

Art Basel  
Booth L16

Gaylen Gerber with  
Leah Ke Yi Zheng  
and Martin Kippenberger

19.-22.6.2025



Gaylen Gerber  
Support, n.d.  
Oil paint on ceremonial headdress, Bamun People, Cameroon,  
hemp, leather, cotton, hair, on base, 20th century  
45.7 x 27.9 x 20.3 cm (18 x 11 x 8 in)



Gaylen Gerber  
Support, n.d.  
Oil paint on sun hat, cotton, United States, 21st century, on base  
58 x 33 x 35 cm (22 x 13 x 13 ¾ inches)



Gaylen Gerber  
Support, n.d.  
Oil paint on taxidermy art piece hare on base, United States, 20th  
century  
58.4 x 28.5 x 33 cm (23 x 11 ¼ x 13 in)



Gaylen Gerber  
Support, n.d.  
Oil on Yuki Bosh (snow hat), Meiji era, handwoven rice straw,  
horse hair, cotton lining on base, East Asia, Japan, late 19th –  
early 20th century  
Dimensions vary with installation (approx. 61 x 61 x 51 cm)



Gaylen Gerber  
Support, n.d.  
oil paint on Fedora, Larose, felt, cotton, Grosgrain ribbon,  
signature L pin, Paris, France, 21st century  
Dimensions vary with installation (approximately  
15.5 x 30 x 26.6 cm)



Gaylen Gerber  
Backdrop (Basel), n.d.  
background paper, aluminum pins  
Dimensions vary with installation



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (statue), n.d., 2019 – 2021  
Ink on silk on canvas  
96.7 x 97 x 2.5 cm overall  
(38 5/64 x 38 3/16 x 1 in)



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (Woman), n.d., 2019 – 2021  
Ink and pigment with ox-bone glue on silk on canvas  
96.5 x 96.4 x 2.5 cm overall  
(38 x 38 61/64 x 1 in)



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (K), n.d., 2019 – 2021  
Ink on silk on canvas  
97 x 96.6 x 2.5 cm overall  
(38 3/16 x 38 1/32 x 1 in)



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (scream), n.d., 2019 – 2021  
Ink on silk on canvas  
96.5 x 96.4 x 2.5 cm overall  
(38 x 38 61/64 x 1 in)



Martin Kippenberger  
Model Interconti, 1987  
1973 Gerhard Richter painting as tabletop, wood, metal  
32 x 79.5 x 59 cm (12 ¾ x 31 x 23 ¼ in)





# Gaylen Gerber

Gaylen Gerber (\*1955) lives and works in Chicago, Illinois.

Gaylen Gerber's Backdrop, realized in situ over many years, is presented as the normative ground to the entirety of the exhibition situation which includes five dimensional Supports along with four slightly more conventional recent Support paintings made with Leah Ke Yi Zheng, as well as Martin Kippenberger's Model Interconti from decades earlier. In combination, they constitute the representation of Gerber's work especially in the way that the situation never reveals itself fully from one vantage point or understanding but requires a viewer's movement both imaginatively and practically to grasp the whole. Thinking beyond the inclination to divide and characterize its representative parts into histories and periods, Gerber's artistic conceit has always embraced the contrasting conditions of cultural ideas as a whole.

This embrace of an ensemble expression and its understandings characterizes the presentation for Art Basel, which among other things poses the question of whether the presentation of Gerber's work is monographic or a group presentation. It seems reasonable to assume that because it shares characteristics of both but is neither exclusively, that it is something altogether different and its own expression. Gerber's practice involves the work of other artists with his own work in ways in which the collective whole often feels greater than the sum of the parts, and in which Gerber's own work often recedes into the background.

Gerber's work has taken form in a similar fashion in previous exhibition situations. For example, in his 2006 monographic exhibition inaugurating the opening of Mudam Luxembourg, Gerber juxtaposed numerous late artworks about absence by the Swiss artist Rémy Zuagg, with Croisements, 1987, an artwork by the French artist

Daniel Buren, both sited with his gray Backdrop. Pay Dirt, 2003, by the American artist Joe Scanlan, occupies the foreground of this ensemble. Taken in concert these artworks and their situation were emblematic of the poignant sense of the beauty and temporality that ran throughout the entire exhibition.

