



Thomas Schütte

ARTIST STATEMENT

THOMAS SCHÜTTE

Figures and faces, you said. Faces and figures. You may be as I was walking out out along the street to work. I stopped to take your call, catching my reflection in a shop window, amongst the distances and the new woman's clothes. After photographed just next to me in a window, people passing by but that was Paris before the war, a different street, different windows, another time of year.

Here it is not for Thomas. I have spent a long time looking in the images, remembering words I have seen, reminding myself of Thomas himself. Thomas in his glasses. Thomas quiet. Thomas working. Thomas laughing. Thomas sitting apart from the others. The way he reads. I hardly know him, although we have found ourselves, once or twice, in the same cities, in the same bar, in the same distance, at another man's table. Faces and figures. Thomas's friends. Sometimes, I think, he makes them up.

But there are some of them in the museum photo. There's Frank, and behind him Gunter, Alfred, Lilo, Hans Wilhelm and Herbert. Herbert, the yellow one, there! They must be Döner in green. Maria, Anna, that's Anna, because Anna, Paul, for Paul, and Kevin, Kevin with the blue beard, then. The others I forget.

Paul in their soft wrapings, a handkerchief, a scarf, a bit of old smoking, new friends and old. On their sides, working at their gradings, in the unchanging moment of the photograph you imagine they will always be together like this. My friend's friends and my mother's cousins. My mother's cousin, my friend. United cousins. That's how it is between friends.

THOMAS SCHÜTTE is an artist, writer and curator who lives in London. He is the author of *The Museum*.

Those heads, those faces, he said to meet them in our own head, as people, just as we gave the images that we saw, standing together on the same ground, crossing the same square, taking the same flag, walking hand in hand towards a street, huddled together in the bushes. You can't judge by appearance. But you can, oh yes, you can.

Those people who come and go in the glass of the discussion, the man wedged in the path of the street between the buildings, living one day and then a figure. A man came past you and just along the street for the uncommitted politician, just out of the cinema with his wife, with light, low light, long summer evening, the sun coming into the dark underpass beneath the previous, the desert, just as you emerge thinking into the daylight. There a car driving past you the walls. What film was it that they had just to see that the in the theatre, like an ordinary couple?

Then there were those two fellows walking down towards Via Lancia from the gate being on the pavement, the blond on the street and the three women standing around him. Blond and shadowed on the street, an ordinary man. And you only just off the bus, first time in the city, what a few impressions, that there I am in the supermarket, open to the right of a woman stopping a child. Get out from under my feet she said. The man is her mother, an accident in a bright side amongst the happy colours, the background music, the other telephone. The kid, when he returns from his work, will probably end up a mother's assistant. Nobel Prize, first light in human face. If they had time now, we'd have heard about it by now.

On the street, bumping into a man in his middle the corner, his hovering body of an hour from—his

