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**BEFORE AND AFTER MINIMALISM
A CENTURY OF ABSTRACT TENDENCIES
IN THE DAIMLERCHRYSLER COLLECTION**

2007

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Sammlung DaimlerChrysler



Before and After Minimalism

A Century of Abstract Tendencies in the DaimlerChrysler Collection

22.05.2007–08.09.2007

Before and After Minimalism

A Century of Abstract Tendencies in the DaimlerChrysler Collection

The artistic current known as Minimal Art and especially the installations and objects of the representatives of classical 1960s Minimalism – artists such as Carl Andre, Dan Flavin, Donald Judd and the recently deceased Sol LeWitt – have made such an impact on the genre that it is often perceived as an autochthonous and purely North American phenomenon. That said, beyond the circumstance of its American birth, perhaps Minimalism does not consist so much in a thematic current but, more likely, in a kind of pluralism that is based, above all, on abstraction, constructivism and formal reduction.

Based on that argument, the exhibition *Before and After Minimalism: A Century of Abstract Tendencies in the DaimlerChrysler Collection* reveals the formal minimalist approaches and typical geometric abstractions of minimalist works in an essentially broader context. What is clear is that the origin of the procedures and methods of minimalist practices should also be sought in the abstract and constructivist tendencies born in Europe at the beginning of the 20th century. It reveals the many parallels that exist between the procedures

and methods of European and American artists; as much among those of the postwar generation as among those contemporaries who partake in minimalist tendencies or invoke European abstraction and constructivism as their historic predecessors.

Insofar as one contemplates Minimalism from that perspective – more methodological than thematic – it ceases to be solely an American current from the 1960s and emerges as a characteristic, a sort of minimal common denominator, in the works of artists of highly diverse periods and places. The exhibition, therefore, is comprised of works that embody the distant ancestors of Minimalism in European abstract painting of the early 20th century, especially in southern Germany. It also features those who have incorporated the traditions, pictorial abstracts and minimalist tendencies of that century and those who continue working with these attributes into the present day on the two continents.

This contextualization of the diverse minimalist tendencies is one of the most characteristic aspects of the DaimlerChrysler Corporation's collection, to which belong all of the works exhibited

here. Thanks to this collaboration we have been able to present, for the first time, a panoramic display of the pioneering figures of the vanguard predecessors of European and American minimalist currents. That said, the exhibition does not focus on "classic" Minimal Art from the 1960s, with the exception of the works of Jo Baer, Elaine Sturtevant/Frank Stella, Michael Heizer, since it is already well represented in Spanish collections. Classic Minimalism has already been the subject of numerous exhibitions in Spain and the rest of the world, as Dr. Renate Wiehager points out in her extensive introductory essay in our exhibition's virtual catalogue. Exhibitions in Spain range from *Minimal Art* at the Fundación Juan March (1981) to the recent *minimalismos* at MNCARS (2001).

In order to show the links between Europe and the United States, the exhibition reveals a panorama of artists whom, up to the present day, have worked or are working with the language of abstraction and with various minimalist tendencies. They are each uniquely reinterpreting the essential characteristics of those currents and applying them to others that preceded them such as

De Stijl, the Abstraction-Création group, the Bauhaus or the Zurich Concrete artists. Like the Hard Edge painters of California's Abstract Classicism or the extremely new Neo Geo, they keep their spirit alive and maintain their methodological characteristics.

The exhibition, which occupies the entire second floor of the Museu d'Art Espanyol Contemporani de Palma, was organized in close collaboration with Dr. Wiehager, Director of the collection, and includes 64 works by 41 artists. The vast majority are paintings but there are also graphic works, sculptures, installations and videos by European and North American artists, from the earliest works of Adolf Hölzel (1853-1934), noted teacher at the Stuttgart Academy, to artists such as Vincent Szarek (b. 1972).

Distinct from other modern and contemporary art collections with more general objectives with regard to their representation of art, the DaimlerChrysler Collection, as of 1977, took advantage of the presence of Daimler-Benz AG in Stuttgart – although it also has headquarters and plants worldwide – and focused their collecting on the origins of abstraction. They focused on the

Stuttgart Academy and Hölzel, a true pioneer of abstract art, whose teachings would later influence the professors of the Bauhaus. With selective criteria and growing internationalization, the collection, comprised of approximately 1,500 works by some 400 artists, has continued to expand its holdings of art by the Abstract-Constructivists, Conceptualists and Minimalists. They also promote and develop scientific documentation, cataloguing and study and disseminate this information via publications and exhibitions and, in some cases, as in this one, in cooperation with other collections, institutions and museums around the world.

The Fundación Juan March would like to thank the DaimlerChrysler Collection for making this exhibition possible and especially to Dr. Renate Wiehager and her staff for their extraordinary collaboration in every aspect of its organization.

Fundación Juan March

Palma, May 2007

Before and After Minimalism: the Exhibition

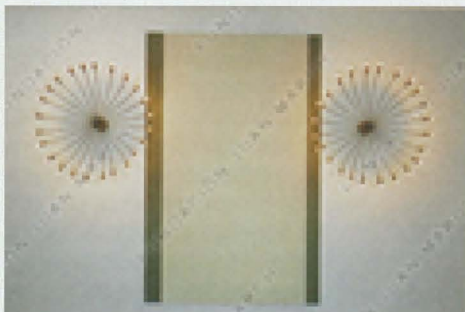
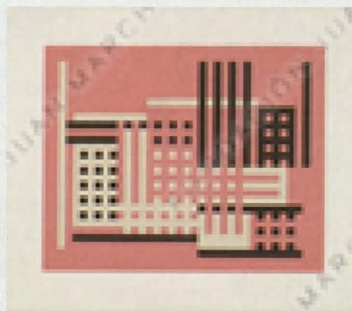
Introduction

An introduction to the exhibition is provided by Josef Albers (1), who played an important role in transmitting new artistic concepts to the United States. As a former student and teacher at the Bauhaus before World War II, as a teacher at Black Mountain College, North Carolina – after emigrating to the United States

in 1933 – and then as head of the design department at Yale University in Connecticut, Albers influenced several generations of artists in Europe and the United States. Albers' works examine the correlation between form and color structures that he visualized in serial sequences.

A surprising dialogue between

the relationship between color and form. In his 1963 book *Interaction of Color* he set down his theoretical thoughts on color effects, which are demonstrated in his well-known painting series "Homage to the Square" (see 16).



← (3) **John M Armleder**, *Avec les deux lustres* (FS), (With Both Chandeliers (FS)), 1993. In his "Furniture Sculptures" (FS) series, Armleder fuses abstract painting with everyday objects – items often found by chance, at flea markets for example, that reveal traces of their use. In this work, the central canvas paraphrases the classic American Color Field paintings

of artists like 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.

