

TIME IS SIN

UDO IS LOVE

**A JOURNEY INTO THE
EXTRAORDINARY LIFE OF
UDO KIER**

27.9. – 18.12.2024

KÖLNISCHER KUNSTVEREIN

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Udo Kier was born in Cologne's district of Lindenthal on
14 October 1944. That evening, the nurse placed all the children
in the maternity ward on a table, ready to be washed. Udo's
mother asked if she could hold her son in her arms a little while
longer. When the bomb struck, she was able to cover him with
one hand and hold back the collapsing wall with the other.
None of the other newborns survived; only the two of them
were dug out of the rubble of the delivery room alive. During
operation Hurricane, more bombs were dropped on the Rhein-
land in the space of twenty-four hours than on any other day
of the Second World War.

Udo grew up in the city's district of Mülheim. In the morning, he would fold away his wall bed and walk to school over rubble. The meals alternated between lentil and potato soup. On Sundays, they had a piece of meat with a green salad and pudding. After dinner he would be given fifty pfennigs and go to the cinema. His favourite film was *Suddenly, Last Summer* with Elizabeth Taylor. To please his mother, he began an apprenticeship at a tool wholesaler in the nearby district of Kalk. By his early twenties he'd become a qualified salesman, and travelled to London in order to learn English. He was hoping to become something like the foreign business representative for the German pharmaceutical company Bayer. He'd earned the money for the journey by working on the production line at Ford. London offered opportunities that Cologne never could. Several unknown men invited him for a glass of champagne in a nightclub. They introduced themselves as Visconti, Nureyev and Berger. Kier knew from shaving in the mirror every morning that he looked incredible. In London he discovered his good fortune of being in the right place at the right time. The singer and producer Michael Sarne gave him the part of the gigolo in *Road to San Tropez* (1966). Beneath the camera's gaze, the man with the green eyes was reborn, and no one would forget them. Following his first short film, "the new face of cinema" was still searching confusedly for the camera while people hailed him as a star. For the directors who hired him, "the most handsome boy in the world" embodied the face of evil. In *Schamlos* (*Shameless*, 1968), his first feature length film, he played a ruthless pimp. Courting scandal, the film dramatically exposed the reality of Vienna's underworld. In *Mark of the Devil* (1969), he played one of the most vicious torturers in the history of film; it was followed by the role of a killer in *The Salzburg Connection* (1972). The films are grim, and most are rarely shown, but they shaped Kier's future image. It was another three years before he became a figure of glamour, but his proclivity for sinister

parts persisted: he won the leading role in *Andy Warhol's Flesh for Frankenstein* (1973) and followed it up with the funniest ever *Dracula* (1974) in the history of film. In Paris and New York he was now considered "hot". His role as the angelic libertine in *Story of O* (1975) became his cinematic breakthrough. Embracing life, he set sail upon a sea of opportunities like a sombre spirit. At the same time, his inquisitive mind refused to be pinned down. He moved capriciously from horror to opulently produced erotic films like *Spermula* (1976), to the coldly clinical realism of Rainer Werner Fassbinder. All this time, he remained true to himself by becoming something that, since the end of the Third Reich, Germans were no longer allowed to be: Kier was dangerous. He prowled the edges of the abyss like a beast of prey, in search of those brave enough to take risks. Though too unruly for any authority, at times his languid passion would loiter timidly in corners, as if it found even itself creepy.

Kier worked with Werner Schroeter on *Goldflocken* (*Goldflakes*, 1976), and with Robert von Ackeren on *Belcanto oder Darf eine Nutte schluchzen?* (*Bel Canto, or May a Hooker Sob?* 1977) and *Victor* (1978, by Walter Bockmayer) – insane films that transposed the American concept of camp into German cinema. Always utterly present and somewhat detached, he never found a lasting home for himself. In the "families" of directors like Warhol or Fassbinder he remained a loner, who eventually left. He was driven, someone who invented himself, and yet he could not live without the gaze of others. In his constant criss-crossing between trash, experimental and auteur films, Kier assumed a perplexing variety of different masks. As a result, he became a unique figure, one whose style was both moving and unsettling. Lars von Trier – a key encounter – cautioned him "don't act"; but even before this, his acting made audiences feel like he wasn't acting. His was a technique that aimed more at affecting others than expressing himself.

Kier leapt elegantly between CinemaScope and Super 8, as if high and low were twisted bands of elastic in a game of Chinese jump rope. One moment he was stroking enraptured his tortoise's neck, the next he was driven by an urge to provoke a state of emergency. A determination to wring everything he could from life went hand in hand with a gift for improvisation. Directors loved the way he made scenes his own and reinvented them in ways they had never intended. A dandy who created images of himself that weren't in the script, but which nevertheless burned themselves into audiences' memories.

In the year of German reunification, Kier again found a way of inscribing himself upon the spirit of the moment. In *Die letzte Stunde im Führerbunker* (*The Last Hour in the Führerbunker*, 1989), directed by Christoph Schlingensiefel, he took on a role that he would go on to play many times – that of Adolf Hitler. Shot in a single night, the film gives the impression of its traumatic events being imbued by a monstrous group therapy. Following this cinematic nightmare, Kier left Europe. Gus Van Sant brought him to America. Once again a new chapter began. In Gus Van Sant's *My Own Private Idaho* (1991), Kier as Hans grabs the hotel room's table lamp to perform his song *Der Adler* (*The Eagle*, 1985), and his rendition puts his handsome young co-actors in the shade. In America, the German with the strong accent almost acquired qualities of a character from a comic book. He appeared in such films as *Barb Wire* (1996) with Pamela Anderson, and *Johnny Mnemonic* (1999) by the artist Robert Longo; or he played the decadent husband who recites Goethe's *Faust* by Madonna's side, before the two of them enter a sex club. During these years, Kier honed his mastery at helping others to turn in great performances. And he managed effortlessly to keep pace with the times. The latest future of this comedian of the sinister is beginning right now, as he appears alongside Hunter Schafer in the computer game *OD* (2025) by Hideo Kojima.

The exhibition *Udo is Love* makes no claim to show Kier in all his complexity. It focusses upon his many different appearances in the visual arts, some of them known only through anecdote. One of these involvements began in 1968, when the Viennese Actionist Otto Muehl staged one of his “material actions” in the feature film *Schamlos*. His collaboration with Warhol in the early seventies granted him admission to the school of the beautiful apparition that destroys itself. Back in Cologne, the artist Michael Buthe several times cast Kier as a prince. In 1977 Sigmar Polke, who had followed Kier around with his Bolex, designed together with Mariette Althaus a piece of neon lettering, a present that quickly fell off the wall, to which this exhibition owes its title: *Udo is Love*. The first generation of video artists, from Marcel Odenbach to Gábor Bódy, were inspired by the non-artificial artificiality of the extra-terrestrial from Cologne-Ostheim. Rosemarie Trockel explored with Kier the perspectives of protest.

