE OF THE EUROPEAN ZERO AVANT-GARDE FOR THE REFORMULATION OF THE CONCEPT OF THE WORK OF ART AROUND 1960

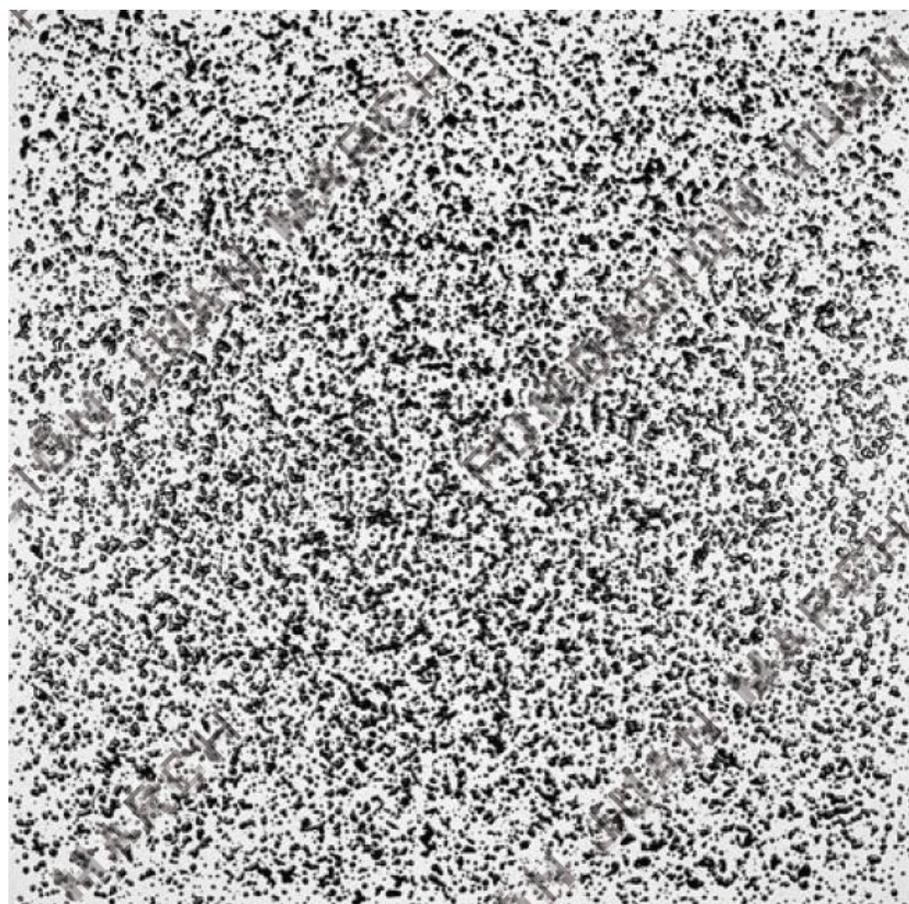
Until the early 1990s, the art-historical term Zero was identified essentially and to some extent exclusively in the public consciousness with the group of Düsseldorf artists formed by **Heinz Mack**, Otto Piene and Günther Rambow, among others, and founded in 1957. Since then it has been more broadly recognized that Zero was a broader European movement, with centers in Düsseldorf, Milan, Paris and Amsterdam.

In about 1960, artists like Yves Klein, Lucio Fontana, Piero Manzoni and **Jan J. Schoonhoven** – with the above-mentioned Germans and a large group of like-minded individuals – formulated a radical reassessment of the traditional concept of the work of art, thus laying the foundations for Concept Art and Minimalism in Europe.²³ This reassessment of the traditional work concept is still, after some fifty years, difficult to reduce to a common denominator as these developments did not lead to an artistic style, but questioned the basis of artistic production, reception and presentation in general. In addition to this, artists in Europe and America simultaneously were working on this “dethronement” of the traditional work of art, to an extent unaware of each other and with very different motives. In art-historical terms, various attempts were made to enshrine this “artistic turning-point” in language.

In naming some of these examples, Germano Celant spoke of the transition from “warm Informel (Pollock to Mathieu)” to “cold Informel (New Dada, Nouveau Réalisme, Fluxus, Happening, Zero, Concept Art),”²⁴ while in 1981 Laszlo Glozer coined the phrase “withdrawal from the picture, return to the outside world,” on the occasion of the *Westkunst* exhibition. Wolfgang Drechsler and Peter Weibel examined “painting between material and immateriality,”²⁵ while Erich Franz, returning to Umberto Eco’s theory about the “Open Work of Art” (1962), speaks of “Modernism’s Second Revolution.”²⁶ Lastly, in the subtitle to his 1994 book *Kunst im 20. Jahrhundert*, Heinrich Klotz proposes the classification “Modernism, Post-modernism, Second Modernism.”

Without wanting to coin a new concept to set against these, the question arises of whether it would not be more appropriate – given works by artists such as Joseph Beuys, John Cage, Robert Morris, Lucio Fontana, Carl Andre, Piero Manzoni, Allan Kaprow, Yves Klein, La Monte Young, **Jean Tinguely** [cat. 92], Ben Vautier or **Franz Erhard Walther**, all working in the late-1950s-1960s – to speak of the end of Modernism. Returning to tradition is the chief characteristic of classical Modernism; it is even true

E3



CAT.108 Herbert Oehm, Untitled, 1960. 39.4 x 39.4 in.



CAT.109 Herbert Oehm, Untitled, 1960. 39.4 x 39.4 in.



CAT.112 Hartmut Böhm. Strip Relief 16, 1977. 69.3 x 69.3 x 3.1 in.



CAT.111 Christian Megert, Kinetic Light Object, 1971. 50 x 50 x 7.5 in.

of Marcel Duchamp that his artistic production is anchored in the connection and coming to terms with traditions. There is no longer a comparable critical accommodation of tradition after 1945 – from what are now seen to be artistic positions that point to the future. On the contrary, it is possible to speak of a genuine, radical, artistic detachment from it, but one joined by a redefinition of artistic self-confidence.

Put in a different way, the change around 1960 puts an end to the age of the autonomous work of art. The works no longer detach themselves from the artist. That is to say, the “work” in the traditional sense ceases to exist, and what we call a work is simply labeled as art for purposes of legitimization because – terminologically – we have nothing else at our disposal. There are various artists who work quite differently and come from a variety of cultural backgrounds for whom it turns out to be questionable at a certain historical moment to apply to their artistic output the concept of art and traditional idea of “work.” This fundamental questioning of the “work” concept makes it necessary to acquire new authenticity and originality, but without being able to make this correspond with traditional artistic production.

Breaking these connections with traditional culture is first of all a global phenomenon. Detaching oneself from the art business, emigrating from the crumbling landscape of institutionalized art can manifest itself



CAT.101 Jan Henderikse, Nul, 1992. 71 x 9.4 x 3.5 in.



CAT.107 Jan Henderikse, Berlin, 1992. 71 x 9.4 x 3.5 in.



CAT.115 Jesús Rafael Soto, Vibration, 1962. 22.1 x 17.8 x 3.2 in.



CAT.99 Ferdinand Spindel, Untitled, 1974. 15.7 x 19.7 x 3.5 in.



CAT.113 Henk Peeters, *White Feathers*, 1962. 31.5 x 29.5 x 3.9 in.



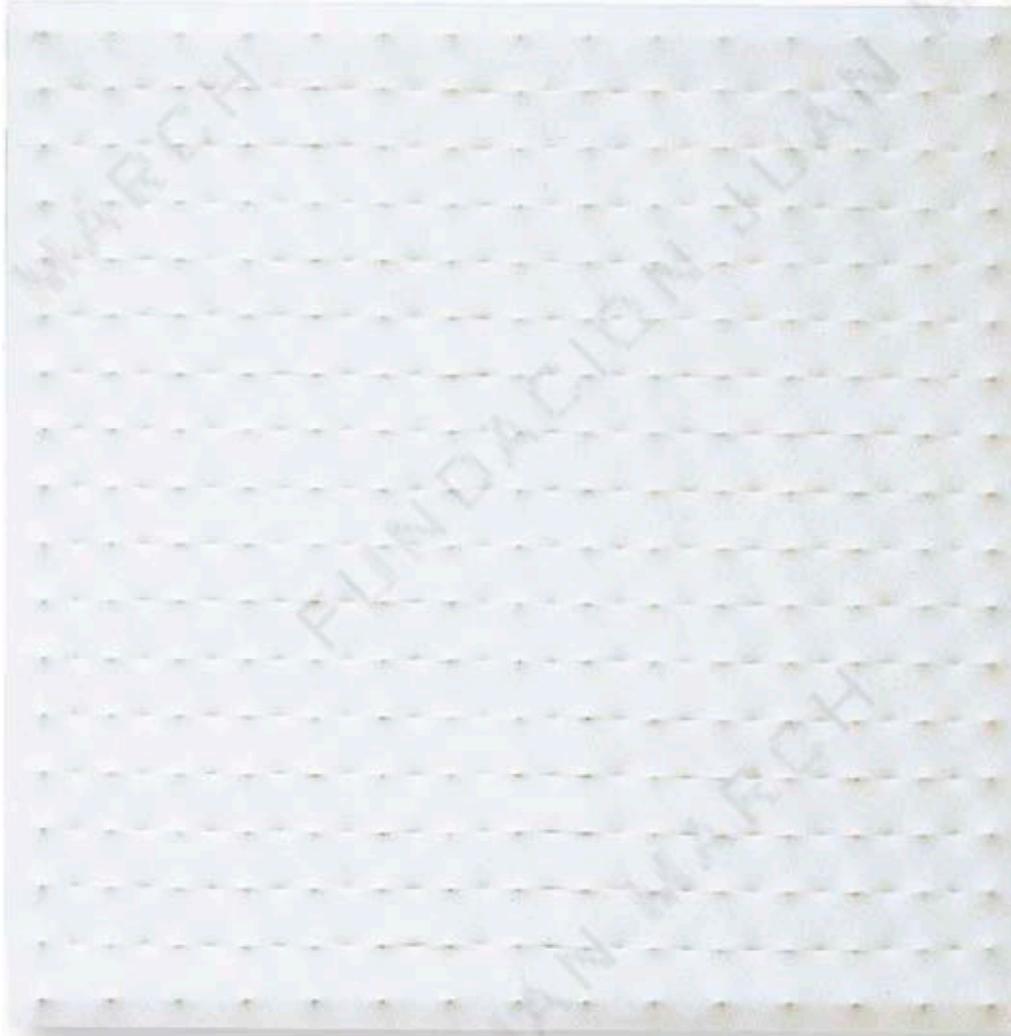
CAT.104 Jan Henderikse, *Austrian Groschen*, 1967-68. 32.1 x 32.1 x 1.2 in.



CAT.96 Martial Raysse, *Light Painting (for Otto Hahn)*, 1965. 24.8 x 30.7 x 2.2 in.

quite concretely in the act of leaving the studio and looking for other outlets: in the form of "Arbeiten auf dem Felde" ("Working in the Field," Beuys 1956-57), establishing one's own forum for presentation and discussion (*Zero* magazine by Mack and Piene, *Azimut / Azimuth* gallery and magazine respectively by Enrico Castellani [cat. 97] and Manzoni, 1959), temporarily burying a 7,200-meter-long line or setting up a *Socle du monde* (*Plinth for the World*, Manzoni, 1960), conceiving a *Sahara Project* with light reliefs and light cubes in the desert (Mack, 1958), celebrating a *Zero Festival* at the Rheinwiesen (Mack, Piene, Uecker 1961), setting up a 1-kilometer-long cord in the Rhön Mountains (Walther, 1964) or in the first sketch for a Land Art project by Walter De Maria that same year.

But this departure from the parameters of the traditional work of art can also be detected around 1960 in the fundamentally new quality accorded to artistic subjectivity: Fontana's slit canvases are radical gestures of subjectivity - no longer of an informal and biographical nature, but of an objectified subjectivity, effectively without emotion. It can also be said that Piero Manzoni, when showing *Artist's Shit*, *Artist's Breath* and the unrealized *Artist's Blood* project, etc., placed his *Achromes*, which still present pictorial arguments, alongside the individual, the "subject" Manzoni, as a necessary opposite pole. The picture becomes an object in Modernism at the same time it is being destroyed - a fundamental turning point in the history of 20th-century art that first starts to take shape with Fontana's first *Bucchi* in 1949 (works on paper and canvases with slits). The picture becoming an object and the preeminence of the idea can be seen in exemplary form in Germany around 1960 in Heinz Mack's *Metallreliefs* (*Metallreliefs*) and *Stelen* (*Steles*), whose scanning rhythm of light and shade, emptiness and volume, address the border between sensual presence and abstract idealism. This is also demonstrated by pictorial means in the works of Dadamaino, Castellani and Jan Henderikse [cat. 104], who fuse two-dimensional form and three-dimensional space to create "one" reality, both sensual and intellectual.



CAT. 97 *Enrico Castellani, White Surface No. 18, 1964. 70.9 x 70.9 in.*

FOUR TIMES ZERO AND TODAY

DADAMAINO, GRAEVENITZ,
MORELLET, SCHOONHOVEN,
HUEMER, KAHRMANN,
WESTERWINTER

Here we will discuss four artists associated with the European Zero movement. They represent the full range of the nearly twenty positions represented in this context and also the four key countries of origin - Italy, Germany, France and Holland. This will be followed by an account of three contemporary media artists who relate to their Zero predecessors in different ways.

Dadamaino [cat. 94] was only 23 when she hit the avant-garde scene with her first *Volume*, those black or colored canvases with cutout empty spaces, with their oval openings into real and imaginary space. **Dadamaino** found her way to her own unmistakable language with this radical gesture. With absolutely astonishing courage she abandoned her phase - short though it was - of painting experiments influenced by Informel, and opened her mind to the notion of the image as idea, as concept, as an intellectual act and a *tabula rasa* - qualities which she, like many other '50s and '60s artists, had found already formulated by Fontana, who was three decades older. Her *Volumes* and large-format drawings, as featured in the Daimler Art Collection, mark both an end and a beginning. She has arrived at that absolute, extreme attitude, emphasizing the total lack of compromise that defines her work as whole. For her, the image is no longer the

E3



CAT. 94 Dadamaino, *The Movement of Things No. 1, 1995. 141.7 x 39.4 in.*

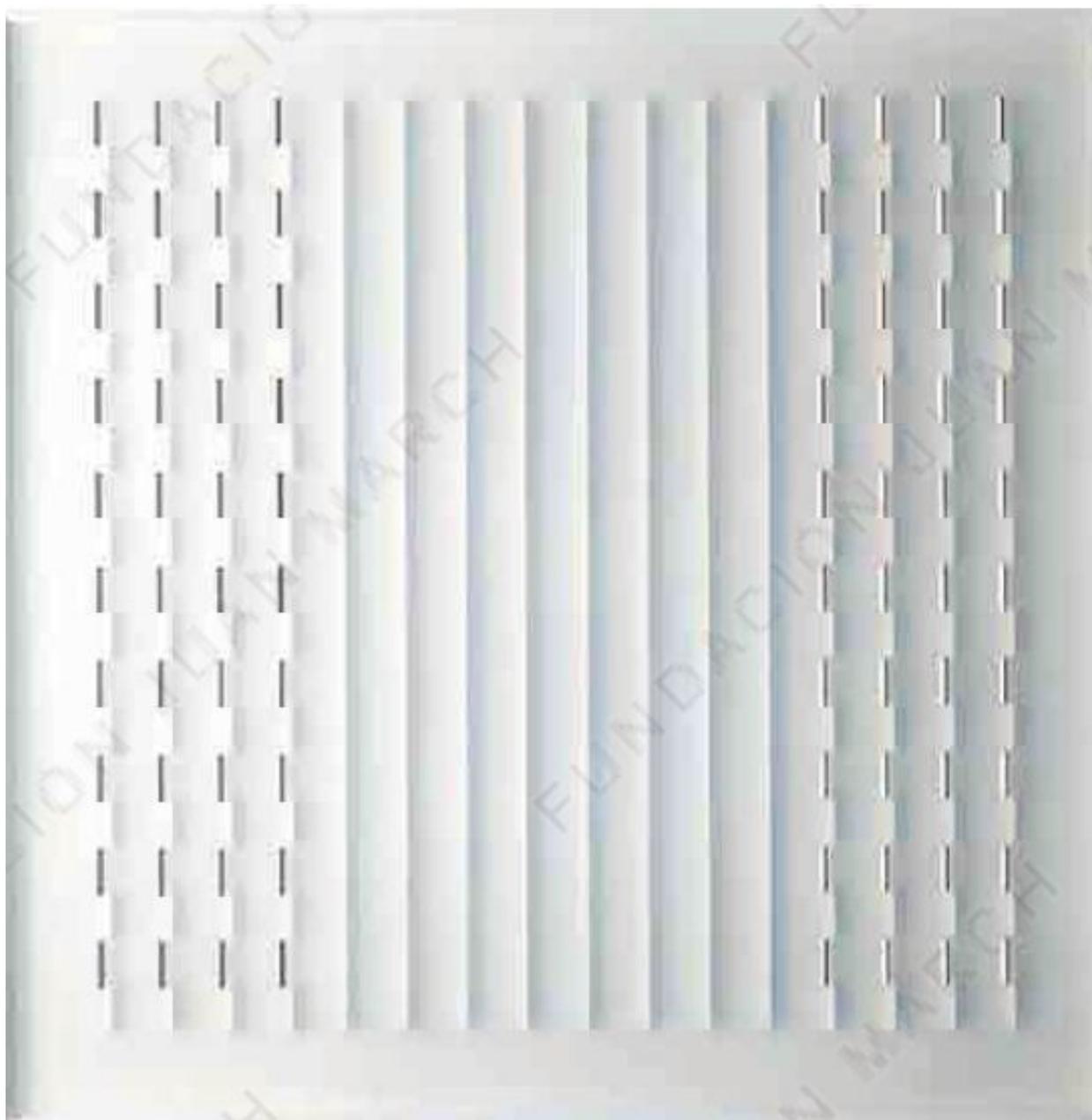
location for and result of a piece of psychological or painterly expression, but a transparent entity, a permeable totality and membrane that makes mental and spiritual vibrations perceptible not so much materially as in the sense of a sonorous, infinitely sustained sound. **Dadamaino** even emphasized the element of “expectation,” of “attesa” that Fontana included in his pictures, seeing it as essential for her approach to work and also for the viewer’s attitude.

Konstruktivismus (Leverkusen, 1962), *antipeinture* (Antwerp, 1962), *Nouvelle Tendance* (Paris, 1963), *Zero* (Berlin, 1964), *Mouvement* (Paris, 1964), *The Responsive Eye* (New York, 1965) – the titles of the exhibitions in which the young **Gerhard von Graevenitz** took part. His relief-like tableaux, kinetic objects [cat. 102] and print series [cat. 105] bear impressive testimony to the broad scope of his work from the very outset. His catalogue raisonnée, numbering 774 works between 1954 and 1983, reveals an artist who resolutely pursued the investigation and visualization of phenomena such as movement, light, space, time, structure, accident or progression. In 1960, he shifted away from the white monochrome reliefs he had been doing in the late ‘50s that reflected the spirit of the Zero group, and gravitated towards kinetic objects. In this period he first encountered

the possibilities of computer graphics and started using this technology for his series of geometrically ordered structures. As an adherent of rational aesthetics he ascribed a special role to random chance. In his grid structures he contraposed the regular pattern of the basic grid with a random distribution of dots. In 1974, **Graevenitz** wrote:

An arrangement not recognizable as accidental is arbitrary. And, strictly speaking, this applies to all so-called composed art. This used not to be called arbitrariness, but intuition. The application of chance is a fundamental moment in the demystification of the creative process.... The white reliefs react to changes in the external conditions because neither colors nor other factors distract from this. The kinetic objects produce changes of their own accord, and here the limitation to white serves the function of placing the greatest possible emphasis on movement.²⁷

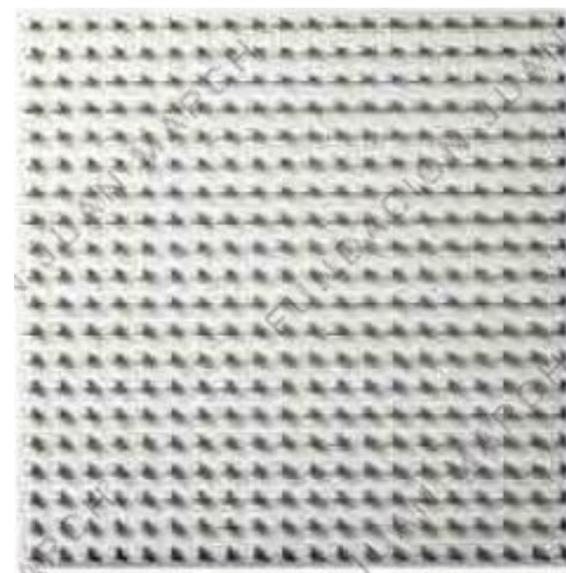
François Morellet’s [cats. 88, 91, 98] self-formulated description of his life is as brief as it is revealing in its self-mockery: “1944–49 representational painter, 1948–75 industrialist, alive since 1926, married since 1946, abstract



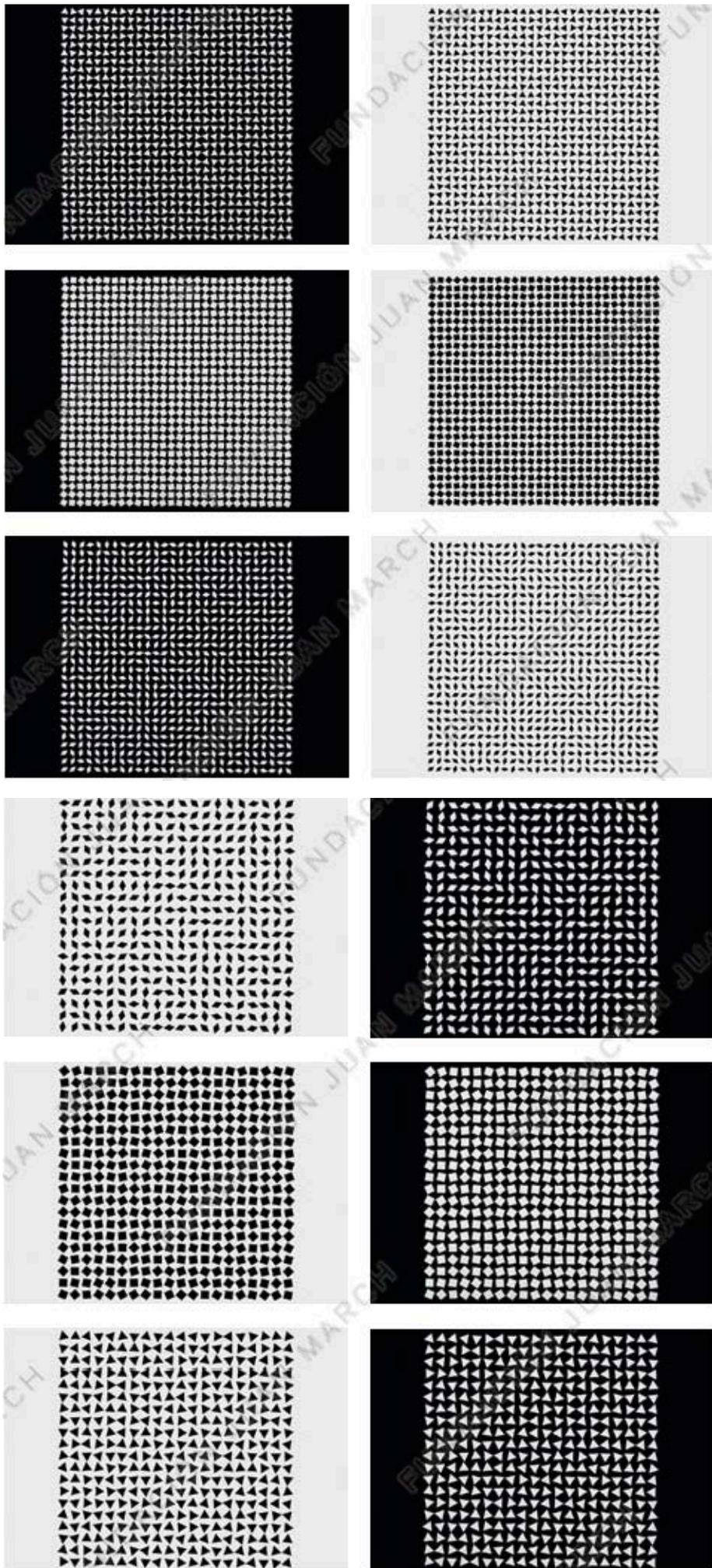
CAT. 110 Klaus Staudt, *Discovery*, 1995. 47.2 x 47.2 x 2.2 in.