Otto Meyer-Amden (2) and John M Armleder (3) serves as a prelude to the Modernists from the circle of Adolf Hölzel's Stuttgart Academy and sets the stage for the artistic confrontations seen throughout the exhibition. Arranged partially in chronological order, the exhibition contrasts works by historical predecessors and later artists with

the aim of elucidating points of reference and formal connections (as well as making an occasional ironic commentary).

→ (1) **Josef Albers**, *Formulation: Articulation*, 1972. The silkscreen color prints shown here 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 "Homage to the Square" – the portfolio is a summation of his more than 40 years of continuous exploration of



→ (2) **Otto Meyer-Amden**, *Vorbereitung, Teilkomposition*, (Preparation, Partial Composition) 1928. Themes of devotion, meditation and humanity occupied Meyer-Amden almost exclusively throughout his life and are represented here in this scene of young monks in a refectory. The work is one of several studies he carried out for a commission for a

stained-glass church window that unfortunately was never realized.



Stuttgart Roots

Early 20th-century works associated with the Stuttgart Academy and the Bauhaus are presented here. Stuttgart was then an important art center and Adolf Hölzel, who taught at the Academy from 1906 to 1918, was a pioneer of Abstract Art who already had taken steps towards abstract compositions in 1905 – prior even

to Kandinsky.

Hölzel's teachings were influenced by his theory of the "primacy of artistic means," which encompassed the isolation of color, line and surface as equal elements of the pictorial composition. As a teacher, he had intense exchanges with his students who gathered around him in the so-called "Hölzel

Circle."

Based on his teachings, many of his students became abstract artists and, like Hölzel himself, first used representation as a starting point, as can be seen in works by artists such as Willi Baumeister (11, 12, 13), Max Ackermann (7) and Ida Kerkovius (14). Otto Meyer-Amden (2) is a further

example. Some of Hölzel's other students would later become revered Bauhaus teachers, such as Johannes Itten (4). He was Hölzel's assistant and later developed his famous Bauhaus pre-course based on his teachings. The Bauhaus artist Oskar Schlemmer also hailed from the Hölzel Circle (5, 6); and Josef Albers was one of Itten's

students.

as a Bauhaus teacher, also reveals this affinity between the human figure and the architectural space. It is part of a series, showing persons from behind ascending a staircase, that culminated in his celebrated 1932 painting of the Bauhaus staircase.



→ (8, 9, 10) **Adolf Hölzel**, *Der barmherzige Samariter* (The Good Samaritan), ca. 1909; *Komposition (Figuren im Kreis – Anbetung)* (Composition – Figures in a Circle), ca. 1923; Drawings, ca. 1930. Viewing Hölzel's religious paintings (8), it is virtually impossible to comprehend how such works could lead to Schlemmer's representation of stereometric

figures, to Baumeister's surreal color forms or to the Concrete pictures of Graeser, who were all 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

Der barmherzige Samariter, 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. *Komposition* is among the later works that Hölzel preferred to create with pastel crayons and that form a reference point for the abstract tendencies of the DaimlerChrysler Collection.



Puritanism, he then created softer, more organic forms better suited to portray the human figure in movement. In fact, the theme of sports was a subject he had long dealt with in his work. *Figure Staircase* forms part of a group of early lithographs utilizing black lines and cross-hatchings on tinted paper. These provided him with the appropriate form of expression for the

abstraction of the human figure and the structuring of the pictorial surface. Until the late 1920s, Hölzel's works directly reference architecture in which the human figure becomes an integral part of the surrounding space.





← (4) **Johannes Itten**, *Jüngling (A Youth)*, 1949. Varying planes of color, outlined in black, form the contours of a young, human face in frontal view. It is a prime example of the figurative painting carried out in equal measure by Itten alongside his pure abstractions, each influencing the other.

→ (5, 6) **Oskar Schlemmer**, Design for a Wall Painting, 1930; *Treppe mit zwei Figuren und Kopf (Staircase with Two Figures and Head)*, ca. 1924. As Schlemmer wrote, "Representing the human form will always be the artist's great parable," and this large-format mural sketch (5) – intended as a frieze for the Berlin home of the architect Erich Mendelsohn

– 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. An earlier study (6), produced during his years



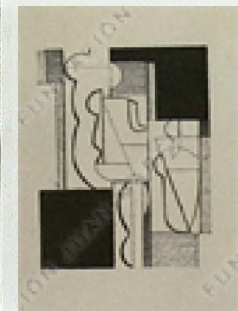
→ (7) **Max Ackermann**, *Chromatisch räumlich (Spatial Chromatic)*, 1937. The musicality of lines in Ackermann's works as well as the elementary contrast of line, form and color is seen in this vertical canvas – which was probably intended as decoration for a cabinet door. It employs Ackermann's overlapping "color form keys" – which recur throughout his

oeuvre – in primary colors as well as black and white.



→ (11, 12, 13) **Willi Baumeister**, *Ruhe und Bewegung (Rest and Movement)*, 1948; *Läufer mit sitzender Figur (Runner with Seated Figure)*, 1934-35; *Ohne Titel (Figurentreppe I)* (Untitled (Figure Staircase I)) 1920. *Ruhe und Bewegung* conveys its subject matter via the play of abstract forms that seem to float on the light-blue ground appearing

to cast shadows. While the theme of "rest" is implied by means of a strict geometry of the forms, "movement" is conveyed via the changing relationship between figure and ground. *Läufer mit sitzender Figur* belongs to a group of works produced after Baumeister assumed his professorship in Frankfurt in 1928. Turning away from his previous geometrical



→ (14) **Ida Kerkovius**, *Triptychon (Triptych)*, 1965. The religious subject matter of *Triptychon* is most likely a reference to the biblical scene of the three Marys at the foot of the Cross: the Assumption of the Virgin with two angels (center), surrounded by her sister Mary with a shroud on the ground (left) and probably Mary Magdalene watching over Christ's empty



tomb (right). Resembling a winged altarpiece, this work is one of Kerkovius' late masterpieces. Kerkovius uses a colorful palette and her figural compositions are religiously permeated, revealing the influence of her teacher Hölzel, with whom she remained in close contact throughout her life.

Dialogue: From Bauhaus to American Minimalism

The influence of important forerunners and early representatives of Minimalism in the United States are seen in this section.

Aside from Josef Albers (15, 16), whose important role as an intermediary has been noted, Swiss and German representatives of Concrete Art, and their

to Max Bill. He taught at the Design College in Ulm, Germany – co-founded by Bill after the War – where Albers, among others, had a teaching position. As an example of their far-reaching influence, a contemporary work by the English artist Liam Gillick (25) has been integrated into this circle of Concrete artists.