The occasion for this overview of Kier’s long career is not only his eightieth birthday. Kier’s approach as an artist remains state-of-the-art, full of possibilities for engaging with a reality that we would often rather just escape. If the world is going to fall apart tomorrow, why not shape it into fantastic counter-realities today. Kier sees the challenges of a collapsing reality as an invitation to throw it further into confusion. It seems to matter little to him whether anyone likes the poses he adopts in pursuit of this; his main concern is not to be boring. His need to be the centre of attention is also a search for what cannot exist. It does not satisfy itself, but rather is part of a long, interminable movement around an empty centre – a dance without a name, which can never be danced alone.

Public tours

Sunday, 29.9., 3 pm
with Ani Schulze, artist

Wednesday, 16.10., 5 pm
with Ani Schulze, artist

Sunday, 3.11., 2 pm
with Hans-Christian Dany and Valérie Knoll, curators of the exhibition

Wednesday, 27.11., 5 pm
with Anna Heldmann, curatorial assistant

Sunday, 15.12., 2 pm
with Hans-Christian Dany and Valérie Knoll, curators of the exhibition

Film program in the cinema of the Kölnischer Kunstverein, Filmpalast, Filmhaus *Venues

KKV, Cinema of the Kölnischen Kunstvereins (EG), Hahnenstraße 6, 50667 Cologne

Filmpalast, Filmpalast Köln, Hohenzollernring 22, 50672 Cologne

FHK, Filmhaus Köln, Maybachstraße 111, 50670 Cologne

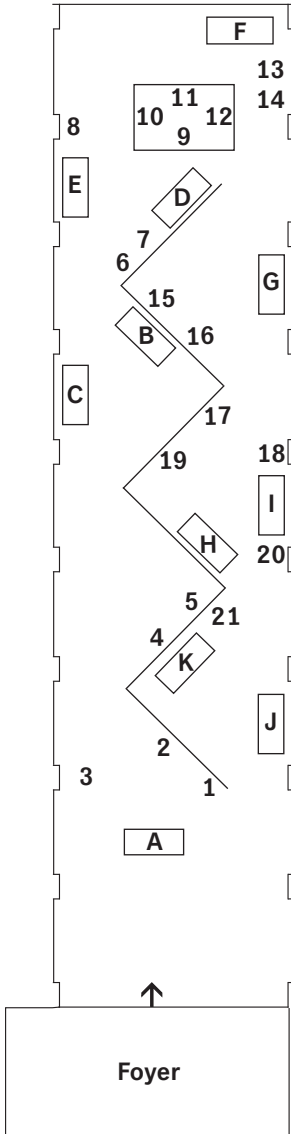
Film program in the cinema of the Kölnischer Kunstverein, Filmpalast, Filmhaus

Tuesday, 1.10., 7 pm	<i>Schamlos</i> , 1968, 78 min, FSK 16, KKV*
Tuesday, 8.10., 7 pm	<i>Flesh for Frankenstein</i> , 1973, 95 min, FSK 16, KKV
Tuesday, 15.10., 7 pm	<i>Blood for Dracula</i> , 1974, 106 min, FSK 16, KKV
Tuesday, 22.10., 7 pm	<i>Swan Song</i> , 2021, 105 min, FSK 12, Filmpalast*
Friday, 25.10., 8 pm	<i>Belcanto oder Darf eine Nutte schluchzen?</i> , 1977, 94 min, FHK*
Tuesday, 29.10., 7 pm	<i>100 Jahre Adolf Hitler: Die letzten Stunden im Führerbunker</i> , 1989, 48 min, FSK 16, KKV
Friday, 1.11., 8 pm	<i>Die dritte Generation</i> , 1979, 105 min, FSK 16, FHK
Tuesday, 12.11., 7 pm	<i>Insel der blutigen Plantage</i> , 1983, 88 min, FSK 18, KKV
Friday, 15.11., 9 pm	<i>Pankow 95</i> , 1983, 88 min, FSK 12, FHK
Saturday, 16.11., 5 pm	<i>Verführung: Die grausame Frau</i> , 1985, 84 min, FSK 16, FHK
Tuesday, 19.11., 7 pm	<i>Am nächsten Morgen kehrte der Minister nicht an seinen Arbeitsplatz zurück</i> , 1985/1986, 70 min, FSK 12, KKV
Sunday, 24.11., 12 pm	<i>Narziss und Psyche</i> , 1980, 208 min, FSK 18, KKV
Tuesday, 26.11., 7 pm	<i>Egomania</i> , 1986, 83 min, FSK 16, KKV
Saturday, 30.11., 9:30 pm	<i>Europa</i> , 1991, 112 min, FSK 16, FHK
Sunday, 1.12., 8 pm	<i>My Own Private Idaho</i> , 1991, 104 min, FSK 16, FHK
Tuesday, 3.12., 7 pm	<i>Johnny Mnemonic</i> , 1995, 92 min, FSK 16, KKV
Sunday, 8.12., 12 pm	<i>Bad Painter</i> , 2024, 140 min, FSK 12, KKV
Tuesday, 10.12., 7 pm	<i>Barb Wire</i> , 1996, 98 min, FSK 16, KKV
Friday, 13.12., 9:30 pm	<i>Iron Sky</i> , 2012, 92 min, FSK 12, FHK
Saturday 14.12., 5 pm	<i>Goldflocken</i> , 1976, 163 min, FHK
Tuesday, 17.12., 7 pm	<i>Brawl in Cell Block 99</i> , 2017, 132 min, FSK 18, KKV

Information on the works, showcases and videos

Please note that the exhibition shows excerpts from films that are not suitable for minors.

Exhibition hall



FOYER

Andrea Stappert

Porträt Udo Kier, Palm Springs 2013

Fine art print on Hahnemühle

Courtesy the artist

EXHIBITION HALL

Showcase A

Postcard St. Hildegardis Hospital, 1930s

Anonymous photograph of a sculpture of a burnt hand made post-war, circa 1945

Photograph of the Mülheim Bridge destroyed on 14 October 1944

NS-Documentation Center of the City of Cologne, Bp A 2234

Children's photograph

from Wilhelm Hein, Annette Frick, Udo Kier: *Footprints*, 1991

Two teenage photographs, late 1950s

from Wilhelm Hein, Annette Frick, Udo Kier: *Footprints*, 1991

Brochure Schuhhaus Kämpgen, Cologne

Photograph of Udo Kier and Jean Marais on the beach from Wilhelm Hein, Annette Frick, Udo Kier: *Footprints*, 1991

Faber Sekt magazine advertisement, late 1950s
Loan from Marcel Odenbach

Postcard Ford-Werke Cologne, circa 1935

List of Cologne pubs, 1960s
Historical Archive of the City of Cologne
The 16-year-old Udo Kier and the 15-year-old Rainer Werner Fassbinder first met in the *Thieboldsschänke (Zur Leni)*.

