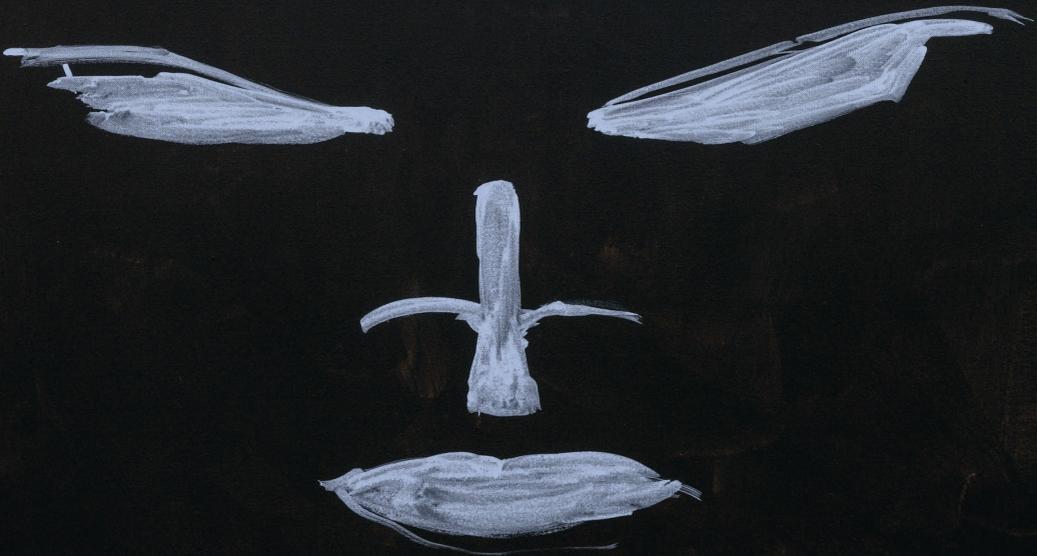


Optik Schröder II

Works from the
Alexander Schröder Collection

February 3—May 27, 2018



Introduction

Based on his intimate knowledge of the art world, Berlin gallerist Alexander Schröder has developed an approach to collecting that celebrates buying artworks as a form of dialogue with the artists, as an intellectual game, and as a switching of roles within the art world system. With central works by Kai Althoff, Tom Burr, Bernadette Corporation, Claire Fontaine, Gelitin, Isa Genzken, Anne Imhof, Sergej Jensen, Pierre Klossowski, Manfred Pernice, Martha Rosler and Reena Spaulings, it is one of Germany's most important private collections of contemporary art.

This comprehensive overview shows a collection built up consistently since the mid-1990s on the basis of close proximity to the artists and a feel for new developments. It reflects key conceptual trends and positions in the development of Western art over the past three decades including references to social issues, queer lifestyles, critiques of institutions and the economy, critical investigation of public spaces and architecture, poetry, and contemporary forms of critical painting. The work of prominently represented artists' collectives in particular highlights efforts to overcome traditional understandings of artist's roles, and to structurally undermine or transform the production of art and forms of sale and dissemination.

The exhibition exemplifies a philosophy of collecting that focusses on the nature of the contemporary, on curiosity, expertise, humor, independence, and outstanding aesthetic judgement. This approach is not put off by large installations, which would normally be expected in museums but not in private collections.

With its collections of minimalist, conceptual and socially critical works from the 1960s through to the present – exemplifying an extended definition of art – mumok is an ideal setting in which to present the Alexander Schröder Collection. *Optik Schröder II* offers a subjective though representative panorama of present-day artistic production. In the selection of works on display, the exhibition facilitates a perspective on the art of our decade while at the same time underscoring – somewhat painfully – gaps in the mumok Collection.

Kai Althoff

Stigmata aus Großmannssucht, 2000

Untitled, 1991/92

Hilfen und Recht der äußeren Wand (an mich), 1997

Kai Althoff's works are being shown as an "exhibition within the exhibition". In Althoff's oeuvre, painting, collage and drawing are closely connected, often appearing as pieces of a larger puzzle in the fictions spun by the Cologne artist around his shows in which everything seems to be linked to everything else: motifs from art history, different material aesthetics, but also themes from a sometimes violent, awkward and dreary youth culture.