Parkett Number 47 September 1996

Gary Garrels



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Tony Oursler Tony Oursler, 1998 **Contemporary Artists: L-Z** Sara Pendergast, Tom Pendergast, 2002 Arranged alphabetically from Magdalena Abakanowicz to Tadaaki Kuwayama this volume provides a biography of the artist a selected list of exhibitions a list of public collections that include work by the artist and more **High Art Lite** Julian Stallabrass, 2020-05-05 This searing book has become the authoritative account of the new British art of the 1990s its legacy in the 21st century and what it tells us about the fate of high art in contemporary society High Art Lite provides a sustained analysis of the phenomenal success of YBA young British artists obsessed with commerce mass media and the cult of personality Damien Hirst Tracey Emin Jake and Dinos Chapman Marcus Harvey Sarah Lucas among others In this fully revised and expanded edition Julian Stallabrass explores how YBA lost its critical immunity in the new millennium and looks at the ways in which figures such as Hirst Emin Wearing and Landy have altered their work in recent years **ID** Stedelijk Van Abbemuseum, 1996 ID surveys the notion of identity in the work of nine contemporary artists who are each radically changing the nature of the way we see Each of these artists Eija Liisa Ahtila Vanessa Beecroft Willie Doherty Douglas Gordon Aernout Mik Tony Oursler Sam Samore Georgina Starr and Gillian Wearing is written about excerpted and considered in light of their recent projects The result is an up to the minute primer on the current scene **Documenta 11, Platform 5**, 2002 Extensively illustrated The Catalogue contains an essays and texts written by invited authors from different fields such as art history philosophy or theory All the artists are represented with illustrations of representative works selected artist s projects and writings chosen to give insight into the processes of creative thought Artists selected for Documenta include Eija Liisa Ahtila Chantal Ackerman Bernd Hiller Becher Frederic Bruly Bouabre Louise Bourgeois Stan Douglas Maria Eichhorn William Eggleston Meschac Gaba Giuseppe Gabellone David Goldblatt Thomas Hirschhorn Pierre Huyghe Alfredo Jaar Bodys Isek Kinglez Ryuji Miyamoto Shirin Neshat Adrian Piper Doris Salcedo Fiona Tan and Nari Ward amongst many others **Ann Hamilton** Joan Simon, 2002-04 These process oriented installations perhaps more accurately called tableaux vivants are so particular to their sites that after their initial showing they survive only in photographs sketches and other descriptive documents Of more than sixty installations created by Hamilton since 1981 only a fraction have been published in journals and exhibition catalogues and few but the most intrepid travelers have experienced a significant number of these works in person along the international routes in Sao Paulo Sydney and Venice or across North America from Banff Canada to Santa Barbara California to Columbus Ohio and Charleston South Carolina **Introjection** Tony Oursler, Deborah Menaker Rothschild, 1999 Introjection marks the first mid career survey of the internationally recognized video artist Tony Oursler Plumbing popular and punk culture for the twisted icons that structure our collective unconscious Oursler creates fragmentary images and scenes that might belong to the hallucinations of a delinquent adolescent on a bad trip The viewer is left to imagine what ungodly narrative was frozen in time to create such surreal but somehow uncomfortably familiar

mayhem Though darkly humorous his work known to most for his use of sculptural rag dolls onto which he projects the video image of a human face delves deeply into the question of how the twinned forces of sex and violence gender and power function in our culture This catalogue traces the evolution of Oursler's career from early single channel videos through his current mixed media installations and experiments in digital media Combining sculpture video performance and text Oursler's work addresses complex contemporary issues with empathy insight and wit Also included are four critical essays two interviews an essay by the artist as well as a comprehensive exhibition history and bibliography **Splat, Boom, Pow!** Valerie Cassel, 2003 Splat ouch Boom ouch Pow That hurts Presenting work by 35 nationally and internationally recognized contemporary artists who have incorporated the imagery technique or style of the comics in their work Splat Boom Pow makes evident the shift from traditional literary narratives to a visual language of myth as seen in comic strips over the last 40 years Taking an in depth look at the current phenomenon of cartoon referencing work its connection to the pop art movement of the 1960s and the social and cultural factors that have shaped our understanding of the comics as a form of popular communication Splat Boom Pow includes work by three generations of artists among them Laylah Ali Michael Ray Charles Roy Lichtenstein Takashi Murakami Elizabeth Murray Chris Ofili Sigmar Polke Peter Saul Kenny Scharf Jim Shaw and Andy Warhol *Plane Image* Gary Garrels, 2006 Brice Marden A Retrospective ISBN 0 87070 446 X 978 0 87070 446 8 Hardcover 11 5 x 9 5 in 240 pgs 248 color U S 60 00 CDN 72 00 October Art **Thomas Schütte** Thomas Schütte, Matthias Winzen, Melitta Kliege, Neues Museum (Nuremberg, Germany), 2006 Nicht erst seit dem letzten Jahr mit der Auszeichnung des Goldenen Löwen der Biennale von Venedig wird Thomas Schütte als einer der wichtigsten zeitgenössischen deutschen Künstler gesehen vielmehr genießt er mit seinem vielschichtigen Werk schon seit Abschluss in Gerhard Richters Düsseldorf Akademieklasse weltweit größtes Interesse Das mag an seiner berraschenden Art liegen wie er die unterschiedlichen Medien Skulptur Installation Fotografie Zeichnung Aquarell bis hin zur Radierung nutzt einsetzt und miteinander verbindet könnte aber auch mit seiner künstlerischen Auffassung zusammenhängen So sagt er in einem Interview über aquarellierte Blumenmotive Blumen malen das muß man gemacht haben Das macht so eine Freude Es macht vor allem Freude wenn man allein damit ist es ist wie ein Gitarrensolo Da freuen sich die Mutter die Kinder alle freuen sich Man kann noch etwas draufschreiben wie Kapitulation kapitulation Whitney Biennial Whitney Museum of American Art, 2000 Jeff Wall: Complete Edition Jeff Wall, Thierry De Duve, 2009 A complete overview of the pioneering artist who brought photography to contemporary art *Whitney Biennial* Maxwell L. Anderson, Whitney Museum of American Art, Michael G. Auping, 2000 Since 1932 the Whitney Museum's Biennial Exhibitions have counted among the milestones in the history of American art and have played a leading role in presenting vanguard developments in art to the general public Countless prominent artists have made their museum debut at these diverse surveys of painting sculpture works on paper film and video performance and installation For the eagerly awaited first Biennial of the new millennium the Whitney has assembled a versatile team of