Photograph of Udo Kier with Luchino Visconti and Rudolf Chametowitsch Nurejew in a London nightclub, circa 1966

Film still from the short film *Road to St. Tropez*, Michael Sarne, 1966

Joseph Zehrer
Lichtskulptur türkisgrün
2024

Light bulb, acrylic paint, electrics
Galerie Nagel Draxler / the artist /
VG Bild-Kunst

Video 1

Lars von Trier

Epidemic

Denmark

1987

Excerpt: 6 min.

In the film, director Lars von Trier travels through Germany with a friend. The purpose of the journey is to write a screenplay dealing with the outbreak of an epidemic. One stop of the road movie, which was filmed on grainy 16mm film and forms the middle part of Trier's *Europa trilogy* (1984–1991), is a visit to Udo Kier's apartment in Cologne. The actor tells the two of them about the recent death of his mother and how during one of their last conversations she told him about the bombing raids on the day he was born. The encounter, in which he drops his mask, contradicts everything that had been expected of the usually stylised Kier up until then.

On 30 November, the Lars von Trier film *Europa* (1991) will be shown at the Filmhaus Köln.

Video 2

Marcel Odenbach

Videoskizze

Germany

1998

10:57 min.

During a visit to Los Angeles, the artist and long-time friend Marcel Odenbach observes through the lens of his camera how Udo Kier talks about his childhood in an interview. By playing with the focus of the image, Odenbach's camera emphasizes the oscillation between the desire of Kier to tell his own story and its stylisation into a myth.

Mannequin

Costume worn by Udo Kier in
Todd Stephens' *Swang Song*, 2021.

Costume Designers: Kitty Boots &
Shawna-Nova Foley

Loan from Todd Stephens

Video 3

Manfred Seckinger

Hier und Jetzt

Germany

1967

7:52 min.

A brilliant and endearing WDR documentary that proudly presents the young film star of the city, who had just shot his first short film, *Road to St. Tropez* (1966). The film was shot by singer and director Michael Sarne, who hired Kier on the spot in London.

Poster *Schamlos*, 1968

Video 4

Eddy Saller

Schamlos

Austria / Germany / France

1968

Excerpt: 6 min.

Kier's first leading role in a full-length film was also to be his first encounter with the visual arts: Scandal director Eddy Saller hired the 24-year-old for his speculative mixture of exploitation and film noir. In harsh black and white, the debutant plays a young man who strives to get to the top. However, the object through which men determine their hierarchy soon becomes the star of the film. The prostituting student Annabella Romanelli 'really laughs when she laughs; dances to dance' (Ann Cotten). While the men stand there sluggishly, the masked Annabella light-footedly seduces the stepfather coming to her as a customer and captures

the sinful act with a hidden camera. Her self-surveillance during sex work becomes the plot of the story. Annabella, played by Marina Paal, throws herself into a second film within the film: pop painter Alexander (Otto Muehl) arranges a happening at a party, with Annabella taking on the leading role. Parts of Muehl's experimental film *Wehrertüchtigung* (1967) are integrated in the film. *Schamlos* remained an insider tip for a long time and has only been rediscovered in Austria in recent years as an astonishing contribution to the grubby cinema upheaval of 1968.

Schamlos will be shown at the cinema of the Költnischer Kunstverein on 1 October.

Video 5

Ernst Schmidt Jr.
Kunst und Revolution
Austria
1968
2 min.

Experimental documentation of the scandalous intervention *Kunst und Revolution* (Art and Revolution), which took place at Vienna University at the same time as the premiere of *Schamlos* and was initiated by a supporting actor in the feature film, Peter Weibel. Otto Muehl, who played the role of pop painter Alexander in Kier's debut, also had one of the leading

roles in *Kunst und Revolution*. Both films incorporated original footage of Muehl's "Materialaktionen" (material actions).

Poster *Salzburg Connection*, 1972

Katharina Sieverding
TESTCUTS #163 (Udo Kier) 1973, 2010
Pigment print
Courtesy the artist / VG Bild-Kunst

Poster *La stagione dei sensi*, 1969

Poster *Andy Warhol's Frankenstein*, 1973

Poster *Andy Warhol's Dracula*, 1974

Klaus Mettig
Udo Dracula 1974, 2024
Black and white hand print on Ilford
Multigrade RC Deluxe Glossy
© Klaus Mettig, VG Bild-Kunst

Poster *Andy Warhol's Dracula*, 1973

Poster *Andy Warhol's Dracula*, 1974

Klaus Mettig
Crash Test 1974, 2024
Black and white hand print auf Ilford
Multigrade RC Deluxe Glossy
© Klaus Mettig, VG Bild-Kunst

Showcase B

Mini poster and two lobby cards for
Spermula, Charles Matton, 1976

Record cover + LP, *Andy Warhol's Flesh for
Frankenstein*, USA 1982

Museum für Angewandte Kunst Köln
(MAKK), Inv.-No. FS 00116/01-02

Photograph of Andy Warhol and Udo Kier
in Rome, 1973

Video Watchdog Magazine, 1995/96

Film still from *Andy Warhol's Flesh for
Frankenstein*, Paul Morrissey, 1973

Programme for *Andy Warhol's Dracula*,
1974

DVD *Andy Warhol's Flesh for Frankenstein*,
1973

Record cover + LP, *Andy Warhol's Dracula*,
USA 1982

Museum für Angewandte Kunst Köln
(MAKK), Inv.-No. FS 00114/01-02

Film still from *Andy Warhol's Dracula*, Paul
Morrissey, 1974

Eva Maria Ocherbauer
UDO., 1986

Courtesy the artist

Showcase C

Film still from *Olifant*, Horst Dallmayr,
1973

Wilhelm Reich: *Die sexuelle Revolution.
Zur charakterlichen Selbststeuerung des
Menschen*, 1971

Pauline Réage: *Geschichte der O*, 1975
(Original: 1954)

Bravo Magazine, Dec. 1974

Soundtrack *Histoire d'O*, 1975

*Les Fiches de Monsieur Cinéma, Histoire
d'O*, 1975

L'uomo Vogue Magazine, Ott/Nov 1973

Günter Amendt, *Sex Front*, 1970

Udo Kier with Barry Foster, film still from
Der letzte Schrei, Robert van Ackeren, 1975

Video 6

Klaus vom Bruch

Schleyerband

FR Germany

1978

3 min.