CAT. 102 Gerhard von Graevenitz, *19 Black Dots on White*, 1965. Ø 24.4 x 3.1 in.



CAT. 95 Klaus Staudt, *Emphasized in Series, Wr 12b*, 1961. 23.6 x 23.6 in.



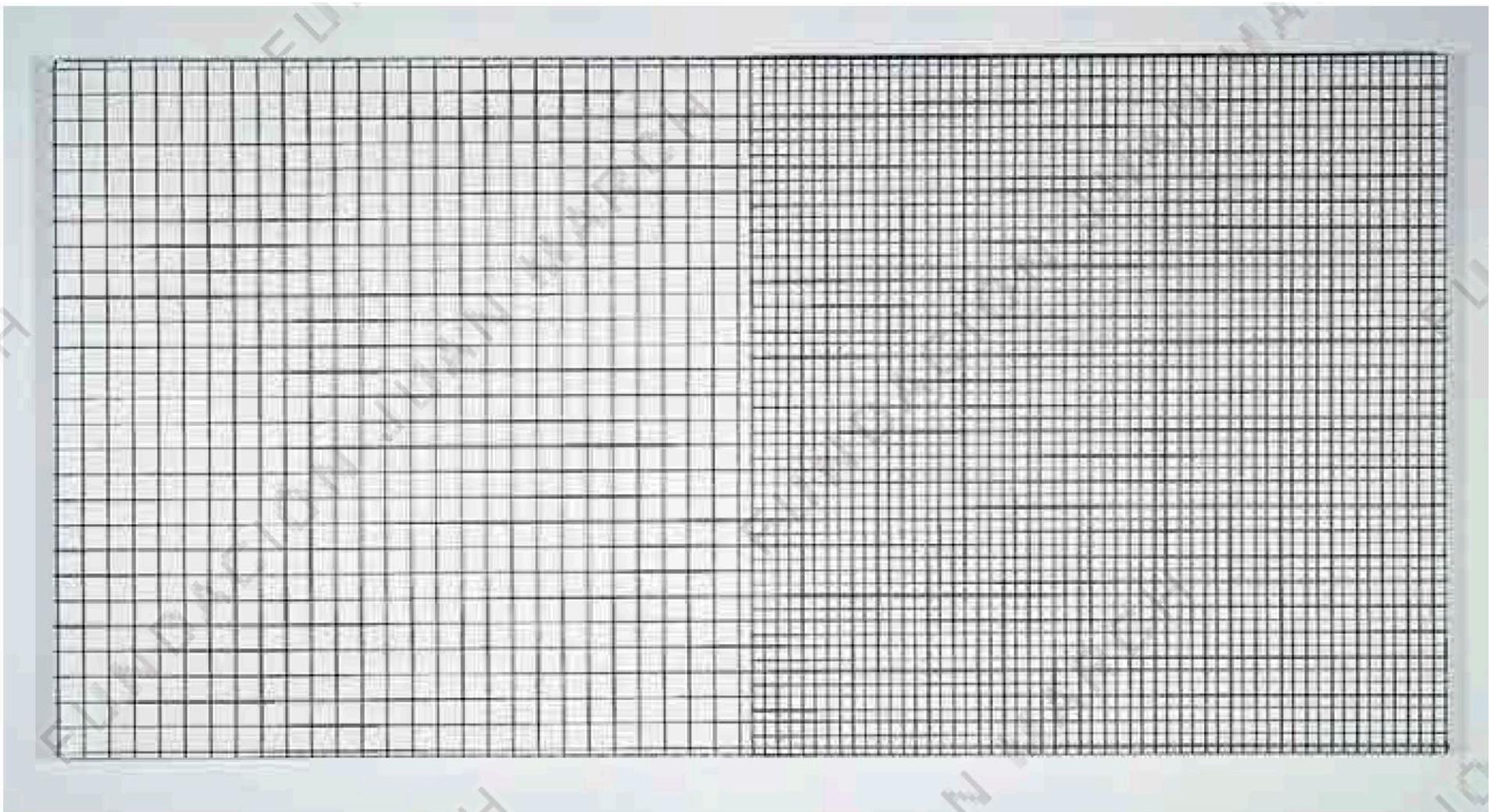
CAT.105 Gerhard von Graevenitz, Series "I" with 12 Silkscreens, 1962. 16.5 x 23.1 in. each

painter since 1950, 1960–68 member of GRAV (Groupe de Recherche d'Art Visuel), no artistic training, no awards." In 1953, **Morellet** created a picture in his studio that can be considered to have set the program for his later work: *16 Squares*, black lines running vertically and horizontally, dividing the picture into 16 squares of the same size. In the mid-1950s, **Morellet** was interested in designing the picture field as a structure tending to infinity, extending out of the limits of the picture. But "artistic imagination" in the traditional sense (implicitly the painterly gesture in Jackson Pollock's "all-over") is consistently excluded. **Morellet** does this by fixing principles and systems in advance that can lead to different chance-governed results in terms of the realized work. It is true of all **Morellet's** work that he is more interested in the method than the final pictorial result – though he takes the greatest possible care that viewers should perceive the latter as both aesthetically satisfying and visually attractive. In the 1960s, **Morellet** further refined the possibilities offered by chance-governed systems. He included kinetic elements and from a very early stage, 1963, neon as a material.

Henk Peeters [cat. 113], an artist colleague of Jan Schoonhoven [cat. 116], the principal figure in the Dutch Nul group, provided a wonderfully poetic word portrait of the artist in 1965:

one man's meat is another man's poison. yves klein explained that lines seem like bars to him, schoonhoven finds complete liberation in creating prison windows. and so, it is all about what the artist's point of view is, and above all with reference to bars it is important where you are standing. i still remember drawings by him from the occupation: prisons, then yards, surrounded by infinitely high walls with countless barred windows, women and gigantic birds awaiting liberation. schoonhoven left the academy where he was trained as an art teacher at that time, and this was like a prison to him. he was reported to the authorities by a traitor and ended up behind bars himself, even though the nazis had no idea what to do with this strange bird and soon let him go. he became a post office official so as not to be taken away ... he devotes himself punctually to registering post office properties all afternoon as well. he knows everything about them without ever having seen them ... at home the registration continues, it is not just work with properties, none of the properties is there any more. it is only now that life as an official becomes complete: its properties have been removed. piles of paper are carefully covered with lines and the work he does is for the same purpose as the office work during the day: there too machines make people superfluous to the extent that they were not already. and so it would be quicker and more accurate to print schoonhoven's drawings. but this faith is the absurd significance of work done by hand meant that he did not make use of graphics technology to produce these series portfolios. He produced hatching for every portfolio, 400 of them in all.²⁸

We have initiated a dialogue between the historical Zero artists and three more recent German positions in order to address possible transformations of artistic concepts and materials.



CAT. 91 *François Morellet, End of Series No. 1, Grid, 1989. 55.1 x 110.2 in.*



CAT. 88 *François Morellet, Neons in Space, 1969. 94.5 x 31.5 in.*



CAT. 98 *François Morellet, Compact Release No. 1, 1992. 70.9 x 80.3 in.*



CAT.114 Markus Huemer, *My Pictures Are the Ashes of My Art (After Palermo)*, 2002



CAT.106 Bernhard Kahrmann, *Uncertain Memories*, 2006



CAT.89 Simone Westerwinter, *starting again at zero*, 2001. Ø 39.4 x 9.8 in.

In *The Pictures Are the Ashes of My Art (After Palermo)* [cat. 114], Markus Huemer cites Yves Klein but deliberately attributes the quote incorrectly to Blinky Palermo. A blue projected image, overlaid with the scratch lines of a 16-mm film, passes ironic comment on the significance given to the color blue by Klein and Palermo. Huemer draws an analogy between blue, interpreted by Klein as a spiritual and immaterial color, and the alpha channel of the digital bandwidth, while Palermo's blue, used as the imaginary expression of space, is allocated to the analogue band of the 16-mm film. The scratch marks on the film may be understood as a pointer to the destructive potential in Palermo's creative work. The projected image is, in two senses of the word, no longer an image: on the one hand, the blue picture only appears when the image that is supposed to be projected fails and, on the other hand, the image is no longer an image because the blue is there to represent the artist's empty canvas.

The media artist Bernhard Kahrmann studied at the Akademie der Bildenden Künste, Stuttgart, from 1994 to 2000. Further studies led him to Paris and the USA. The artist made a name for himself in Stuttgart in the 1990s, and later in Berlin, with highly varied multimedia work concepts on the interdependence of linguistic, graphic, architectural and – derived from these – political spatial constructions. Kahrmann's work on breaking down a stable experience of space is currently realized in minimalistically choreographed video sculptures [cat. 106]. These capture the viewer's attention – completely without sound – by a reduction in light, black-and-white and looped formal sequences. He has recorded his real, three-dimensional installations made up of form, space, light and movement on video, and placed the black monitors on low black benches. His repetition of simple light and movement sequences is reminiscent of the history of the staged space-light image, first by Moholy-Nagy, followed by the Zero artists' light spaces and then to the most recent treatments of the subject by artists such as Olafur Eliasson and John M Armleder.

Simone Westerwinter's work involves a variety of media and deals with the structures and "relief" of contemporary consciousness. How does the patterned relief of our perception impinge on contemporary phenomena? And how is our thinking revealed from the phenomenon itself, in polarities of structure versus chaos, order versus disorder, perfection versus raw negligence. Placed within these polarities, Simone Westerwinter's work induces the artwork and its viewer into a decision-making situation: the work of art as a decision sculpture. In this recent work, Westerwinter pays tribute to the artists of Zero. As with so many Zero artists, she incorporates a piece of common machinery into the sculpture. In this case [cat. 89], it is a refrigeration unit that keeps the circular surface at freezing point: zero degrees Celsius. The brightly colored stiletto-heeled shoes provide an almost incongruously personal note, insistently feminine in an artistic context that was, for all of Zero's radical ideas, predominantly male. "When I think about the avant-garde," Westerwinter said, "I imagine the threshold at which art is distinguished from non-art. Surely much recent art has had to look as though it is NOT art, or at least bad art, hasn't it? It's trying to make a fresh start – at naught, or zero. I like the idea of *starting at naught again*, from time to time."

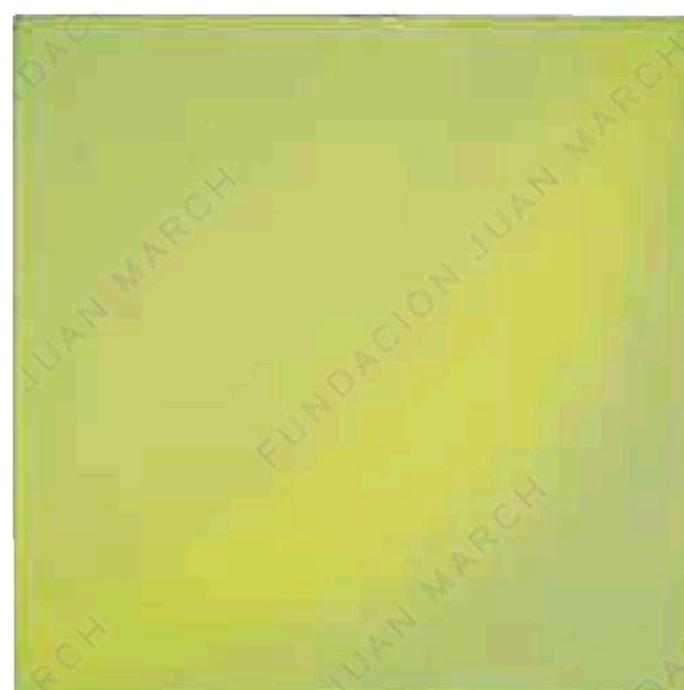
G2



CAT.116 Jan J. Schoonhoven, edition hake, 1965. 9.8 x 9.8 in. each sheet



CAT.92 Jean Tinguely, Do-It-Yourself-Sculpture, 1961. 23.6 x 23.6 x 2 in.



CAT.90 Jef Verheyen, Space, 1963. 17.7 x 17.7 in.

2006

CLASSICAL : MODERN
Classical Modern Art from the
Daimler Art Collection
Daimler Contemporary Berlin
April 12 - September 17, 2006





MINIMALISM AND ARCHITECTURE

How far back in architectural history should one, or would one have to go to come up against the most primordial examples of a radically reduced language of forms for man-made space? Back to the black cube of the Kaaba in Mecca, the first house of worship built – according to legend – by Abraham? Back to Stonehenge in Wiltshire, England, which dates back to the early Stone Age, or to the tomb of King Djoser in Sakkara, Egypt, a step pyramid built around 2000 B.C. and ranking among the oldest stone edifices with minimalist geometric reliefs? Back to the columns of the Parthenon or the temple of Athena from the fifth century B.C.? Back to the second century B.C. and the Pyramid of the Sun at Teotihuacán? Or do the minimalist architectural languages of our time go back to the 12th-century monasteries of the Cistercian order like Le Thoronet near Toulon or Waverley near Surrey in England? And then, of course, there are the breathtaking reductions of architecture as the essence of space, area and volume in the first half of the 20th century, from Mies van der Rohe and Le Corbusier via **Luis Barragán** and Sigurd Lewerentz, Louis Kahn and Richard Neutra through to Tadao Ando and Minoru Yamasaki, the architect of the destroyed Twin Towers in New York.

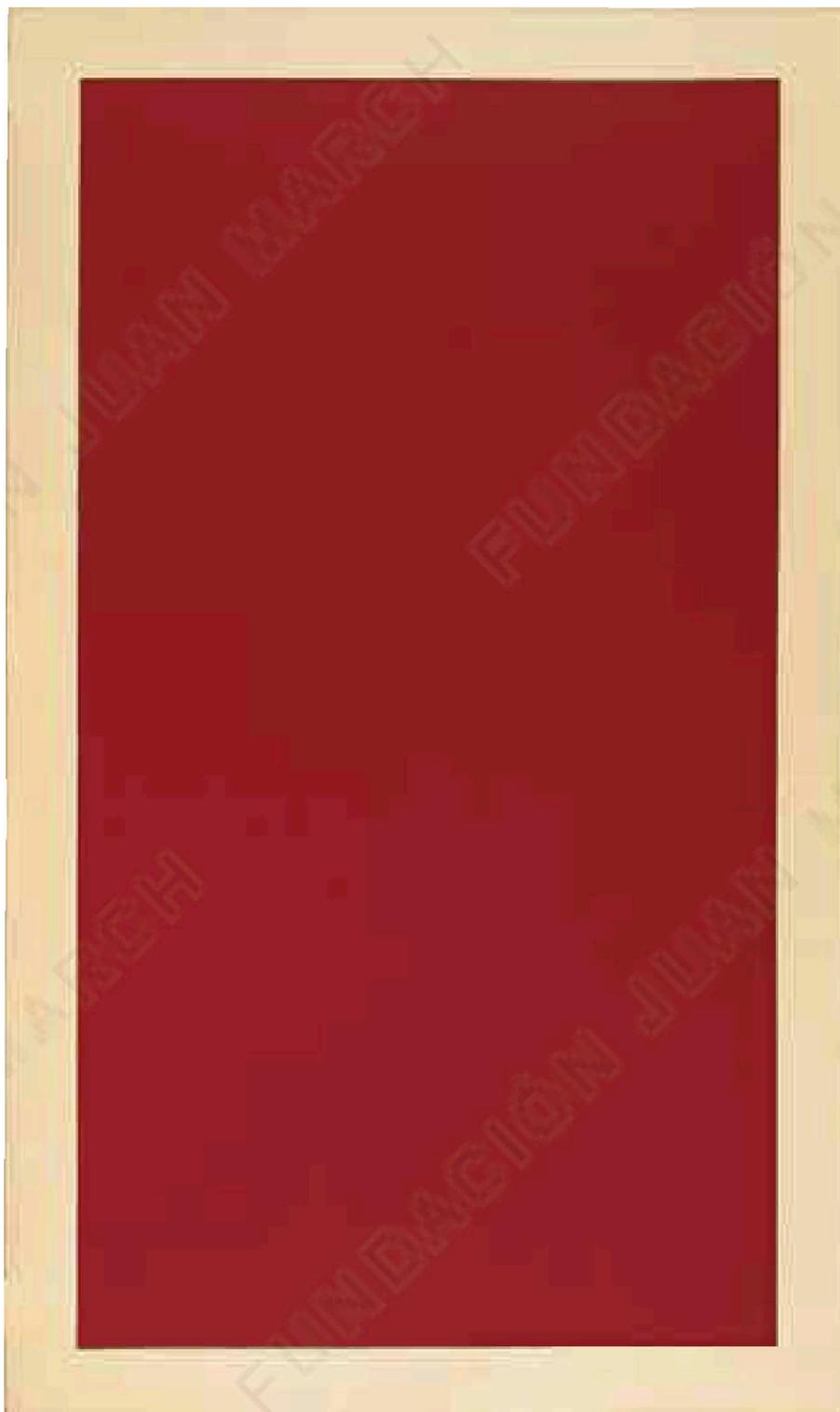
Right from the start, classic Minimal Art as an American phenomenon around 1965 had a genuine relationship with architecture, as emblematic space sign in much the same way as real space. The former category includes the early works of Tony Smith, Carl Andre and Robert Morris, who take possession of the gallery as an empty volume in an emblematic way with their geometric/cubic space elements. Morris, for instance, expressly designed his *Columns*, *Steles*, *Boxes* and *Portals* in 1961 as work based on the essential architecture of King Djoser's tomb in Egypt. **Franz Erhard Walther's** view of space and form – **Walther** worked on questions and work designs similar to those of Morris himself in the early 1960s, but without knowing his work at the time – was crucially influenced by the compact, radically reduced architectural language of the Romanesque buildings in his hometown of Fulda, like the Michaelskirche, built in 820 A.D., for example.

The link between Minimalism and real man-made space found expression most significantly in Donald Judd's conversion of a cast-iron house on Spring Street in Soho, New York, which he began in 1968. Judd's "thinking in spaces" was consistently pursued from 1971 on in his preoccupation with the Chinati Foundation in Marfa, Texas, as an overall work of art embracing nature, space, architecture and sculpture.

This defines the scope for the works brought together in the exhibition *MAX/min*, all of them with a specific reference to architecture or space, by **Julian Opie**, **Mathias Goeritz**, **Franz Erhard Walther**, **Michael Heizer**, **Jeremy Moon** and **John M Armleder**.

Julian Opie, born in London in 1958, made a name for himself as one of the Young British Artists in the late 1980s. In the early 1990s, **Opie** developed sculptures, pictures, graphic art and computer works on the subject of architecture and based on the aestheticism of conventional computer games. A key work from this phase is the minimalist architectural sculpture with the cryptic title *On average, present day humans are one inch shorter than they were 8000 years B.C.* (1991) [cat. 76]. In this work, **Opie** combines the color concepts of De Stijl architects of the 1920s with the urban raster plan of Manhattan and the minimalist cubes of Robert Morris. The title transports the viewer's imagination away from the here-and-now contemporaneity of a computer-generated space concept back into the Mesolithic, the middle period of the Stone Age, with its roughly hewn dwellings and tools.

Archaism and radical contemporariness also merge in the multimedia oeuvre of **Mathias Goeritz**, born in Danzig in 1915. Goeritz had moved to Mexico in 1949 where he realized, together with architect **Luis Barragán**, the anti-functional, colored *Satellite Towers* (1957) [cat. 72]. In terms of their formal language, they must be seen as falling back upon Neolithic stone monuments or the obelisks of Karnak (1290 B.C.) while at the same time transposing the autonomy of Brancusi's *Endless Column* into a sphere of



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CAT.70 Michael Heizer, Untitled No. 5, 1974. 120 x 72 in.



CAT.76 Julian Opie, *On average, present day humans are one inch shorter than they were 8000 years B.C.*, 1991. 78 x 100.4 x 84.7 in. (overall)



CAT.71 Mathias Goeritz, *Doors to Nowhere*, 1971. 6.5-11.8 in. in height



CAT.72 Luis Barragán and Mathias Goeritz, *Installation view of Goeritz's Doors to Nowhere with a photograph of the Satellite Towers, Mexico City, built 1957-58.* Photo by Emilio Valdés.

urban functionality. The seven-part steel sculpture *Las Puertas a la Nada* (Doors to Nowhere) [cat. 71] was submitted by **Goeritz** for the La Défense competition in Paris in 1971.

In 1965, at the age of 20, **Michael Heizer** moved to New York where he began working on large-format Abstract-Geometric paintings. He sprayed car lacquer on chipboards and painted canvases with polyvinyl latex paint that he often mixed with aluminum powder to achieve luminescence. The boards differ from the usual geometric picture formats of rectangle, circle and oval. The first works of this kind, for instance the *Negative Paintings* created around 1966, in addition, are arranged eccentrically, without a geometric center, and displaying a depth of up to 30 centimeters. From 1967 on, **Michael Heizer** exclusively realized Land Art projects. After a five-year break, he resumed painting again in 1972, with paintings that must be regarded in the context of his extensive and often large-format sculptural work. Linearity, regularity, simplification and perfection are – as in **Heizer's** Land Art projects – also the fundamental structural principles of his second-period paintings, which include *Untitled No. 5* owned by the Daimler Art Collection [cat. 70]. This large, vertical-format picture constitutes a reciprocal opposition of monochromatic, symmetrical figure and pale background, causing the inner field and the surrounding frame to engage in a competitive relationship. The colored area defines the colorless frame that, in turn, is given a second circumferential line by the outer edges of the can-

vas. As a result, the red field appears to be detached and hovering, creating the effect of spatial depth – a phenomenon that was first incorporated by American Abstract Expressionists. Consequently, **Heizer's** *Untitled No. 5* synthesizes moments of minimalist sculptural evidence with the criteria of a sublime and universal form created by abstract painterly means.²⁹

Abstraction and ready-mades, two of 20th-century art's key innovations for the future, come together in **John M Armleder's** Furniture Sculptures (FS). Formally, this group of works – which the artist continues to add to – derives from the programmatic conflation of art and design in Russian Constructivism, from the continuation of this idea at the Bauhaus and from the early American Minimal Artists' sculptural ensembles. But the idealistic impetus is undermined by trivial items of furniture or pieces of equipment found in the garbage. **John M Armleder's** 1993 work *Avec les deux lustres (FS)* (With Both Chandeliers [FS]) [cat. 74] is part of the Furniture Sculptures series. The two 24-arm brass chandeliers, placed on both sides of a canvas, are slightly rusty and show clear signs of use. This picture object sums up the borders crossed by 20th-century art and design, from De Stijl and the Bauhaus to Minimal Art and the visual overkill of contemporary furnishing hysteria. Once again, the image paraphrases classical American Color Field Painting as practiced by an artist like Barnett Newman in its format and use of color. The ensemble also plays with the religious triptych typology, and the frontality of the lamps triggers associa-



CAT. 74 *John M Armleder, With Both Chandeliers (FS), 1993. 118.1 x 167.3 in. (overall)*

tions with rosettes and halos, so the two chandeliers are also commenting on the transcendental claims made by Newman's art, by simultaneously demonstrating them and also using them to generate their own enigmatic charge. Duchamp and Malevich, anti-art and ideal aesthetics - the two great opposite poles of 20th-century art - have come together in **John M Armleder's** work to form a smoothly functioning unit.

A characteristic element of **Franz Erhard Walther's** works from the '60s is a moment that is both conceptual and critical of society, and linked to aspects of architecture, urban space and open landscape. One significant work from this period, **Walther's** *Fünf Räume* (Five Spaces) [cat. 69] from 1972, is part of the Daimler Art Collection.