Untitled consists of a length of fabric running round the walls of the exhibition, along the upper edge of which slack-looking cardboard figures sit on chairs with their arms dangling down. They recall psychedelic pop visuals of the 1960s and '70s, like those created for The Beatles' *Yellow Submarine*, as well as drawings made by Althoff as a child and the aesthetic of certain school- and children's books of the 1970s and '80s.

In the theatrical installation *Stigmata aus Großmannssucht*, two life-size wooden figures appear to be engaged in a mysterious ceremony, a punitive action, perhaps a torture procedure. The scene also includes a slide with iron nails hammered into it, a ship's bell, plastic bags, greaseproof paper and photocopies. One critic wrote: "Containers full of spices are described which, together with the 'craving for status', might refer to Hamburg's Pfeffersäcke [moneybags, literally pepper sacks] – a cynical approach to art as an exquisite, exotic commodity that finds itself in a constant cycle of supply and demand."

Hilfen und Recht der äußeren Wand (an mich) consists of fourteen grey-painted MDF panels recalling the kind of freestanding screens used for school exhibitions, plus seven photographs of multi-coloured drawings hung on the surrounding walls. One can move about between them but not sit down. It remains unclear whether they are screens or partitions, a model for a labyrinth or some kind of office spaces. This shifting between showing and omitting, between clear articulation and mumbling, between expectations and their non-fulfilment, is part of Althoff's approach to unwritten rules in the art context.

Lutz Bacher

Pink out of a Corner (to Jasper Johns) 1963, 1991

This piece refers directly to an early work of Minimal art by Dan Flavin that is now in the collection of the MoMA in New York. In 1963, Flavin installed a commercially available neon tube vertically in a corner, a place rarely used to show art. Bacher's neon tube is prominently installed from the ceiling down. In connection with the colour pink, the title's dedication to Jasper Johns thus becomes an inadvertent outing of the artist, who never publically acknowledged his homosexuality.

Bernadette Corporation

Retouched, 2011

The art and fashion collective was founded in 1994 by Bernadette van Huy (fashion designer), John Kelsey and Antek Walczak. For *Retouched*, BC created a photo shoot with photographer Alex Antitch in the style of a typical ad campaign. Wearing nothing but diamond, gold and silver jewellery loaned from the jeweller Judith Ripka, the model was posed on a chair against a seamless backdrop and on a moving blanket in a photo studio set-up. These images were subsequently retouched – some professionally and others amateurishly (by BC) – to perfect the body image and then made into poster-sized prints and large-scale vinyl banners. Others were formatted as “model cards” (a standard industry format with the model’s name, measurements and physical qualities).

KP Brehmer

Korrektur der Nationalfarben, gemessen an der Vermögensverteilung, 1972

KP Brehmer made paintings, prints and films, most of which engage critically with the economy. The artist once described his own way of working as “ideological kleptomania”: the state, society, business and culture are best critiqued via their own forms of presentation. His altered German flag was first shown at Documenta 5 in 1972, where it was presented on the square outside the Fridericianum. The amounts of the three colours in the flag were adjusted to reflect the distribution of wealth in the country: big business (yellow), SMEs (black) and remaining households (red).

Tom Burr

Unearthing the Public Restroom, 1994

According to *The New York Times*, Tom Burr “is interested in, among other things, the suppressed libido of art, architecture and design”. With its ordered blinds and many mirrored surfaces, the minimalistic installation alludes to the architecture of the public urinals and peepshow cabins in porn cinemas and sex shops that dominated the streetscape of New York’s Times Square from the late 1960s to the early 1990s, where privacy and public space, voyeurism and screening came together in a tight space. The series of photographic exterior views of public toilets shows these places where privacy and intimacy come together in an abandoned state, battered, sealed off and made unusable with wire mesh. One can only speculate that an unwanted alternative usage took place here that was to be prevented.