A dry montage of television footage recalling the events of the 'heißer Herbst' of 1977. The kidnapping of former SS man and later president of the employers' association Hanns Martin Schleyer in Cologne-Braunsfeld, the night of the deaths of RAF members Baader, Ensslin and Raspe in Stammheim and the subsequent events are arranged into a compact document of the time without any commentary. Kier and vom Bruch later lived together in Brüsseler Straße.

*

Sigmar Polke
Udo Kier + Me in Front of Drilling Tower, Documenta 6, 1977
FR Germany
1977
3 min.

In this spot, the recording of a visit to *documenta 6* by Udo Kier and Sigmar Polke should be displayed, showing the two of them cheerfully circling the drilling tower of the *Angers & Söhne* company. The machine drilled through Walter de Maria's work, *Der vertikale Erdkilometer*, a sculpture that represented a design of "radical non-visualization". Unfortunately, Sigmar Polke's cinematic work is currently not accessible. However, the gap should not remain unnamed,

as it refers to an important friendship, such as the remarkable year 1977, the short summer of punk, in which Kier's restlessness literally exploded.

Video 7

Rainer Werner Fassbinder
Die Dritte Generation
FR Germany
1979
Trailer, 3 min.

After his excited contribution to the collaborative film *Deutschland im Herbst* (1978), Fassbinder produces his second cinematic commentary on German terrorism. Udo Kier plays an unsuccessful composer who still lives with his parents and leads a double life as a terrorist. However, his revolutionary cell has already lost touch with reality and only revolves around itself. The political struggle descends into navel-gazing and group therapy, centred around the question "Who am I?" The class enemy you want to attack thinks more strategically. The 'kidnap victim' portrayed by Eddie Constantine backs the attack by his kidnappers with the calculation that a spectacular terrorist attack would increase the sales of his own computer company due to the state's increased demand for surveillance. You can see the dollar signs in the manager's

eyes when the clowns come with machine guns to kidnap him. Kier and Fassbinder had already met as teenagers around 1960 in the pub *Zur Leni* near Cologne's Neumarkt. After losing sight of each other for a few years, they ended up living together in Munich at the end of the 1970s. Kier appeared in *Bolwieser* (1977), *Berlin Alexanderplatz* (1980), *Lili Marleen* (1981) and *Lola* (1981), among others. He also worked as a set designer for the latter. Kier turned down the production design for the film version of *Querelle* (1982), based on a novel by Jean Genet, a writer who influenced both of them.

Die Dritte Generation will be shown at the Filmhaus Köln on 1 November.

Showcase D

Photograph of Rainer Werner Fassbinder and Udo Kier, 1970s
from Wilhelm Hein, Annette Frick,
Udo Kier: *Footprints*, 1991

Rie Cramer: *Die Prinzen von Samarkand und andere Erzählungen*, circa 1930

Verkehrsrechts- und Verkehrsaufklärungsheft. Die neue Straßenverkehrsordnung.
Disguised RAF texts, 1971

Promo photograph for *Die dritte Generation*, Rainer Werner Fassbinder, 1979

Front page of the *Bild-Zeitung*,
9 September 1977

Film still from *Lola*,
Rainer Werner Fassbinder, 1981

LP Soundtrack, *Belcanto oder Darf eine Nutte schluchzen?*, 1977

Photograph of Udo Kier and Helmut Berger in *Das fünfte Gebot*, Duccio Tessari, 1978

Programme for *Das fünfte Gebot*, 1978

VHS cassette *Das fünfte Gebot*,
Duccio Tessari, 1981

Film still from *Belcanto oder Darf eine Nutte schluchzen?*, Robert van Ackeren, 1977

Erwin Kneihsl, Copyright Stiftung
Deutsche Kinemathek, Berlin

Mannequin

Coat worn by Udo Kier in Fassbinder's film *Die Dritte Generation*, 1979.
Loan from Marcel Odenbach

Showcase E

Avalanche Magazine, Dezember 1974
Sammlung Daniel Buchholz und
Christopher Müller

*Xscreen. Materialien über den
Underground-Film*, 1971
with film stills from *Normal Love*,
Jack Smith, 1963
Collection Daniel Buchholz and
Christopher Müller

Publication by Michael Krebber,
Jack Smith, Cologne Art Fair 1977, 2010

Video 8

Birgit Hein
Filmemacher Jack Smith
Germany
1974
10 min.

Television feature by filmmaker
Birgit Hein, in which she covers the
experimental filmmaker Jack Smith for
WDR, whose work was presented for the
first time in *Cologne at Project 74* in the
Kunsthalle. Smith staged *Fear Ritual of
Shark Museum* in the city's zoo. In addition
to Hein's footage, the performance was
also documented by Gwen Thomas for

the New York magazine *Avalanche* (show-
case). Jack Smith influenced the artistic
attitudes of David Lynch, John Waters
and Cindy Sherman and was a significant
inspiration for Andy Warhol. As early
as 1964, Smith had cast the role of the
vampire in Warhol's 16mm film *Batman
Dracula*, which Udo Kier was to play ten
years later in *Andy Warhol's Dracula*.
Elements of Smith's cinematic approach,
which translated the term *camp**, first
emerging in literature, to cinema, can
also be recognised in the films of
Walter Bockmayer, Sigmar Polke and
Michael Buthe. Whether this influence
was indirect or through Warhol cannot
be said with certainty. However, Kier's
influence as a persona who traveled
through the Warholian cosmos can
hardly be neglected for the translations
of *camp* into the German context.

*The term *camp*, which derives from
the French *se camper*, a play on words
for exaggerated posing, was first intro-
duced into the English language by
Christopher Isherwood in his novel *The
World in the Evening* (1954) as: 'You can't
be camp about something you don't take
seriously; you don't make fun of it; you
make something funny out of it. You ex-
press what you are actually serious about
in a funny, artificial and elegant way'.

Video 9

Alternativ TV (Ulrike Rosenbach and Klaus vom Bruch)

Wenn die Körperadern platzen. Hommage an einen Prinzen aus Samarkant

FR Germany

1977

62:20 min.

ATV was founded in 1975 by Ulrike Rosenbach, Klaus vom Bruch and Marcel Odenbach as a pirate radio station. Rosenbach and vom Bruch recorded the performance at Michael Buthe's solo exhibition at the Kunstmuseum Düsseldorf in 1977. Kier in the cage intones sentences like a mantra from the role he spoke in the film *Goldflocken / Flocons d'Or* (1977) by Werner Schroeter.

On 14 December, *Goldflocken / Flocons d'Or* (1977) will be shown in a restored version at the Filmhaus Köln.

Video 10

Robert van Ackeren

Belcanto oder Darf eine Nutte schluchzen?

FR Germany

1977

Excerpt: 2:35 min.