In a more recent exhibition in the fall of 2024 as part of Curated By in Vienna, Gerber similarly sited the young African American artist Lisa Danielle DeAbreu's work Forgotten & Foreseen, 2024, which conveys a deep sense of searching and longing for what is missing in a family's and culture's history - adjacent to Stephen Parrino's Freud in Flop, 1987, and Hirsch Perlman's Accidence (5), 1989, which represent absence literally and rhetorically in ways that also imply that absence is essential to the whole of our understanding, making clear that different generations of artists often touch on similar themes in ways that reflect their experience. In all of these situations, Gerber addresses the subject of continuity as well as our sometimes uncomfortable relationship with change and how we often respond to it without entertaining the possibility that art can reflect that experience, and even offer solace and a sense of completion.

Gerber has exhibited widely including surveys of his work at the Arts Club of Chicago, the Musée d'Art Moderne Grand-Duc Jean, Luxembourg, and The Renaissance Society at the University of Chicago. Monographic and cooperative projects include Oslo Biennalen, Kunsthaus Bregenz, Whitney Museum of American Art, New York, The Museum of Contemporary Art, Chicago, Musée des Beaux-Arts, Dijon, The Art Institute of Chicago, Kunstverein Munich and Documenta IX, Kassel. Public collections include Mudam, Luxembourg, the Art Institute of Chicago, the Museum of Contemporary Art, Chicago, the Museum of Contemporary Art, Los Angeles, FRAC-Bourgogne, Weserburg Museum für moderne Kunst Bremen, as well as the FRAC, Bourgogne.





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Oil paint on ceremonial headdress, Bamun People, Cameroon, hemp, leather, cotton, hair,  
on base, 20th century

45.7 × 27.9 × 20.3 cm

(18 × 11 × 8 inches)

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Oil paint on taxidermy art hare on base, United States, 20th century  
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(23 × 11 ¼ × 13 inches)

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Oil paint on taxidermy artie hare on base, United States, 20th century  
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cotton lining on base, East Asia, Japan, late 19th – early 20th century  
Dimensions vary with installation  
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oil paint on Fedora, Larose, felt, cotton, Grosgrain ribbon, signature L pin, Paris, France,  
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Dimensions vary with installation  
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Gaylen Gerber



Gaylen Gerber  
Backdrop (Basel), n.d.  
background paper, aluminum pins  
Dimensions vary with installation





Installation view: Gaylen Gerber with 15th & 16th century Swiss and German Paintings, Le Musée des Beaux-Arts de Dijon, 2005, Photo: André Morin



Installation view: Gaylen Gerber with Trevor Shimizu, Sherrie Levine and David Hammons, Whitney Biennial, New York, 2014



Installation view: Gaylen Gerber Aue Pavilions, Documenta IX, Kassel, Germany, Photo: © Kristien Daem, 1992



Installation view: Gaylen Gerber, Oslo Bienalen, Oslo, Edvard Munch Studio, Ekely, 2019