The relationship between body, material and space plays a decisive role in classical Minimal Art, such as that which found expression in New York at the start of the 1960s. This can be witnessed in the space-exploding sculptural forms of Tony Smith or Ronald Bladen, for instance, where the human body is literally driven out of the exhibition room; or in polemical contrast, in the works of artists who incorporate the human body into the sculptural concept. This would include the likes of Robert Morris, with his *Untitled (Box for Standing)*, 1961, or Carl Andre, and his floor works. **Franz Erhard Walther** radicalized this body-space-relationship theme in his *1. Werksatz* (1st Work Set), 1963, by allowing the visitor to play an active role in the creation of the work. The *Five Spaces* sculpture, which **Walther**



Fig. 6 Photograph of the temporary installation of Franz Erhard Walther's *Five Spaces* in Hamburg, Germany, 1975. Photo by Tim Raufert.



CAT. 69 Franz Erhard Walther, *Five Spaces*, 1972. 80.7 x 63 x 30 in. (overall)

“[...] There is a certain confusion about the retro, nostalgic and evocative dimension of my work, a confusion that I maintain, without negating it completely nor consenting to it either. At that time [the mid-80s] the style of the 50s and 60s (typical of some of the furniture that I salvaged in the beginning) was becoming popular again little by little, contributing to interest in that aspect of my work and inflating its importance. I took into account the archetypal aspect and cheap clichés of Modernism as I had experienced it as a child, during the era of those styles that, like many others of my generation, alternately repelled, excited and enchanted me. Then we experienced this fantastic collision, where Mondrian rubbed elbows with Vasarely, Mathieu with Pollock, Cubists with Kinetics and who knows who else, Frank Lloyd Wright, Spirou, Picasso, Carzou...? Heroic Modernism, trivialized, made accessible to everyone!... In the beginning, I searched for furniture of style, poor reproductions of the various styles of the century from Art Deco onwards. This is still what I generally employ: I am especially attentive to the formal, structural aspects of these objects;

THE DRAMATIC AS
MY WORK IS WHA
THE LEAST [...]”



JOHN M ARMLEDER

Interview with Suzanne Pagé (1987)

PECT OF
T INTERESTS ME



CAT.79 Simone Westerwinter, Checked Star, 1999. 157.4 x 157.4 in. (overall)



CAT.78 Simone Westerwinter, Untitled, 1999. 260 x 260 in. (overall)



conceived during his New York years was constructed for the first time in an open expanse after his return to Germany [fig. 6], and should be seen in this context. The human body serves as a reference for size and proportion. The initial stacking of the construction elements – they lean against the walls or are stacked on top of each other in front of the wall – is afforded the same sculptural and spatial importance as the temporary construction of the nine objects. The initial manner in which the material is stored or stacked, being the primary condition, is more important, therefore, than the ephemeral state of the finished construction, which is an exceptional condition.

Five Spaces belongs to the *Raumformen* (Spatial Shapes) cycle, which was developed in 1971–72, and is the largest and most significant work in this context. The *Five Spaces* turn fundamental human positions and forms of communication into the subject of debate, although, in this case, the protagonists have no eye contact with the other participants, which is exceptional for **Walther's** works of this period. The narrowest of the five spaces provides one person with a sculpturally defined area for self-contemplation, and an invitation to engage in a dialogue with the space, the constructions, and more importantly, with the natural environment. The bigger rooms combine this existential experience of being with oneself with an extension into open space. Both of these conditions are supplemented by the quality of shared experience and perception. You see the space and nature, alone, but share the emotional and cognitive experience with the people who share that sculpturally “designed” space with you.



CAT. 77 Andrea Zittel, Rendition of A-Z Pit Bed, 1995. 177.2 x 98.4 x 27.6 in.

ENDNOTES

- 1 Adolf Hölzel, in exh. cat., *Hölzel und sein Kreis* (Stuttgart: Kunstverein Stuttgart, 1961), p. 25.
- 2 Willi Baumeister to Hölzel (January 29, 1933), in exh. cat., *Hölzel und sein Kreis* 1961, p. 28.
- 3 Cited in Bruce Glaser, “Questions to Stella and Judd” (1964), in *Minimal Art*, ed. Gregory Battcock (Los Angeles, 1968), p. 149.
- 4 Cited in Donald Judd, “Barnett Newman” (1964), *Studio International* (February 1979), pp. 66–69.)
- 5 Donald Judd, *Architektur* (Münster, 1989), p. 90.
- 6 Germano Celant, in exh. cat., *Das Bild einer Geschichte 1956/1976* (Düsseldorf, 1980), p. 37.
- 7 See James Meyer, Lynn Zelevansky, Ann Goldstein; one exception is Anne Rorimer (London, 2001).
- 8 Peter Halley, in exh. cat., *Fort! Da!*, ed. Renate Wiehager (Esslingen: Villa Merkel, 1997), p. 66.
- 9 Alanna Heiss, in exh. cat., *Minimalia* (New York, 1999), p. 7.
- 10 Hans-Peter Riese, “Da staunt der amerikanische Kunstfreund” (That’ll shake American art-lovers), in *Frankfurter Allgemeine Zeitung* (August 23, 2004).
- 11 Cited in Maurice Tuchman, “The Russian Avant-Garde and the Contemporary Artist,” in exh. cat., *The Avant-Garde in Russia, 1910–1930* (Los Angeles County Museum of Art, 1980).
- 12 Michael Hübl, “Postmoderne Seele und Geometrie,” *Kunstforum*, no. 86 (1986).
- 13 *Artscribe*, no. 59 (1986).
- 14 Hübl in *Kunstforum* 1986.
- 15 John Armleder, in exh. cat., *Kunstmuseum Winterthur*, 1987, p. 150.
- 16 Pincus-Witten, in *Artforum* (November 1966).
- 17 Cf. Enno Develing, in exh. cat., *Minimal Art* (The Hague/Düsseldorf, 1968–69).
- 18 Cited in exh. cat., *ACCA Catalog* (Sydney, 1990).
- 19 Rudolf Scheutle, in *Minimalism and After. Neuerwerbungen für die Daimler Kunst Sammlung* (Stuttgart, 2006), p. 322.
- 20 Claudia Seidel, in *Minimalism and After 2006*, p. 96.
- 21 Germaid Ruck, in *Sammlung Daimler-Benz* (Stuttgart, 1989), p. 156.
- 22 Seidel, in *Minimalism and After 2006*, p. 398.
- 23 Cf.: Renate Wiehager, *Die holländische Gruppe Nul 1960–65*, Villa Merkel, Esslingen (Ostfildern bei Stuttgart: Cantz Verlag, 1993). *Zero Italien. Azimut/Azimuth in Mailand 1959/60*, Esslingen (Ostfildern bei Stuttgart: Cantz Verlag, 1995). *Zero und Paris 1960*, Esslingen (Ostfildern bei Stuttgart: Cantz Verlag, 1997). *Zero aus Deutschland 1957 bis 1966*, Esslingen (Ostfildern bei Stuttgart: Cantz Verlag, 1999). A recent and comprehensive publication: *Zero*, ed. Jean- Hubert Martin (Düsseldorf: Museum Kunst Palast, 2006).
- 24 See exh. cat., *Manzoni* (Munich, 1973).
- 25 See exh. cat., *Bildlicht* (Vienna, 1991).
- 26 See exh. cat., *Das offene Bild* (1992).
- 27 Gerhard von Graevenitz, in exh. cat. (Kiel, 1974), unpag.
- 28 Cited in *Minimalism and After 2006*, p. 466.
- 29 Oliver Zybok, in *Minimalism and After 2006*.

The complete references for the artist’s quotes are as follow:

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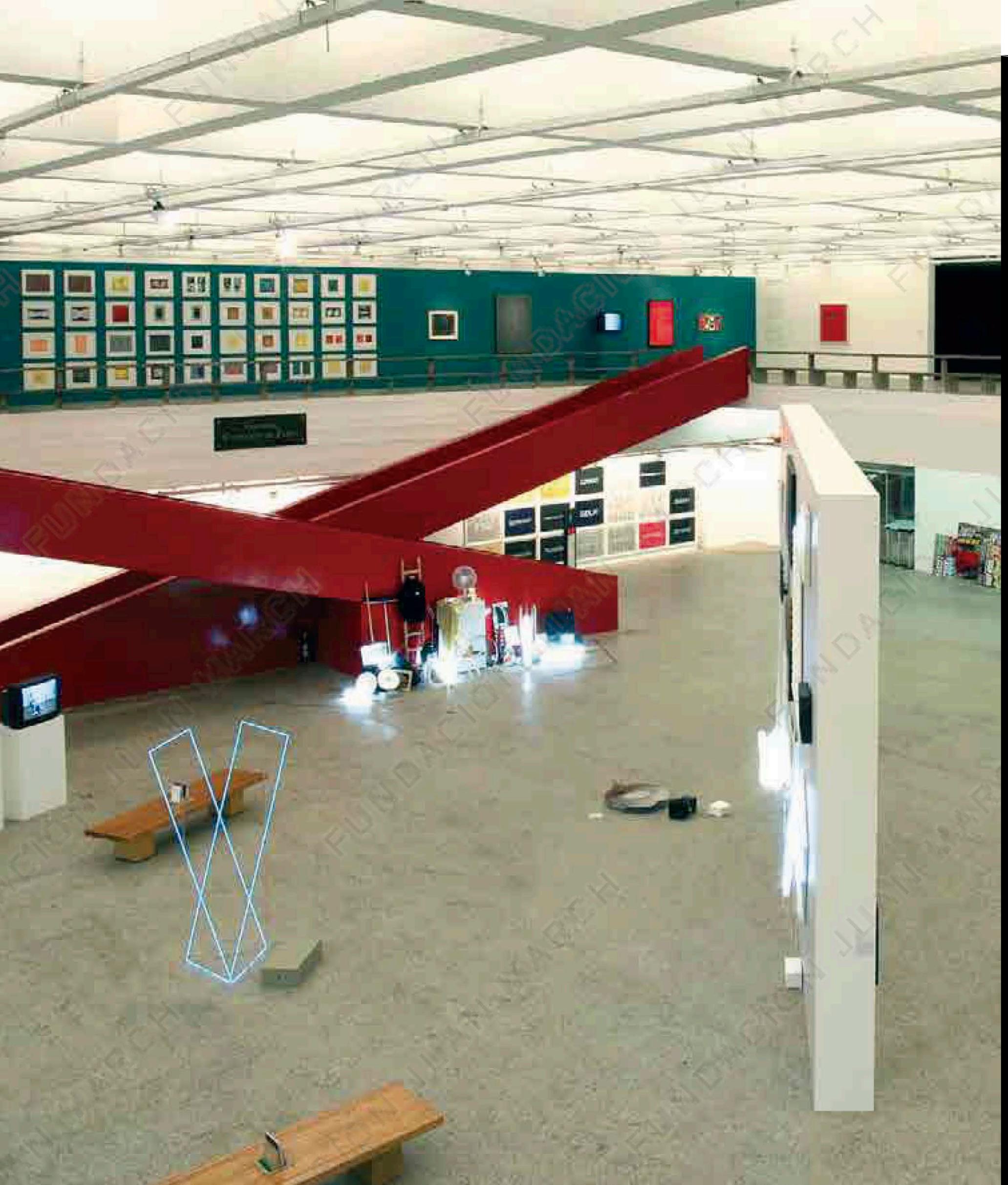
Hanne Darboven, Letter to her family, June 9, 1967, cited in Eva Keller, “I. Konstruktionen 1966/67,” in exh. cat., *Hanne Darboven*, Kunsthalle Basel, June 9 – July 28, 1991 (Basel: Kunsthalle Basel, 1991) pp. 3–5, cit. p. 4

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Heinz Mack, “Das Sahara-Projekt,” (1958) in exh. cat., *Zero aus Deutschland 1957 – 1966. Und heute / Zero out of Germany 1957–1966. And Today*, Renate Wiehager (ed.) (Ostfildern-Ruit: Hatje Cantz, 2000), pp. 236–239, cit. p. 238

Daniel Buren, Conversation with Georges Boudaille, December 1967, first published in *Les lettres françaises*, Paris (March 13, 1968), pp. 28–29; cited in Daniel Buren, *Lés Écrits: 1965–1990*, 3 vols., vol. 1: 1965–1976 (Bordeaux: capc–Musée d’Art Moderne, 1991), pp. 41–50, cit. pp. 45–47 Norbert Kricke, June 18, 1977, cited in *Norbert Kricke 1922–84 / Den Freunden*, commemorative album prepared by Sabine Kricke-Güse and Ernst-Gerhard Güse, Gerd Hatje (ed.) (Stuttgart, 1984), n.p.

John M Armleder, Interview with Suzanne Pagé, Paris, January 21, 1987, first published in exh. cat., *John Armleder*, Dieter Schwarz (ed.) (Winterthur: Kunstmuseum Winterthur, 1987), pp. 57–58; cited in *John Armleder, Écrits et entretiens* (Grenoble/Saint-Etienne: Musée de Peinture et de Sculpture/Maison de la Culture, 1987), pp. 68–85, cit. p. 71



2007

THE DAIMLER ART COLLECTION
AND EDUCATION PROGRAM IN
SÃO PAULO 2007

*Around 150 works of contemporary art
from the Daimler Art Collection MASP
Museo d'Arte Moderna
São Paulo, Brasil
September 9 - December 10, 2007*

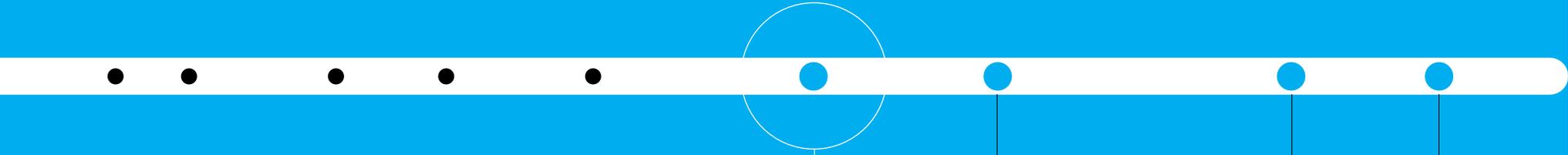


2004

PHOTOGRAPHY VIDEO MIXED MEDIA II
*New acquisitions
Daimler Contemporary
December 9, 2004 - March 28, 2005*







1 TO 116 EXHIBITED WORKS 120

A TO Z THE ARTISTS AND THEIR WORKS 130

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1 to 16

EXHIBITED WORKS

HÖLZEL AND HIS STUDENTS



1
Adolf Hölzel (1853-1934)
Der barmherzige Samariter, 1909
The Good Samaritan
Oil on canvas
26.8 x 38.6 in.



2
Adolf Hölzel (1853-1934)
Komposition (Figuren im Kreis - Anbetung), ca. 1923
Composition (Figures in a Circle - Adoration)
Pastel on paper
13.4 x 9.9 in.



3-5
Adolf Hölzel (1853-1934)
Drawings, ca. 1930
Charcoal and graphite
on paper
3 drawings: 4.7 x 5.9 in. /
5.2 x 6.5 in. / 9.2 x 5.2 in.



6
Willi Baumeister (1889-1955)
Montaru auf Rosa, 1953
Montaru on Pink
Oil and synthetic resin
with plastering putty
on cardboard
53.1 x 72.8 in.



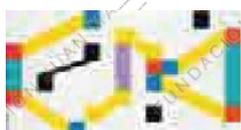
7
Oskar Schlemmer (1888-1943)
Group of Youths, 1930
Design for a mural
Pastel on drawing-cardboard
43.3 x 129.3 in.



8
Max Ackermann (1887-1975)
Chromatisch räumlich, 1937
Spatial Chromatic
Oil on hardboard
65.8 x 29.9 in.



9
Johannes Itten (1888-1967)
Stäbe und Flächen, 1955
Bars and Surfaces
Oil on hardboard
39.4 x 28.3 in.



10
Camille Graeser (1892-1980)
Harmonikale Konstruktion, 1947-51
Harmonical Construction
Oil, tempera on canvas
15.8 x 29.5 in.



11
Adolf Richard Fleischmann
(1892-1968)
Untitled, ca. 1950
Paper collage
17.7 x 19.7 in.



12
Josef Albers (1888-1976)
Study for Homage to the Square: Opalescent, 1965
Oil, tempera on wood
fiberboard
31.9 x 31.9 in.



13
Adolf Richard Fleischmann
(1892-1968)
Triptychon #505, #506, #507, Planimetric Motion, 1961
Triptych #505, #506, #507, Planimetric Motion
Oil on canvas
60.2 x 105.5 in.



14
Josef Albers (1888-1976)
Nesting Tables, 1926-27
Re-edition, Vitra, 2005
Oak, lacquered acrylic glass
4 tables: 24.6 x 23.6 x 15.8 in. /
21.9 x 21.3 x 15.8 in. / 18.7 x 18.9
x 15.8 in. / 15.8 x 16.5 x 15.8 in.



15
Josef Albers (1888-1976)
Formulation: Articulation, 1972
Silkscreen prints, selection
of 40 from a double portfolio
of 127
15.1 x 20 in. each

CONCRETE ART



16

Max Bill (1908–1994)
verdichtung zu caput mortuum, 1972-73
compaction into caput mortuum
Oil on canvas
55.5 x 55.5 in., each side: 39.4 in.



17

Verena Loewensberg (1912–1986)
Untitled, 1970-71
Oil on canvas
41.3 x 41.3 in.



18

Friedrich Vordemberge-Gildewart (1899–1962)
Composition No. 219, 1962
Oil on canvas
31.5 x 41.3 in.



19

Max Bill (1908–1994)
quinze variations sur un même thème, 1935-38
fifteen variations on a single theme
Lithographs, series of 16
12.4 x 12 in. each



20

Richard Paul Lohse (1902–1988)
Eine und vier gleiche Gruppen, 1949-68
One and Four Equal Groups
Oil on canvas
47.4 x 47.4 in.



21

Max Bill (1908–1994)
trilogie, 1957
trilogy
3 zinc prints, artist proofs
26.6 x 36.8 in. each



25

Karl Benjamin. (b. 1925)
Red, White & Black Bars, 1959
Oil on canvas
30 x 50 in.

CONCRETE AND CONSTRUCTIVE TRENDS



26

Katja Strunz (b. 1970)
Untitled, 2001
Painted wood
72.8 x 12.6 x 8.3 in.



22

Charlotte Posenenske (1930–1985)
4 Reliefs from Series B, 1967
Steel plates painted with RAL blue (2 concave and 2 convex objects)
39.4 x 19.7 in. each



27

Hermann Glöckner (1889–1987)
Untitled, ca. 1930
Tempera and India ink on paper
13.5 x 12.6 in.



23

Frederick Hammersley (b. 1919)
Source, 1963
Oil on canvas
47 x 45 in.



28

Hermann Glöckner (1889–1987)
Faltung I, 1967-75
Fold I
Original form in cardboard: 1934, model: 1964
Brass alloy, ed. 6/6
18.1 x 8.3 x 7.3 in.



29

Hermann Glöckner

(1889–1987)

Vertikal, ca. 1972

Vertical

Tempera on paper with folds
14.2 x 19.7 in.



34

Robyn Denny (b. 1930)

Track 4, 1961

Oil on canvas

72 x 72 in.



40

Elaine Sturtevant (b. 1930)

Stella Arundel Castle

(*Study*), 1990

Enamel on canvas

62 x 38.2 in.



30

Hermann Glöckner

(1889–1987)

Vertikal und Horizontal,

ca. 1972

Vertical and Horizontal

Tempera on paper with folds

14.2 x 19.7 in.



35

Ian Davenport (b. 1966)

Poured Painting: Lime Green,

Pale Yellow, Lime Green, 1998

Industrial paint on medium-

density fiberboard

72 x 72 in.



41

Jo Baer (b. 1929)

H. Arcuata, 1971

Oil on canvas

21.9 x 95.8 x 4 in.

MINIMALIST TRENDS I: GERMANY, GREAT BRITAIN, U.S.A.



36

Liam Gillick (b. 1964)

Provisional Bar Floor /

Ceiling, 2004

Plywood, Formica laminate

9 segments:

39.4 x 39.4 x 3.9 in. each



42

Hanne Darboven (b. 1941)

Konstruktion, 1966–67

Construction

Pen and pencil on perforated

paper on cardboard

30 x 30 in.



31

Jean (Hans) Arp (1886–1966)

Chapeau-nombril, 1924

Navel Hat

Painted wood

22.8 x 17.7 in.



37

Robert Barry (b. 1936)

Gold Square, 1966

Gold pencil on paper

16 x 16 in.



43

Hanne Darboven (b. 1941)

19 Querschnitte des

Jahrhunderts, 1968

19 Sections of the Century

Ink on squared

millimeter paper

30 sheets: 10.5 x 8 in. each



32

Jean (Hans) Arp (1886–1966)

Coryphée, 1961

Coryphe

Marble figure on

granite pedestal

29.9 x 10.2 x 8.9 in. (figure),

35.4 x Ø 15.8 in. (pedestal)



38

Robert Ryman (b. 1930)

Untitled, 1969

Oil on fiberglass

18.9 x 18.9 in.



44

Absalon (1964–1993)

Disposition, 1988

Cork and wood, painted

71.7 x 42.1 x 11 in.



33

Oli Sihvonen (1921–1991)

Double Matrix -

Pink, Green, 1968

Oil on canvas

2 canvases: 84 x 84 in. each



39

Kenneth Noland (b. 1924)

Draftline, 1969

Acrylic on canvas

6.7 x 97.2 in.



45

Absalon (1964–1993)

Proposition d'habitation, 1991

Proposal for a Habitat

B/W video on DVD, no audio

Duration 3:30 min.



46
Sean Scully (b. 1945)
Red Night, 1997
 Oil on canvas
 96.1 x 83.9 in.



51
John Nixon (b. 1949)
The Berlin Project Room
EPW:O, 2001
 15 orange monochromatic works, 1998–2001. Lacquer, plywood, objects on Masonite or canvas. 9.6 x 9.6 in.; 22.8 x 22.8 in.; 35.4 x 23.6 in.



56
Ugo Rondinone (b. 1963)
*VIERUNDZWANZIGSTER-
 JULIZWEITAUSENDUND-NULL*,
 2000
*TWENTYFOURTHOFJULY-
 TWOTHOUSANDANDZERO*
 Acrylic on canvas
 Ø 86.6 in.



47
Vincent Szarek (b. 1973)
Gold Teeth, 2005
 Urethane, Styrofoam, fiberglass
 72.1 x 24 x 7.9 in.



52
Imre Bak (b. 1939)
Alakzat I, 1969
Formation I
 Lacquer on pressed wood
 46.1 x 94.5 in.



57
Daniel Buren (b. 1938)
Zu unterstreichen, 1989
To Be Underlined
 Oil on canvas
 4 paintings atop wooden ledges: 38 x 38 in. each

MINIMALIST TRENDS II:
 AUSTRALIA, JAPAN, EASTERN
 EUROPE



53
Henryk Stażewski (1884–1988)
Relief No. 9, 1976
 Acrylic on wood
 25.2 x 25.2 x 1.4 in.



58
Olivier Mosset (b. 1944)
Untitled, 1974
 Acrylic on canvas
 39.4 x 39.4 in.



48
Shusaku Arakawa (b. 1936)
*Morning Picture - Portrait
 of a Civilization*, 1969
 Oil on canvas
 47.2 x 72.4 in.

NEO GEO



59
Andre Cadere (1934–1978)
Barre de bois ronde, 1974
Round Wooden Bar
 Wood, industrial lacquer
 21 segments in 3 colors: 25 x Ø 1.1 in.



49
Tadaaki Kuwayama (b. 1932)
Untitled, 1965
 Metallic paint on canvas
 43.3 x 43.3 in.



54
Gerwald Rockenschaub
 (b. 1952)
Six Animations, 2002
 Video sculpture,
 6 videos on DVD



60
John M Armleder (b. 1948)
Untitled (FS 80), 1985
 Enamel lacquer on Pavatex (panel), wood with Formica laminates (table)
 35.8 x 35.8 in. (panel), 48 x 11.8 x 18.1 in. (table)



50
Are You Meaning Company (b. 1973)
Are You Meaning Houses, 2003
 Linen suitcases with 50 little paper houses
 3 elements from the series:
 14.2 x 10.2 x 4.7 in. each suitcase



55
Heimo Zobernig (b. 1958)
Ohne Titel (REAL), 1999
Untitled (REAL)
 Acrylic on canvas
 49 x 46.5 in.



61
Gerwald Rockenschaub
 (b. 1952)
Untitled, 1986
 Oil on canvas
 20.3 x 17.3 in.



62

John M Armleder (b. 1948)
Untitled, 1986
Oil on canvas
36.2 x 24 in.