Robert van Ackeren was the first of the German auteur filmmakers to hire Udo Kier for the 1974 film *Der letzte Schrei*. Van Ackeren remained perhaps one of the lesser-known of these filmmakers, as he invented a completely unique aesthetic for each of his films. *Belcanto oder Darf eine Hure schluchzen?* is also a singular invention that goes against the established conventions of cinema. The static camera shows moments of a soirée. The guests stroll around chatting. The fact that Arthur's opera house is on the verge of bankruptcy doesn't seem to concern the living images. The impending catastrophe doesn't stop the impostor-like art society from continuing to shamelessly monologue past each other and reminisce about the good old days. They have no interest in each other, aside from taking money out of each other's pockets, but still they feign that their bodies want to lustfully fall over each other. And yet, apart from caviar and vintage champagne, everyone is far too chilled for lust. Their masks have become their actual faces. Only the 'hooker' seems honest. She is played by the transgender nightclub owner Romy Haag, who made her debut in *Belcanto*. Udo Kier is captivating in the role of a master thief.

On 25 October, *Belcanto oder Darf eine Nutte schluchzen?* will be shown in a restored version at the Filmhaus Köln.

Video 11

Walter Bockmayer / Rolf Bührmann

Victor

1979

48:13 min.

A film by Rolf Bührmann and Walter Bockmayer, who came to Cologne at the age of 20 and opened the theater pub 'Filmdose', produced for ZDF's 'Das Kleine Fernsehspiel'. Alongside Peter Kaghanovitch, Kurt Raab, Eddie Constantine and Barbara Valentin, Udo Kier plays the role of a pop star who is addicted to heroin and whips idols in coffins. Victor (Peter Kaghanovitch) is the unfortunate son of circus parents, his father is a clown and his mother is a former trapeze artist who, having suffered an accident, is bound to a wheelchair. A clown mask is also forced onto Victor as a role, but he is determined to get rid of it, as the circus is not a paradise for him, but a reality he hates. The costumes for *Victor* were designed by the actress, director and author Tabea Blumenschein, the Berlin it-girl of the late seventies. Blumenschein also appeared in *Phantomas Phantastico* and shot the film *Sportliche Schatten* with Kier. Bockmayer, who came from Super-8 film in the 1970s, later became famous with the film *Geierwally* (1988). As a mentor to Hella von Sinnen, Dirk Bach and Veronica Ferres, he is considered a pioneer of a certain TV aesthetic for RTL.

Tabea Blumenschein

Dicke Berta, 1978

in *Victor* (Walter Bockmayer,

Rolf Bührmann), ZDF 1979

Gouache on paper

Courtesy Estate Bockmayer Keller Kawaida

Tabea Blumenschein

Conny, 1978

Costume draft in *Victor*, ZDF 1979

Gouache on paper

Courtesy Estate Bockmayer Keller Kawaida

Tabea Blumenschein

Victor, 1978

Costume draft for Eddie Constantine in

Victor, ZDF 1979

Gouache on paper

Courtesy Estate Bockmayer Keller Kawaida

Tabea Blumenschein

David, 1978

Costume draft for Udo Kier in *Victor*,

ZDF 1979

Gouache on paper

Courtesy Estate Bockmayer Keller Kawaida

Video 12

Ferdi Roth / Michael Buthe

Phantomas Phantastico. Ein orientalischer Prinz grüßt. Coloniae.

FR Germany

1979

58 min.

'At first, WDR wanted to make a film about Buthe, but Buthe quickly took over the direction and turned the film into his own, very special performance,' recalls cameraman Peter Kaiser. The Cologne-oriental fairy tale that emerged in this way thrives largely on Kaiser's casual, sensitive gaze, which succeeds in empathizing with Buthe's world. Udo Kier is carried to Cologne as a prince or phantom on a palanquin and becomes the centre of a series of rituals. In *Phantomas Phantastico*, Buthe's 'individual mythology' (Klaus Honnef) appears less escapist than in an exchange with the cultural influences of migrant milieus, such as the Cologne bohemians of the time. One of the film's highlights is a banquet to which Buthe's contemporary artistic environment is invited. Like the two other joint video works, *Phantomas Phantastico* is also a document of the friendship between Buthe and Kier, who lived together with Marcel Odenbach in a former substation in Cologne-Ostheim in the 1970s.

Showcase F

Walter Bockmayer

Set photographs from *Victor*, 1979

Courtesy Estate Bockmayer Keller Kawaida

Walter Bockmayer

Screenplay for *Victor*, 1978

Courtesy Estate Bockmayer Keller Kawaida

Video 13

Britta Zoellner

Drehpause Buthe-Film

FR Germany

1979

9:14 min.

Anna Polke Stiftung

The gaze of the Super 8 camera strolls through the interruption in the filming of *Phantomas Phantastico*. Buthe beams with a flower. People are eating, smoking and drinking. A feast or just a short break from filming? Polke seems to be drifting off, suddenly he takes a reverse shot of his partner.

Annette Frick, *Fotografie Udo Kier und Michael Buthe im Garten unter einem Apfelbaum*, 1991

Handprinted by the artist on silver gelatin Baryta paper

Annette Frick and ChertLüdde, Berlin

Video 14

Michel de la Saint Beaute

(Michael Buthe)

When love is wrong, I don't want to be right

1980

18:12 min.

Estate Michael Buthe /

Museum Folkwang Essen

Created at the request of *Radio Freies Utopia*, an initiative of artist Friederike Petzhold for self-determined television. After *Phantomas Phantastico*, Udo Kier played an oriental prince again in this video by Michael Buthe. The work is Buthe's attempt to make the diaries central to his work visible and bring them to life. Udo Kier once said: 'What Michael Buthe experienced can be reconstructed. But how he felt about it can only be comprehended in these diaries.' Buthe, who traveled a lot – often in non-European countries – and lived abroad for long periods of time, used the diaries as mobile studios. The video *When love is wrong, I don't want to be right* was created together with his gallerist Dietmar Werle. While Udo Kier browses through the books without any haste, music by Egyptian singer Oum Kalsoum plays. He flicks through "Histoire de Di Strozzi – DE MEDICI – Et la Rheine de la Sainte" – and through the journey through the Mediterranean Sea via Alexandria, "ROM ATHENS KRETA" (1979–1981).

Poster *Narziss und Psyche*, 1980

Helmut Newton, *Azzedine Alaïa*,
French Vogue, Cannes 1981
© Helmut Newton Foundation

Poster *Die Insel der blutigen Plantage*, 1983

Video 15

Udo Kier
Last Trip to Harrisburg
FR Germany
1979
9 min.