Hermann Glöckner (20, 21, 22) was another exceptional figure. He worked in complete isolation and stands out today as the leading abstract artist of the former East Germany.

One of the forerunners of Minimalism in America was Ilya Bolotowsky (19), who emigrated to the United States during the

1920s and was a member of the early American Abstract Artists alliance. As of the 1940s, Bolotowsky was greatly influenced by Piet Mondrian's Neoplasticism, thus illustrating how closely tied American Geometrical Abstraction was to European developments. California Hard Edge representatives Frederick



◀ (15, 16) **Josef Albers**, Nesting Tables, 1926-27 (Re-edition Vitra, 2005); Study for Homage to the Square: "Opalescent", 1962.

The nesting tables were designed by Albers in the 1920s, a period during which he, in his role as the head of the Bauhaus furniture workshop (1928-29), increasingly also dealt with furniture design. He followed

produce paintings in series that are dedicated to the study of color movements on the basis of elementary geometric shapes. Due to its arrangement of colors, *Verdichtung zu caput mortuum* possesses a balanced weighting of this format; the tonality seems to stabilize the colors grouped around the inner rectangle, which means that the picture

does not threaten to tilt, rise or fall off in any direction. Piet Mondrian, whom Bill met in 1932, conceived the rhomboid around 1926-31. The *Variationen* (18) 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.



geometrically reduced pictorial concepts, also were referenced by many subsequent generations of artists. An extraordinary figure in this regard is the Swiss-born Bauhaus student Max Bill (17, 18, 24), who founded the Zurich Concrete group during the late 1930s. Its members included Richard Paul Lohse (29), Verena

Loewensberg (30) and Camille Graeser (26, 27). The latter was one of Hölzel's students, as was Adolf Fleischmann (31, 32), who forged a further link to America when he emigrated there during the early 1950s. Hans Arp (33, 34), whose works represent a more organic form of abstraction, also was a former Bauhaus student

who had a close connection to Max Bill; both belonged to Abstraction-Création, an alliance of abstract artists founded in Paris in 1931. After a brief period of study at the Bauhaus, Friedrich Vordemberge-Gildewart (28), the most important representative of Concrete Art in Germany, also joined Abstraction-Création and was closely linked

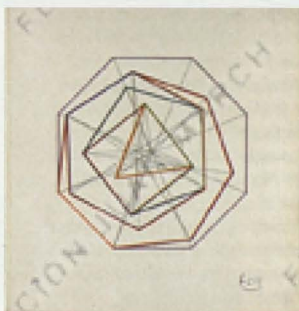
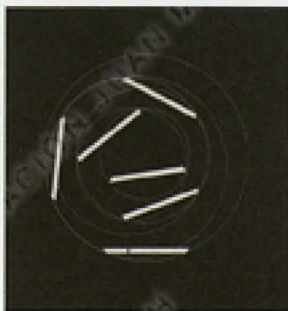
Hammersley (23) and Karl Benjamin (35), who came to the fore in the 1959 exhibition *Four Abstract Classicists*, prepared the path for American Minimalism with their geometrical color fields and sequences, their formal economy, the perfection of their paint application and their reliance on the object. Oli Sihvonen (36), on

the other hand, emerged as one of Albers' students and was an early representative of Minimalism in New York during the 1950s and 1960s.

the same principles as he did in his paintings, i.e., to achieve "maximum use with minimal means." Albers produced the original version of the nesting tables for the Berlin home of the psychoanalysts Fritz and Anna Moellenhof. 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 differently. This play of color is also present in his celebrated painting series "Homage to the Square" (see also 1), which is based on a grid of three or four interlocking squares. *Opalescent* is but one of more than 1,000 variations he created on the theme, representing the summation of his color theory studies.

→ (17, 18) **Max Bill**, *Verdichtung zu caput mortuum* (Compaction into caput mortuum), 1972-73; *Quinze variations sur un même thème* (Fifteen Variations on a Single Theme), 1935-38. In the late 1940s, Bill first began rotating canvases to this diamond shape, calling them "Spitze Bilder" (pointed pictures). He simultaneously began to



→ (19) **Ilya Bolotowsky**, *Large Black, Red and White Diamond*, 1971. Bolotowsky, who was of Russian origin and lived in the United States as of 1923, began producing abstract paintings in the 1930s. In the mid-1940s he began to create works based on Piet Mondrian's principles of Neoplasticism and ultimately became Mondrian's most influential

follower in the United States. Bolotowsky combined his "shaped" canvases – here rhomboid-shaped – with simplified compositions whose plain horizontal and vertical surfaces were indebted to Neoplasticism's goal of a harmonic ideal of order and balance.



through which he examined the spatial potential of strictly systematized and reduced geometrical forms. These "Tafeln" anticipate aspects of the "Faltungen," collage-like paper foldings that he created from 1935 onwards and that today are considered Glöckner's essential contribution to 20th-century art, preparing the way for the minimalist tendencies of the 1960s. *Faltung I*

is based on the diagonal folding of a rectangle that – balancing on the tip – unfolds as a form in space. After World War II, Glöckner referenced his "panel works" in his foldings and collages, as can be seen in the two paper works exhibited here.

→ (23) **Frederick Hammersley**, *Source*, 1963. *Source* belongs to Hammersley's series of geometric paintings, which he titled "geometries." They are contemporaneous with two of his other abstract painting 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."



out on basic monochromatic surfaces. *Komplementäre Dislokation* displays complementary color contrasts that are isolated from one another. *Harmonikale Konstruktion* belongs to the group of so-called "loxodromic compositions" – obliquely evolving motifs – that Graeser produced between 1947 and 1955 that deal with the subject of "diagonal shifting."





← (20, 21, 22) **Hermann Glöckner**, *Faltung I* (Fold I), original form: 1934, 1967/75; *Vertikal* (Vertical), ca. 1972; *Vertikal und Horizontal* (Vertical and Horizontal), ca. 1972. Glöckner's sculpture, *Fold I* (20), which follows an early cardboard model, belongs to his so-called "Tafelwerk" (folded cardboard panels, called "Tafeln") that he developed between 1930 and 1935, and



→ (24) **Max Bill**, *Trilogie* (Trilogy), 1957. The series of three related prints that comprise *Trilogie* represents the optical effect of the contrasting relationship of three secondary colors: violet, green and orange. Here they are each arranged differently on an unvarying motif of two same-sized squares on a relatively large ground.