# Gaylen Gerber with Leah Ke Yi Zheng

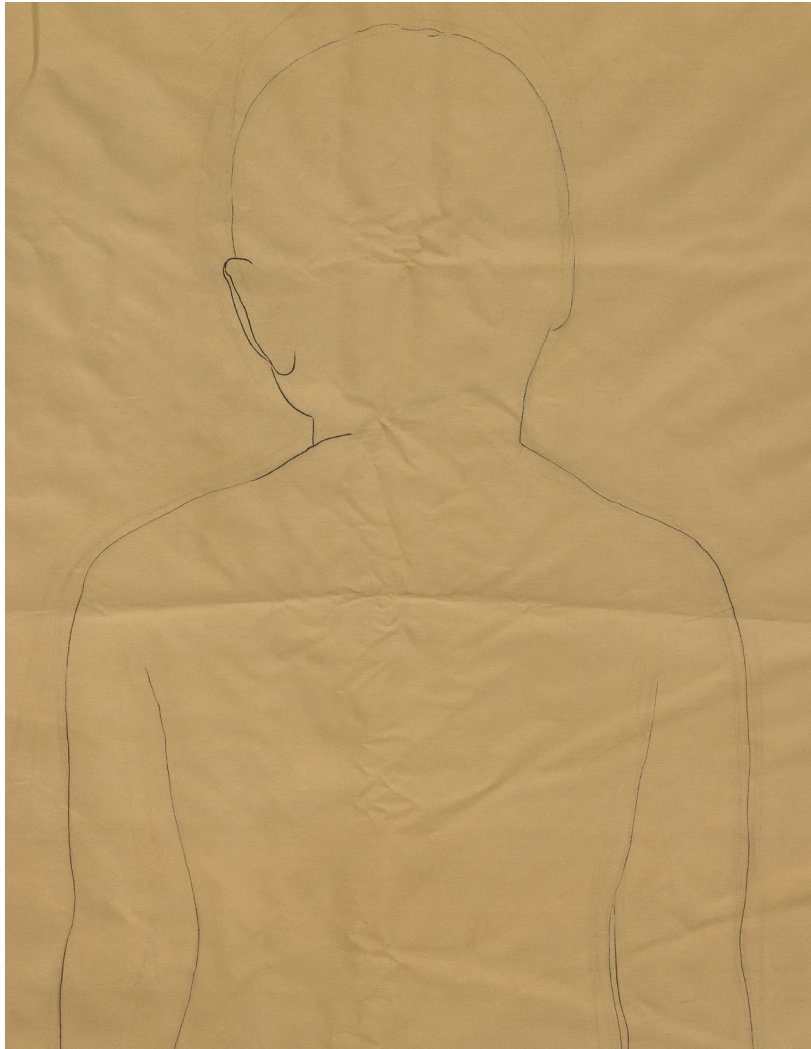


Gaylen Gerber with Leah Ke Yi Zheng



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (statue), n.d., 2019 – 2021  
Ink on silk on canvas  
96.7 × 97 × 2.5 cm overall  
(38 5/64 × 38 3/16 × 1 inches)

Gaylen Gerber with Leah Ke Yi Zheng



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (statue), n.d., 2019 – 2021 (detail)  
96.7 × 97 × 2.5 cm overall  
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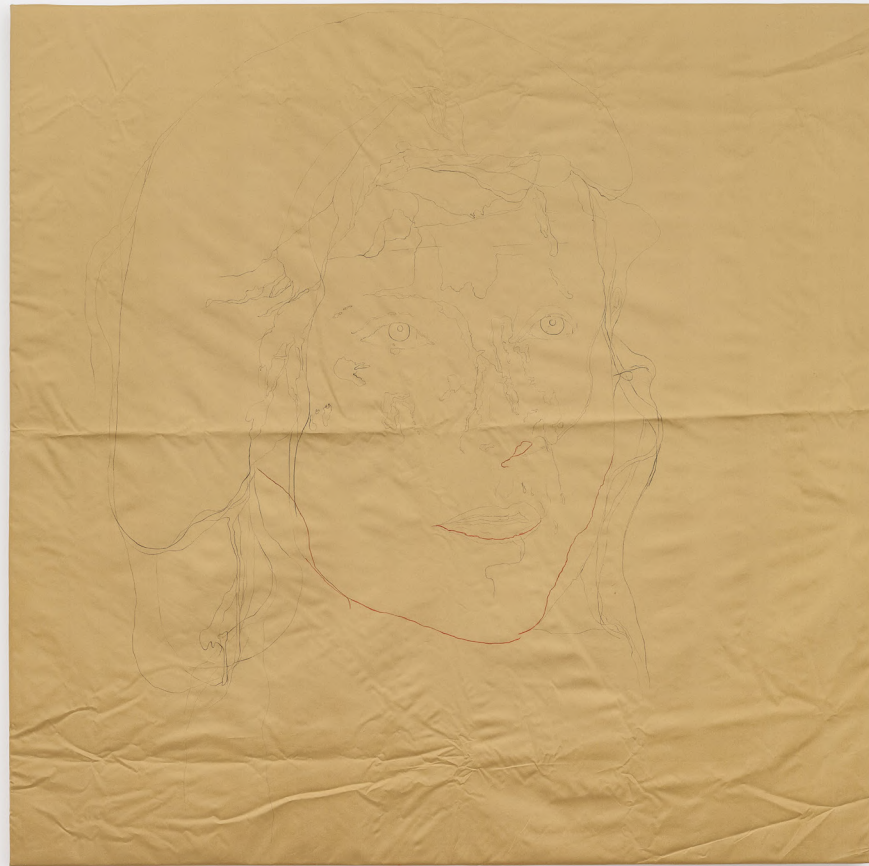