The only film that Kier directed himself came about through an opportunity. The writer Wolf Wondratschek discarded an idea for a film. He entrusted Kier with the material and the already hired cameraman. Kier initially planned to use texts by Jean Genet, but switched to the Bible on the advice of his flatmate Rainer Werner Fassbinder. The astonishing sentences he came across in it seemed appropriate as a reaction to the shock caused by the nuclear accident at the Harrisburg nuclear power plant in the US state of Pennsylvania in March 1979. In a long sequence, the film shows a soldier driving towards destruction and a woman watching him. Both roles are played by Kier. Due to the doubled body, Fassbinder's dubbing voice speaks like a ghost, which further intensifies the disturbing atmosphere of the film.

Video 16

Tabea Blumenschein

Sportliche Schatten - Kunst in Krisenzeiten

FR Germany

1982

9 min.

Tabea Blumenschein was part of the music groups *Geniale Dilletanten* and *Tödliche Doris* in the 1980s and became known for her role in the movie *Bildnis einer Trinkerin* (1979) by Ulrike Ottinger. Blumenschein made experimental films herself, in which she often appeared as an actress. In the Super-8 short film *Sportliche Schatten*, a couple, Kier and Blumenschein, hang around in a living room and start playing spooky shadow games out of boredom. Best end-time atmosphere.

Showcase G

Film still from *Ungarische Rhapsodie*,

Miklós Jancsó, 1979

Photograph from the filming of *Narziss*

und Psyche, Gábor Bódy, 1980

Photograph of Tabea Blumenschein and

Udo Kier, Elfi Mikesch, 1981

Photograph, János Vető, circa 1980

Photograph, János Vető, circa 1980

Photograph, Klaus vom Bruch, circa 1983

Photograph, János Vető, circa 1980

Photograph of Udo Kier and Barbara Valentin at the funeral of Rainer Werner Fassbinder in Munich, 1982

Film still from *Der Unbesiegbare*, Gusztáv Hámos, 1985

Promo photograph for *Am nächsten Morgen kehrte der Minister nicht an seinen Arbeitsplatz zurück*, 1986

Film still from *Krétakör*, Gábor Bódy, 1979

Photograph, Roberto Ferrantini
Loan from Klaus vom Bruch

Video 17

Tom Dokoupil (et al.)

Der Adler

FR Germany

Restored version 1985

4:20 Min. / Appearance in the TV show

„Na Sowas?“, 1986

3:51 Min. / Online Records, Whitehouse

Studios, by Tom Dokoupil newly edited

short film version „Der Adler“, 2024

12:00 Min.

+

Gus Van Sant
My Own Private Idaho
US
1991
Excerpt: 1:55 min.

In 1985 Udo Kier made a record in the style of German New Wave with the title “Der Adler”. The music was produced by Tom Dokoupil, Detlev Kühne and Helmut Zerlett. Among other places, Kier performed the song in Moscow and on Thomas Gottschalk’s ZDF show “Na sowas?” in 1986. For the exhibition, Tom Dokoupil updated the music video into a short film version. The song became world-famous seven years later through the movie *My Own Private Idaho* (1991) by Gus Van Sant. Kier, who plays the suitor Hans Klein, performs his song as a play-back in a scene in a hotel room in front of the then still little-known young actors Keanu Reeves and River Phoenix. Kier spontaneously uses a lamp to dramatically illuminate his face from below. A trick that originated out of necessity during his Moscow performance, when he replaced the defective microphone with a flashlight that diabolically lit up his face. *My Own Private Idaho*, which has since been labeled as the starting point of the “New Queer Cinema” genre, became a career breakthrough for Kier in the US. Tom Dokoupil also composed the soundtracks for the Kier-Schlingensiefel films *Egomania* (1986) and *100 Jahre Adolf Hitler*

(1989); in the movie *Pankow 95*, Dokoupil plays a “green man”. When Kier went to the US a few years later, he spent the first few months living on the couch of Tom’s sister Anna Dokoupil, who motivated him to stay in the US.

Vinyl Maxi-Single *Der Adler*, Udo Kier, 1985

Video 18

5 Jahre Hotel Chelsea
(Unfortunately, it is still unknown who made the recording)

FR Germany

1989

60:27 min.

In 1989, the artist Martin Kippenberger organized a 24-hour party to celebrate the 5th anniversary of the Central Bar in Cologne’s Hotel Chelsea from 6th to 7th May. One of the highlights was a performance by Udo Kier with his song *Der Adler*.

Video 19

Gusztáv Hámos

Der Unbesiegbare

Screenplay: Astrid Heibach, Juri Kozma,
Ed Cantú, Gusztáv Hámos

FR Germany

1984/85

01:23 min.

Der Unbesiegbare is told with two different tongues. The louder one unfolds an exaggerated science fiction narrative on video, the darker one draws a thriller shot on film, full of genre references. The result is an essayistic dismantling of heroic images. At the height of the postmodern zeitgeist, Udo Kier plays the alien ruler Argon, who often appears very angry. Like him, his opponents, Hurry Cane and Daisy, seem to have sprung from a comic book. The aesthetically tightly woven production for ZDF features Lotti Huber and Mike Hentz, charismatic figures from the art scene of the time.

Poster *100 Jahre Adolf Hitler*, 1989
Filmarchiv Schlingensiefel – Filmgalerie 451

Rosemarie Trockel
The necessity of being half awake, 2014
Digital print on paper mounted on
forex, framed
Courtesy the artist and Sprüth Magers

Joseph Zehrer
Lichtskulptur türkisblau
2024
Light bulb, acrylic paint, electrics
Galerie Nagel Draxler / the artist / VG
Bild-Kunst

Showcase H

Wilhelm Hein, Annette Frick, Udo Kier:
Footprints, in a limited special edition
with rope and box, 1991
Loan from Wilhelm Hein and
Annette Frick

Annette Frick, *Udo auf dem Balkon der
Suite des Chelsea Hotels, Köln*, 1991
Handprinted by the artist on
silver gelatin Baryta paper
Annette Frick and ChertLüdde, Berlin

Annette Frick, *Esther Schipper und
Daniel Buchholz*, Color Polaroid, 1991
Annette Frick and ChertLüdde, Berlin

Annette Frick, *Udo Kier im Antiquariat von
Gundel Gelbert*, Color Polaroid, 1991
Annette Frick and ChertLüdde, Berlin

Annette Frick, *Hotel Chelsea*,
Contact strip color
Annette Frick and ChertLüdde, Berlin

Annette Frick, *Udo Kier, Margitta, und Sing
in der Chinz Bar*
Handprinted by the artist on silver gelatin
Baryta paper
Annette Frick and ChertLüdde, Berlin

Photograph of Rainer Werner Fassbinder
and Udo Kier in *Footprints*, 1991

Annette Frick, *Udo Kier in Kölner Kneipe*
Handprinted by the artist on silver gelatin
Baryta paper
Annette Frick and ChertLüdde, Berlin

Showcase I

Film stills from *Egomania*,
Christoph Schlingensiefel, 1986

Photographs from the filming
of *Egomania*, 1986

Ekko von Schwichow, photograph from
the premiere of *Egomania*, 1986

Screenplay for *100 Jahre Adolf Hitler*,
Christoph Schlingensiefel, 1989

Set photograph from
100 Jahre Adolf Hitler, 1989

Eckhard Kuchenbecker, film still from
Die Schlacht der Idioten, 1986

All courtesy Filmarchiv
Schlingensiefel – Filmgalerie 451

Video 20

Christoph Schlingensiefel
*Tilda Swinton und Udo Kier bei den
Dreharbeiten von "Egomania"*
von Christoph Schlingensiefel, 16mm
FR Germany
1986

01:02 min.