← (25) **Liam Gillick**, *Provisional Bar Floor/Ceiling*, 2004. Gillick's architecturally conceived floor piece, constructed of palettes of different colored stripes, is a further development of his room objects, known as "Screens." Like these, Gillick's *Floor* denotes a space within a defined room that the viewer perceives as a kind of visual discussion platform.

Gillick plays with the borders between abstract picturesqueness and concrete spaciousness that constantly contextualize human patterns of speech, thought and action.

→ (26, 27) **Camille Graeser**, *Komplementäre Dislokation* (Complementary Dislocation), 1972; *Harmonikale Konstruktion* (Harmonical Construction), 1947/51. Graeser, who turned to the Zurich Concrete artists in 1933 after destroying almost all of his previous work, soon began creating paintings in which the visual shifting of colored forms are played

→ (28) **Friedrich Vordemberge-Gildewart**, *Komposition no. 219* (Composition No. 219), 1962. 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. As this work reveals, these concerns continued to occupy him throughout his life and they are apparent in this late *Komposition* of wide vertical stripes.





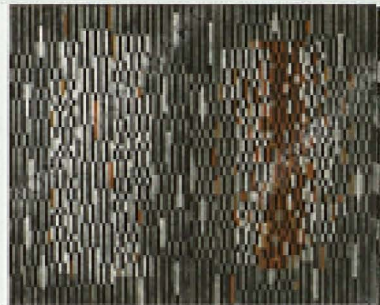
← (29) **Richard Paul Lohse**, *Eine und vier gleiche Gruppen* (One and Four Equal Groups), 1949/68. Lohse developed his sophisticated theories on autonomous, concrete painting during the early post-war years and, as of 1943, occupied himself almost entirely with horizontal and vertical arrangements, of which *Eine und vier gleiche Gruppen* 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.



paintings also reveal the influence of Mondrian's idealistic pictorial concept of horizontal-vertical order as a fundamental expression of life as well as the vibrating movement of color. Fleischmann developed this Mondrianesque balance and play of forces between the line, quantity and quality of

the colors so as to add further rhythmic and musical elements to his compositions.



base fittingly complementing its sculptural curves.



← (35) **Karl Benjamin**, *Red, White & Black Bars*, 1959. Benjamin's painting systemically arranges black and white bars beside and atop each other 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

surrounding mountains and the shadows they cast. As active forms that constantly change based on one's viewpoint, the ellipses here seemingly cause the two halves of the picture to gently vibrate. In addition, the brilliant color contrasts make the colors almost shimmer, provoking afterimages on the retina. Sihvonen's art demands active seeing insofar as the

interplay of the forms on the pictorial ground appear more like a moving environment than as static fields.

Dialogue: Minimalism in European and American Contemporary Art

← (30) **Verena Loewensberg**, *Ohne Titel* (Untitled), 1970-71. Loewensberg's painting 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 are 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.

→ (31, 32) **Adolf Richard Fleischmann**, *Ohne Titel* (Untitled), ca. 1950; *Triptychon #505, #506, #507, Planimetric Motion* (Triptych #505, #506, #507, Planimetric Motion), 1961. Both of these works bring to mind the cubist compositions of Braque in their systematic arrangement of the surfaces in intertwining L-shaped elements. Fleischmann's



← (33, 34) **Hans Arp**, *Chapeau-nombril* (Navel Hat), 1924; *Coryphée* (Coryphe), 1961. Arp's work ties into the most important artistic movements of the early 20th century: Dada, Surrealism and the earliest trends in Abstract Art. His oeuvre intellectually revolves around two central artistic forms: the organic world of plants and the human figure as can be seen in

these works. The two objects reveal the transformation in Arp's work from a surrealist to an anthropomorphic figurativeness. The early *Chapeau-nombril* is an organic configuration comprised of a circular form and a silhouetted profile resembling that of a hat. In contrast, *Coryphée* is clearly reminiscent of the human figure with its black granite

the visible detail of a potentially continuous and serial pattern.



← (36) **Olli Sihvonen**, *Double Matrix - Pink, Green, Green* 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, developed abstract forms based on the

Works by artists showing diverse minimalist tendencies in American and European art from the 1950s to the present day are gathered in this section, where the artistic links between Europe and the United States again become noticeable.

Kenneth Noland (47), who studied under Albers and Bolotowsky at Black Mountain

College during the 1940s, emerged during the 1950s as a representative of the so-called Washington Color School. He achieved a perfect merging of paint and canvas by means of his technique of using unprimed canvas, which absorbed the paint. Various representatives of so-called Post Painterly Abstraction, to which

Noland also belonged, employed this technique in their works dating from the 1960s.

Along with paintings by Sean Scully (45) and Michael Heizer (42) – who is primarily known as one of the founders of 1960s Land Art – works by three women artists are also represented: Jo Baer (41) was one of the few women

artists who asserted herself on the 1960s New York art scene. In a classical Minimal Art environment that primarily concentrated on objects, Baer defended painting. In 1964, Elaine Sturtevant (38) began creating exact duplications of works by contemporary artists in various media. Marcia Hafif (46) emerged in 1970s New York as

a representative of Monochrome Painting and was part of an informal grouping of European and American artists there that was later characterized as Radical Painting.

Two British artists are also featured: Jeremy Moon (44) was the leading Minimalist painter in London in the 1960s, while

the contemporary artist Julian Opie (43) has occupied himself with architecture based on the aesthetics of computer games since the early 1990s and is represented here by one of those works, an architectural sculpture. Meir Eshel, a contemporary artist from Israel known by his pseudonym Absalon (39), was



← (37) **Vincent Szarek**, *Gold Teeth*, 2005. Szarek develops his sculptural objects around computer-generated designs, which he creates on a production line especially designed by him. The 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 "Gold Teeth" series is, in fact, based on design elements of the Mercedes-Benz SLR.

→ (38) **Elaine Sturtevant**, *Stella Arundel Castle (Study)*, 1990. Sturtevant has devoted her attention to the concept of the "original as a ready-made," recreating the production process of important artworks. Here it is Frank Stella's *Arundel Castle* (1959), a work that belongs to his series of "black paintings" wherein he did away with the representation of illusionistic

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), for example, can be seen 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

Proposition d'Habitation (1991) shows how life within a cell can be achieved with cubist-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.



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 asserting the role of painting as an object by developing an anti-illusionistic painting style,

Baer was successful in giving the medium a visual presence with a physical radiance.



← (42) **Michael Heizer**, *Untitled No. 5*, 1975. *Untitled No. 5* belongs to Heizer's second period of painting, which he took up again after working exclusively on Land Art projects between 1967 and 1972. The large, vertical canvas presents the reciprocal opposition of a symmetrical monochrome color plane and a pale ground, causing the inner field and the

active during the 1980s and, until his early death in Paris in 1993, dealt with the role of architecture in designs for living spaces (39).