Merlin Carpenter

George Sand, 2011, *Audrey Hepburn*, 2013

The French writer George Sand is a feminist icon. Merlin Carpenter made this picture as part of his *Heroes* series for a gallery show in 2011 that challenged the mechanisms of the art market: entrance to the exhibition cost 5000 euros, to be written off against any purchases made; instead of an invitation, a set of cards was sent out that could be assembled into fourteen motifs (including Giorgio de Chirico, George Sand, and David Bowie as the joker).

The *Decades* series, realized in various sizes and colours, brings together pop culture icons including Audrey Hepburn, presented in stylized form, in close-up, against a monochrome background. The hand-painted pictures allude to the famous screen-print portraits made by Andy Warhol, sometimes to order, of more or less famous or successful clients. Although his pictures are more elaborate in their production, Carpenter demonstratively refuses painterly refinement.

Marc Camille Chaimowicz

Desk on Decline (maquette), 1982–84

Marc Camille Chaimowicz's objects can be seen as architectures and as sculptures, they even "parody" furniture: "Like the pyramid, they are severely formal in their simple planar surfaces, curved edges that echo Art Deco architectural detail, and neutral greyness. At the same time, however, they contain an element of the fantastic that is associated with Art Deco's application to the romance of cinema design and the ocean liners and transcontinental railways of international travel. *Desk on Decline (maquette)* has no possibility of function. Tilted at an absurd angle on the floor, it retains a resemblance to the object, 'desk', and yet in its strange perspective has the abstruseness of M.C. Escher's graphic architectural labyrinths: something that appears to belong to 'reality' but which is perceptually out of key – an object from the fourth dimension inexplicably beached in its trajectory through the three-dimensional world."

Claire Fontaine

Passe-Partout (Basel),

<http://www.lysator.liu.se/mitguide/mit-guide.html>

<http://www.hackerethic.org>

<http://www.lockpicks.com>

<http://www.lockpicking101.com>

<http://www.gregmiller.net/>

<locks/makelockpicks.html>, 2007

The artists' collective Claire Fontaine has found its own distinctive answer to the question of authorship: Claire Fontaine describes herself as a "readymade artist", the group's members as her assistants. Their job is to borrow forms and elements from art history and everyday culture in order to charge them with new meanings that are often critical of capitalism.

One of Claire Fontaine's series deals offensively with the theme of stealing: each work consists of a number of manipulated objects such as bicycle spokes or hacksaw blades on a key ring, combined with instructions for picking locks in specific cities, some of them characterized by high rents and real-estate prices.

Anne Collier

May 1979 (Old Photographs, Patrick Lichfield), 2011

Conceptual artist Anne Collier works with found photographs from advertising, magazines and product culture. Her raw material consists of record covers, calendars and posters, mainly from the 1970s and '80s, often featuring women or cameras, or both. Collier photographs these artefacts as still lifes. The contrast between the often kitschy or generically commercial motifs of the originals and Collier's cool, almost clinical visual idiom is subtle, opening up the contents to various readings. In this way, Collier highlights the "casually sexist imagery" in her source materials or reveals their quality as fetish objects.

Lukas Duwenhögger

One Rehearsal for Four Plays (I. Flair, II. Akimbo, III. The Mauve Brush, IV. Butter Cups), 1996, Room for the Student with a Sense for Beautiful Things, 1995

A bench is positioned in front of pictures and the silhouettes hinted at in its blue upholstery correspond to the hanging of the pictures. The paintings show four dancing men, their arms and legs extending into each other's pictorial spaces. No one knows what has sent them into such raptures. With visual and linguistic references to mallows and Persian buttercups, Duwenhögger may be hinting at the "horticultural lads" –

a euphemism used in late-nineteenth century England to refer to the socially taboo gay identity. *Room for the Student with a Sense for Beautiful Things* is a space containing a daybed that can be divided off with white curtains. A refuge that seems to have severed its links with time: the promise of peace and quiet, aesthetic education and contemplation, sheltered from overly curious eyes.

Jana Euler

Need 2, 2013

Jana Euler's increasingly blurred pictures are made using a spray gun. They are based on newspaper images with rear views of the subjects. The motifs move deeper into the pictorial space, away from the painter, who in turn holds the spray gun further and further away from the canvas. As in an experimental set-up, the artist explores the degree of blurring beyond which a picture might slip from figuration into abstraction. *Needs II* plays with the contrast between explicit clarity and the aesthetic of blurring.