Filmarchiv Schlingensiefel – Filmgalerie 451

Egomania was shot shortly after Udo Kier and Christoph Schlingensiefel met in a coffee house in Berlin. The film was recorded on an East Frisian island in icy weather. The mood escalated when Kier found out that the director was having an affair with the female lead, Tilda Swinton. The actor, who was supposed to love Swinton in front of the camera as the baron named Aunt Devil, raged with jealousy. Schlingensiefel's psycho-realism still seems raw here and is combined with the fantastic images of a nightmare. Nothing here is methodical, everything seems lived through at the moment of filming. All normality seems absent, but it is precisely through the unreal counter-reality that the false life to which everyone seems condemned becomes visible. The film marks the beginning of the intensive collaboration between Schlingensiefel and Kier, who spent a lot of time with the director in Mülheim an der Ruhr in the years that followed. One of Schlingensiefel's lesser-known films, but one that has the strongest impact through the power of its images.

Egomania – Insel ohne Hoffnung will be shown on November 26 at the Kölnischer Kunstverein cinema. With an introduction by actor Joscha Baltha.

Joseph Zehrer
Lichtskulptur bunt
2024

Light bulb, acrylic paint, electrics
Galerie Nagel Draxler / the artist /
VG Bild-Kunst

Showcase J

Eckhard Kuchenbecker, film still from
United Trash, Christoph Schlingensief, 1994/1995

Eckhard Kuchenbecker, film still from
Das deutsche Kettensägenmassaker,
Christoph Schlingensief, 1990

Eckhard Kuchenbecker, film still from
United Trash, Christoph Schlingensief,
1994/1995

Eckhard Kuchenbecker, film still from
Die Schlacht der Idioten,
Christoph Schlingensief, 1986

Eckhard Kuchenbecker, film still from
Das deutsche Kettensägenmassaker,
Christoph Schlingensief, 1990

Eckhard Kuchenbecker, film still from
United Trash, Christoph Schlingensief,
1994/1995

Eckhard Kuchenbecker, film still from
Terror 2000 – Intensivstation Deutschland,
Christoph Schlingensief, 1992

Eckhard Kuchenbecker, film still from
United Trash, Christoph Schlingensief,
1994/1995

Eckhard Kuchenbecker, film still from
United Trash, Christoph Schlingensief,
1994/1995

Video 21

Madonna
Bobby Woods (video production)
Deeper and Deeper / SEX
USA
1992

The house song *Deeper and Deeper* was released from Madonna's fifth album, *Erotica*, in 1992. The record is released at the same time as her first book "Sex", a series of erotic photographs including sadomasochism, photographed by Steven Meisel. Udo Kier plays the leading role alongside Madonna in both the book and the music video. At the beginning of the video, he says one of his repeatedly de-claimed sentences from Goethe's "Faust" – the Mephistopheles line "Du! Misst dem Junker Kleider und miss ihm Hosen an!" ('You! Measure the squire's clothes and put pants on him!').

After the first shots for the sex book, Madonna asked Kier if he was ready for more “hardcore”, causing Kier to jump on a plane and make his way to the photo studio, a sex club. The soft pornographic images that Madonna wanted to counter American prudery seemed indecent and provocative at the time, which is why the book was banned in many countries, but quickly sold out in the West and was long regarded as the most successful coffee-table book. At the height of her success, sexual libertinage also led to the first setback in Madonna’s career.

Showcase K

Madonna, *SEX*, 1992

Loans from Dr. Wolfgang Strobel
and Rudolf Klein

Johann Wolfgang von Goethe: *Faust*

Marc Brandenburg

Untitled (facsimile), 1999–2003

Pencil on paper, framed, paned

Courtesy SCHAUWERK Sindelfingen

Daniel Josefsohn

The Three Things I Like The Most (Udo Kier),
1997/2024

Collage

Courtesy Galerie Crone, Berlin Wien

Elfie Semotan

*Udo Kier (Inspiriert von Jean-Martin
Charcot), Hysteria, Palm Springs*, 2004

Archival pigment print on washi paper
(AWAGAMI Murakumo Kozo 47g)

Courtesy Studio Semotan

Elfie Semotan

*Udo Kier (Inspiriert von Jean-Martin
Charcot), Hysteria, Palm Springs*, 2004

Archival pigment print on washi paper
(AWAGAMI Murakumo Kozo 47g)

Courtesy Studio Semotan

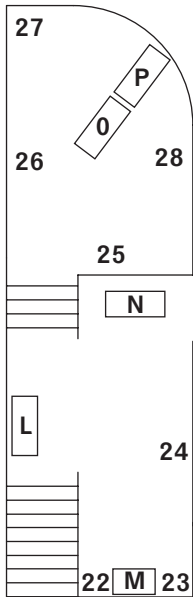
Poster *The Kingdom*, 1994

Poster *Nymphomaniac*, 2013

Martin Schoeller, *Udo Kier with Pink Mask*,
Palm Springs, 2007

Courtesy the artist

Basement



BASEMENT

Elfie Semotan

Udo Kier, Palm Springs, 2004/2023

Archival pigment print on Hahnemühle

Photo Rag Ultra Smooth Paper

Courtesy Studio Semotan

Wolfgang Tillmans

Udo Kier index cover, 1996

Inkjet print on paper, clips

Courtesy Galerie Buchholz

Showcase L

Top shelf

Various autograph cards

Vomit bag for *Mark of the Devil*, 1970

2nd shelf

Prize awarded on the occasion of the 40th anniversary of *Suspiria*

Signed lobby card *Andy Warhol's Dracula*, Paul Morrissey, 1974

Loan from Daniel Kothenschulte

Promo photograph for *Verführung: Die grausame Frau*, Monika Treut, 1985

Computer game *Command & Conquer: Alarmstufe Rot 2 / Yuris Rache*, 2001

Career Achievement Award of the second Macao International Film Festival, 2017

Video Watchdog Magazine, 1995/96, cover photograph by Greg Gorman

UNESCO prize

DVD *Geister*, 1994 / 2005

DVD *Evil Eyes*, 2004 / 2009

3rd shelf

Set photographs by Chris Stephens for
Swan Song, 2021

Loan from Todd Stephens

Original shoes from the costume
of Udo Kier in *Swan Song*, 2021

Loan from Todd Stephens

4th shelf

Fan mail for Udo Kier, 1970s/1991

Bottom shelf

Zoo Magazine, 2009, with photographs
by Bryan Adams

Index Magazine, April 1996,
Cover photograph by Wolfgang Tillmans

Index Magazine, June/July 2003, Cover
photograph by Richard Kern

Loan from Guido Waterval

Heji Shin

Udo Kier, 2013

archival pigment print

Courtesy Galerie Buchholz

Video 22

Rosemarie Trockel

Manus Spleen 2

2002

10:30 min.