curators from around the nation to select and invite the participating artists Once again the Whitney will help to establish a critical perspective on the latest creative achievements by American artists *Vija Celmins* Ian Alteveer, 2018-12-11 The beautiful catalogue that accompanies the critically acclaimed exhibition currently on view at the Metropolitan Museum Best known for her striking drawings of ocean surfaces begun in 1968 and revisited over many years both in drawings and paintings Vija Celmins b 1938 has been creating exquisitely detailed renderings of natural imagery for more than five decades The oceans were followed by desert floors and night skies all subjects in which vast expansive distances are distilled into luminous meticulous and mesmerizing small scale artworks For Celmins this obsessive redescribing of the world is a way to understand human consciousness in relation to lived experience The first major publication on the artist in twenty years this comprehensive and lavishly illustrated volume explores the full range of Celmins's work produced since the 1960s drawings and paintings as well as sculpture and prints Scholarly essays a narrative chronology and a selection of excerpts from interviews with the artist illuminate her methods and techniques survey her early years in Los Angeles where she was part of a circle that included James Turrell and Ken Price and trace the development of her work after she moved to New York City and befriended figures such as Robert Rauschenberg and Richard Serra **Drawing Now** Laura J. Hoptman, 2002

Published to accompany the exhibition held at the Museum of Modern Art QNS New York 17 October 2002 6 January 2003

Documenta 11 Plattform 5: Katalog, 2002 **Richard Artschwager : up and across : Neues Museum Nürnberg, [7. September-18. November 2001] : Serpentine Gallery, London, [12. Dezember 2001-10. Februar 2002] : MAK, Wien, [27. März-16. Juni 2002]** Richard Artschwager, Melitta Kliege, Neues Museum (Nuremberg, Germany), 2001

Dramatic advances in life expectancy mean that today's retirees must plan on living into their eighties their nineties and even beyond Longer life expectancies are the symbol of a prosperous society but this progress also means that some retirees will need to plan conservatively and cut back substantially on their living standards or risk living so long that they exhaust their resources This book examines the role that life annuities can play in helping people protect themselves against such outcomes A life annuity is an insurance product that pays out a periodic amount for as long as the annuitant is alive in exchange for a premium The book begins with a history of life annuity markets during the twentieth century in the United States and elsewhere It then explores recent trends in annuity pricing and money's worth as well as the economic value generated for purchasers of these products The book explains the potential importance of inflation protected annuities and stock market linked variable annuities in providing more complete retirement security The concluding chapters examine life annuities in various institutional settings and the tax treatment of annuity products Sigmar Polke Margit Rowell, Sigmar Polke, Michael Semff, Bice Curiger, Museum of Modern Art (New York, N.Y.), 1999 Sigmar Polke's thirty five year career during which he has produced a vast range of work in all mediums has earned him a reputation as one of the most significant artists of his generation Born in 1941 he began his creative output around 1963 in Düsseldorf during a time

of enormous social cultural and artistic changes in Germany and elsewhere Few of his works demonstrate more vividly his imagination sardonic wit and subversive approach than the drawings watercolors and gouaches produced during the 1960s and early 1970s Embedded in these images are incisive and parodic commentaries on consumer society the postwar political scene in Germany and classic artistic conventions *Bibliografia dell'arte svizzera, Bibliografia della conversazione dei beni culturali* ,1995 **Richard Serra Sculpture** Kynaston McShine, Richard Serra, Lynne Cooke, Museum of Modern Art (New York, N.Y.), 2007 This book offers a detailed presentation of Richard Serra's entire career from his early experiments with materials like rubber neon and lead to the environmentally scaled steel works of recent years including three monumental new sculptures created for the exhibition that this book accompanies BOOK JACKET

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