MINIMALISM AND ARCHITECTURE



73

Jeremy Moon (1934-1973)
Fountain (2/67), 1967
Acrylic on canvas
88.6 x 102.4 in.



63

John M Armleder (b. 1948)
Untitled, 1985
Oil on canvas
24 x 19.7 in.



69

Franz Erhard Walther (b. 1939)
Fünf Räume, 1972
Five Spaces
Weaving of cotton, wood, aluminum
9 segments: 80.7 x 31.5 x 30 in.; 80.7 x 63 x 30 in. (overall)



74

John M Armleder (b. 1948)
Avec les deux lustres (FS), 1993
With Both Chandeliers (FS)
Acrylic on canvas, 2 brass lamps. 118.1 x 78.7 in. (painting), 118.1 x 167.3 in. (overall)



64

Sol LeWitt (1924-2007)
Untitled (Study for a Wall Drawing), 1993
Pencil and ink on paper
4 sheets: 12.6 x 9.8 in.



70

Michael Heizer (b. 1944)
Untitled No. 5, 1974
Polyvinyl and latex on canvas
120 x 72 in.



75

Jim Lambie (b. 1964)
The Doors (Humanizer), 2003
Wood, mirror glass, varnish
67.2 x 32.3 x 7.9 in.



65

Jonathan Monk (b. 1969)
Slight Alterations 1-5, 2000
Watercolor on paper
5 sheets: 10.8 x 7 in. each



71

Mathias Goeritz (1915-1990)
Las puertas a la nada, 1971
Doors to Nowhere
Painted steel
7 segments:
6.5-11.8 in. in height



76

Julian Opie (b. 1958)
On average, present day humans are one inch shorter than they were 8000 years B.C., 1991
Emulsion on wood
12 segments: 78 x 100.4 x 84.7 in. (overall)



66-68

Mathieu Mercier (b. 1970)
Still Untitled (from the Still Untitled series), 2001
Painting and adhesive tape on wood
3 works: 16.5 x 15.4 in. / 18.9 x 16.3 in. / 17.7 x 16.3 in.



72

Emilio Valdés (b. 1982)
Photograph of
Luis Barragán (1902-1988),
Mathias Goeritz (1915-1990)
Torres de Satélite, 1957-58
Satellite Towers
Concrete constructions northwest of Mexico City, Ciudad Satélite, Colonia la Florida (Satellite City, Florida Colony)



77

Andrea Zittel (b. 1965)
Rendition of A-Z Pit Bed, 1995
Customized by the Daimler Art Collection
Wood, carpet
177.2 x 98.4 x 27.6 in.



78

Simone Westerwinter (b. 1960)
Untitled (from the Education through Decoration series), 1999
Industrial fabric with signs of use, sewn, on stretcher
4 segments: 129.9 x 129.9 in. each



79

Simone Westerwinter

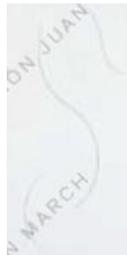
(b. 1960)

Karo Star, 1999

Checked Star (from the *Education through Decoration* series)

Coated fabric on stretcher

4 segments: 78.7 x 78.7 in. each



83

Georges Vantongerloo

(1886–1965)

Fonction, courbes vertes, 1938

Function, Green Curves

Oil on Masonite

32 x 14.6 in.

THE EUROPEAN ZERO MOVEMENT

DIALOGUES BETWEEN SPACE, SURFACE AND LINE



84

Georges Vantongerloo

(1886–1965)

Composition, 1944

Oil on Masonite

27.6 x 20.1 in.



88

François Morellet (b. 1926)

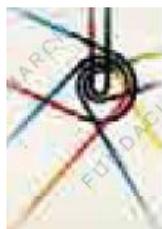
Néons dans l'espace, 1969

Neons in Space

Neon, transformers,

interval switch

94.5 x 31.5 in.



80

Anton Stankowski

(1908–1998)

Egozenter, 1952

Egocenter

Oil on wood fiberboard

33.1 x 23.2 in.



85

Josef Albers (1888–1976)

Structural Constellation

F-14, 1954

Engraved melamine

17.3 x 22.7 in.



89

Simone Westerwinter

(b. 1960)

wieder bei null

anfangen, 2001

starting again at zero

(from the *Education through Decoration* series)

Shoes, refrigerator, stainless

steel plate, Plexiglas, pump,

timer, accessories

Ø 39.4 x 9.8 in.



81

Ben Willikens (b. 1939)

Raum 371. Erich Buchholz

(*Atelier Herkulesufer 15,*

Berlin 1922), 2004

Room 371. Erich Buchholz

(*Studio Herkulesufer 15,*

Berlin 1922)

Acrylic on canvas

78.7 x 102.4 in.



86

Norbert Kricke (1922–1984)

Raumplastik, 1955

Space Sculpture

Steel sculpture on

Eifel basalt pedestal

40.9 x 41.3 x 35.8 in.



87

Philippe Parreno (b. 1964)

6:00 P.M., 2001

Chromojet print on carpet

Custom-made



90

Jef Verheyen (1934–1984)

Espace, 1963

Space

Oil on canvas

17.7 x 17.7 in.



82

Georges Vantongerloo

(1886–1965)

Courbes, 1939

Curves

Oil on Masonite

23.7 x 13.8 in.



91

François Morellet (b. 1926)

Fin de série no. 1,

Grillage, 1989

End of Series No. 1, Grid

Acrylic on medium-density

board, wire grid

55.1 x 110.2 in.



92

Jean Tinguely (1925–1991)
Do-It-Yourself-Sculpture, 1961
Built by Henk Peeters from a design by Tinguely
Fabric on wood, metal
23.6 x 23.6 x 2 in.



98

François Morellet (b. 1926)
Relâche compact No. 1, 1992
Compact Release No. 1
Colored pencil, acrylic and oil on canvas, varnished aluminum, neon
70.9 x 80.3 in.



104

Jan Henderikse (b. 1937)
Groschen aus Österreich, 1967–68
Austrian Groschen [currency]
Coins on linen on wood, oil paint
32.1 x 32.1 x 1.2 in.



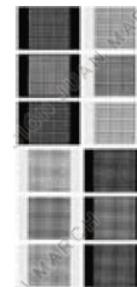
93

Almir da Silva Mavignier (b. 1925)
2 Squares, 1967
Oil on canvas
39.4 x 39.4 in.



99

Ferdinand Spindel (1913–1980)
Untitled, 1974
Plastic foam
15.7 x 19.7 x 3.5 in.



105

Gerhard von Graevenitz (1934–1983)
Serie "I" mit 12 Siebdrucken, 1962
Series "I" with 12 Silkscreens
Black-and-white silkscreen prints, ed. 25
16.5 x 23.1 in. each



94

Dadamaino (1935–2004)
Il movimento delle cose
No. 1, 1995
The Movement of Things No. 1
Ink marker on polyester sheet
141.7 x 39.4 in.



100

Heinz Mack (b. 1913)
Stele ohne Namen, 1962–63
Unnamed Stele
Brushed and polished stainless steel
106.7 x 13.4 x 5.6 in.



106

Bernhard Kahrman (b. 1973)
Uncertain Memories, 2006
B/W video on DVD, no audio, ed. 1/3



95

Klaus Staudt (b. 1932)
Seriell betont, Wr 12b, 1961
Emphasized in Series, Wr 12b
Dispersion paint on wood
23.6 x 23.6 in.



101

Jan Henderikse (b. 1937)
Nul, 1992
Neon on wood pedestal on ledge
7.1 x 9.4 x 3.5 in.



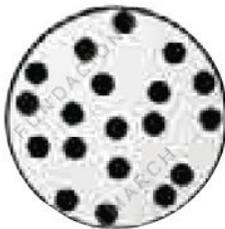
107

Jan Henderikse (b. 1937)
Berlin, 1992
Neon on wood pedestal on ledge
7.1 x 9.4 x 3.5 in.



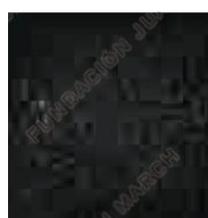
96

Martial Raysse (b. 1965)
Peinture lumière (pour Otto Hahn), 1965
Light Painting (for Otto Hahn)
Canvas, neon on wood, transformer, chalk
24.8 x 30.7 x 2.2 in.



102

Gerhard von Graevenitz (1934–1983)
19 schwarze Punkte auf Weiss, 1965
19 Black Dots on White
Metal, vinyl discs, wood, motor
Ø 24.4 x 3.1 in.



108

Herbert Oehm (b. 1935)
Untitled, 1960
Synthetic resin on canvas
39.4 x 39.4 in.



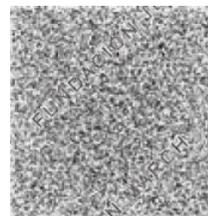
97

Enrico Castellani (b. 1930)
Superficie bianca No. 18, 1964
White Surface No. 18
Acrylic on canvas and nails
70.9 x 70.9 in.



103

Jan Henderikse (b. 1937)
Korkenrelief, 1962
Cork Relief
Cork on wood
Ø 31.5 x 3.1 in.



109

Herbert Oehm (b. 1935)
Untitled, 1960
Synthetic resin on canvas
39.4 x 39.4 in.



110

Klaus Staudt (b. 1932)
Entdeckung, 1995
Discovery
Wood, acrylic, Plexiglas
47.2 x 47.2 x 2.2 in.



116

Jan J. Schoonhoven
(1914-1994)
edition hake, 1965
India ink on paper, edition
of 5 drawings
Edited by Walter Aue
9.8 x 9.8 in., each sheet



111

Christian Megert (b. 1936)
Objeto cinético-lumínico, 1971
Kinetic Light Object
Wood, metal, mirror,
neon tubes
50 x 50 x 7.5 in.



112

Hartmut Böhm (b. 1938)
Streifenrelief 16, 1977
Strip Relief 16
Plexiglas slats on Plexiglas
69.3 x 69.3 x 3.1 in.



113

Henk Peeters (b. 1925)
Witte veertjes, 1962
White Feathers
Feathers on plastic
31.5 x 29.5 x 3.9 in.



114

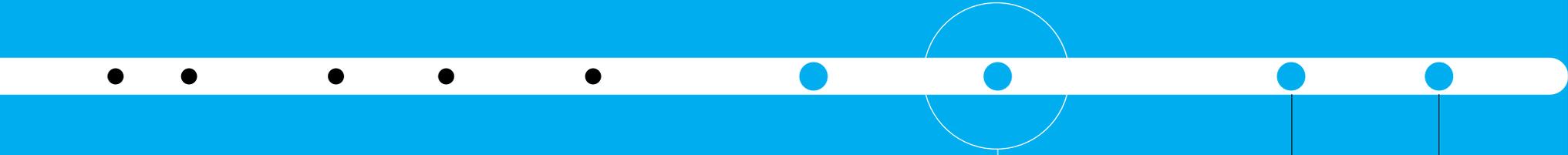
Markus Huemer (b. 1968)
*My Pictures Are the Ashes of
My Art (After Palermo)*, 2002
Color video on DVD, no audio



115

Jesús Rafael Soto
(1923-2005)
Vibration, 1962
Oil on particle board, metal
22.1 x 17.8 x 3.2 in.





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A to Z

THE ARTISTS AND THEIR WORKS

ABSALON

F3

Israeli-French multimedia artist (Ashod, Israel, 1964 - Paris, France, 1993). The living spaces proposed by the Israeli artist Absalon are sculptural architectonic realizations of existential bodily experiences anchored in theories of Minimal Art. After 1988, he produced works primarily in miniature format and developed small living units, so-called “cells,” that were tailor-made to suit the size of his own body and equipped with the elementary necessities of life. *Disposition* (1998) [cat. 44], for example, can be read as a shelving unit, in the sense of functional furnishings, but it can also be removed from the context of daily life and understood as a minimalist object. The video *Proposal for a Habitat* (1991) [cat. 45] shows how life within a cell can be achieved with cube-shaped objects that can be used as various kinds of furniture. Absalon’s goal of integrating his habitat cells within international urban structures and living in them temporarily was never realized due to his early death.

MAX ACKERMANN

A1

German painter and art professor (Berlin, Germany, 1887 - Unterlengenhardt/Bad Liebenzell, Germany, 1975). Ackermann was a devoted pupil of Adolf Hölzel and his basic theory of Absolute Painting. Up until the late 1940s, Ackermann’s work varied between figurative and non-representational painting, the result of his studies of Cubism and Futurism in 1913, Constructivist tendencies around 1921 and the influence of Leger’s work in 1926. However, he never moved away from the “artistic-creative” element, sometimes openly articulating a basic note of an alternative lifestyle. The musicality of lines in Ackermann’s works as well as his elementary contrasts of line, form and color are seen in *Spatial Chromatic* [cat. 8], a vertical canvas of 1937 that was probably intended as decoration for a cabinet door. It employs Ackermann’s overlapping “color form keys” - which recur throughout his oeuvre - in primary colors as well as black and white.



JOSEF ALBERS

B2 C5 D1

German-American painter and art professor (Bottrop, Germany, 1888 - New Haven, Connecticut, USA, 1976). The works by Albers in the Daimler Art Collection represent the extensive range of his work over his lengthy career. The earliest work, his *Nesting Tables* [cat. 14], - which he designed in the 1920s at about the time he was head of the Bauhaus furniture workshop (1928-29) - follow the same principles as his paintings, i.e., to achieve “maximum use with minimal means.” They represent a further application of his study of color effects. Depending on whether the tables are shown separately or together the viewer perceives the colors of the tabletops differently. This play of color is also present in his celebrated painting series, *Homage to the Square*, the visual manifestation of his theories on color effects, which he also documented in his book *Interaction of Color* (1963). *Study for Homage to the Square: Opalescent* [cat. 12], of 1965, is but one of more than 1,000 variations he created on the theme, representing the summation of his color theory studies. Albers’ geometrically oriented drawings and prints stand in surprising contrast to his paintings. His *Graphic Tectonic* series, dating from 1941-42, as well as his *Structural Constellations* series from 1949, also known as *Transformations of a Scheme*, are both executed in a muted palette of gray shades. They demonstrate the perception of space on a flat surface and in them the impression of seeing no longer concurs with the recording of individual elements, but rather the grasping of dominant structural patterns that are ordered into a logical whole. In the *Structural Constellations*, Albers avoids weighting significant and marginal patterns and thus the structure seems to leap about in front of the viewer’s eyes as seen in *Structural Constellation F-14* (1954) [cat. 85]. The silkscreen color prints of *Formulation:*



Articulation (1972) [cat. 15] are part of a double portfolio containing 127 prints created by Albers in the final years of his life. Representing his many pictorial series - among them his “Homage to the Square” - the portfolio is a summation of his more than 40 years of continuous exploration of the relationship between color and form.

SHUSAKU ARAKAWA

C6

Japanese painter, designer, performance artist and filmmaker; lives and works in the USA (Nagoya, Japan, 1936). Arakawa studied painting at Tokyo’s Musashino College of Art before settling in the United States in 1961, where he worked as a performance artist, filmmaker, and painter. It was there in 1963 that he met his future wife and long-time collaborator Madeline Gins (b. New York, 1941). That same year they created their seminal work *The Mechanism of Meaning*. It would define their joint work, which centered on visionary, boundary-defying artistic and architectural projects and theoretical writings. Arakawa’s body of work as a whole is an interrogation of the play between language and image, between signifier (i.e., a word) and signified (i.e., the object that word designates) as well as a negotiation of the imagery and central questions of the Dadaists, in particular Marcel Duchamp. He is represented in this exhibition by his 1969 painting *Morning Picture - Portrait of a Civilization* [cat. 48]. He viewed painting as a vehicle for the exploration of complex, philosophical questions about the gap between objects and words, between seeing and speaking. His work is cool and analytical, seemingly mechanical, like the minimalists, and appropriates the everyday (the objects and words he focuses on are often mundane), like Pop artists. His paintings are visually similar to scientific diagrams and conceptually akin to philosophical treatises.

ARE YOUR MEANING COMPANY

G3

Japanese installation artist (Tokyo, Japan, 1973). Are You Meaning Company is the name under which the Japanese female artist Ayumi Minemura works. Since creating the “company”

in Tokyo in 1999, she has sought to make “life more comfortable” and improve daily life with the help of volunteer collaborators. Featured here is an installation of her *Are You Meaning Houses* project (2003) [cat. 50] consisting of miniature paper houses that vary only in the vibrant colors of their roofs. The installation is contingent upon the gallery space, thus converting it into an interactive piece, inviting the viewer to inhabit the intimate social space rendered by the display of the houses. The paper houses, modeled on actual Japanese homes, are produced in sets of 50, each set stored in linen-covered suitcases that vary slightly in color (in this case white, gray and light pink).

JOHN M ARMLEDER G2

Swiss painter and sculptor; lives and works in Geneva and New York, NY (Geneva, Switzerland, 1948). Armleder is represented by two early untitled paintings from the mid-1980s [cats. 62, 63], as well as two of his Furniture Sculptures (FS). In his FS series, Armleder creates confrontations between high culture and banality, and the works are thus an ironic comment on the continuing aestheticization of the everyday. At the same time they show how art is increasingly being influenced by everyday life, and the consequences of trivializing art’s content and values. *Untitled (FS 80)* (1985) [cat. 60] makes reference to the sculptural



ensembles of the early American Minimalists, but their idealism is offset by the use of a trivial piece of furniture, in this instance a table found at a flea market. Given that the perforated panel is a common material used for sound insulation, the work consciously evokes abstract painting while simultaneously

trivializing it and dealing with it on an ironic level. In *With Both Chandeliers (FS)* (1993) [cat. 74], the central canvas paraphrases the classic American Color Field paintings of artists such as Barnett Newman while the lamps, which bring to mind halos, comment ironically on

Newman’s avowed transcendentalism, further underscored by the employment of the sacred triptych form.

JEAN (HANS) ARP B2 B3 C3

French poet, painter and sculptor (Strasbourg, France, 1886 – Basel, Switzerland, 1966). Arp’s work ties into the most important artistic movements of the early 20th century: Dada, Surrealism, and the earliest trends in Abstract Art. From 1916, Arp made a name for himself as a poet, sculptor and painter. His associative play with linguistic ambiguity finds its pictorial counterpart in his collages, sculptures and reliefs. His oeuvre intellectually revolves around two central artistic forms: the organic world of plants and the human figure as can be seen in the two works featured here. They reveal the transformation in Arp’s work from a surrealist to an anthropomorphic figurativeness. The early *Navel Hat* (1924) [cat. 31] is an organic configuration comprised of a circular form and a silhouetted profile resembling that of a hat. In contrast, *Coryphe* (1961) [cat. 32] is clearly reminiscent of the human figure with its black granite base fittingly complementing its sculptural curves.



JO BAER C6

American painter; lives and works in Amsterdam (Seattle, Washington, USA, 1929). *H. Arcuata* (1971) [cat. 41] – referring to the botanical name of an orchid species – belongs to a group of paintings Baer made around 1970 (she became a member of the Orchid Society at that time and wrote two essays on the subject). They are painted with multiple viewpoints in mind and are hung unusually low, and thus can only be read by visually scanning the painted surface, which continues over the sides of the canvas. Baer defended the importance of painting in the context of Minimal Art, although Minimal artists vehemently protested against it as a relevant art form. By developing an anti-illusionistic painting style, Baer was successful in giving the medium of painting a visual presence with a physical radiance.

IMRE BAK D3

Hungarian painter (Budapest, Hungary, 1939). An early advocate of Cubism before becoming involved in Informel painting and Tachisme, Bak’s work was radically transformed in the late 1960s when he took up aspects of American Post-Painterly Abstraction and Hard Edge, after seeing works by artists of these schools in Germany, among other countries. Others such as Robert Indiana, Richard Lindner, Tom Wesselman and Frank Stella, as well as the movements Zero and Arte Povera were major influences for the artist before he turned to Color Field Painting. *Formation I* (1969) [cat. 52] is an early example of his image-object paintings on wood and mark the most extreme point of this development. Bak himself described it as a realization of “the space in the form.”

ROBERT BARRY C6

American artist; lives and works in New Jersey (New York, New York, USA, 1936). Along with the artists Dan Graham, Douglas Huebler, Joseph Kosuth and Lawrence Weiner, Barry belongs to the first “official” generation of American Conceptual artists of the mid-1960s. He created a highly diverse body of work, including paintings, books, projections, sound pieces, installations and large wall and window pieces. Of the group he was perhaps the most committed to the dematerialization of art, something we see evolving in the work seen here, *Gold Square* (1966) [cat. 37]. In it, the subject has been reduced to the smallest speck, an almost inconsequential element, but one that is nonetheless the subject of the work as asserted by the artist in the title. Significantly, *Gold Square* immediately precedes Barry’s ultimate abandonment of painting in 1967, after which he began working on installations before progressing to the use of “invisible” media: electromagnetic waves, radiation and inert gas. His work from 1963–75 was literally unseeable.



WILLI BAUMEISTER

A1 B3 C3

German painter and art professor (Stuttgart, Germany, 1889-1955). Willi Baumeister studied at the Stuttgart Academy (1905-20), where he attended Hölzel's composition class until 1912 and developed close friendships with fellow students Otto Meyer-Amden and Oskar Schlemmer. He is represented in the exhibition by a painting dating from the last years of his life. These were his most creative years, his studies and work having been interrupted by his military service during World War I and the disgrace of being labeled a "degenerate" artist by the Nazi regime during World War II. *Montaru on Pink*



(1953) [cat. 6] belongs to the series of *Montaru* pictures (1953-55) of soft, organic, floating shapes that are at times anthropomorphic and that the artist described as representations of sensations. The painting depicts a matte, black form floating over the surface, which is given dimension via the smaller shapes that seem to emerge from beneath it and thus prevent it from being read as a void, a hole. The *Montaru* paintings belong to Baumeister's mature period and are his last body of serial works, along with the *Monturi* and *Aru* series. The *Montaru* and *Monturi* series complement each other, the white and black energy fields representing respectively the light and dark forces of the cosmos, an idea supported by the sound of the onomatopoeic titles of the series stemming from the realm of fantasy and ending in either dark (-u) or light (-i) sounds.

KARL BENJAMIN

D5

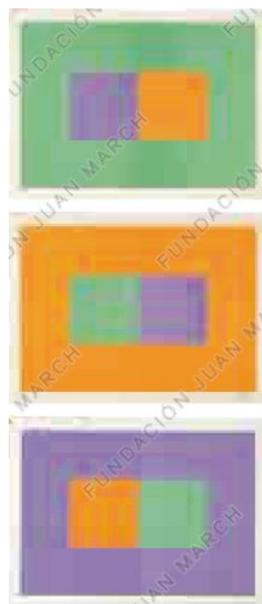
American painter; lives and works in California (Chicago, Illinois, USA, 1925). After experimenting with Abstract Expressionism and Cubism, Benjamin began his first Geometric-Abstract paintings in 1951, dedicating himself fully to it as of 1957. In 1959, he was featured - along with Lorser Feitelson, Frederick Hammersley and John McLaughlin - in the milestone *Four Abstract Classicists* exhibition at the Los Angeles County Museum of Art, which gave rise to the term Hard Edge Painting. Dating from that year is Benjamin's *Red, White & Black Bars* (1959) [cat. 25], which reflects the pictorial parameters of his paintings: repetition and depersonalized production methods. In the painting he systemically arranges black-and-white bars beside and atop one another on a red ground so that the entire composition follows the oblong format. The resulting optical play between foreground and background creates a rhythm throughout the entire picture

surface. The bars form the visible detail of a potentially continuous and serial pattern.