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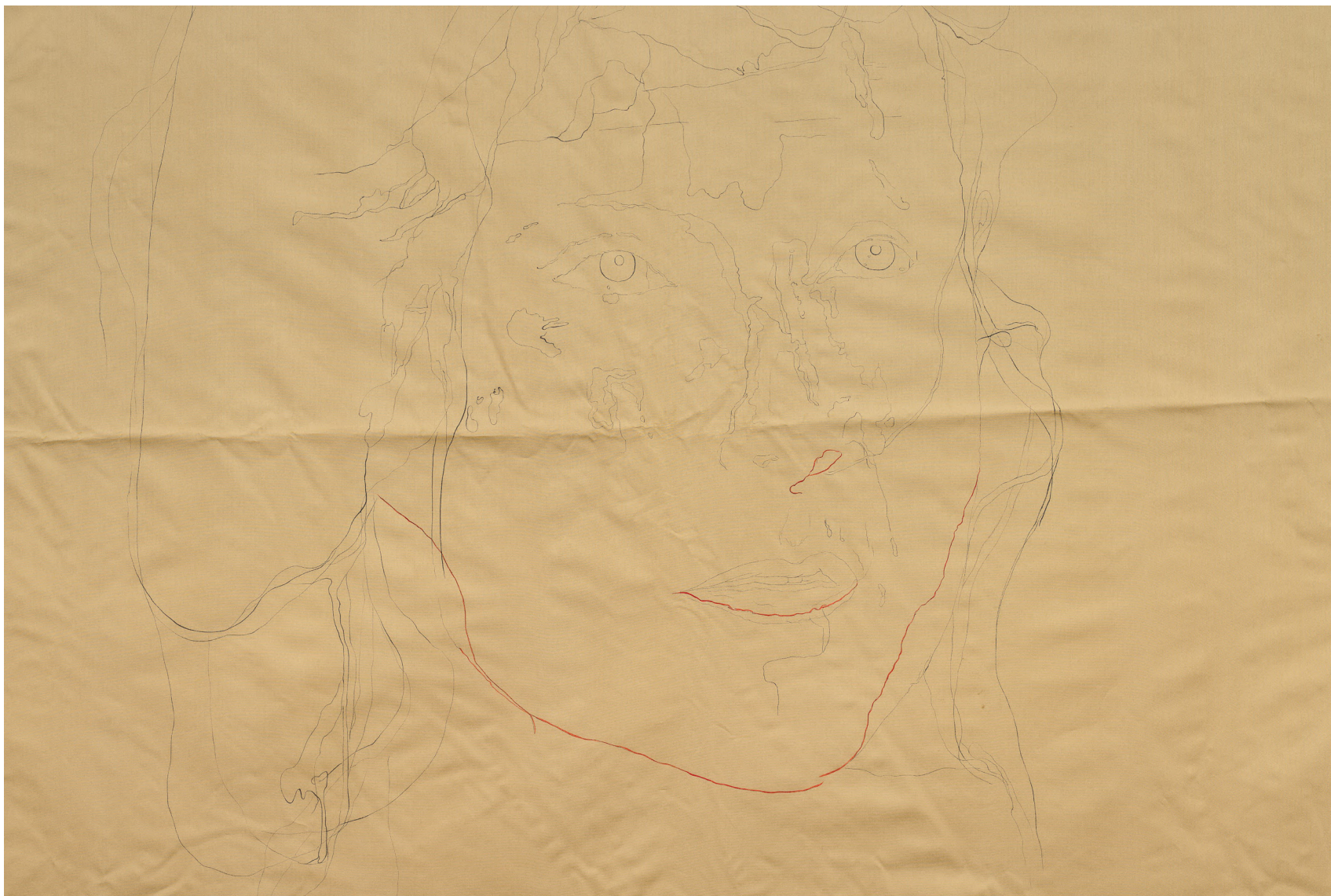
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