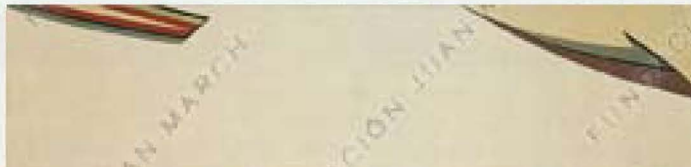
A wall piece by the young New York artist Vincent Szarek (37) epitomizes the increased influence of the signs and structures of computer aesthetics on artistic production since the 1990s.

pictorial space by means of the application of black paint interrupted by fine lines through which the untreated canvas shows. By duplicating the creation of the work, the artist holds up a mirror to the creative process, reflecting its uniqueness. Sturtevant reformulated their paradigms without adding anything to them because the originals stand for themselves in their

own quality. 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.



→ (39, 40) **Absalon**, *Disposition* (Arrangement), 1998; *Proposition d'Habitation* (Proposal for a Habitat), 1991. 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



← (41) **Jo Baer**, *H. Arcuata*, 1971. *H. Arcuata* (the botanical name of an orchid species) belongs to a group of paintings made by Baer 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

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. Linearity, regularity, unity and perfection are the structural principles of Heizer's paintings,

which correspond to his so-called "Earth Works."

→ (43) **Julian Opie**, *On average present day humans are one inch shorter than they were 8000 years B.C.*, 1991. Opie's architectonic sculpture references De Stijl as well as 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 this sculpture evokes fast-paced, computer-animated journeys through uninhabited urban ravines or even the experience of strolling through the streets of Manhattan.



→ (44) **Jeremy Moon**, *Fountain (2/67)*, 1967. Moon, the leading London minimalist painter of the 1960s, sought an optical flow of pictures that seem to be at rest while at the same time give the illusion of outward movement. Over the span of a decade he developed his painting as a kind of intra-pictorial monologue. This work – one of only 13 “Y-pictures” created



bars are stacked upon one another, 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.



the “shaped canvas” into his work in about 1960, through which he achieves a complete conformity between figure and ground, pictorial content and form with the goal of better expressing color relationships.



the 1980s. Mosset, who went to New York in 1978, also belonged to the inner circle of the Radical Painting group. The Austrian Heimo Zobernig (48) bases his conceptual, multimedia pieces on systems of categorizations taken from various contexts such as the alphabet, natural numbers, primary colors, and basic geometric shapes

like circles, lines and rectangles. Artists who participated in the exhibition curated by Armleder included Sol LeWitt (50), a representative of classical 1960s Minimal Art, as well as Verena Loewensberg (30), a forerunner – so to speak – and representative of Concrete Art.

in 1967 – reveals his coming to terms with 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.



→ (45) **Sean Scully**, *Red Night*, 1997. With his vocabulary of geometric forms, Scully has created a system of order with clearly structured individual elements for his painting. In *Red Night*, the right angle is a distinctive pictorial element, giving the work an architectural character that results from the connection of horizontals and verticals. Dark-red and black

← (46) **Marcia Hafif**, *Pencil on paper: February 7, 1974*, 1974. As the initiator of the Radical Painting group, Hafif turned to monochromatic works during the late 1970s, which, according to Hafif, enabled her to find her way back to the fundamental principles of painting. As a result, she produced a group of pencil drawings begun on January 1, 1972, and

completed in 1982. A common feature of the drawings is the attempt to evenly cover the surface of the paper with preferably identical vertical and equidistant strokes. The goal is a pictorial form that is entirely free of the artist's subjective gestures, produced solely from the possibilities of the medium and the materials.

→ (47) **Kenneth Noland**, *Draftline*, 1969. *Draftline*, which belongs to Noland's "Stripes" series (1967-70), 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. Noland introduces

Neo Geo

During the mid-1980s, a young generation of artists began referencing Concrete Art again, often subversively and ironically breaking with its mandates. Starting with the 1984 exhibition *Peinture abstraite* curated in Geneva by the Swiss artist John M Armleder (3, 49), the movement was soon characterized by the term

Neo Geo or New Geometry. For the exhibition, Armleder gathered together works by contemporary artists, some of whom are represented here. The Frenchman Olivier Mosset (51) and the Austrian Gerwald Rockenschaub (52) were among the artists who deliberately opposed the neo-expressive tendencies of



← (48) **Heimo Zobernig**, *ZZO, ZZP, ZZO*, 1986. This trio of works on paper by Zobernig was created during his years in the circle of the Viennese Neo-Geo in the mid-1980s and is contemporaneous with the conceptual geometrical pieces he produced as an antithesis to Viennese Actionism. He reduces his works to an absolute minimum, usually

employing everyday materials (for example the adhesive tape used here), that deliberately reveal traces of their hand-made production. In his work, Zobernig often adopts an ironic point of view in referring to historic movements of 20th-century Abstract Art.



← (49) **John M Armleder**, *Untitled (FS 80)*, 1985. Armleder's early "Furniture Sculpture" *Untitled (FS80)* (see also 3) 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. The perforated panel consciously evokes abstract

painting while simultaneously trivializing it and dealing with it on an ironic level, given that the panel is a common material used for sound insulation.

conceptual stipulations of the premises of the wall drawing. It is noticeable in this context, that 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.



detached from their original context and recreated as a mix of graphics and technomusic. *Six Animations* makes clear how heavily the reservoir of artistic images has been accessed by the mass media. In other words, the abstract and geometrical art of the 20th century has so permeated the worlds of fashion, graphics and design, that the public no longer identifies it as art.



Algerian artist Philippe Parreno (53), who lives and works in Paris. The color of the gray wall was proposed for the Berlin exhibition by the artist Ben Willikens (56), who lives in Stuttgart and Munich and is represented here by one of his portrayals of an interior. It enters into a dialogue with a painting by Anton Stankowski, the

founder of Constructive Graphics, who belonged to the Zurich Concretes during the early 1930s and was active in Stuttgart from the mid-1930s onwards. Stankowski also taught at the Design College in Ulm after the War. The artist Georges Vantongerloo (57), from Belgium, is linked to a number of abstract movements; for example,

De Stijl in the Netherlands (1917) and Abstraction-Création in Paris (he was its chairman from 1931 to 1937). It was during these years that Vantongerloo also became a close friend of Max Bill. The exhibition appropriately closes with Josef Albers, who is represented in this context by a graphically structured picture object showing



← (50) **Sol LeWitt**, *Untitled (Study for a Wall Drawing)*, 1993. 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 present study for a wall drawing. It was originally painted on the wall of an art gallery for an exhibition and intended to demonstrate the

← (51) **Olivier Mosset**, *Untitled (Tic Tac Toe Series)*, 2002. Mosset's *Tic Tac Toe Series* is a self-mocking and self-critical summary of his work from 1968 to the present. In it he cites his own early black-and-white circle paintings (1966-74), that here become colorful, circular "shaped canvases," while the others recall his paintings of large intertwining crosses. By

forming numerous individual "objects" out of canvas, Mosset questions painting's traditional rectangular format and its compositional unity, which here is destroyed because the work is comprised of small, individual "o"- and "x"-shaped canvases arranged in the form of a simple tic-tac-toe game.