MAX BILL

B2 D1 D2 C3

German painter, sculptor, graphic artist, architect and art professor (Winterthur, Switzerland, 1908 - Berlin, Germany, 1994). Three of Bill's tenets - basic training in observation, analysis of what is present, structure of the whole phenomenon - are critical for understanding his creative work. His early *fifteen variations on a single theme* (1935-38) [cat. 19] can be understood as a kind of visual lesson for the viewer on the production and construction of artworks. The 15 lithographs illustrate the conversion of an equilateral triangle into an equilateral



octagon as it develops outwards in a spiral. The prints represent his first systematic series, another of which is comprised by the three related prints of *trilogy* (1957) [cat. 21], which represent the optical effect of the contrasting relationships of three secondary colors: violet, green and orange. Here they are each arranged differently in an unvarying motif of two same-sized squares on a relatively large ground. In the late 1940s, Bill first began rotating

canvases to the diamond shape seen in works such as *compaction into caput mortuum* (1972-73) [cat. 16], calling them *Spitze Bilder* (pointed pictures). He simultaneously began to produce paintings in series that are dedicated to the study of color movements based on elementary geometric shapes. Due to its arrangement of colors, the picture possesses a balanced weighting of this format; the tonality seems to stabilize the colors grouped around the inner rectangle (executed in the color of the pigment to which the painting's title alludes), which means that the picture does not threaten to tilt, rise or fall off in any direction.

HARTMUT BÖHM

E3

German painter and sculptor (Kassel, Germany, 1938). Böhm has consistently worked on extending and questioning art in the border zone between Constructivism, Concrete Art and Minimal Art. His investigations, which he conducts via his drawings, reliefs and

spatial installations, are based on reducing formal resources systematically and to the maximum extent. This is first manifested in two-dimensional works such as his *Bleistiftlinienprogramme* (pencil-line programs), of evenly spaced, vertical lines of gradating color. In the 1970s, under the influence of the Nouvelles Tendances group, Op Art and Kinetic Art, he began utilizing industrial materials, in particular Perspex (Plexiglas), to create reliefs, thus converting his earlier work into three dimensions. Such is the case with *Strip Relief 16* (1977) [cat. 112], in which a blind-like structure creates a repetitive modular system of subtly differentiated white-and-gray values.

ILYA BOLOTOWSKY

A6 C5

Russian-American painter and playwright (St. Petersburg, Russia, 1907 - New York, New York, USA, 1981). Bolotowsky, who was of Russian origin and lived in the United States as of 1923, studied in New York at the National Academy of Design (1923-30). He began producing abstract paintings in the 1930s, becoming one of the founding members of the American Abstract Artists Association in New York. In the mid-1940s he found inspiration in the works of Piet Mondrian, whom he had first encountered in 1933, ultimately becoming his most influential follower. Bolotowsky's work reveals just how strongly American Geometric Abstraction was linked to developments in Europe. Mondrian inspired his shaped canvases - such as the diamond shape of *Large Black, Red and White Diamond* (1971) [cat. 24] - that support simplified compositions whose plain horizontal and vertical surfaces are indebted to a neo-sculptural harmonic ideal of order and balance.

DANIEL BUREN

F3

French painter; lives and works in Paris (Boulogne-Billancourt, France, 1938). Buren's artistic work is remarkably consistent and, since 1966, his compositions have been comprised solely of vertical bands of color 8.7 cm wide. That year he formed the group B.M.P.T. (1966-67), along with Michel Parmentier, Niele Toroni and Olivier Mosset. Though short-lived, the group established a definitive agenda: they wanted to neutralize art, make it anonymous and ultimately make it disappear, and to this end they concentrated on a minimalist vocabulary, as attested to by Buren's strips and Mosset's circles [see cat. 58]. Buren's *To Be Underlined* (1989) [cat. 57] consists of a group of four identical strip paintings that sit on ledges, leaning against the wall. The group can be seen as a series, varying according to the size of the wall and continually producing a new picture, a new vista, for the viewer.

ANDRE CADERE

F3

French artist (Warsaw, Poland, 1934 – Paris, France, 1978). Cadere's oeuvre consists of some 180 Round Wooden Bars, all of which were made in the last eight years of his brief career. He created the Bars as a mobile work of art that he could take with him and show everywhere. Despite their humble appearance the Bars' construction is mathematically determined. The length always corresponds to the radius and the colors of the segments are determined by a numerical permutation system that, interestingly, always includes an error. This 1974 version of the *Bar* [cat. 59] incorporates three colors and 21 segments. It holds a singular place in the artist's oeuvre as it was made as a present for his father and the colors – black, white and red – recall the color range used in traditional Romanian carpets.



ENRICO CASTELLANI

E3

Italian artist (Castellmassa, Italy, 1930). Castellani was a significant figure in the Italian vanguard of the 1960s. In 1959, he opened a gallery with Piero Manzoni in Milan – the Azimut Gallery – that presented the work of international artists of the Zero movement. The gallery and the magazine they also began became a locus of ideas, initiatives and discussions that led to fundamental reevaluations of the idea of the work of art. Castellani, himself, broke with Informel painting in the late 1950s and in the 1960s turned to constructing canvas reliefs with monochromatic surfaces. He was interested in demonstrating various forms of pictorial outreach into the third dimension, as seen in works such as *White Surface No. 18* [cat. 97], created in 1964, in which the picture surface is lined with rows of nails and a canvas is stretched tautly over them, creating peaks. His *Superficie* series contributed greatly to his goal of turning the picture into an object.

DADAMAINO

E3

Italian multimedia artist (Milan, Italy, 1935–2004). Dadamaino was a founding member of Zero from the circle of Azimut in Milan. In *The Movement of Things No. 1* (1995) [cat. 94], the artist explores the ability of line alone to create movement and emotion. Her earlier work was largely geometric but she says: “tired of ceaselessly measuring, my eye turned to open the pen that was always my

true drawing tool and I began to write, first on paper and then on canvas. It is all about a kind of writing by the mind, my own mind without any previous planning; it consists of lines that are sometimes thick and powerful, sometimes scarcely perceptible and disjointed, and sometimes quite short. *The Movement of Things* is the rhythm of people meeting, loving each other, pulsating and moving, changing. In the end they go away, like the leaves in autumn.”

HANNE DARBOVEN

C6

German concept artist; lives and works in Hamburg (Munich, Germany, 1941). Darboven, who grew up in Hamburg where she studied at the Hochschule für Bildende Künste with Almir Mavignier, amongst others (1962–68), is one of the most important Concept artists in Germany today. The European traditions of Constructivist and Concrete Art and the principles of American Minimal Art form the foundations of her work. During her stay in New York (1966–67), Darboven entered the circle of Minimal artists such as Sol LeWitt and Carl Andre. She uses a range of ordering systems – such as calendar dates and calculation tables – for her strictly linear approach to objectifying time and graphically/mathematically illustrating the process of emerging history, converting time into space. This is seen in the development of her *Constructions* series in 1966 in New York, which coincided with her use of graph paper, which she special-ordered from Germany. From this emerged *Construction* (1966–67) [cat. 42]. Her obsession with calendrical time is furthered in *19 Sections of the Century* (1969) [cat. 43], which was realized in the year prior to her return to Hamburg, and illustrates her own system of time measurement.

IAN DAVENPORT

G4

British painter; lives and works in London (Sidcup, Kent, Great Britain, 1966). Davenport, who studied at Northwich College of Art and Design, Cheshire (1984–85) and Goldsmith's College, London (1985–88), participated the year of his graduation in the *Freeze* exhibition curated by his fellow student at Goldsmith's College, Damien Hirst, and was a Turner Prize nominee in 1991. His *Poured Painting: Lime Green, Pale Yellow, Lime Green* (1998) [cat. 35] forms part of a series of paintings that he began in 1996 featuring a bow-shaped line against a monochromatic background. The paintings in the series were produced via a carefully controlled process. First the medium-density fiberboard was sanded smooth, then the base color



of household liquid gloss paint was sprayed on, then he repeatedly poured paint onto the support, which laid on the floor and was then tipped. The technique is reminiscent of Jackson Pollock's drip process though Davenport's method is highly deliberate, leading to mirror-like surfaces in which the viewer is reflected. At first glance, the perfectly smooth surfaces of the paintings appear to be machine made, but upon close inspection they clearly reveal the traces of their making.

ROBYN DENNY

E4

British painter; lives and works in London (Abinger, Surrey, Great Britain, 1930). Alongside Jeremy Moon and Michael Kidner, Robyn Denny is one of the most important exponents of a painterly Minimalism in Britain, which differentiated itself from the American component by its interest in urban phenomena as a theme. Following his studies in London at St. Martin's School of Art (1951–54) and the Royal College of Art (1954–57), Denny participated in the groundbreaking 1960 *Situation* exhibition in London, which placed him at the forefront of British Abstract Art and identified him as one of the leading Hard Edge painters of the 1960s. From this critical period dates Denny's painting *Track 4* (1961) [cat. 34], which explores – together with three previous *Track* paintings from the same year – the theme of hermetically juxtaposed stripes that lead the spectator through the painting. The stripes are a reference to Futurism's “lines of force,” which in abstract form represent the speed of modern life.



ADOLF RICHARD FLEISCHMANN

A1

German painter (Esslingen, Germany, 1892 – Stuttgart, Germany, 1968). Fleischmann arrived at an artistic epiphany late in life when he was introduced to the work of Mondrian, whose idealist pictorial concept of horizontal-vertical order as a fundamental expression of life and the vibrant movement of color made its mark on Fleischmann's painting around 1950, when the artist was nearly 60 years old. He would further develop that influence in New York, where he emigrated in 1952. Works such as his 1950 untitled collage [cat. 11] and *Triptych #505, #506, #507, Planimetric Motion* (1961) [cat. 13] present a fascinating progression of the artist's style in these formative years. Both bring to

mind the Cubist compositions of Braque in their systematic arrangement of the surfaces in intertwining L-shaped elements. In *Triptych*, however, we see how Fleischmann opens up the monochromatic areas with parallel bands or stripes, so that the foreground and background planes seem to oscillate in relation to each other. This kinetic movement is reminiscent of contemporaneous works by artists such as Jesus Rafael Soto [see cat. 115] and explains why Fleischmann's work has often been characterized as Op Art.

LIAM GILLICK

G4

British painter and sculptor; lives and works in London and New York (Aylesburg, Great Britain, 1964). Though Gillick engages in a dialogue with 20th-century Abstract Art and the industrial look of the Minimal Art object in formal terms, his works always relate to historical or current political themes in terms of their content. His architecturally conceived floor pieces, constructed of palettes of different colored slats, are a further development of his room objects, known as *Screens*. Like these, Gillick's *Provisional Bar Floor / Ceiling* (2004) [cat. 36] denotes a space within a defined room that the viewer perceives as a kind of visual discussion platform. His works play with the borders between abstract picturesqueness and concrete spaciousness that constantly contextualize human patterns of speech, thought and action.

HERMANN GLÖCKNER

E2

German draftsman and sculptor (Cotta, Germany, 1889 - Berlin, Germany, 1987). Glöckner's spontaneous structural analysis of his landscapes from the 1920s was a turning point in his career, leading him to "investigate the constructive, geometrical foundations of my painting to find their elementary and complex correlations." The result was his *Tafelwerk* (folded cardboard panels, called *Tafeln*), which he developed between 1930 and 1937, and through which he examined the spatial potential of geometric forms, as seen also in a very early untitled drawing [cat. 27]. These *Tafeln* anticipate aspects of the *Faltungen*, collage-like paper foldings that he created from 1935 onwards - of which *Vertical* and *Vertical and Horizontal* [cats. 29, 30] are two late examples - and that today are considered Glöckner's essential contribution to 20th-century art, paving the way for the minimalist tendencies of the 1960s. The artist further developed these ideas in sculptures such as *Fold I* (1967-75) [cat. 28], which follows an early cardboard model, and is based on the diagonal folding of a rectangle that - balancing on the tip - unfolds as a form in space.

MATHIAS GOERITZ

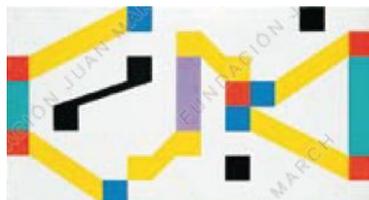
E3

German architect and sculptor (Danzig, Germany [today, Gdansk, Poland], 1915 - Mexico City, 1990). Though not sufficiently recognized as such, Goeritz was a German precursor of American Minimal Art. He grew up in Berlin in a family with a keen interest in the arts, and by the 1930s was already occupied with German Expressionism, studying it at school and spending time in the studios of Käthe Kollwitz and Ernst Barlach. He was also involved with Dada and the Bauhaus. He moved to Mexico in 1949, and in 1953 created two of the most important minimalist architectural sculptures made for a public space. The first was *El Eco* (1953), a house designed as a *Gesamtkunstwerk*, which was followed by the anti-functional, multi-colored *Satellite Towers* (1957-58) - seen here in a photograph by Emilio Valdés [cat. 72]. The Towers project, which Goeritz designed with Luis Barragán, was the result of a 1955 commission for an urban "prelude" for a new suburb outside Mexico City. A further development of the *Satellite Towers* can be seen in the seven-part steel sculpture *Doors to Nowhere* [cat. 71], which was Goeritz's proposal for the 1971 architectural competition for La Défense in Paris.

CAMILLE GRAESER

A12

Swiss painter, graphic artist, designer, architect (Carouge, Geneva, Switzerland, 1892 - Zurich, Switzerland, 1980). After experimenting with Constructive Art and Geometric Abstraction, Graeser - along with Richard Paul Lohse and Anton Stankowski - formed the Zurich Concrete group in 1933. He soon began creating paintings of geometric forms placed on monochromatic surfaces that enhance the luminosity of the



vivid color, giving them analytical titles that refer to the relationships in the picture. One such work is *Harmonical*

Construction (1947-51) [cat. 10], which belongs to the group of obliquely angled "loxodromic compositions" that Graeser produced between 1947 and 1955 that deal with the subject of "diagonal shifting."

GERHARD VON GRAEVENITZ

E3

German painter, graphic artist (Schilde, Germany, 1934 - Switzerland, 1983). In 1960, Graevenitz shifted away from the white

monochrome reliefs of the previous decade - heavily influenced by the Zero group - and began creating Kinetic Art. His palette remained spare and he worked mainly in black and white. In addition to his kinetic works, silkscreens were his preferred graphic medium. In works such as *Series "I" with 12 Silkscreens* (1962) [cat. 105], the artist explored correspondences between form and color, line and surface and also addressed thematic issues of structure, movement, chance and order, as he also did with kinetic works like *19 Black Dots on White* (1965) [cat. 102], through which chaos is subject to order and chance becomes part of an open system. Graevenitz was relentless in his investigation and visualization of phenomena such as movement, light, space, time, structure, accident and progression.

FREDERICK HAMMERSLEY

D5

American painter; lives and works in New Mexico (Salt Lake City, Utah, USA, 1919). Along with Karl Benjamin, Lorser Feitelson and John McLaughlin, Hammersley was one of the highly influential *Four Abstract Classicists* featured in the pivotal 1960 exhibition at the Los Angeles County Museum of Art. Of the four, Hammersley's art is perhaps the most intuitive and his pictures are constructed on a solely intellectual basis, thus taking an important step from art as object to art as concept. *Source* (1963) [cat. 23] belongs to a series of paintings Hammersley called "geometries" that are contemporaneous with two of his other abstract series as well as recurring excursions into figurative painting after he turned to abstraction in the late 1940s. They are usually composed of a basic grid of nine squares into each of which he introduces a new color or diagonal. However, his palette remained quite limited here in comparison to the "organics" series that complemented the "geometries."

MICHAEL HEIZER

E5

American painter and land artist; lives and works in Nevada (Berkeley, California, USA, 1944). Though he initially began painting abstract-geometric works in 1965, shortly after having moved to New York in 1965, Heizer stopped painting to become a land artist between 1967 and 1972, only to take it up again five years later. *Untitled No. 5* (1975) [cat. 70] belongs to Heizer's second period of painting, which is defined by a focus on linearity, regularity, simplification and perfection, all of which correspond to his earth works. In the painting, the large, vertical canvas presents the reciprocal opposition of a symmetrical monochrome color plane and a pale ground,

causing the inner field and the surrounding frame to engage in a competitive relationship. The colored area defines the colorless frame that, in turn, is given a second circumferential line by the outer edges of the canvas. As a result, the red field appears detached, as though floating, creating the effect of spatial depth.

JAN HENDERIKSE

E3

Dutch photographic and object artist (Delft, The Netherlands, 1937). While studying at the Free Academy in the The Hague, Henderikse prompted the first exhibition of Informel Art in Holland, from which emerged the Dutch Informel group. After moving to Cologne in 1959 and establishing contact with Zero artists he became a co-founder and member of the Dutch group Nul. After extended stays in Curacao and New York, where he continued to create large assemblages, which he documented in photographs, Henderikse moved to Berlin



in 1987, and continued to focus on conceptually based photographic multiples and Ready-mades. The two works exhibited here – *Austrian Groschen* (1967–68) [cat. 104] and *Cork Relief* (1962) [cat. 103] – reveal his steadfast dedication

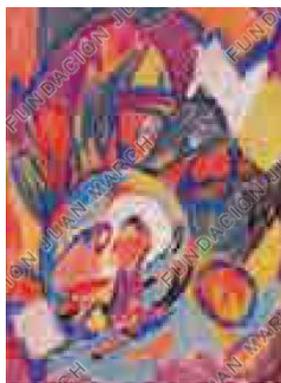
to the found object. The former is comprised solely of Austrian coins he purchased with American dollars and glued onto the canvas and painted, creating a work with materials both banal and valuable. Two interim 1992 neon works, *Nul* and *Berlin* [cats. 101, 107] continue this theme in their incorporation of everyday industrial materials.

ADOLF HÖLZEL

A1

German painter and art professor (Olmütz, Austria [today, Olomouc, Czech Republic], 1853 – Stuttgart, Germany, 1934). Through his extensive teachings, Hölzel can be considered one of the most important and influential figures in the development of non-representational art in Europe. Viewing a work such as *The Good Samaritan* [cat. 1], of 1909, however, it is virtually impossible to comprehend how such pictures could lead to Schlemmer's representation of stereometric figures, to Baumeister's surreal color forms or to the Concrete pictures of Graeser, all of whom were pupils of Hölzel in Stuttgart. The key lies in Hölzel's stringently rational figural compositions and in the reduced surface structures of the backgrounds of his pictures as well as his academic teachings based on color theories and the development of forms. In *The*

Good Samaritan, Hölzel arranged the figures to form an imaginary triangle and created an abstract painterly space by means of the linear interlocking of the color surfaces.



Composition (*Figures in a Circle - Adoration*) [cat. 2] – a pastel of about 1923 – and three charcoal drawings (ca. 1930) [cats. 3–5] are among the works on paper by Hölzel that form a stylistic reference

point and baseline for the abstract theme of the Daimler Art Collection.

MARKUS HUEMER

G2

Austrian painter and video artist; lives and works in Berlin (Linz, Austria, 1968). Huemer's art is infused with references to art history, seen most clearly in his paintings, which he often juxtaposes with a video installation. In his 2002 video work *My Pictures are the Ashes of My Art (After Palermo)* [cat. 114], Huemer is in fact quoting Yves Klein but consciously misattributes it to Blinky Palermo. A scratched picture projected in blue comments on and ironically treats Klein's and Palermo's allocation of meaning to the color blue. Klein's spiritually and immaterially interpreted blue is juxtaposed with Palermo's blue, seen as an imaginary expression of intermediate spaces. The scratches of the film can be read as a reference to the destructive potential in Palermo's oeuvre. The projected image is no longer a picture in the double sense: first, the blue picture only comes to the fore when the image to be projected fails, and secondly, the picture is no longer a picture when the blue represents a blank canvas.

JOHANNES ITTEN

A1 B2

Swiss painter and art professor (Süderen-Linden, Switzerland, 1888 – Zurich, Switzerland, 1967). After training as a secondary school teacher at Bern University, Johannes Itten set off on a major journey around Europe in 1912, in order to visit exhibitions on the Cubists and Impressionists, the Blauer Reiter and a show of Kandinsky's work. In the following years (1913–16) he worked as Hölzel's assistant at the Stuttgart Academy. His teaching at the Bauhaus (1919–23) is certainly based on the first Itten School in Vienna (1916–19). Here he had his pupils do motif exercises relating to classical painting genres, but also breathing, body and rhythm studies intended to lead to a fully rounded training

pattern. Sequences of musical rhythms (time order) were translated in proportion sequences (two- and three-dimensional order), in parallel with breathing stenograms and gymnastic exercises. Itten's *Bars and Surfaces* from 1955 [cat. 9] shows his interest in crystalline forms and abstraction detached from the object.

BERNHARD KAHRMANN

G2

German multimedia artist (Geislingen, Germany, 1973). Kahrmann studied at the Akademie der Bildenden Künste, Stuttgart, from 1994 to 2000. Further studies lead him to Paris and the USA. The artist made a name for himself in Stuttgart, and later in Berlin, in the 1990s with highly varied multimedia work concepts based on the interdependence of linguistic, graphic, architectural and – derived from these – spatial constructions. Kahrmann works on breaking down the stable experience of space via minimalistically choreographed video sculptures, such as his recent *Uncertain Memories* (2006) [cat. 106]. Lacking sound, these videos capture the viewer's attention through dimly lit, black-and-white, looped formal sequences. He records his real, three-dimensional installations – comprised of form, space, light and movement – on video, which he plays on black monitors on low black benches. His repetition of simple light and movement sequences traces the history of the staged, space-light image from Moholy-Nagy to the Zero artists' light spaces to the most recent treatments of the subject by artists like Olafur Eliasson and John M Armleder.

NORBERT KRICKE

E2

German sculptor and art professor (Düsseldorf, Germany, 1922–1984). Following his studies at the Hochschule der Bildenden Künste Berlin with Richard Scheibe (1945–47), Kricke returned to his native Düsseldorf in 1947, establishing his studio there. He taught at the Düsseldorf Arts Academy from 1964 until his death in 1984, after having assumed the directorship in 1972. The work exhibited here, *Space Sculpture* [cat. 86], belongs to a group of abstract works begun in



the early 1950s that the artist called *Raumplastiken* (Space Sculptures). These bent-wire forms innovatively set off the relationship between "space" and "sculpture." For Kricke, space was analogous to that

of modern scientific discoveries and defined as a function of movement in time made directly visible through the movement of lines. He did not see the lines expanding outward from his sculptures as a closed graphic system, but as mirroring human movements in space, thereby becoming energy carriers whose impulses radiate out and into free space.

TADAAKI KUWAYAMA

C6

Japanese painter; lives and works in New York, NY (Nagoya, Japan, 1932). Kuwayama, who has been living in New York since 1958, has developed an oeuvre that, like Minimalism, seeks to define spatial relationships, and to this end also utilizes industrial materials to create works with smooth, impersonal surfaces. However, the artist takes a different artistic approach. His definition of space is based more on religion or philosophy – the “unintentional intention” of Zen Buddhism in particular – than on an attempt to objectify artistic resources. In his 1965 untitled early work of metallic paint on canvas [cat. 49], the artist creates a reflective space for philosophical questions about the perception of form. It is a square painting divided into four triangles by two diagonals, leading to a perspectival effect conveying the idea of an infinite picture space.

JIM LAMBIE

G4

Scottish artist (Glasgow, Scotland, 1964). Lambie's art seemingly collects the aesthetic remnants of his predecessor's deconstructions, which he then combines with his own interests and passions. In his spaces, art is experienced tentatively. One anchors oneself in the characteristics of the familiar objects he evokes in order not to lose one's way in the abstract dimension of their strangely attractive sensuousness, as seen in *The Doors (Humanizer)* [cat. 75], part of his *Door* series. Despite its deformation, the door – with its folds and bends – still maintains its appearance, occupying an intermediate zone between functionality and sculptural purposelessness.