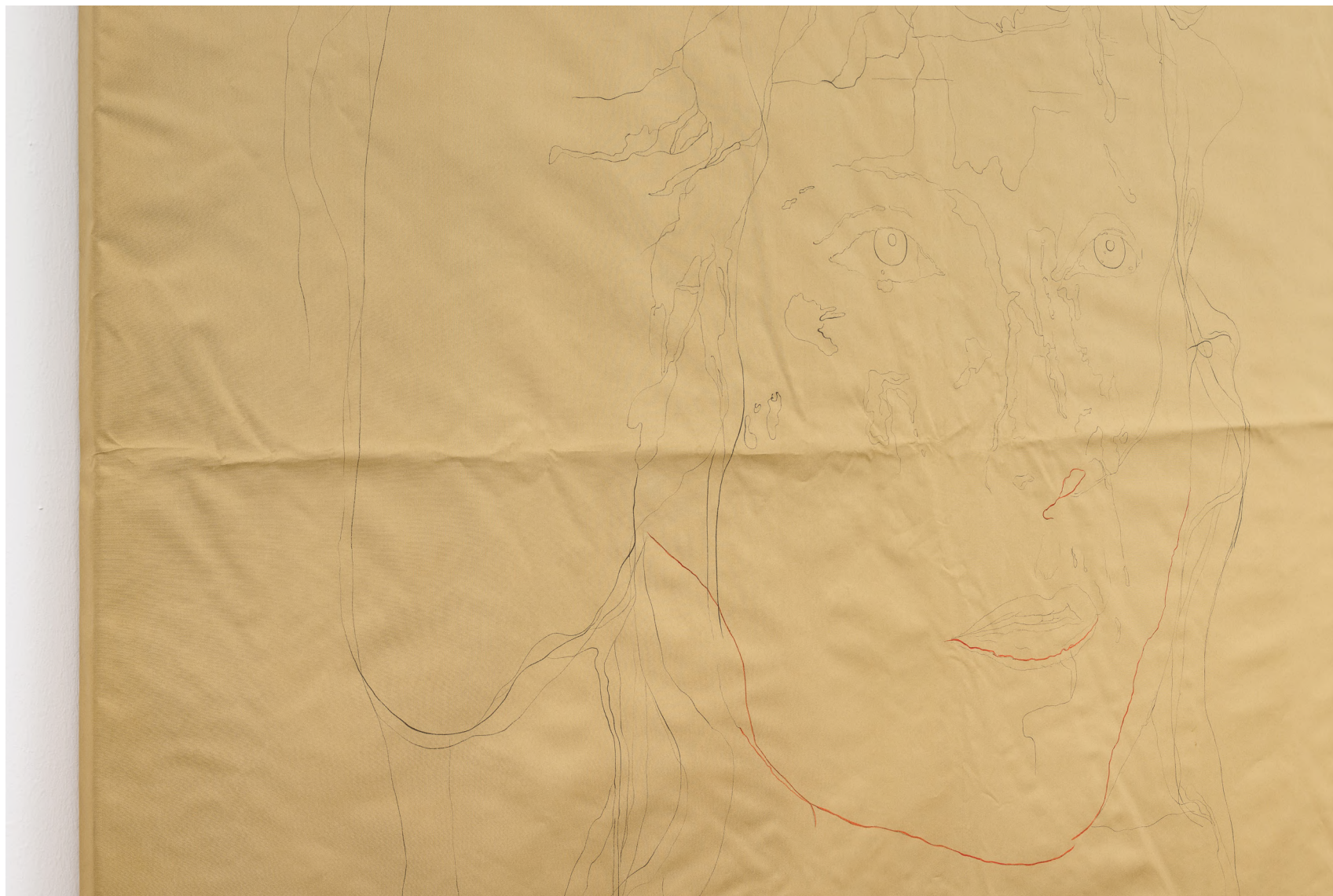
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