→ (52) **Gerwald Rockenschaub**, *Six Animations*, 2002. Rockenschaub's video installation, created 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,

"Review: Reconsidering Form, Space and Line"

The final room of the exhibition unites works by representatives of the abstract avant-garde with those by contemporary artists in an artistically harmonious grouping. In various ways, their works reference fundamental conceptual and formal elements such as the preoccupation with "space" and "line," with the latter seen as a

reduced means of representation. This ensemble was first configured for the DaimlerChrysler Collection exhibition *Classical: Modern /* (Berlin, 2006).

The works, including the spatial sculpture by Norbert Kricke (55), are integrated into a conceptual whole by means of the carpet produced by the contemporary

forms that seem to hover in an undefined and seemingly infinite space.



← (53) **Philippe Parreno**, *6:00 P.M.*, 2001. Parreno's depiction of a field of light interrupted by a few cast shadows onto a carpet 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 itself, rather than on individual objects.



← (54) **Anton Stankowski**, *Egozenter* (Egocenter), 1952. *Egozenter* depicts the abstract reproduction of a rotating motor; the pictorial motif is derived from a drive belt. By representing the drive belt ends in a lighter shade, Stankowski uses a technique he also employed in his work as an advertising graphic designer, for instance in his designs for typographical

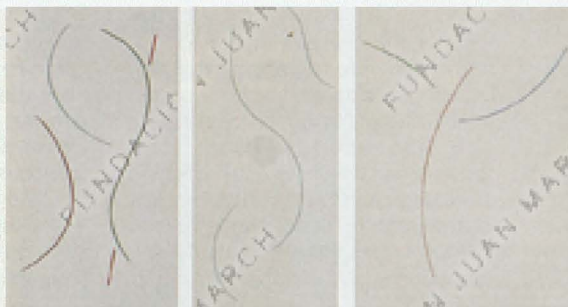
→ (56) **Ben Willikens**, *Raum 371. Erich Buchholz (Atelier Herkulesufer 15, Berlin 1922)* (Room 371. Erich Buchholz (Studio Herkulesufer 15, Berlin 1922)), 2004. Since the early 1970s, Willikens has explored the representation of pictorial space in European painting. After initially producing various 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 his studies, Willikens' paintings summarize the material world of interiors. *Raum 371* represents the interior of the studio of the artist Erich Buchholz, which is 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."



geometrical structures in space. The colored curves on a white ground seem at times to attract or repel one another. For Vantongerloo, "space" was one of the main subject matters of his artistic enterprises.



→ (60) **Josef Albers**, *Structural Constellation F-14*, 1954. 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

brochures, in which he crops the image. The work, therefore, shows how closely connected were Stankowski's dual roles as a painter and graphic artist. Stankowski introduces diagonals and curves in his work, as in the present painting, in contrast to the principles of the Zurich Concrete artists, with whom he was closely linked before WWII.



← (55) **Norbert Kricke**, *Raumplastik* (Space Sculpture), 1956. Kricke's sculpture 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 modern

scientific discoveries defined as a function of movement in time, which is made directly visible through the movement of lines. The lines expanding outward from his sculptures were not seen as a closed graphic system, but meant to mirror human movements in space, thereby becoming energy carriers whose impulses radiate out and over into free space.



→ (57, 58, 59) **Georges Vantongerloo**, *Courbes* (Curves), 1939; *Fonction, courbes vertes* (Function, Green Curves), 1938; *Composition* (Composition), 1944. With his involvement with De Stijl in 1917, Vantongerloo produced work strictly on the basis of geometric and algebraic principles as a means to achieve artistic expression.

The three paintings shown here belong to a group of works he created after 1936, when he was one of the leading figures of the French abstract artists' association Abstraction-Création. They are composed more rhythmically, representing lines and curves on the basis of mathematical function equations and are based on his investigations into the disposition of

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.



Works on Display

(1)

Josef Albers (1888-1976)
Formulation: Articulation, 1972
Selection from a double portfolio of 127
silkscreen color prints
15.1 x 20 in. each

(2)

Otto Meyer-Amden (1885-1933)
Vorbereitung, Teilkomposition (Preparation,
Partial Composition), 1928
Oil on canvas
25.2 x 31.5 in.

(3)

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

(4)

Johannes Itten (1888-1967)
Jüngling (A Youth), 1949
Oil on canvas
23.6 x 19.7 in.

(5)

Oskar Schlemmer (1888-1943)
Design for a Wall Painting, 1930
Pastel on drawing-cardboard
43.3 x 129.3 in.

(6)

Oskar Schlemmer (1888-1943)
Treppe mit zwei Figuren und Kopf (Staircase
with Two Figures and Head), ca. 1924
Watercolor and pencil on silk paper
10.6 x 8.7 in.

(7)

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

(8)

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

(9)

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

(10)

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.

(11)

Willi Baumeister (1889-1955)
Ruhe und Bewegung (Rest and Movement),
1948
Oil with artificial resin on hardboard
31.9 x 39.4 in.

(12)

Willi Baumeister (1889-1955)
Läufer mit sitzender Figur (Runner with
Seated Figure), 1934-35
Oil and sand on canvas
22.1 x 21.3 in.

(13)

Willi Baumeister (1889-1955)
Ohne Titel (Figurentreppe I) (Untitled (Figure
Staircase I)), 1920
Lithograph
20.3 x 13.6 in.

(14)

Ida Kerkovius (1879-1970)
Triptychon (Triptych), 1965
Oil on canvas
39.8 x 27.6 in.

(15)

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.

(16)

Josef Albers (1888-1976)
Study for Homage to the Square:
"Opalescent", 1962
Oil, tempera on hardboard
31.9 x 31.9 in.

(17)

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

(18)

Max Bill (1908-1994)
Quinze variations sur un même thème
(Fifteen Variations on a Single Theme),
1935-38
15 lithographs
12.4 x 11.97 in. each

(19)
Ilya Bolotowsky
(1907-1981)
Large Black, Red and White Diamond, 1971
Acrylic on canvas
68 x 68 in.