Isa Genzken

Großes Fenster, 1987/88

The gallery and apartment building at Venloer Strasse 21 in Cologne, designed by Oswald Mathias Ungers, was completed in 1988. For an exhibition in this building, Isa Genzken proposed to replace one of the two windows divided into nine panes with a "large window" consisting of a single pane. Her simple, effective gesture interfered with the architect's notorious grid-pattern mannerism. But he rejected this artistic intervention in the building's façade. The artist then displayed a full-size model of her proposed window in the gallery, accompanied by her correspondence with the architect.

Gelitin

Frohes Fest, 2010

For Gelitin, provocation is all. The Austrian artist group was formed by Ali Janka, Tobias Urban, Florian Reither and Wolfgang Gantner in 1993. Since then, their clownish and subversive sculptures, installations and performative interventions have tested the sensibilities of their international audience. *Frohes Fest* is a sculptural alternative to the traditional decorated pine tree. With its rubbery, tapering outline, the four-metre polystyrene sculpture recalls the shape of a Christmas tree, but being covered with pale pink latex it is far more reminiscent of a butt plug from a sex shop. Together with the work's title, it comes across as a cheerfully lewd symbol of the perverted quality of this celebration of Christ.

Ull Hohn

Untitled, 1998

Shortly before his early death from AIDS-related illness, Ull Hohn made his *Revisions* series, looking back at and reappraising his own roots. Hohn returned to works from his youth and made new versions: still lifes and interiors, an arrangement of tortoise shells and shells, detailed studies of a lace-up shoe or the branches of a leafless tree. Compared with the earlier works, the new versions display gradual shifts: within the picture, Hohn changed the emphasis, in some cases choosing larger formats or switching from watercolour to oil on canvas, while one early drawing on paper is remade in charcoal on canvas. In this way, Hohn managed to combine his own oeuvre and his development as an artist in one final, reduced series of works.

Anne Imhof

Untitled, 2015

In dreamlike tableaux vivants, for which she composes scenery out of drinks cans, metal and concrete objects, sports equipment and paintings, beautiful young city-dwellers meet in a cool club atmosphere – or rather pass each other by. Under Imhof's directorship, encounters between people become a pose, words become hollow, gestures become abstract choreographies detached from everyday life. *Untitled* has its roots in the material context of her *Forever Rage* series. Its reduced form and its materiality quote the aesthetic of Minimal Art, while in more profane terms it also recalls a urinal.

Karl Holmqvist

Untitled (Memorial), 2011

The Swedish poet, artist and performer Karl Holmqvist came to prominence with readings and large-scale text-based works. His marble sculpture *Untitled (Memorial)* is a 1:36 scale model of Rome's Palazzo della Civiltà Italiana, a prime example of fascist architecture. The inscription on the facade describes the Italian people as "a nation of poets, of artists, of heroes, of saints, of thinkers, of scientists, of navigators, of migrants". According to the work's title, the fascist terminology now becomes part of an undefined memorial in the exhibition space.

Alex Hubbard

Son of Sunset Sam, 2013

Alex Hubbard's "bent paintings" are smooth-looking objects cast in pigment-dyed urethane, some free-standing or lying flat in the space, others leaning against the wall. With its relief of bottles and tins, the sculpture *Son of Sunset Sam* looks like a canvas slumped against the wall slipping down onto the floor, or a gigantic slice of processed cheese strewn with the contents of a bathroom cabinet. The title evokes the case of the New York serial killer David Berkowitz, who when arrested identified himself as the "Son of Sam".

Sergej Jensen

Untitled, 2003, Vive l'amitié Franco-Camerounaise, 2009

Sergej Jensen uses raw fabrics or found textiles, sews them together or hangs them on the wall as they are. In the case of *Untitled* he even (strictly speaking) committed a crime, as the U.S. Flag Code protects the integrity of the star-spangled banner: he removed the blue field from the top left corner where the individual states are symbolized by white stars, while the thirteen stripes stand for the founding states.