SOL LEWITT

C5 C6

American draftsman and painter (Hartford, Connecticut, USA, 1924 – New York, NY, USA, 2007). As one of the prime representatives of Minimal and Concept Art in the 1960s, LeWitt moved into a rather sweeping, arabesque-like phase as of the mid-1990s, as seen in the 1993 *Study for a Wall Drawing* [cat. 64]. The final composition originally was painted on the wall of an art gallery for an exhibition



and intended to demonstrate the conceptual stipulations of the premises of the wall drawing. The pencil grid was added later to the seemingly amorphous forms in black ink. LeWitt's wall drawings and paintings were not conceived

as permanent, since in most cases they were carried out on the wall just for the duration of an exhibition and were painted over once it ended. LeWitt also avoided individualizing his wall creations, which were usually carried out by his assistants or by contracted local artists who were given precise written instructions.

VERENA LOEWENSBERG

D2

Swiss painter (Zurich, Switzerland, 1912–1986). Throughout her life, Loewensberg refused to engage in any sort of restricting theoretical discourse. Her artistic oeuvre, therefore, covered an enormous range, from Color Field Painting to monochromatic works. She occupied herself with the square, rectangle, circle and line, as well as with color and its interaction. She created a stimulating interplay between mathematical principles of order and intuitive compositions, emptiness and abundance, non-color and colorfulness, rest and motion. Her stylistically diverse oeuvre was based on an open concept of concreteness that bears witness to the artist's intellectual and artistic independence as well as to the up-to-date character of her artistic contribution to this day. Loewensberg's untitled painting [cat. 17] belongs to a series of works from the 1970s dealing with the movement of color and the rotation of form around a blank center. In it, the direction of the bands is developed against the affirmative emphasis of the square canvas in such a manner that the unity and dominance of external form is undermined by the stepped, colored bands in the upper third of the painting. The constructive dissolution of the square – color penetrating form – stops at precisely the point where the “deformation” becomes obvious and effectively sets it floating.

RICHARD PAUL LOHSE

D2

Swiss painter (Zurich, Switzerland, 1902–1988). Lohse developed his sophisticated theories on autonomous Concrete Painting during the early post-war years and, as of 1943, occupied himself almost entirely with horizontal and vertical arrangements, of which *One and Four Equal Groups* (1949–68) [cat. 20] is an early example. In order to avoid the slightest impression of artistic intuition or spontaneity, Lohse defined the individual parameters of each work before

starting to paint. Numeric relationships form the foundation of his paintings, determining the format, number, and width of each stripe, the number of colors as well as their arrangement.

HEINZ MACK

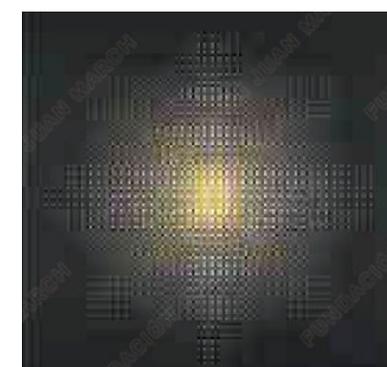
E3

German artist and art professor; lives and works in Mönchengladbach (Lollar, Germany, 1931). Mack, one of the most important German post-war sculptors working today, studied at the Kunstakademie Düsseldorf (1950–53), followed by studies of philosophy in Cologne (1953–56). His *Unnamed Stele* (1962–63) [cat. 100] dates to the period of his involvement in the Düsseldorf Zero group, which he co-founded in 1957. The work belongs to his group of light-steles, which had emerged in 1958, the result of the evolution of his paintings into “light reliefs”, made of undulating aluminum. The work was shown in 1966 at his first monographic exhibition in New York's Howard Wise Gallery, together with other steles, under the title *Stelenwald* (Stele Forest).

ALMIR DA SILVA MAVIGNIER

D1 E3

Brazilian painter; lives and works in Hamburg (Rio de Janeiro, Brazil, 1925). Mavignier explores the relationship between pattern and spatial depth and his work can be compared to that of Josef Albers. While Albers' work clearly retains evidence of the artist's decision-making process,



Mavignier exploits a simple mechanical device to achieve his dazzling patterns. By superimposing and repositioning images made with

a raster screen (a screen of dots, squares or circles arranged in lines), Mavignier creates dense and complex patterns that combine a sense of infinite space with the radiance of a solar system as seen in his painting, *2 Squares* (1967) [cat. 93]. In 1961, Mavignier organized an exhibition in Zagreb of artists associated with Zero, Azimut, and the newly formed Groupe de Recherche d'Art Visuel and Gruppo N, which he entitled *Nove Tendencije* (New Tendencies), which inspired the members of GRAV to try to organize new efforts among an international group of artists under the banner *Nouvelle Tendence*.

CHRISTIAN MEGERT

E3

Swiss artist and art professor; lives in Bern and Düsseldorf (Bern, Switzerland, 1936). Megert originally worked on monochromatic structural pictures before beginning to work with mirrors in 1959, creating his first mirror-space in 1961. He began creating kinetic objects and neon-light boxes in 1963, a year after joining the Zero movement. The work featured in this exhibition, *Kinetic Light Object* (1971) [cat. 111], is an example of the “infinite space boxes” that Megert created during this period. Clad in mirrors on all sides and terminating in a two-way mirror, the boxes increase their own visual power. As Megert wrote in his *Manifesto for Mirrors and Glass*, “If you hold a mirror up to a mirror, you find an infinite, limitless space, a space with unbounded possibilities.”

MATHIEU MERCIER

G2

French artist (Conflans-Sainte-Honorine, France, 1970). Mercier, whose works often hover between art and design, undertook several series in 2001 that are comments on the failure of the social utopias proclaimed by the manifestos of the Bauhaus, De Stijl and the Deutscher Werkbund, movements that were interested in creating “New Design”. In the trio of works that comprise *Still Untitled* (from the *Still Untitled* series) [cats. 66-68], this is made patently clear by the rat-eaten panels of his “Mondrian” paintings. However, Mercier’s paraphrasings of Mondrian are not just an examination of 20th-century utopias but also a tribute to one of Modernism’s most influential artists.

JONATHAN MONK

G4

British artist; lives in Berlin (Leicester, Great Britain, 1969). Monk’s work examines the response to American Minimal and Conceptual Art, in particular that of Sol LeWitt. Such is the case with *Slight Alterations 1-5* (2000) [cat. 65], which was produced in the context of Monk’s 16-mm film, a continuous loop of photographs taken from LeWitt’s book *100 Cubes* (1990). Monk’s five-part work refers to the strategy of slightly altering an existing work of art; he broadens LeWitt’s spectrum by hand coloring photographic reproductions and thus creating new cubes that are not in LeWitt’s book. In addition, he does so in a medium – watercolor – that LeWitt states cannot be used to paint a white cube, further subverting the older artist’s intent. However, his work is not denunciatory but is instead carried out as a critical-scientific analysis of the fundamental parameters of abstraction.

JEREMY MOON

E4

British painter (Altrincham, Cheshire, Great Britain, 1934 – London, Great Britain, 1973). Influenced by the budding Minimal movement in England, Moon became one of its most important protagonists and was London’s leading Minimalist painter of the 1960s. His aim as a painter was an optical flow of pictures that seem to be at rest while at the same time giving the illusion of outward movement. Over the span of a decade he developed his painting as a kind of intra-pictorial monologue.

Fountain (2/67) [cat. 73] (one of only 13 “Y-pictures” created in 1967) is his response to the “shaped canvases” of the American Hard Edge painters, whose works were shown in London for the first time in 1963 and 1965. The painting stands out for its coloring, complementary contrasts and dynamic orientation in space.



FRANÇOIS MORELLET

E3

French artist (Cholet, France, 1926). Morellet was one of the co-founders of GRAV (Groupe de Recherche d’Art Visuel, 1960–68) in Paris, as well as a member of the international Nouvelle Tendance movement. He deserves recognition for his early exploration of many of the methodologies that would serve as the foundation for Conceptual Art. He and artists with related concerns in Europe set the stage there for the preoccupations with process and systemic thought that would characterize the international vanguard art of the late 1960s and 70s. The three works by Morellet exhibited here reveal the range of his extensive experiments in art. Stimulated by GRAV’s kinetic experiments in Paris in the 1950s, Morellet designed his first object using neon tubes in 1963. His grand *Neons in Space* (1969) [cat. 88] exhibits constantly changing projections, the variability and complexity of which the eye cannot



grasp synchronously. Its fleeting quality, the cancellation of fixed form, is made to seem permanent here by pushing the eye to the limits of its performance. Dating some 23 years later, his *Compact Release No. 1*

(1992) [cat. 98] forms part of his *Relâche* series dedicated to Francis Picabia. In it he addresses the conventional canvas, breaking it down into a multitude of parts and defining it anew in deconstructive terms. Ultimately, Morellet’s aim was to implement a simple system to create complex, dense pictures that would include a wide range of configurations. With his *End of Series No. 1, Grid* (1989) [cat. 91], he returned to an earlier motif, the grid, but in a more concise form. Though a static image, the resulting visual effect of grid on grid gives the impression of movement and instability.

OLIVIER MOSSET

F3

Swiss painter; lives and works in Tucson, AZ (Bern, Switzerland, 1944). With the aim of breaking with academic and Abstract Expressionist painting, Mosset – along with Daniel Buren, Michel Parmentier and Niele Toroni – formed B.M.P.T. (the artist’s initials), which was active in Paris from 1966 to 1967. Their stated aim was to neutralize art, to render it anonymous and to ultimately make it disappear completely, thus creating an opportunity to begin anew. Though B.M.P.T. was done in by its own strategies, Mosset continued painting the circles that he had chosen as his neutral subject, creating over 200 of them over a period of eight years. However, determined not to have the circles become his logo he stopped producing them in 1974 and the variation seen here [cat. 58] is among the last of the series. Painted during his years in New York, the canvas precedes a radical change in Mosset’s work that came about in the mid-1980s, when he turned to colored geometric forms that, while still revealing characteristics of reduction, frontality and monochrome, could now be interpreted as representational.

JOHN NIXON

G3

Australian artist (Sydney, Australia, 1949). Nixon is an Australian concept artist who defines his work as radical Modernism and relates himself to that movement’s protagonists, among them El Lissitzky, Malevich and Duchamp. Nixon’s work – whether panel pictures, individual objects or spatial situations – is often playfully experimental in character, despite its formal reduction. Nixon’s consistent use of orange may well contribute to this: it is a color that is intensely luminous, appeals both aesthetically and emotionally and is also used as a signal color for signs and work clothes. His 2001 *Berlin Project Room EPW:O* [cat. 51] is a variant of his *Experimental Painting Workshop* series, which he began in 1968 as an investigation of non-representational painting. It incorporates

his preferred color of orange (hence the "O"), a color that Nixon sees as unclaimed by traditional fine art and thus independent of any art historical or ideological ties. The installation consists of a combination of works hung on the walls and placed on tables together with everyday objects, "Ready-mades," and its staging is meant to reflect the laboratory-like, or experimental, character of the work.

KENNETH NOLAND

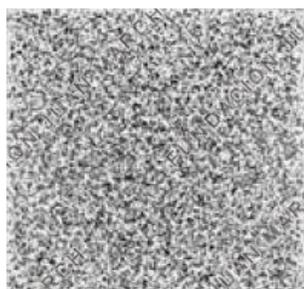
C5

American painter (Asheville, North Carolina, USA, 1924). A pivotal figure of Post-Painterly Abstraction and the Washington Color School, Noland's painting series – among them *Circles*, *Targets*, *Chevrons*, *Diamonds*, *Stripes*, *Plaids* and *Shapes* – are restricted to basic geometric forms. He introduced the "shaped canvas" into his work in about 1960, and with it achieved a complete conformity between figure and ground, pictorial content and form with the goal of better expressing color relationships. *Draftline* (1969) [cat. 39] belongs to Noland's *Stripes* series (1967–70) and responds to our reading of the world from left to right in sequential "lines." The continuous bands represent a potentially infinite space that dominates the simple nature of the picture as a radically reduced body of color.

HERBERT OEHM

D1 E3

German painter; lives and works under a pseudonym in Fuerteventura (Ulm, Germany, 1935). Oehm studied first in Munich then at the Hochschule für Gestaltung in Ulm under Max Bill.



There he made contact with artists from the German and European Zero movements. He showed in about ten of this group's exhibitions around 1960. Oehm works with material montages, sand pictures, monochrome

structures and watercolor drawings. As of 1962, he created gold paintings followed by band reliefs and stretch sculptures. The Daimler Collection's untitled black and white paintings [cats. 108, 109] by Oehm, both 1960, are typical examples of the artist's early Zero period with their square format and reduced color and structure yet also bear traces of Informel painting.

JULIAN OPIE

G4

British sculptor (London, Great Britain, 1958). Opie's architectonic sculpture *On average*,

present day humans are one inch shorter than they were 8000 years B.C. (1991) [cat. 76], makes references to De Stijl as well as to the minimalist cubes of Robert Morris, but with the addition of human perspective. Like his other works dealing with architecture, they are inspired by the aesthetic of standard computer games. They stand in the cold light of an idealistic world that finally functions perfectly because humans are not required. Walking around the sculpture evokes fast-paced, computer-animated journeys through uninhabited urban ravines or even the experience of strolling through the skyscraper-lined streets of Manhattan.

PHILIPPE PARRENO

G4

Algerian multimedia artist (Oran, Algiers, 1964). Parreno's depiction of a stream of light interrupted by a few cast shadows onto a carpet – *6:00 P.M.* (2001) [cat. 87] – stems from the world of the conceivable that could occur anywhere. His work is characterized by the creation of "threshold" situations that one cannot help getting involved in and which he describes as "narrative clouds." The carpet can be seen as a fragment of a *mise-en-scène* for a film where the viewer finds himself a participant, perhaps even slipping into the role of actor. Parreno uses the medium of film as a model for his artistic thinking, which focuses on working by way of exhibition, rather than on individual objects.

HENK PEETERS

E3

Dutch artist (The Hague, The Netherlands, 1925). Peeters, who co-founded the Holland branches of the Informel and Nul groups, always had a distinct aim in mind: to create art that had no value and which could be imitated by anyone. His ambition was to make multiple works in unlimited numbers that could be offered at low prices but he found resistance among his art dealers. Realizing that he was, in his words, "a prisoner of the system," and that prices for his works would inevitably climb if he was accepted as a serious artist, he gave up working as an artist in 1965. In his works a sense of texture and touch are important and he was drawn to materials such as feathers and cotton wool as seen in his 1962 work *White Feathers* [cat. 113]. "I tried to make sensory experience visual. I wanted to teach people how to see, to develop their powers of perception," he commented. In addition to this work, the Daimler Collection also has a work on which Peeters collaborated – Tinguely's *Do-It-Yourself-Sculpture* [cat. 92] – and another that is dedicated to him – Soto's *Vibration* [cat. 115].

CHARLOTTE POSENENSKE

F1

German artist (Wiesbaden, Germany, 1930 – Frankfurt, Germany, 1985). Posenenske was one of Germany's leading artists in the 1960s and a major representative of the minimalist trends that emerged there between 1958 and 1968. A student of Willi Baumeister at the Stuttgart Art Academy, she began producing abstract paintings rooted in the traditions of Concrete Art in an attempt to overcome the gestural and subjective expressive nature of such prevalent abstract tendencies as Informel. She then



moved towards three-dimensional work, which culminated in her 1967 *Reliefs* series. While *Reliefs from Series D* consists of square tubes, *4 Reliefs from*

Series B [cat. 22] features rectangular shapes – both convex and concave – of aluminum and steel spray-painted in industrial colors of yellow, red, blue (as seen here) or black following the European RAL scale, which classifies colors according to a number system. She used cheap materials intended for mass production and the resulting works were meant to be displayed either on the wall or floor, though they are most adequately shown in serial rows. Recalling Minimal Art objects, one moves before or around Posenenske's reliefs, establishing an interaction between the object, the exhibition space and the viewer.

MARTIAL RAYSSE

E3

French artist (Golfe-Juan, France, 1936). Raysse was one of a group of French artists who called themselves the New Realists and who converted discarded household and industrial objects into works of art. Through this activity he began working with neon. "I discovered neon. It is living color. Pen and paintbrush are out of date. Neon expresses modern life faithfully, it exists all over the world. Neon gives you an idea of movement of color, in other words the calm movement of sensitivity," he commented. For Raysse, neon functioned as the new painting and was intended as its substitute. At the same time it stood for perfection in its artificial quality, and was thus a symbol of the anti-natural. His *Light Painting* (1965) [cat. 96] illustrates his ideology in its reduction of art to its basics: a simple, right-angled white neon strip emerges from an empty white canvas that represents painting while the neon symbolizes both the idea of color and also the illuminating power of light.

GERWALD ROCKENSCHAUB G2

Austrian painter and video artist; lives and works in Berlin (Vienna, Austria, 1949). In the mid-1980s Rockenschaub was one of a group of young, international artists concerned with the formal language of the abstract avant-garde. The movement that he and his colleagues gave rise to, Neo Geo, invested the reduced formal language of Minimal Art with Pop Art's permissive and consumerist approach, as seen in his 1986 untitled painting [cat. 61]. His video installation *Six Animations* [cat. 54], created in 2002 for the Sony Style Store in Berlin, translates the formal pictorial language of abstraction into colorful computer animations. In these simultaneously broadcast scenes, abstraction's compositional elements are animated, detached from their original context and recreated as a mix of graphics and techno-music. The work makes clear how heavily the reservoir of artistic images has been accessed by the mass media. In other words, 20th-century Abstract and Geometric Art has so permeated the worlds of fashion, graphics and design, that the public no longer identifies it as art.

UGO RONDINONE G2

Swiss multimedia artist (Brunnen, Switzerland, 1963). Rondinone has been working on his *Kreisbilder* (Circle Images) series – of which *TWENTYFOURTH OF JULY TWO THOUSAND AND ZERO* [cat. 56] forms part – since the mid-1990s. While the size of the works and the means of color application – with stencils and spray cans – remain unchanged, the mood and music of the paintings change with the colors. In terms of motif, Rondinone's circular pictures are references to art historical “standards”: the 1950s *Targets* series by Jasper Johns and Kenneth Noland as well as 1960s Op Art paintings. Rondinone adopts these styles and adapts them to contemporary aesthetics with spray paint. With their blurred edges, the pictures are hypnotic, an effect emphasized by the concentric circles that appear to oscillate, simultaneously attracting and assaulting the viewer. The contradictory nature of the emotions it elicits reflects the contradictory nature of the subject: blurry targets.

ROBERT RYMAN C6

American painter (Nashville, Tennessee, USA, 1930). Ryman developed his Minimal-style painting in the late 1950s, eventually turning to monochromatic works that would later become exclusively white, causing the texture of the canvas to become a prominent feature

of the picture. He systemized the process of painting to an extreme so as to demonstrate that the simple task of covering a canvas in repeated brushstrokes could be the work's subject. The untitled painting [cat. 38] exhibited



here is primarily about the myriad possibilities that exist even when an artist limits himself to painting white pictures in a white room. Brushstroke, canvas, support and lighting all gain in importance as a result and

one becomes more aware of the extent to which they can vary. In this painting, the artist removed the tape that held the fiberglass in place during the painting process and the resulting marks form part of the composition. Such subtle surface irregularities are meant to add visual interest and variety to the work.

OSKAR SCHLEMMER A1 B2

German draftsman, painter and art professor (Stuttgart, Germany, 1888 – Baden-Baden, Germany, 1943). After working as a draftsman in Stuttgart, Schlemmer went on to study at the city's School of Applied Arts (1905) and Art Academy (1906–9), where he befriended Willi Baumeister and Otto Meyer-Amden. In 1912, he became a student of Adolf Hölzel. As of 1914, his work reveals a continuing interest in the human form and abstract shapes. After having served in the military (1914–18), he resumed his studies and in 1919 founded the Üecht group



together with Baumeister and four other artists. In 1921, he joined the Bauhaus Weimar at the request of Walter Gropius, and there he shared directorship of the masonry and mural painting workshops with Johannes Itten. In 1925, when the Bauhaus moved to Dessau,

he followed. From 1929 to 1932 he was a teacher at the Breslau art academy, and then accepted a chair at the State Schools in Berlin in 1933 but was dismissed shortly after a major exhibition of his paintings in Stuttgart. In 1937, his work was shown at the infamous *Entartete Kunst* (Decadent Art) exhibition in Munich and in 1938 he was featured in the London *Exhibition of Twentieth-Century German Art*. His last years were spent working in a paint factory in Wuppertal, where he continued his studies on color and design. As Schlemmer wrote,

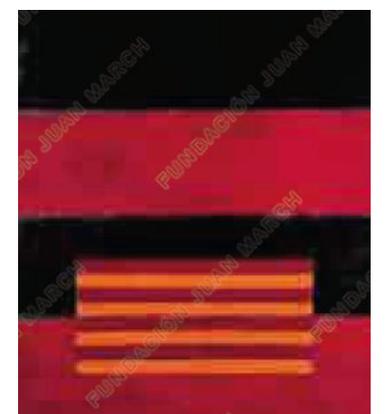
“Representing the human form will always be the artist's great parable,” and the large-format mural sketch seen here – *Group of Youths* (1930) [cat. 7] – manifests the central role of the human figure in his work. It shows Schlemmer's rendition of the typified human being integrated into a spatial concept in which architecture and the human form complement one other in a universally conceived concept. In it, depth is implied by means of the superimposition of figures.

JAN J. SCHOONHOVEN E3

Dutch draftsman (Delft, The Netherlands, 1914–1994). Schoonhoven was a member of the Dutch Zero group Nul (1960–65), which was contemporaneous with the early years of Minimalism. Though their aims were different, both movements shared defining criteria, such as color reduction and seriality and produced works that were non-hierarchical and anti-compositional. Schoonhoven's work can be identified by its complete devotion to the line, which he saw as an independent pictorial element. His ink drawings combine the subjectivity of personal handwriting with an economical minimalist structure and the contrasts arising from this combination of spontaneity and control, variation and repetition, are a characteristic feature of his work. In his five-part drawing *edition hake* (1965) [cat. 116], the artist's technique of “accumulation” is illustrated, a non-hierarchical ordering system that could be extended and varied ad infinitum and where regular repetition is interrupted only by the different modulations of the lines.

SEAN SCULLY D5

Irish-American painter; lives and works in New York, NY (Dublin, Ireland, 1945). Influenced by the works of Mark Rothko, Bridget Riley, Frank Stella and Agnes Martin, Scully developed a vocabulary of geometric forms that he combined with a subjective painterly expression. He thus turned his back on what he perceived as the rigid and mechanical works of Minimal Art and, instead, created a system of order with clearly structured individual elements. In *Red Night* (1997) [cat. 46],



right angles are a distinctive pictorial feature, giving the work an architectural character that results from the connection of horizontals and verticals. Dark-red and black bars are stacked one atop the other, interrupted by another horizontal structure comprised of strips in the lower half. This picture within a picture does not open up pictorial space but, on the contrary, reinforces the hermeticism that is inherent in much of Scully's paintings. In his work, he seeks to combine Abstract Geometric painting with individual and intelligible emotion, giving the inner, mental and spiritual activity of humans a new pictorial expression. "The architecture of our spirituality is in ruins," he commented, "But I believe with elemental forms painted from deep within the self, it is possible to make something empathetic that addresses the architecture of our spirituality."

OLI SIHVONEN

C5 C6

American painter (New York, New York, USA, 1921-1991). *Double Matrix - Pink, Green* (1968) [cat. 33] belongs to the series of elliptical paintings that Sihvonen began producing in the late 1940s. They date back to his stay at an artists' community in Taos, New Mexico. There, Sihvonen, who had been a student of Josef Albers, created abstract forms based on the surrounding mountains and the shadows they cast. As active forms that constantly change based on one's viewpoint, the ellipses here seem to cause the two halves of the picture to gently vibrate. In addition, the brilliant contrasts make the colors almost shimmer, provoking after images on the retina. Sihvonen's art demands active seeing because the interaction of the forms on the pictorial ground appear more like a moving environment than as static fields.

JESÚS RAFAEL SOTO

E3

Venezuelan artist (Ciudad Bolívar, Venezuela, 1923 - Paris, France, 2005). Soto attempted to create art that did not exist as a single composition and did not tie the viewer to a single spot. He, in fact, achieved the opposite. As you move about before his works, they change according to your vantage point. Your decision to stop freezes it in a particular composition, but only for as long as you stay in that particular place. This is perfectly illustrated in his 1962 work, *Vibration* [cat. 115], which is dedicated to the Dutch artist Henk Peeters [see cat. 113].