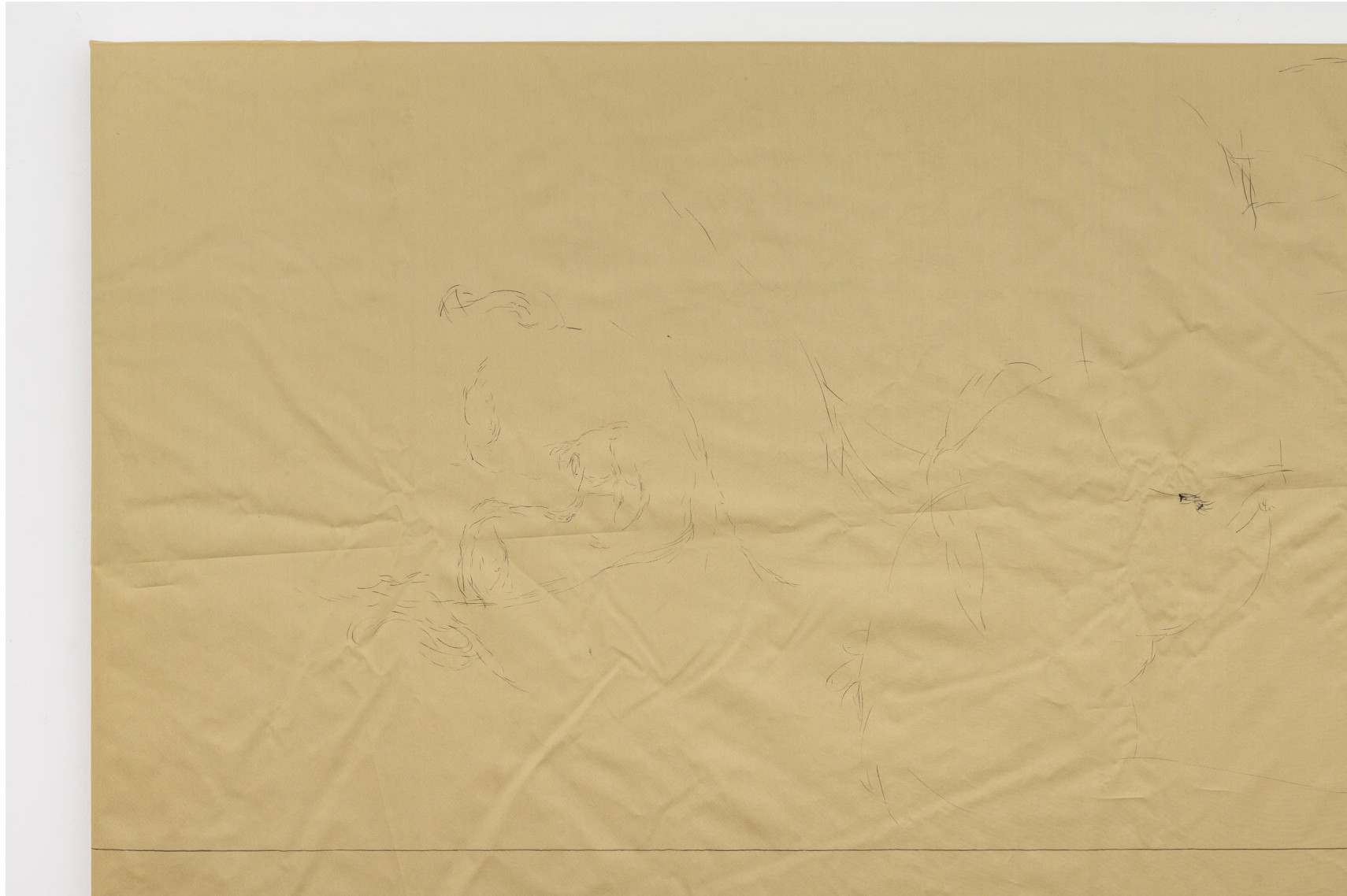
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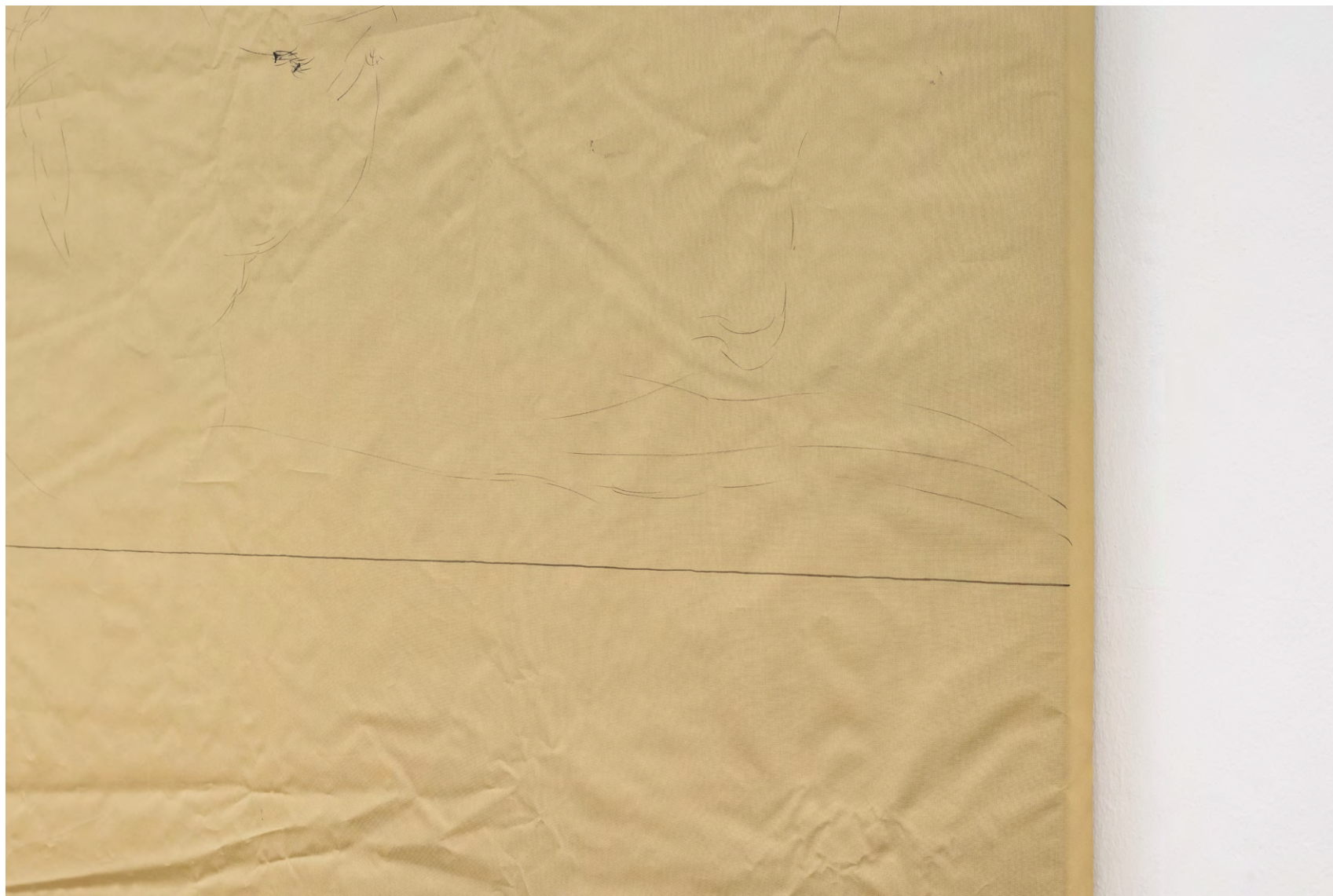