Vive l'amitié Franco-Camerounaise shows the portraits of French president Valéry Giscard d'Estaing and Cameroon's first president Ahmadou Ahidjo during a state visit. This fabric was produced so that Cameroonians could make clothes out of it to celebrate Franco-Cameroonian friendship. In the 1970s, the former colonial power France had promoted the rise of Ahidjo, who established a bloody dictatorship in the country.

Martin Kippenberger

Modell Toscana, 1989

Martin Kippenberger loved Italian cuisine for its simplicity. Among the restaurants he frequented was Trattoria Toscana in Cologne. With such dishes that can be "eaten one-armed", one has the other hand free for writing, drawing or gesticulating. In this way, pasta supplied material for Kippenberger's art, and this is also the background of *Modell Toscana*. The German longing for southern climes (and specifically Tuscany) is materialized sculpturally in an angled flue or downpipe with grotto-style stucco cladding suspended from the ceiling.

Pierre Klossowski

La médiation de roberte sur le lit de mort d'Octave I, 1980

This pencil drawing was made as part of a series of illustrations by Pierre Klossowski between the mid-1970s and early 1980s for his trilogy of novels *Les Lois de l'hospitalité*. The theme of the book is the part-biographical relationship between the married couple Octave and Roberte in which loyalty and abuse, voyeurism and clichéd notions of perversion play a central role. Absorbed in thought, and with a self-satisfied look on her face, Roberte sits on her husband's deathbed. To the right and left of her shoulders appear ghostly white hands that resemble wings. Even death, it seems, cannot break the spell between the couple.

John Knight

Danemark, 1982

For Documenta 7, John Knight realized a series of eight wall-mounted works, all the same size, that were shown in the stairwells at the Fridericianum. For this show of art from around the world, Knight designed a kind of logo object based on his own initials. This monogram using italic Helvetica, whose impersonal aesthetic reflects the corporate identity designs of the financial and business sectors, was sawn out of plywood and covered with various posters advertising travel (and one bank ad). The artist's signature is turned into an artwork in its own right and art is marked out directly as that which it always also becomes in the context of the Documenta: part of an internationally marketed tourist spectacle.

Michael Krebber

Untitled, 1998

Michael Krebber avoids any visible and recognizable "signature style", taking refusal, hesitation and withdrawal as his basic position. With a minimalist approach, he sounds out the potential of painting, considering each picture finished at the earliest possible moment. Certain brushstrokes recur throughout his work and it is the juxtaposition of different qualities of paint that has led Krebber to a peculiar specialism that almost eludes detection. He always seems just to bypass figuration, so that paint and brushstroke remain dominant, as in this grim face made up of a few strokes cast onto a dark background.

Mark Leckey

A Bigger Splash, 2006

A Bigger Splash is the title of a picture (1967)

by David Hockney and a semi-documentary film project (1974) about the artist by Jack Hazan. Hockney allowed himself to be filmed not only in his studio, but also in private, while enjoying himself in the evenings and while travelling. The focal point of the film is the artist's painful separation from his lover and muse Peter Schlesinger. As well as documenting gay joie de vivre under discriminatory conditions, the film masterfully captures the strange rivalry between film and painting. As a found object, Mark Leckey integrates the waist-height cardboard promotion box for the VHS version of the film into his own oeuvre, which uses various media to explore, among other things, the huge forces of attraction exerted by cultural spheres such as music, cinema, video or club culture.

Klara Lidén

Untitled (Poster Painting), 2008

"I am partly the poor architect," Klara Lidén once explained, "dealing with the problem of existing structures in a city". But she was also "the amateur dancer or performance artist who wants to convey ideas about rhythm and construction, or about reclaiming our built environment." For her "poster paintings" she pulled layers of posters from billboards and then used a monochrome white poster to take them out of their specific context. As a result of this simple action, the found objects seem to fall out of the urban space into the art space and vice versa. In 2008 Lidén first created an installation in which a space lined with black pond sheeting was hidden behind such a "poster painting", invisible to anyone not in the know. A version of this installation is now on show at mumok.