On the morning of October 7, 2002, when over 100 artists, film-makers and architects gathered to protest against the demolition of the Josef-Haubrich-Kunsthalle, the building is already on its way to becoming a wreck. It is too late. They are protesting against the demolition of this building from the 1960s, which is worthy of protection, where the first *Kunstmarkt* took place in 1968 and where the Kölnischer Kunstverein is based; the city plans to merge the Kunsthalle, Kunstverein, Rautenstrauch-Joest-Museum and parts of the Schnütgen-Museum. Things turned out differently in the end. That morning, Udo Kier read the protest text written by Rosemarie Trockel while a naked man scurried in the background. The protesters were particularly angry with the mayor at the time, Fritz Schramma. "Schramma, away with the hammer!" was shouted.

Showcase M

Greg Gorman, *Udo Kier*, 1984

Courtesy the artist

Thomas Ruff

Untitled, 2002

Newspaper

Courtesy the artist: 2002,

Interventionen in progress, museum in progress, *Süddeutsche Zeitung*, No. 239, 16.10.2002, p. 47, Newspaper multiple

Video 23

Marcel Odenbach

Video documentation of a performance by Udo Kier on the occasion of the protest against the demolition of the Kunsthalle Köln
Cologne, Germany
2002
27:27 min.

A text is rehearsed cheerfully. The audition seems like the opposite of the demolition; spaces of possibility are opened up instead of being torn down. The rehearsal becomes an inspection of the already severely neglected building, in which the beginnings of the cultural decline of a city in the hands of bureaucrats are already recognizable. Protest is presented here as a lively game that smiles at the inevitability of the end. The misery that was to come was probably not yet foreseeable.

Video 24

Jürgen Heiter

o.T. (Dok. Nr. 2) (Kier, Pettibon, Painting)

Production Daniel Kothenschulte with

Heiter Filmproduktion

Germany

2024

15:49 min.

Udo Kier and the artist Raymond Pettibon in his studio in Venice/Los Angeles in 2012. Without many words, they ponder and work together on a picture. Udo Kier writes 'Time Is The Sünde' in red paint, a mixture of the phrase 'Zeit ist die Sünde' (,time is the sin'). The film is like a piece of 'Cinéma vérité' – film-making by the method of not filming by any method at all. The camera work is raw and allows for blurring. The sequence was shot as part of the longer film *10 PM Lincoln Boulevard* with Pettibon and Kier, which Heiter produced in New York and Los Angeles in 2012. However, the scene was never intended for that film, but was rather shot on the side. The material sat in Heiter's archive for twelve years. Now the film is here.

Showcase N

Annette Frick, *Udo + Anthony*, Köln, 1991

Inkjet print on paper

Video 25

Christoph Schlingensief

Talk 2000 / Leben mit Legenden

Germany

2000

16:11 min.

Christoph Schlingensief's attempt to hystericise the talkshow format: Next to a disturbed aristocrat and the over-excited presenter, Udo Kier seems almost composed. The waiter Heiner Müller brings the sparkling wine, but doesn't want to show his penis until Thursday. Kier dances the blues with the Prince of Hohenzollern. Then everyone sings the song of sorrow together. Since nobody is crying, Schlingensief asks Kier to marry him.

Video 26

Guy Maddin

Ladies of the Mob

2012

France / Canada

13:27 min.

Kier's affinity to art is once again evident in the project *Spiritismes* by Canadian filmmaker Guy Maddin. His 'proposal', as he called it, took place in the foyer on the ground floor of the Centre Pompidou in Paris from the end of February to the beginning of March 2012. Every day, a

film was shot live in front of the visitors of the institution; 18 short films were created from these performances. Maddin paid tribute to all those silent films by directors such as Ernst Lubitsch, Erich von Stroheim and Kenji Mizoguchi that have been lost in film history. The films shot on site became spiritualistic séances in which the lost cinematic spirits were to be summoned. Udo Kier, who appeared in films by Maddin such as *Keyhole* (2011) and later *The Forbidden Room* (2015), acted in Paris alongside the likes of Géraldine Chaplin and Charlotte Rampling. The hallucinatory film *Ladies of the Mob*, which was shot during the 'ciné-séances', is shown in the exhibition. In the film, Kier takes on the role of Sheriff Klamm.

Showcase O / Showcase P

Kévin Blinderman

Pierre-Alexandre Mateo

Charles Teyssou

Die Alte Schule in Gehren, a Scholarship of Bullying, 2024

Video 27

Jan Soldat

Staging Death

Germany

2022

8 min.

“Nobody dies more beautifully than Udo Kier”, writes film critic Markus Keuschnigg in a text about this short film by director Jan Soldat. The montage, composed solely from found footage, leads us through dozens of death scenes that Kier has staged impressively and repeatedly in different ways over five decades. The film not only shows one of the showpieces from Kier's acting repertoire, it is also a tribute to the variety of genres Kier has worked in.

Video 28

Hideo Kojima

OD

Japan

2025

Udo Kier calls it his future. It is not the first computer game for which he has posed as an avatar. But *OD* or *Overdose* is now aiming to create something that goes far beyond the traditional gaming experience. Game producer Hideo Kojima is collaborating with director Jordan Peele on this major project for Xbox, which is still in development. The objective is to create a game that offers a hybrid experience similar to watching a film. In addition to Kier, the film-game also features Hunter Schafer and Sophia Lillis. The trailer teases what is known so far about what is to come: in it all three of them say the sentence: 'The hungry purple dinosaur ate the kind zingy fox, the jabbering crab and the mad whale and started vending and quacking'. Kier is less interested in what this highly loaded sentence could mean than in the question of what it means for him when his character turns into a long chain of numbers in a visual mutation that is increasingly beyond his control.

Acknowledgement

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Colophon

Valérie Knoll, Director

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