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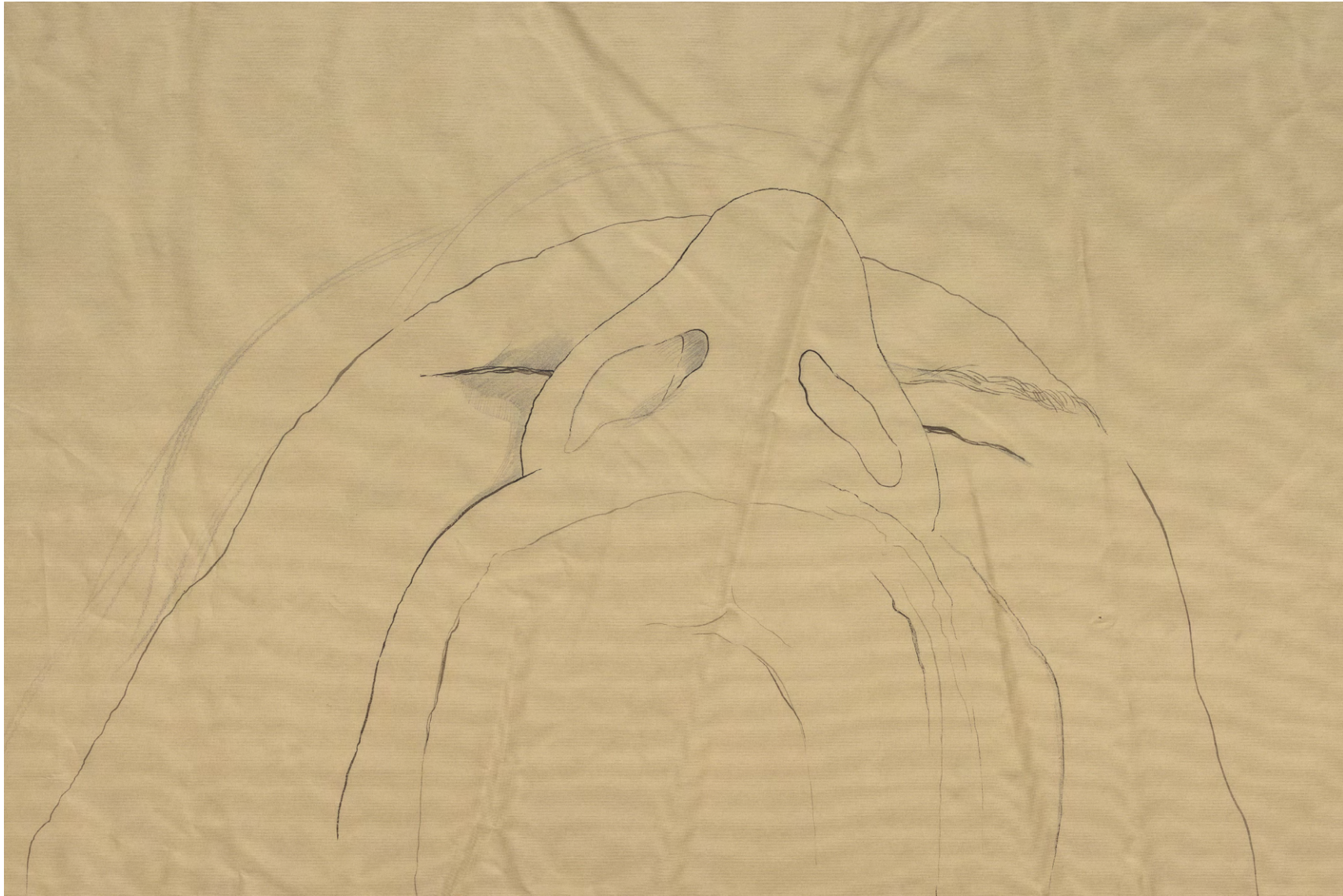
Gaylen Gerber with Leah Ke Yi Zheng