Lucy McKenzie

Global Joy II, 2001

In the *Global Joy* series, Lucy McKenzie deals with the aesthetic legacy of Socialist Realism. *Am Strand* was one of the most successful pictures by Berlin painter Walter Womacka (1925–2010), first shown at the 5th German Art Exhibition in Dresden in 1962. The subject matter is mundane: a tanned blond boy and a dreamy-eyed girl coyly reach for each other's hands. The painting, which speaks of the repressed zeitgeist of its time, became famous and was widely disseminated via schoolbooks and catalogues, on calendars, stamps and postcards. In her version, McKenzie adds the outline of a record player, a blurry album cover recalling Sonic Youth, and the creeper-style shoes preferred by various subcultures, turning the coy young socialists into a cool western indie couple.

Christian Philipp Müller

Rollenspiel, 1994

The hat rack greets visitors as they arrive. Of its 49 white fishing hats, seven each are printed with the words "artist", "critic", "viewer", "mediator", "patron", "collector" and "dealer". Visitors are invited to put on the hats for a role-playing game that takes the art world's prevailing hierarchies, consensuses and rules to absurd lengths. With subtle humour, it underlines the institutional critique pursued by Müller in his sociological research on art: before making the work, he sent questionnaires to 65 Swiss art institutions on the current situation of contemporary art and museums, then visited each individual institution as an art tourist and conducted interviews with 24 of their curators and directors.

Henrik Olesen

Untitled, 2006, Agent/Shoe (3), 2008, Imitation/Enigma (2), 2008, Apple/Ghost (1), 2008

In this installation, Henrik Olesen presents a comprehensive study of homophile iconography. On individual panels, various images from western art history, some of them iconic, are grouped into themes like "Some Faggy Gestures", "Baths" or "American Dykes in Rome". This display method not only allows a reappraisal of conventional interpretations of the featured poses and constellations, but also points, in a sometimes highly humorous manner, to the blind spots of an (art) historiography dominated by a male, heterosexual gaze. For another series of works, the point of departure was the biography of the British mathematician Alan Turing (1912–1954). Olesen: "His [Turing's] biography interested me for the way in which a masochistic subject could control his suffering, setting the simultaneity of submission and self-empowerment in relation to queer and fragile constructions of identity. The central aspect is the disappearance of Turing's body parallel to the invention of the computer body. The invention of the binary code is naturally a reference to queer theory." Turing is known as the founding father of modern computer science and as a pioneer of artificial intelligence. During World War II, working for the British secret service, he helped to break the enigma code used by the Germans for radio communications, thus contributing decisively to victory. After the war, he was forced by the authorities to undergo a course of humiliating hormone treatment on account of his homosexuality. He became depressed and in 1954 he committed suicide.

Paulina Olowska

Ja's (after Stryjeńska), 2007

Paulina Olowska's painting centres on portrayals of women, both historical and contemporary, often combined with a focus on the role of women in Communism. *Ja's (after Stryjeńska)* was made as part of the artist's in-depth engagement with the painter, illustrator and designer Zofia Stryjeńska (1891–1976). In the years after World War II, Stryjeńska, one of the most important Polish artists of the interwar years, was erased from Polish art history because she refused to be co-opted by the state, while some of her works were used, against her will, to decorate mass products. Such stories that fall outside official historical narratives appear as the raw material for Olowska's work, that also includes sculpture, performance, film and photography.

Dietrich Orth

Spiegelbild Attrappe, 1988

Dietrich Orth came to painting during a course of art therapy. In his late 20s, he was diagnosed with clinical psychosis. In the 1990s, after a relatively brief productive phase, he stopped painting. The artist sees his pictures as “material for the viewer's imagination”. They can be understood as his way of engaging with his own body, with the effects of the psychotropic drugs prescribed to him, or with everyday life in a psychiatric clinic. An important component of his work is the short texts on the canvases that provide the title, an introduction and instructions for the viewer.

Manfred Pernice

Stralau I, 1996

Stralau I is based on a since demolished building on the Stralau peninsula in the east of Berlin. The building was designed in the typical GDR style, with rough rendering and small windows suggesting commercial usage. After the fall of the wall, the former “property of the people” was hired out for advertising. Using found materials from the site – including leftover wood and wallpaper, light fittings and calendar pages – Pernice brings these two strands of the building's history together in *Stralau I*, while also giving an insight into its everyday (working) life.