(20)
Hermann Glöckner (1889-1987)
Faltung I (Fold I), 1967/75
(Original form in cardboard: 1934,
model: 1964)
Brass alloy, ed. 6/6
18.1 x 8.3 x 7.3 in.

(21)
Hermann Glöckner (1889-1987)
Vertikal (Vertical), ca. 1972
Tempera on paper with fold
14.2 x 19.7 in.

(22)
Hermann Glöckner (1889-1987)
Vertikal und Horizontal (Vertical and
Horizontal), ca. 1972
Tempera on paper with fold
14.2 x 19.7 in.

(23)
Frederick Hammersley (b. 1919)
Source, 1963
Oil on canvas
47 x 45 in.

(24)
Max Bill (1908-1994)
Trilogie (Trilogy), 1957
3 zinc prints, artist proofs
26.6 x 36.8 in. each

(25)
Liam Gillick (b. 1964)
Provisional Bar Floor / Ceiling, 2004
Plywood, Formica laminate
Each element: 3.9 x 157.5 x 118.1 in.

(26)
Camille Graeser (1892-1980)
Komplementäre Dislokation (Complementary
Dislocation), 1972
Acrylic on canvas
39.4 x 39.4 in.

(27)
Camille Graeser (1892-1980)
Harmonikale Konstruktion (Harmonical
Construction), 1947/51
Oil, tempera on canvas
15.8 x 29.5 in.

(28)
Friedrich Vordemberge-Gildewart (1899-
1962)
Komposition no. 219 (Composition No.
219), 1962
Oil on canvas
31.5 x 41.3 in.

(29)
Richard Paul Lohse (1902-1988)
Eine und vier gleiche Gruppen (One and
Four Equal Groups), 1949/68
Oil on canvas
47.4 x 47.4 in.

(30)
Verena Loewensberg (1912-1986)
Ohne Titel (Untitled), 1970-71
Oil on canvas
41.3 x 41.3 in.

(31)
Adolf Richard Fleischmann (1892-1968)
Ohne Titel (Untitled), ca. 1950
Paper Collage
17.7 x 19.7 in.

(32)
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.

(33)
Hans Arp (1886-1966)
Chapeau-nombriil (Navel Hat), 1924
Painted wood on wood
22.8 x 17.7 in.

(34)
Hans Arp (1886-1966)
Coryphée (Coryphe), 1961
Marble figure on granite pedestal
29.9 x 10.2 x 8.9 in. (figure), 35.4 x Ø 15.8
in. (pedestal)

(35)
Karl Benjamin (b. 1925)
Red, White & Black Bars, 1959
Oil on canvas
30 x 50 in.

(36)
Oli Sihvonen (b. 1921)
Double Matrix – Pink, Green, 1968
Oil on canvas
2 paintings, 84 x 84 in. each

(37)
Vincent Szarek (b. 1972)
Gold Teeth, 2005
Urethane, Styrofoam, fiberglass
72.1 x 24 x 7.9 in.

(38)
Elaine Sturtevant (b. 1930)
Stella Arundel Castle (Study), 1990
Enamel on canvas
62 x 38.2 in.

(39)
Absalon (1964-1993)
Disposition (Arrangement), 1998
Cork and wood, painted
71.7 x 42.1 x 11 in.

(40)
Absalon (1964-1993)
Proposition d'Habitation (Proposal for a Habitat), 1991
Video on DVD
Duration 3:30 min. B/W. No audio

(41)
Jo Baer (b. 1929)
H. Arcuata, 1971
Oil on canvas
21.9 x 95.8 x 4 in.

(42)
Michael Heizer (b. 1944)
Untitled No. 5, 1975
Polyvinyl and latex on canvas
120 x 72 in.

(43)
Julian Opie (b. 1958)
On average present day humans are one inch shorter than they were 8000 years B.C., 1991
Emulsion on wood
78 x 100.4 x 84.7 in.

(44)
Jeremy Moon (1934-1973)
Fountain (2/67), 1967
Acrylic on canvas
88.6 x 102.4 in.

(45)
Sean Scully (b. 1945)
Red Night, 1997
Oil on canvas
96.1 x 83.9 in.

(46)
Marcia Hafif (b. 1929)
Pencil on paper: February 7, 1974, 1974
Pencil on paper
40.2 x 26 in.

(47)
Kenneth Noland (b. 1924)
Draftline, 1969
Acrylic on canvas
6.7 x 97.2 in.

(48)
Heimo Zobernig (b. 1958)
ZZO, ZZP, ZZO, 1986
Gouache, adhesive tape on paper
3 works: 11.6 x 8.3 in. each

(49)
John M Armleder (b. 1948)
Untitled (FS 80), 1985
Enamel varnish on Pavatex (panel), wood, Formica (table)
35.8 x 35.8 in. (panel), 48 x 11.8 x 18.1 in. (table)

(50)
Sol LeWitt (1924-2007)
Untitled (Study for a Wall Drawing), 1993
4 drawings, pencil and ink on paper
12.6 x 9.8 in. each

(51)
Olivier Mosset (b. 1944)
Untitled (Tic Tac Toe Series), 2002
Acrylic on canvas
9 elements: 5 "O", Ø 17.7 in.; 4 "X", 16.9 x 16.9 in.; 78.7 in. overall

(52)
Gerwald Rockenschaub (b. 1952)
Six Animations, 2002
Video installation

(53)
Philippe Parreno (b. 1964)
6:00 P.M., 2001
Chromojet print on carpet

(54)
Anton Stankowski (1908-1998)
Egozenter (Egocenter), 1952
Oil on hardboard
33.1 x 23.2 in.

(55)
Norbert Kricke (1922-1984)
Raumplastik (Space Sculpture), 1956
Steel sculpture on Eifel basalt pedestal
40.9 x 41.3 x 35.8 in.

(56)
Ben Willikens (b. 1939)
Raum 371. Erich Buchholz (Atelier Herkulesufer 15, Berlin 1922) (Room 371. Erich Buchholz (Studio Herkulesufer 15, Berlin 1922)), 2004
Acrylic on canvas
78.7 x 102.4 in.

(57)
Georges Vantongerloo (1886-1965)
Courbes (Curves), 1939
Oil on Masonite
23.7 x 13.8 in.

(58)
Georges Vantongerloo (1886-1965)
Fonction, courbes vertes (Function, Green Curves), 1938
Oil on Masonite
32 x 14.6 in.

(59)
Georges Vantongerloo (1886-1965)
Composition (Composition), 1944
Oil on Masonite
27.6 x 20.1 in.