FERDINAND SPINDEL

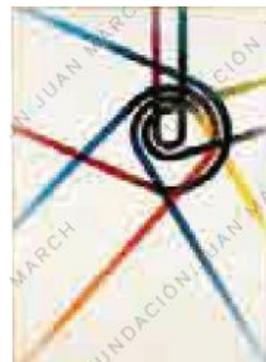
E3

German artist (Essen, Germany, 1913 - Neuenkirchen bei Soltau, Germany, 1980). During the 1940s, Spindel practiced Informel painting until he began utilizing plastic foam in the early 1960s under the influence of the German Zero group (he participated in seven Zero exhibitions in Europe). He continued in this medium until the mid-1970s, creating numerous reliefs reminiscent of landscapes. The untitled 1974 work [cat. 99] seen here is among the last of this series. "I was attracted by expanded plastics as a material," he wrote, "because you can create nature from something artificial. In contrast with sculpture, in which upward curves and indentations are formed artificially, expanded plastics produce natural rather than illusory forces when stretched or compressed."

ANTON STANKOWSKI

D2

German painter, photographer and graphic designer (Gelsenkirchen, Germany, 1906 - Esslingen, Germany, 1998). Stankowski worked as a painter and photographer as well as a commercial artist and his work represents applied and free art combined at the highest level. He experimented with chemical photographic processes, with photo-montages and photograms. He produced typographical works from 1927 onwards that provided a foundation for his wide-ranging overall output. They included brochures, advertisements and small ads for companies and their products. In his profession as a designer he created the classic logo for the Deutsche Bank AG, the now legendary diagonal in the square. He developed "constructive graphics" as a new form of graphic design, concentrating on the unity of typography and image. Stankowski conducted an artistic dialogue with Willi Baumeister and, like



Richard Paul Lohse and Camille Graeser, he also was a member of the Zurich Concrete artists. His 1952 painting *Ego-center* [cat. 80] depicts the abstract reproduction of a rotating motor; the pictorial motif is derived from a drive belt. In its composition he utilizes techniques also employed in his work as an advertising graphic designer. However, Stankowski here introduces diagonals and curves in his work in contrast to the principles of the Zurich Concrete artists, with whom he was closely linked before WWII.

KLAUS STAUDT

E3

German artist (Ottendorf, Germany, 1932). Along with the artists of the Zero group, Klaus Staudt, Max Bill and Richard Paul Lohse can be grouped with the Systematic-Constructive post-war artists. One characteristic feature of Constructive Art is the investigation of optical-aesthetic phenomena using methods of exact science. Staudt treats light not as a mere phenomenon but as a concrete material, one that is an essential component of his work. Despite the 34 years that separate them, the two works by Staudt exhibited here reveal his faithful pursuit of this ideology. In both - *Emphasized in Series, Wr 12b* (1961) [cat. 95] and *Discovery* (1995) [cat. 110] - the artist arranges a certain number of micro-elements (prisms, bars, rhombuses etc.) evenly and without hierarchy, usually on a square ground. This creates a structural field comprised of a number of levels as the micro-elements are often arranged on or behind a support - frequently milky or transparent acrylic panes. The resulting spatial impression is made more profound by the fact that light and shade produce a rhythmic interplay on the structured surface. The material relief structure is only fully revealed as three-dimensional by the effect of the light.

HENRYK STAŻEWSKI

D3

Polish painter (Warsaw, Poland, 1884-1988). Stażewski was one of the pivotal figures and exponents of Polish Constructivism, which established itself in Russia in the 1920s as a technologically and rationally slanted alternative to the Cubist-Futurist tendencies that were prevalent at the time. His *Relief No. 9*, painted in 1976 [cat. 53], follows the Constructivist tradition and can be related to Malevich's *Black Square* and Albers' *Homage to the Square* series [see cat. 12]. Stażewski believed it was essential to return to the square as a basic pictorial form because it was neutral and minimized decisions of composition. In the work, two color areas collide but despite their different tones of red they achieve balance because of the calculated relationship between surface and color. Here color is objectified and freed from any emotional or artistic function.

KATJA STRUNZ

G2

German sculptor (Ottweiler, Germany, 1970). The artist sees all her work - reliefs and assemblages made of found objects, metal, photographs and paperworks - as falling within the concept of collage. In meaning, however, Strunz's works reflect her examination of post-history, in which

the present is seen as rapidly decaying due to the accelerating rate of progress. As the artist herself has commented, she seeks to bring “worn-out material back up to date by imposing new relationships.... A kind of second present of the past comes into being...within the here and now of the situation.” Strunz’s untitled 2001 wall relief [cat. 26] reveals this interest in the past. Made of recycled wood that the artist painted black, the work simultaneously recalls minimalist objects of the 1960s while also asserting itself as a contemporary artwork.



ELAINE STURTEVANT

C6

American painter; lives and works in New York, NY, and Rome (Cleveland, Ohio, USA, 1930).

Sturtevant has devoted herself to the concept of the “original as a ready-made,” creating pictorial citations of important artworks. In *Stella Arundel Castle* (1990) [cat. 40] she cites a work from Frank Stella’s *Black Paintings* series, which he showed that same year in New York’s Museum of Modern Art. In them he does away with the representation of illusionistic pictorial space by means of the application of black paint interrupted by fine lines allowing the untreated canvas to show through. His work announced a turn away from the gestural Action Painting of the previous generation and marks a turning point in the development of 1960s Minimal Art. By duplicating the creation of the work, Sturtevant holds up a mirror to the creative process, reflecting its uniqueness. Sturtevant reformulated those paradigms without adding anything to them because the originals stand in for themselves. Her duplications are not copies, but reproduce instead a comprehension of the conditions that make up the characteristics of the original work. They serve as a confrontation of the original with itself and its accompanying theories.

VINCENT SZAREK

G6

American sculptor; lives and works in New York, NY (Rhode Island, USA, 1973). Szarek develops his sculptural objects based on computer-generated designs, which he creates

on a production line especially designed by him. His lacquered fiberglass objects appear as the ultimate manifestation of form. Seamless, with luxuriously luminous surfaces and made of a single piece, Szarek’s sculptures look as though they fell from the sky and were formed aerodynamically by means of air resistance. His 2005 sculpture *Gold Teeth* [cat. 47], part of a series, is actually based on design elements of the Mercedes-Benz SLR.

JEAN TINGUELY

E3

Swiss painter and sculptor (Fribourg, Switzerland, 1925 – Bern, Switzerland, 1991). Tinguely studied at the Kunstgewerbeschule in Basel (1941–45), where he discovered the work of Kurt Schwitters and Paul Klee. He was also influenced by the Bauhaus. After moving to Paris in 1951 he became associated with both the New Realism and Zero movements and began designing reliefs, found-object assemblages and useless machines, which allowed him to combine individual elements and movement. He is best known for these sculptural machines: large, noisy, ineffectual constructions that he made by recycling industrial materials. His 1961 *Do-It-Yourself-Sculpture* [cat. 92] shows geometric shapes applied to a square black ground, immediately bringing to mind Malevich’s black square. A motor hidden behind the support causes the abstract signs to noiselessly turn on their axes. The work of art is constantly redefined by the movement as it means that no visual commitment can be reached. And true to the democratic spirit of Zero, Tinguely issued the *Do-It-Yourself-Sculptures* as a multiple with the instructions: “With this plan I challenge you to construct this image or to have it constructed and to consider the precisely executed result as an original work by me.” To further prove his point the work was built by the Dutch artist Henk Peeters.

GEORGES VANTONGERLOO

A4 C3

Belgian sculptor and painter (Antwerp, Belgium, 1886 – Paris, France, 1965). Vantongerloo’s name and work are linked to two groups of artists who helped shape Modernism. In 1918, after emigrating from Belgium, he became a member of *De Stijl*, where he promoted his belief in a



mathematical approach to art and produced work strictly on the basis of geometric and algebraic principles as a means to achieve artistic expression. Later, in 1931, he founded the *Abstraction-Création* group in Paris with Jean Arp,

Albert Gleizes, Jean Hélion, Auguste Herbin and Frantizek Kupka. His art subsequently underwent a major change during this decade as he abandoned linear elements for curved shapes and forms. The three paintings shown here – *Curves* (1939); *Function, Green Curves* (1938); *Composition* (1944) [cats. 82–84] – date to this period and are composed more rhythmically, the lines and curves representing mathematical equations and based on his investigations into the disposition of geometric structures in space.

JEF VERHEYEN

E3

Belgian painter (Itegem, Belgium, 1934 – Apt/Vaucluse, France, 1984). A key feature of Verheyen’s painting is his interest in the sequence of color, which stands for a constant state of flow and change. It is shapeless by nature, and cannot be fixed at a concrete point. It is a condition without fixed points, whose essential quality is boundless expansion even into a space. Verheyen formed part of the European Zero movement in the early 1960s. *Space* (1963) [cat. 90] develops an inner dynamic from which the viewer can scarcely escape. He wanted to show that the canvas only seemed to be two-dimensional, but in fact is a flat solid and sought to reveal this quality through his painting, by energizing color with the aid of its light value. His pictures were intended to show that the most intensive form of visual experience is achieved only when the eye is not directed to details, but to the whole, where no more content is conveyed.

FRIEDRICH VORDEMBERGE-GILDEWART

D1 C3

German painter and art professor (Osnabrück, Germany, 1899 – Ulm, Germany, 1962). In his work, Vordemberge-Gildewart applied a constructivist-intellectual approach, implementing precise craftsmanship and a strongly developed sense of proportion in the creation of pictures that are analytical and philosophical in character. He was extremely active within many German Abstract movements. In Hannover in 1924, he took over the studio of El Lissitzky, who was a source of artistic inspiration. In the same year Vordemberge founded *Gruppe k*, and joined the *Sturm* activities in Berlin. Under the influence of Schwitters, Arp and van Doesburg, he



committed himself to the functionalist De Stijl movement in Leiden, which based its work on consistent harmony, horizontal and vertical lines and primary and non-chromatic colors. He then founded the Abstrakten Hannover group with Schwitters and Buchheister in about 1927. In the 1920s, Vordemberge-Gildewart developed a strict constructivist and precisely calculated method of painting founded on the principles of Geometric Abstraction in which everything arbitrary and accidental was eliminated. One of his most important concerns was locating the correct distance between two points or colors. These concerns continued to occupy him throughout his life and they are apparent in this late *Composition No. 219* (1962) [cat. 18] of wide vertical stripes.

FRANZ ERHARD WALTHER C6

German artist and art professor (Fulda, Germany, 1939). In the late 1950s, Walther broke with traditional ideas on the image, sculpture and artistic material and his works attempted to open up the viewer's imagination to the idea of space as well as to the utilization of everyday materials. This was made manifest in his works in materials such as hardboard, primer, paste, cotton, wrapping paper and felt, and culminated in the artist's *Five Spaces* [cat. 69]. Dating from 1972, it forms part of his *Raumformen* (Spatial Shapes) cycle and is the largest and most important work in the series. In it, the human body serves as a reference for size and proportion and also plays a role in the creation of the work. The elements that comprise the space lean against the wall, accompanied by instructions, the illustrations of which allow the viewer to "construct" the work in their imagination. The "spaces" are meant to be occupied by people and turn fundamental human positions and forms of communication into the subject of debate although, in this case, the protagonists have no eye contact with other participants, which is exceptional for Walther's works of this period. The narrowest of the five spaces provides one person with a sculpturally defined area for self-contemplation and an invitation to engage in a dialogue with the space. The bigger rooms combine this existential experience of being alone with an extension into open space. Both of these conditions are supplemented by the quality of shared experience and perception.

SIMONE WESTERWINTER G2

German artist (Stuttgart, Germany, 1960). Westerwinter's art involves a variety of media and deals with the structures of contemporary consciousness. Checked prints were the decorative point of departure for her four-

part *Checked Star* [cat. 79] as well as an untitled fabric work [cat. 78], both created in 1999 and both from her *Education through Decoration* series. Begun around 1990, the series incorporated common everyday patterns to examine the ambivalence of order and disorder and the analogy between patterns of



visuality and consciousness. In the recent floor sculpture, *starting again at zero* (2001) [cat. 89], also from the *Education through Decoration* series (note the checked

pattern of the shoes), Westerwinter pays tribute to the Zero movement. As with so many artists working in the spirit of the 1960s zero movement, she incorporates a piece of common machinery into the sculpture. In this case, it is a refrigeration unit that keeps the circular surface at freezing point: zero degrees Celsius. The brightly colored stiletto-heeled shoes provide an almost incongruously personal note, insistently feminine in an artistic context that was, for all of Zero's radical ideas, predominantly male.

BEN WILLIKENS E2

German painter (Leipzig, Germany, 1939). Since the early 1970s, Willikens has explored the representation of pictorial space in European painting. After initially producing various series of gloomy interiors, he expanded his chromatic palette of grays and simultaneously rethought the rational, clear, spatial concepts of the Italian Renaissance. Influenced by those studies, Willikens' paintings summarize the material world of interiors. His 2004 painting *Room 371. Erich Buchholz (Studio Herkulesufer 15, Berlin 1922)* [cat. 81] represents the interior of artist Erich Buchholz's studio, one of the first German interiors conceived systematically as a space-picture concept. Buchholz, who was affiliated with the Bauhaus artists, was influenced by De Stijl interior design principles in creating his studio as a unitarian "art space."

ANDREA ZITTEL G5

American installation artist; lives and works in Los Angeles and Joshua Tree, CA (Escondido, California, USA, 1965). After receiving degrees at San Diego State University, California, and the Rhode Island School of Design, Providence, Zittel moved to New York.

There, in the 1990s, she initiated projects to develop usable designs and artworks related to everyday life on various levels, such as clothes, furniture, homes, vehicles, etc. The artist created a conceptual organization, A-Z Administrative Services, alluding to her initials as well as to an ubiquitous company name. The artist originally began designing furniture to organize her living and working space, which in 1992 evolved into her A-Z Living Units projects: simple, compact systems that support everyday activity, incorporating eating, sleeping, socializing and storage areas, and that follow functional designs inspired by Rodchenko and Tatlin. The 1995 *A-Z Pit Bed* [cat. 77] is part of her A-Z Designs for Living project, and was developed in two versions, one with an enclosed inner circle such as the one in the artist's California home, and another with an accessible inner circle, such as the one in the Daimler Collection, which was chosen together with the artist to symbolize the public character of the collection, and color-matched to its surroundings, reflecting the corporate colors of the Daimler Company.

HEIMO ZOBERNIG G2

Austrian painter, sculptor, video installation artist (Mauten, Austria, 1958). Zobernig creates a scope for himself from the discrepancy between theory and practice in which he questions Minimal Art critically and ironizes it subtly. But the break indicates something else: first, that viewers are prepared to accept almost anything as art if it is transferred into an artistic context



and, second, that the formal vocabulary of Minimal Art has established itself so firmly in everyday life that it is now used for mass-produced, functional consumer goods. With his 1999 painting *Untitled (REAL)* [cat. 55], Zobernig seemingly

evokes Robert Indiana's highly popular and mass-produced image, *Love* (1964). However, it is just as much an experiment in color. Zobernig chooses the colors red, green, blue and yellow, and contrasts them with black and white. For the artist, considerations about paint and composition are as significant as the intelligibility of the concept and the typography, and in this way he countermands traditional value assignments. The image is "real" only in its reality as an image.





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GLOSSARY

ABSTRACTION-CRÉATION C3

(Abstraction-Creation) Artists' association founded in Paris in 1931 by the Frenchman Auguste Herbin and the Belgian Georges Vantongerloo with the aim of promoting Abstract Art through exhibitions; these took place regularly until 1936. They also published five annual journals. The Association covered the different trends in Abstract Art, though it tended towards its austere forms, such as **■** Concrete Art, **■** Constructivism and **■** Neo-Plasticism. Among their members - the number of affiliates reached 400 - were the most important representatives of those trends. The founding members included, among others, Max Bill, Theo van Doesburg, Naum Gabo and Antoine Pevsner. Also linked to the Association were Jean Arp, Willi Baumeister, Carl Buchheister, Robert Delaunay, Lucio Fontana, Otto Freundlich, Jean Hélion, Wassily Kandinsky and Piet Mondrian.

DIE ABSTRAKTEN HANNOVER

(The Hannover Abstract Artists) An artists group established in the city of Hannover in 1927 by Kurt Schwitters, Friedrich Vordemberge-Gildewart and Carl Buchheister. In the late '20s Hannover became an important international center for avant-garde art thanks to these artists' connections; the activities of the recently created Kestner-Gesellschaft, an active art gallery; and the city Landesmuseum, where El Lissitzky set up an Abstract Art studio in 1927. The group can be considered the most important association of abstract artists of the modern age in Germany. Like many other groups of the time, they had confidence in the socio-political mission of art to create a new man and a new society. The group was dissolved in 1935, when many of its artists had to emigrate after being branded representatives of "Degenerate Art" by the National-Socialist regime.

ALLIANZ

(Alliance) An artists group created in 1937 as the *Vereinigung moderner Schweizer Künstler* (Association of Modern Swiss Artists) by the representatives of the **■** Zurich Concrete Artists,

Richard Paul Lohse and Leo Leuppi. The latter led the Association until 1954. They organized their first collective exhibition, *Neue Kunst in der Schweiz* (New Art in Switzerland), in the Basel Kunsthalle and their last exhibition at the Helmhaus, Zurich, in 1954. They also published the *Almanach Neuer Kunst in der Schweiz* (Almanac of New Art in Switzerland).

AMERICAN ABSTRACT ARTISTS (AAA) A6

Association of artists founded in New York in 1936 and still active today. It was created with the aim of organizing exhibitions and bringing together American artists who worked and continue to work within the diverse trends of Abstract Art. Among the founding members are Josef Albers, Ilya Bolotowsky, Burgoyne Diller, Werner Drewes, Fritz Glarner, Harry Holtzman, Ray Kaiser (later Ray Eames) and Ibram Lassaw, among many others. Many European artists who emigrated during the Second World War found welcome refuge among this group, for example László Moholy-Nagy (1937), Piet Mondrian (1940), Fernand Léger (1940) and Naum Gabo (1947). The Association also published an annual journal.

APPROPRIATION ART

The term Appropriation Art refers to a movement that arose in New York in the early '80s. Its works are characterized by the inclusion of elements borrowed from other contexts such as advertising images, other artists' works or even the direct reproduction of an existing artwork. Its aim was to place a familiar image in a new context (such as Sherrie Levine's reproductions of Duchamp's *Urinals*) questioning its authenticity, its originality and the authorial attribution of the work of art. Its members include Elaine Sturtevant.

AZIMUT / AZIMUTH E3

Art gallery founded in Milan in 1959 by the artists Piero Manzoni and Enrico Castellani, which - until it closed in 1960 - organized a total of 12 exhibitions in collaboration with the artists Lucio Fontana and Dadamaino. The Gallery showed

international trends of the **■** Zero movement as well as **■** Nouvelles Tendances. Manzoni and Castellani published the journal *Azimuth* in two issues, one in December 1959 and the other in January 1960, inspired by the journal *Zero*, published by Heinz Mack and Otto Piene in Düsseldorf.

BAUHAUS B2

A revolutionary school of art, architecture and design founded in Weimar, Germany, in 1919 under the direction of the pioneer architect of modern architecture Walter Gropius. Gropius' ambitious objective was to once again integrate the arts into everyday life, giving the same importance to design and the applied arts as to the fine arts. To that end he created a revolutionary teaching method, based on the idea of a community of artists sharing their lives and work. It started with the famous foundation course ("Vorkurs") developed initially by a pupil of Hölzel, Johannes Itten. He was chosen by Gropius to teach together with other artists associated with the journal and gallery *Der Sturm* (The Storm) established by Herwart Walden in Berlin, among them Lyonel Feininger, Paul Klee, Wassily Kandinsky and Oskar Schlemmer. The orientation of the Bauhaus changed dramatically as a result of a series of lectures given in the winter of 1920-21 by the co-founder of **■** De Stijl, Theo van Doesburg, during his European lecture tour. De Stijl and Radical Constructivism had a profound impact and led to a change of direction in the Bauhaus's attitude towards functional design suitable for industrial production. Itten was replaced by László Moholy-Nagy, who directed the metal department and the *Vorkurs*. Josef Albers, in turn, began his teaching career there when he took over the course after Moholy-Nagy left the school in 1928.

In 1926, the Bauhaus moved from Weimar to Dessau, into new buildings designed by Gropius, and in 1932 they moved to Berlin, where the school was finally closed down in 1933 under pressure from the National-Socialist government. A number of its teachers, such as Albers, Moholy-Nagy and Gropius, emigrated to the United States, where they exerted a great influence over generations of artists. Albers introduced the Bauhaus teaching methods at **■** Black Mountain College and Moholy-Nagy

founded a new Bauhaus School in Chicago in 1937. Among the famous students of the Bauhaus is Max Bill (1927-29).

BLACK MOUNTAIN COLLEGE C5

College founded in 1933 in Black Mountain, North Carolina, by John Rice, based on progressive educational principles, which came to have great influence. The subjects of theater, music and fine arts were given the same importance as the rest of the academic subjects. One of their first art teachers was Josef Albers, who had emigrated from Germany after the closure of the **■** Bauhaus that same year. The institution, which included Albert Einstein among its governing board members, brought together some of the most outstanding figures of modern culture such as the architect Walter Gropius, the Abstract Expressionist painters Willem de Kooning and Robert Motherwell, the composer John Cage and the dancer Merce Cunningham. Albers, who had been replaced by Ilya Bolotowsky during a sabbatical year, left it finally in 1949, along with other colleagues, following internal ruptures that finally led the college to close in 1953. Among its students were Kenneth Noland, Robert Rauschenberg and Oli Sihvonen

BMPT F3

A group of artists who united in Paris in 1966: Daniel Buren, Olivier Mosset, Michel Parmentier and Niele Toroni, and remained together until 1967. The group's name is an acronym of the first initial of each artist's last name. Their declared objective was to neutralize art and make it anonymous until it finally disappeared altogether. The group published pamphlets and carried out public painting actions with the intention of doing away with the traditional concept of painting. Its members tried to establish connections between the concept of a new, or radical, work of art and its political impact. They organized demonstrations against the then dominant Paris school and Abstract Expressionism. Its members concentrated on incorporating a Minimalist formal language into their work: circles (Mosset), stripes (Buren and Parmentier) and brush strokes (Toroni).

CERCLE ET CARRÉ B3

(Circle and Square) A group of abstract artists founded in Paris in 1930 on the initiative of Joaquín Torres-García and Michel Seuphor. The group published a journal with the same name and in the year of its foundation organized a great collective exhibition on various abstract trends, with the works of, among others, Jean Arp and Willi Baumeister. This group merged with **■** Abstraction-Création; Torres-García carried on publishing the journal in Montevideo, Uruguay.

COLOR FIELD PAINTING

Term originally coined around 1950 to describe the works of painters connected with Abstract Expressionism, such as Mark Rothko, Barnett Newman and Clyfford Still, and their technique of painting canvases with large, flat areas of a single color. Around 1960, a more fully abstract form of Color Field Painting became apparent in the works of Helen Frankenthaler, Morris Louis and Kenneth Noland, among others. They sought to differentiate themselves from the first group by attempting to eliminate the emotional, mythical and religious aspect, and also by applying color in an expressive, personal, gestural way.