Josephine Pryde

The Idea of Caprice, 1995

The word “caprice” speaks of arbitrariness and whimsy. On a laundry drying rack repurposed as a display, the artist stacked ordinary packaging for items including a telephone, a toaster, a cognac bottle and an espresso machine – all of the boxes that had been in storage at her flat since she brought them to Berlin with her from England.

Reena Spaulings

Untitled, 2005

The pseudonym Reena Spaulings is used by an anonymously operating group of artists founded in 2004. The group's multitude of activities and entanglements, some of which are hard to grasp from outside, prompted one critic to classify Reena Spaulings as an "art world brand". The first exhibition at a New York gallery consisted chiefly of large numbers of flags, mounted on the wall or standing in corners, that could be interpreted among others as unstretched canvases – one of them painted with the repetitive pattern of a brick wall. With this "hardcore art" (as the press release called it) the group pointed not only to the ancient cultural technique of bricklaying, but also to the secrecy associated with it, for example as a constitutive part of masonic lodges.

Martha Rosler

Cargo Cult, 1972

Cargo Cult belongs to a series of photo collages in which Martha Rosler deals with feminist themes. Its title *Body Beautiful aka Beauty knows no pain* is taken from the social satire of the same name by Elliott Erwitt. In this film, the words in question are spoken by the head of a group of Texan cheerleaders undergoing paramilitary training. With similarly caustic humour, Rosler's collages examine the portrayal of women in advertising and magazines like *Playboy*. As well as the "commodification" of women, colonial themes are also addressed: stuck to the outside of containers, close-ups of white women applying make-up are loaded onto a ship by black workers like products for export.

Andreas Slominski

Fußball Poster, 1986–88

Almost in passing, Andreas Slominski reveals the stuffiness, sadness and unintended mysteriousness of West German culture before the fall of the Berlin Wall with a series of posters announcing mainly provincial football matches. One need only look at the individuals and politicians involved, and the richly allusive names of the sponsors. Whereas in his slyly humorous later works (his traps for specific animals, his ranks of chemical toilets, or his bananas dipped in urine and placed in the gallery) Slominski became a setter of traps, here the distanced, matter-of-fact gaze of the fieldworker is enough. Subjected to scrutiny in this way, the material in question dissects itself without further assistance.

Danh Vo

Untitled, 2009, Untitled, 2015

Vietnamese-born Danh Vo's art revolves around his family history, themes of flight and migration, integration and assimilation, as well as personal and collective memory. Objects, installations, photographs and handwritten texts become chapters in a narrative in which the artist explores complex shifts in the meaning of the colonial legacy in a globalized world, where his own biography resounds like an echo. Various objects with maritime themes are broadly linked to Vo's own biography: the family's flight from Vietnam in a self-built boat. The copy of the United States flag made by the artist himself addresses a different liberation from repression: with just thirteen stars, it recalls the original version of the flag that celebrated America's independence from the colonial powers.

Peter Wächtler

Untitled, 2014

Untitled is a plaster bust from a series of six self-portraits. Although strongly recalling classical busts, rather than showing historical personalities the works quote the form of the heroic head to arrive at the opposite – a convention that is decidedly antiheroic, having long since become totally generic. As so often in Wächtler's work, this reveals an interest in the hackneyed and the outdated, in things hollowed out by constant use. Correspondingly, the nameless man looks worn out and scarred by life, with drooping eyelids, hung head, hollow eyes and protruding ears. In his left nostril there is even a small bogey.

Cerith Wyn Evans

In Girum Imus Nocte Et Consumimur Igni, 2006

The title translates as "we wander at night and are consumed by fire". As a circular neon sign, artist Cerith Wyn Evans takes this sombre, cryptic Latin palindrome, which reads the same forwards and backwards, and hangs it from the ceiling. *In Girum ...* also refers to the text and film of the same name by Guy Debord, both of which were in turn put together using countless other sources and references. Ultimately, then, the work is constructed like a Möbius strip, a form that recurs throughout Wyn Evans' oeuvre: inside and outside, self-referentiality and potentially endless further reference switch sides – with an impact that is all the stronger for being barely perceptible.

Imprint

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Exhibition

Optik Schröder II

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Collection

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