(60)
Josef Albers (1888-1976)
Structural Constellation F-14, 1954
Resopal engraving
17.3 x 22.7 in.

The DaimlerChrysler Collection

The DaimlerChrysler Collection was founded in 1977 by Daimler-Benz AG – the present-day DaimlerChrysler AG. Comprised of approximately 1,500 artworks by some 400 German and international artists, it is one of the world's most important corporate art collections. The subsequent and systematic evolution of the Collection as well as its concentration on Abstract Constructivist, Conceptual and Minimalist Art has given it a focused and art historically sound profile.

Not intended to simply decorate the corporate spaces with artworks, the **Collection** is instead part of an active, wide-ranging commitment to the arts involving various corporate departments. This commitment encompasses diverse programs dedicated to the **advancement of the arts**. One of these facets includes making a majority of the artworks accessible to employees of, and visitors to, the company's various locations. The Collection is presented in meaningful contexts and supplemented with guided tours. In this way, the company's employees are given the opportunity to casually encounter the cultural, social, political and aesthetic concepts of contemporary art during a normal working day.

The **Art Holdings Department (Kunstbesitz)** is responsible for the Collection within the corporation. It organizes numerous exhibitions and has the task of enlarging and supplementing the Collection according to specific criteria and also disseminates information about the art via specific events and publications. Another ongoing project – inspired by the Collection's main area of specialization – is the scientific reappraisal of Minimalist trends in Europe and the United States. In addition, artistic concepts are developed for new buildings commissioned by the



WALTER DE MARIA, 5 CONTINENTS SCULPTURE, 1989; INSTALLED IN THE ADMINISTRATION BUILDING OF DAIMLERCHRYSLER AG, STUTTGART-MÖHRINGEN



WORKS FROM ANDY WARHOL'S "CARS" SERIES IN MYTHOS MERCEDES, DEICHTORHALLEN HAMBURG, 2002

company that take the cultural environment of the relevant locales into consideration.

The Collection is devoted primarily to Abstract developments in art and pictorial representation from the 20th century to the present day. Furthermore, it encompasses about 30 large-scale sculptures, some of which were commissioned from the artists for specific corporate locations as well as public spaces. The corporation's global expansion has resulted in even greater visibility for the Collection as well as an increase in international artistic commissions in accordance with the Collection's Abstract Minimalist specialization. The corporation's connections to the United States, Japan and South Africa are reflected in the profile and activities of the DaimlerChrysler Collection.

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1. MAX BILL, BILDSÄULEN-DREIERGRUPPE, 1989; INSTALLED AT THE ENTRANCE TO THE NEW MERCEDES-BENZ MUSEUM IN STUTTGART-UNTERTÜRKHEIM. 2. HAUS HUTH, POTSDAMER PLATZ, BERLIN; SITE OF THE DAIMLERCHRYSLER CONTEMPORARY EXHIBITION GALLERIES. 3. ROBERT RAUSCHENBERG, RIDING BIKES, FONTANEPLATZ/POTSDAMER PLATZ, BERLIN.

The company's early artistic interests, initially devoted to paintings and works on paper, were concentrated on South German artists: teachers, and students of the Stuttgart Academy such as Adolf Hölzel, Oskar Schlemmer, Willi Baumeister, Hans Arp and Max Bill. They all had in common an artistically motivated interest in an interdisciplinary dialogue between the visual arts, functional product design, architecture and graphic design in the wake of the Bauhaus. The DaimlerChrysler Collection has remained true to its specialization in the area of inquisitive artistic thought, thought that is consistently devoted to humankind, its creative expression, and its powers of innovation.

New acquisitions primarily stem from a spectrum of renowned contemporary artists, but also take young artists in Baden-Württemberg and Berlin into special consideration. Together with the sponsoring department, a concept was developed to support exhibitions by contemporary artists and artistic directions reflecting the specialty of the DaimlerChrysler Collection.

Numerous **commissions** also have been granted as a part of the company's collecting activities. These either make specific reference to the "automobile" (for example, the commission given to Andy Warhol to produce his "Cars" series on the occasion of the 100th anniversary of the automobile in 1986) or were intended for

various company sites in the form of large-scale sculptures, wall paintings or objects made specifically for factory buildings in Stuttgart-Untertürkheim and Möhringen, the Mercedes-Benz Museum in Stuttgart and the DaimlerChrysler-Areal Potsdamer Platz in Berlin. A number of sculptures for public spaces already have been created for Stuttgart, Sindelfingen, Berlin and Ulm.

Since 1999, the Collection has had its own exhibition space in Berlin: **DaimlerChrysler Contemporary**, housed in the historic "Haus Huth" building acquired in 1990 by Daimler-Benz – the present-day DaimlerChrysler – along with with other real estate at Potsdamer Platz. There, recent acquisitions are shown alongside works from the permanent collection, as are artworks from other private collections. In addition, temporary exhibitions of art and architecture are shown at DaimlerChrysler Contemporary, organized in conjunction with the DaimlerChrysler Awards in Japan, South Africa, and the United States. Additional works from the Collection are displayed in the public spaces of the DaimlerChrysler Services building, in the Hotel Hyatt and on Potsdamer Platz in Berlin.

Since the late 1980s, the Collection increasingly has been shown in international exhibitions and the current presentation in Palma must be seen as part of a **world tour** that has already sent important pieces from

the Collection to Detroit, Michigan, U.S.A., Japan and South Africa; further venues are being planned. An intensive Education program for school children and students is an integral part of the tour. In this regard, the company also supports young artists in each of these countries, either through the organization of exhibitions or by giving them greater exposure through publications or, especially, in the form of **awards**. One such prize is the *DaimlerChrysler Award for South African Culture* that recognizes exceptional commitment to the arts in South Africa and has been granted to representatives working in various cultural fields. In Japan, young artists have been supported, since 1991, by *Art Scope DaimlerChrysler Japan* and, since 2005, by an artistic dialogue between Germany and Japan; artworks by the award winners are exhibited together in both countries. In America, this commitment takes the form of the *Emerging Artist Award* (founded in 2005 by the DaimlerChrysler Financial Services department with main offices in Berlin and Detroit), which is given to a graduate in one of the artistic disciplines at Cranbrook University, Detroit.

Further information as well as a listing of the DaimlerChrysler Collection's current activities can be found on the Collection's homepage, where all of its publications also can be ordered: www.sammlung.daimlerchrysler.com.

Before and After Minimalism

A Century of Abstract Tendencies in the DaimlerChrysler Collection

May 22 to September 8, 2007

Museu d'Art Espanyol Contemporani, Palma

EXHIBITION

Organization Fundación Juan March, Madrid:
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Museu d'Art Espanyol Contemporani, Palma
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