CONCEPTUAL ART C6

The term has been used since the late 60s to describe the artistic trend that came into being in the United States among the post-war generation of artists, who, since the mid-point of that decade gave priority to concept rather than to the form of the conventional artistic object and its manual execution. They attributed to Conceptual Art the philosophical claim of being an analytical medium for understanding the world. The term was coined by Sol LeWitt – an artist linked to **■** Minimal Art as well as Conceptual Art – in his text “Paragraphs on Conceptual Art” (*Artforum*, June 1967). The first generation of Conceptual artists included Lawrence Weiner, Joseph Kosuth, Robert Barry and Douglas Huebler, artists who developed photographic and conceptual strategies in the mid-60s, sponsored by the gallery owner Seth Siegel in New York

after a first exhibition in 1969. The institutional acceptance of the Conceptual in Europe came with the exhibition *When Attitudes Become Forms* (Bern Kunsthalle, Switzerland, 1969) and *Documenta 5* (Kassel, Germany, 1972), both commissioned by Harald Szeemann. Robert Ryman figured in the Bern exhibition, and among the artists who figured in *Documenta 5* were Robert Barry, Sol LeWitt, the representative of the group **■** BMPT, Daniel Buren, Hanne Darboven and Franz Erhard Walther. Conceptual Art resulted from the confluence of two great modernist legacies: **■** Ready-made and Geometric Abstraction. The first was transmitted through the practices of Fluxus and Pop artists, the second through the works of the representatives of **■** Minimal Art of the '60s, who created a bridge between pre-war abstraction and the conceptual approaches of the late '60s. In his essay “Art After Philosophy” (1969), Joseph Kosuth recognized the artists of Minimalist Abstraction – Frank Stella, Ad Reinhardt and Donald Judd, among others – as the predecessors of Conceptual Art.

CONCRETE ART D2

In the only issue of the journal *Art Concret: AC*, published in Paris in 1930, Theo van Doesburg, a precursor of Concrete Art, introduced this term with the intention of having it become a substitute for “Abstract Art” (given that it always involved a process of abstraction starting from nature). The journal was published by the artists group foundation of the same name within the **■** Cercle et Carré group. Van Doesburg defined Concrete Art as painting that was completely preconceived and formulated prior to its execution, constructed from purely plastic elements such as line, planes, surfaces and colors, in which any reference to nature, lyricism, symbolism or the unconscious is absent and has no meaning beyond itself. After van Doesburg's death, in the late '30s Max Bill, the founder of the **■** Zurich Concrete Artists, promoted Concrete Art, which he defined in his 1936 essay “Konkrete Gestaltung” (Concrete Plasticism) as “works of Concrete Art that came into being on the basis of their own innate means and laws – without borrowing from natural phenomena, without transforming those phenomena, in other words: not by abstraction.” In 1944, Bill created the journal *abstrakt konkret* (abstract concrete) and or-

ganized in Basel the first international exhibition of Concrete Art with work by Josef Albers, Jean Arp, Willi Baumeister, Max Bill, Verena Loewenberg, Richard Paul Lohse, Georges Vantongerloo and Friedrich Vordemberge-Gildewart, to mention only artists featured in the present exhibition. Another exhibition organized by Bill in Milan in 1947 led to the formation of the Concrete Art Movement, or CAM, (1948-58), while a show of Bill's work in São Paulo in 1950 – as well as his participation in that city's first Biennale in 1951 – led to the creation of the Rupture Group, which assimilated his ideas.

CONSTRUCTIVISM

A4

Avant-garde artistic movement of the '20s, oriented towards technology. Constructivism came about first in Russia in 1915, and had a second nucleus in Holland with the Dutch **De Stijl** movement, after 1917. Their idea was to create autonomous, artistic forms based on elementary shapes and colors. They tried to unite the arts and technique and their works reveal a particularly dynamic configuration of elements, arising from the framework of French Cubism and Italian Futurism. The Constructivists focused on the compositional aspects of architecture, painting and sculpture, which they considered a single activity. As a reflection of the modern industrial world they used materials such as steel plate, glass, cork and plastics. In Russia, the Constructivist ideal was forged, above all, by Vladimir Tatlin and Aleksandr Rodchenko, as well as El Lissitzky and Kasimir Malevich. The movement fell on hard times in the mid-20s in the face of Socialist Realism, favored by the Stalinist regime. Following the emigration of such Tatlin disciples as Naum Gabo and Antoine Pevsner, those ideals were brought to the West. In Paris, Antoine Pevsner joined the group **Abstraction-Création**, El Lissitzky went on to participate in many German exhibitions during his time there (1922-28), also influencing the **Hannover Abstract Artists**. László Moholy-Nagy, a Hungarian follower of Tatlin, contributed, in turn, to the impact of the ideals of Constructivism in the **Bauhaus**. In the early 60s, the theories of the Russian Constructivists were discovered by the adherents of **Minimal Art** and **Conceptual Art**, due in large part to the publication in 1962 of *The Great Russian Experiment: Russian Art 1863-1922* by Camilla Gray, which was to influence their formal strategies.

GRAV, GROUPE DE RECHERCHE D'ART VISUEL

E3

The Visual Art Research Group was founded in Paris in 1960 and lasted until 1968. They had an affinity for Kinetic Art and intended to investigate the possibilities of visual art in a scientific-exper-

imental manner. François Morellet formed part of the group from the beginning. One of GRAV's main goals was to achieve the active involvement of the viewer, who could no longer be regarded as a passive observer. The use of materials such as Plexiglas, nylon thread, artificial light and motors helped to create visually unstable compositions, which made the viewer focus more on the psychological experience generated by work of that kind. In 1961, inspired by the exhibition organized by Almir da Silva Mavignier in Zagreb with the title *Nove Tendencije* (New Trend), where the group made its first public appearance, GRAV undertook activities among an international circle of artists under the slogan *Nouvelles Tendances*, while changing its name to **Nouvelle Tendance – recherche continue** (New Trend – Continual Research). The group took part in a second exhibition in Zagreb in 1962, in which they excluded the artists of the **Zero** movement, from which they deliberately distanced themselves.

GRUPPE K

XX

A group of artists created in 1924 by Friedrich Vordemberge-Gildewart and Hans Nitschke in Hannover, Germany; the "K" stood for *Konstruktion – Konstruktivismus* (Construction – Constructivism). K held its first collective exhibition in that year. It lasted until 1927, when it merged with the **Hannover Abstract Artists**.

HARD EDGE PAINTING

D5

The term refers to a kind of Abstract Painting consisting of simple geometric or organic forms, executed with an extended application of flat color and clear outlines, and in general, avoiding the use of pictorial depth. It was coined in 1959 by Jules Langsner in an essay in the catalogue of the exhibition at the Los Angeles County Museum, *Four Abstract Classicists*. The exhibition presented the Geometric Abstract painting of four artists active on the West coast: Karl Benjamin, Lorser Feitelson, Frederick Hammersley and John McLaughlin. With the term "Hard Edge", Langsner referred explicitly to the reductionist painting of McLaughlin, while also characterizing the other artists in the exhibition whose works – incorporating mainly black and white and few other colors – can be considered important precursors of Minimalism. After the exhibition at the ICA in London, the organizer Lawrence Alloway further refined the term as "West Coast Hard Edge."

KINETIC ART

E3

Works of art that involve the production of some kind of movement. At the start of the 20th century, some artists began to include movement

in their works, with the aim of exploring its possibilities or introducing the element of time, to reflect the importance of the machine and technology in the modern world or to investigate aspects of the nature of vision. The movement is produced mechanically or by making use of the natural movement of air in space, in the case of mobiles. A key event in the rise of this trend was the exhibition organized in Paris in 1955 by the gallery owner Denise René *Le mouvement* (Movement). It included work by, among others, Alexander Calder, Marcel Duchamp, Jean Tinguely, Yaacov Agam, Pol Bury, Jesús Rafael Soto and Victor Vasarely, who wrote a manifesto for the occasion. Kinetic Art has many points in common with certain aspects of **Op Art**.

MINIMAL ART / MINIMALISM

C6

The term Minimal Art refers to the trend that arose in New York and Los Angeles in the '60s associated with the works of Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt and Robert Morris, as well as other artists briefly associated with that tendency. The term had been used for the first time by the art philosopher Richard Wollheim in an essay in 1965 bearing that title. In it he attempted to define not the work of these American artists, but rather the increasing importance of the objects as works of art, such as Duchamp's **Ready-made**. The work of these American artists, whose main formal characteristics can be summarized by their maximum reduction to elementary geometric forms, their serial arrangement and the use of industrial materials and production techniques – thus making a clear contrast with the Abstract Expressionist painting and sculpture that had preceded it during the '40s and '50s – meant an important redefinition of the artwork in relation to space and the viewer. Initial attempts were made to classify this phenomenon as ABC Art or Primary Structures (as seen in similarly named exhibitions) but Wollheim's term finally won out.

The term Minimalism – or minimalist trends – however, refers in a much broader manner to developments that ran parallel to Minimal Art in painting and sculpture (Jo Baer, Robert Ryman, Frank Stella, for example) and also to the historical phenomenon that includes evolutions in dance and music characterized by formal reduction both in the USA and Europe. Since the late 60s it has also been used to refer to the historical successions of Minimal Art, and the manifestations that can be regarded as reactions to Minimal Art.

NEO GEO / NEW GEO

G2

In the mid-80s, in opposition to the upsurge in Neo-Expressionist painting, an international

trend arose in Germany, Austria, Switzerland and the United States, that was oriented once again towards Geometric Abstraction and **►** Concrete Art. The first important manifestation of the phenomenon was the exhibition *Peinture abstraite*, organized in 1984 in Geneva by the artist John M Armleder. It included Sol LeWitt, Olivier Mosset, Gerwald Rockenschaub, Robert Ryman and Verena Loewensberg, the last as a representative of "classical" **►** Concrete Art. The term used to name the movement was coined by Donald Kuspit in his essay "New Geo And Neo Geo" (*Artscribe*, No. 59, 1986). Artists such as Jeff Koons, Haim Steinbach and Peter Halley represent this movement in the United States, and Helmut Federle, Olivier Mosset, John M Armleder, Gerwald Rockenschaub and Heimo Zobernig are among its many European representatives.

NEO-PLASTICISM A4

The term was introduced by the Dutch artist Piet Mondrian, founder of the journal and movement **►** De Stijl, to describe his type of abstract painting. In 1917, his work had reached a purely artistic level as a consequence of the rationalist line introduced by both Impressionism and Fauvism. Neo-Plasticism is characterized by the exclusive use of the straight line used in rectangular oppositions, as well as by the three elementary colors of red, blue and yellow and the non-colors, black and white.

NOUVEAU RÉALISME E3

(New Realism) Movement of artists founded in Paris in 1960 as the Nouveaux Réalistes, whose theoretician was Pierre Restany, who demonstrated against the invasion of the consumer industry. The artists of the group, among whose founding members were Arman, François Dufrêne, Yves Klein, Martial Raysse, Jean Tinguely and others, used waste and trivial objects of industrial production, turning them into something unique. The group formed part of the international movement **►** Zero, with its most productive period around 1963, after which it went into decline and officially ceased to exist in 1970.

NOUVELLE TENDANCE / NEUE TENDENZEN E3

(New Trend) An international movement of artists, arising from **►** GRAV, founded initially in Paris in 1961 and followed by a German subgroup established in Munich in 1962 by Gerhard von Graevenitz. The New Trend artists based themselves on scientific research groups, who work collectively to test and verify results,

replacing the model of the individual artist, still represented by the Zero and the Neo-Concrete artists. They had in mind the production of an anonymous work of art, the outcome of a collective effort. Their use of geometry, light and movement involved the viewer at a physiological, not emotional, level; their program was more closely connected with science than with poetry.

NUL E3

Dutch group of the Zero movement, founded in 1961 by Armando, Jan Henderikse, Henk Peeters and Jan J. Schoonhoven. In that same year they established close ties with the representatives of the German **►** Zero movement.

OP ART E3

Term coined for the movement that arose in the late '50s and reached its peak in the mid-60s in Europe and the United States. It is characterized by the creation of optical effects through the combination of strictly geometric fields or strips of pure color with regular pictorial structures as well as by the deliberate application of the laws of color, with the aim of achieving unique relationships between color and light. In the eye of the viewer the resulting artworks create effects of vibration and the illusion of spaces of color in movement. Op Art represents a continuation of the trends of **►** Concrete Art and **►** Constructivism. Among its representatives are Victor Vasarely, Bridget Riley, Almir Mavignier and Jesús Rafael Soto; the work of the latter sometimes involves movement as well, illustrating the close relationship of Op Art and **►** Kinetic Art. Parallel European movements with similar concerns are **►** GRAV and **►** Nouvelle Tendance (von Graevenitz, Morellet), as well as the international movement **►** Zero and the works of related artists (Heinz Mack, Günther Ücker, Otto Piene, Jan J. Schoonhoven, Christian Megert, Hartmut Böhme, Dadamaino).

PROUN A4

The spatial concept developed by the pupil and friend of Malevich, El Lissitzky, who spread the ideal of **►** Constructivism in Europe during his years in Germany (1922-28). The word is comprised of the initials of the three Russian words meaning "project for affirming the new."

RADICAL PAINTING

Name of the 1984 exhibition at Williams College of Art, Williamstown, Massachusetts, featuring a number of artists who had set up a discussion

group in New York in 1978. At the heart of the group were Marcia Hafif, Joseph Marioni, Jerry Zeniuk, Günther Umberg and Olivier Mosset. They aspired to a highly reduced, monochromatic form of painting, with which the group's artists tried to reach the roots of painting, revealing its central nature, by eliminating aspects considered as non-essential such as representation, composition and meaning.

READY-MADE

Term first introduced in about 1914 by Marcel Duchamp to describe those works created from a selection of everyday objects that had not been artistically transformed. The most famous example is his *Fontaine* (Fountain) of 1917, a urinal signed with a false signature of the artist and exhibited upside-down. The artistic strategy of Ready-made is a radical redefinition of artistic production, which starts from the idea that any artistic creation is always based on elements that already exist, so that it consists in selection and reduction. The idea of Ready-made was highly influential in such later movements as Pop Art, Happening, **►** Conceptual Art in the '60s and '70s and **►** Appropriation Art in the '80s.

SHAPED CANVAS

The use of canvases applied to non-rectangular stretchers has been known since the circular tondo of the Renaissance. The term is used especially for works that have appeared since the '60s, when the use of traditional flat and rectangular painting canvases regained strength, leading to other forms that were at times irregular. It even went so far as to include three-dimensional elements, as can be seen in the works of Frank Stella and Kenneth Noland. This also includes diamond-shaped canvases.

SITUATION

A series of three annual exhibitions under the title *Situation* - a reduced version of *The Situation in London Now* - organized by artists, commissioned by the art critic Lawrence Alloway and exhibited at the Royal British Artists Galleries in London from 1960 to 1963. In view of the difficulties of exhibiting in commercial galleries, these artists looked for other possible avenues for exhibiting their large-format abstract paintings. Among the exhibitors was Robyn Denny. Jeremy Moon noted that he was decisively influenced by visiting the exhibition.

DE STIJL

A4

(The Style) Name of the journal founded in 1917 by Theo van Doesburg, who, together with his collaborators Vilmos Huszár, Bart van der Leek, Piet Mondrian, Jacob Johannes Pieter Oud and others, formed the group of that name in 1918, publishing their manifesto in that year's issue of the journal *De Stijl*. In the course of that year, the Belgian artist Georges Vantongerloo also became associated with them (1918-21). This collective group wanted to renew painting, sculpture and architecture through a reduced and formal geometric language and a limitation to the elementary colors. However, differences of opinion arose as to the degree of purism to be applied, which led to the departure of some of the members. Others joined, such as the Constructivist artist Friedrich Vordemberge-Gildewart, who became involved with *De Stijl* in 1925.

SYSTEMIC PAINTING

Term introduced by the art critic Lawrence Alloway, who organized the exhibition of that name at New York's Guggenheim Museum in 1966. Among the artists were Kenneth Noland, Frank Stella, Al Held, Barnett Newman and Jo Baer. It focused on the abstract painting of those artists whose essential criterion was the formal and logical internal structure of the painting, designed to preconceived plans and structured systematically. Stella's **▶** Shaped Canvases played an important role, as they revealed a mutual dependence between the format and the interior structure of the painting, which became an object that also integrated real space as a pictorial support.

ULM, HOCHSCHULE FÜR GESTALTUNG

C1

(Ulm Design School) Institution founded in Ulm, Germany, where Max Bill was appointed rector in 1953; he also designed the UDS building, which opened in 1955. In 1953, teaching was carried out by former **▶** Bauhaus pupils, such as Helene Nonné Schmidt, Johannes Itten and Josef Albers (during his sabbatical from the **▶** Black Mountain College). The initial idea was to set up a new Bauhaus and provide products for mass consumption that had a functional and aesthetically attractive design, and that would become an expression of the culture of the technological age. From 1954 up to his death in 1962, Bill directed the Friedrich Vordemberge-Gildewart Visual Communication Department. He resigned in 1956 but returned for a brief period when the School closed between 1968 and 1969. It finally closed in 1973.

WASHINGTON COLOR SCHOOL C5

A group of American artists active in Washington, D.C., who, in the mid-50s began to produce a kind of painting that was totally abstract and non-gestural, with emphasis on the optical effects created by the interrelation of the colors. They explored the possibilities of acrylic paint, developing the soak-stain-technique, by which the diluted paint impregnated and stained the canvases, which were unprimed so that the pigments could bind directly to the support. Its central members included Gene Davis, Morris Louis and Kenneth Noland, whose work is representative of **▶** Hard Edge Painting.

ZERO

E3

An association of artists that rejected figurative representation and aspired to overcome materiality and gravity through the use of light and pure color as media for pictorial configuration. Zero was founded in 1958 among the workshop exhibitions of Otto Piene and Heinz Mack in Düsseldorf, Germany, who detailed their program in the form of a manifesto in their journal of the same name (*zero*). Until it was dissolved in 1967, the movement rejected any formal organization. The choice of the Italian word Zero came about because the term had no nationalist associations and could indicate "a zone of silence and of pure possibility for a fresh start as in the countdown to the launch of a rocket," as Otto Piene stated. Referring to Constructivist traditions, the movement's founders formulated a new radical beginning: the reduction or denial of everything material and the predominance of the non-color, white, would revolutionize post-war art. With its postulation of "a new idealism," Zero opposed other contemporary subjective-expressive artistic movements such as **▶** Nouveau Réalisme, with its appreciation of the "beautiful," pure form. The Zero artists experimented with monochromatic painting, **▶** Kinetic and luminous art and the viewer's involvement in the work.

Through its cooperation with the Italian artists connected with the **▶** Azimut Gallery and their support in setting up the equivalent Dutch group **▶** Nul, which took part in international exhibitions between 1960 and 1965, Zero constituted an international trend. It also exerted an influence through its public actions and its light works, on such contemporary trends as Happening, Op Art and Kinetic Art.

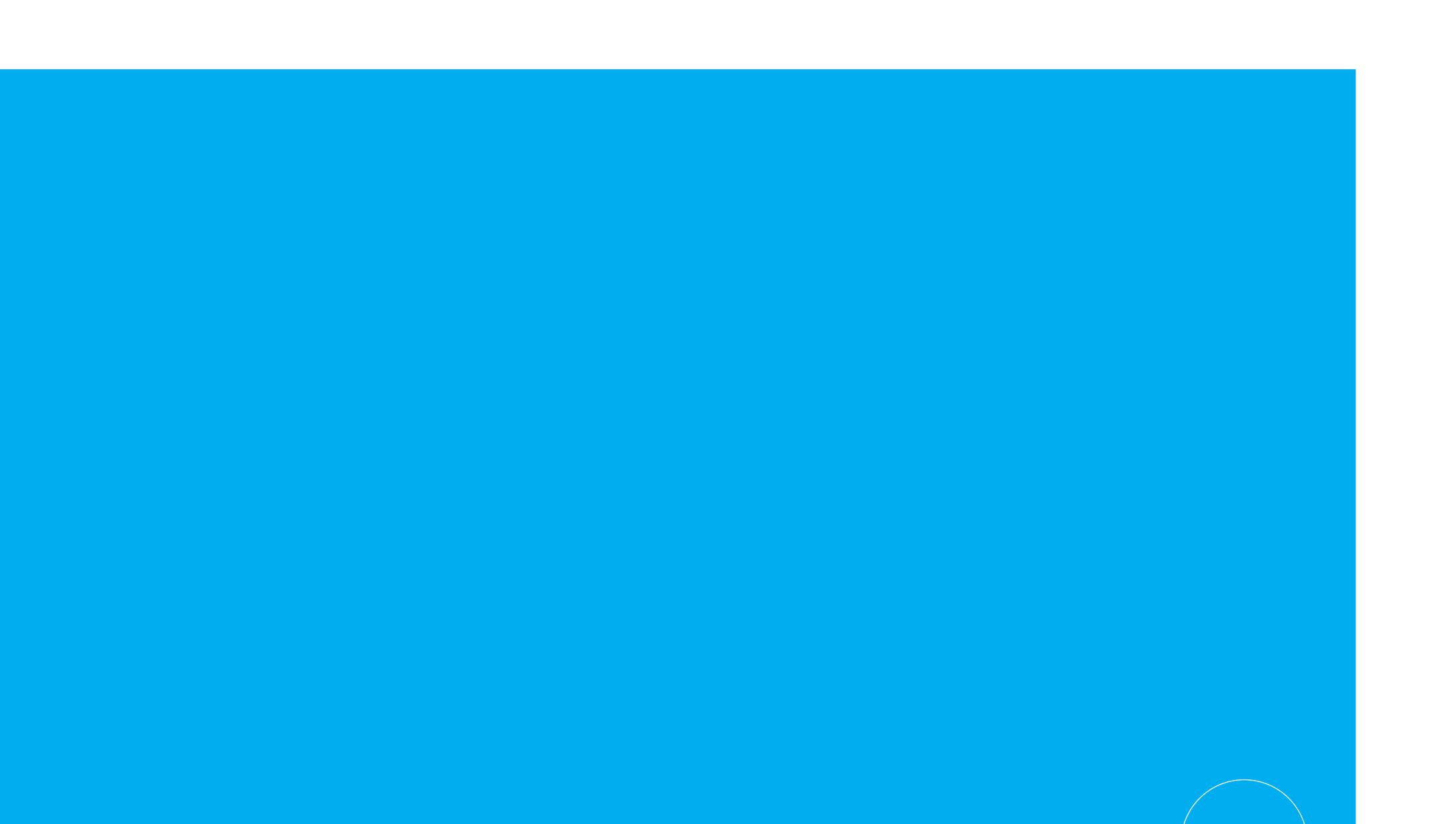
ZÜRCHER KONKRETE

D2

(Zurich Concrete Artists) A group of Swiss artists representing **▶** Concrete Art, that was formed within the **▶** Allianz association of Swiss artists.

Up to the early 60s the group was led by Max Bill, who was also the theoretician of the group. The intimate core of the group consisted of Camille Graeser, Richard Paul Lohse and, the only woman in the circle, Verena Loewensberg. The Belgian Georges Vantongerloo and the Germans Willi Baumeister and Anton Stankowski, who lived in Zurich from 1929 to 1937, also joined the group.





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Radical Painting, Thomas Krens, Lily Weil (eds.), Williams College Museum of Art, Williamstown, Mass., March 3 - April 22, 1984 (Williamstown, Mass.: Williams College Museum of Art, 1984)

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A New Aesthetic, Barbara Rose (ed.), Washington Gallery of Modern Art, May 6 – June 25, 1967 (Baltimore, Md.: Garamond-Pridemark Press, 1967)

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Kinetic and Optical Art Today, Albright-Knox Art Gallery, Buffalo, February 27 – March 28, 1965 (Buffalo, N.Y.: Buffalo Fine Arts Academy, 1965)

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The Shaped Canvas, Solomon R. Guggenheim Museum, New York, December 1964 (New York, N.Y.: Solomon R. Guggenheim Museum, 1964)

Post Painterly Abstraction, Clement Greenberg (ed.), Los Angeles County Museum, Los Angeles, April 23 – June 7, 1964; Walker Art Center, Minneapolis, July 13 – August 16, 1964; The Art Gallery of Toronto, Toronto, November 20 – December 20, 1964 (Los Angeles, Calif.: Los Angeles County Museum of Art, 1964)

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Nove Tendencije 2, Galeria Suvremene Umjetnosti, Zagreb, August 1 – September 15, 1963 (Zagreb: Galerije grada Zagreba, 1963)

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MAXImin

MAXIMUM MINIMIZATION IN CONTEMPORARY ART

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Although better known for his residential buildings, Richard Neutra's commercial projects nevertheless resonate the same holistic ecology-unity with the surrounding landscape and uncompromising functionalism. His attention to detail even extended to the selection of signage for his buildings. It is no wonder that Neutra specified lettering that was open and unobtrusive, the same characteristics that typified his progressive architecture.

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