Gaylen Gerber with Leah Ke Yi Zheng  
Support/Untitled (scream), n.d., 2019 – 2021  
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96.5 × 96.4 × 2.5 cm overall  
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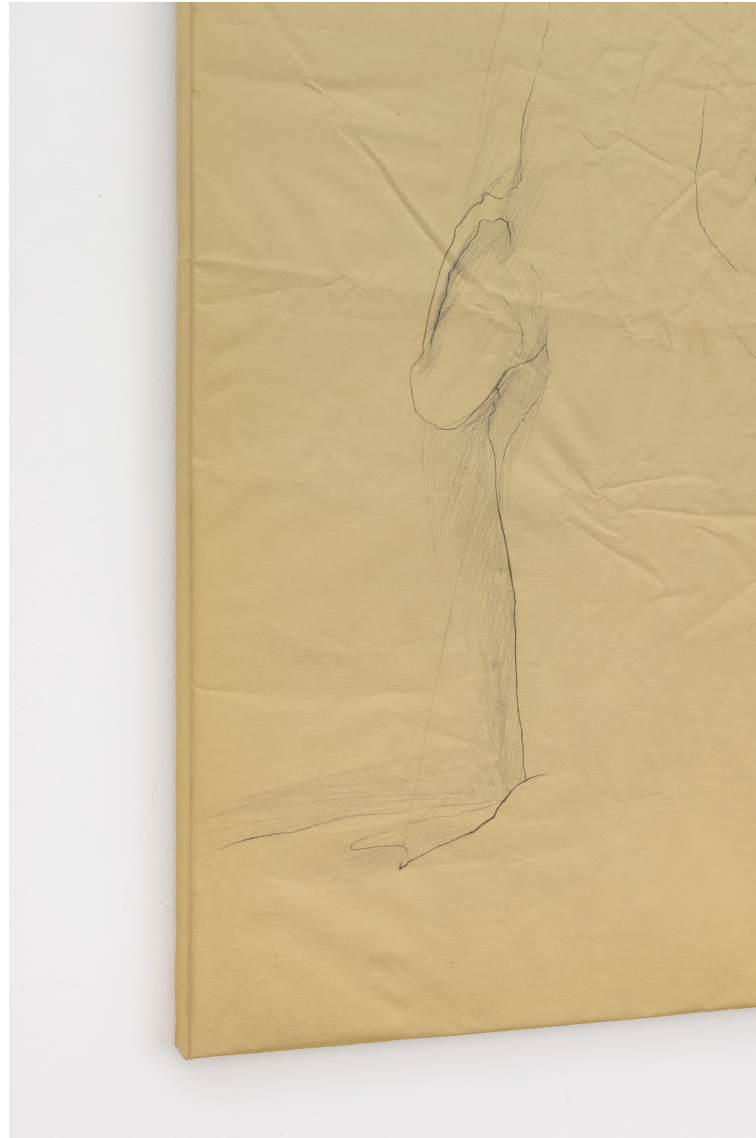
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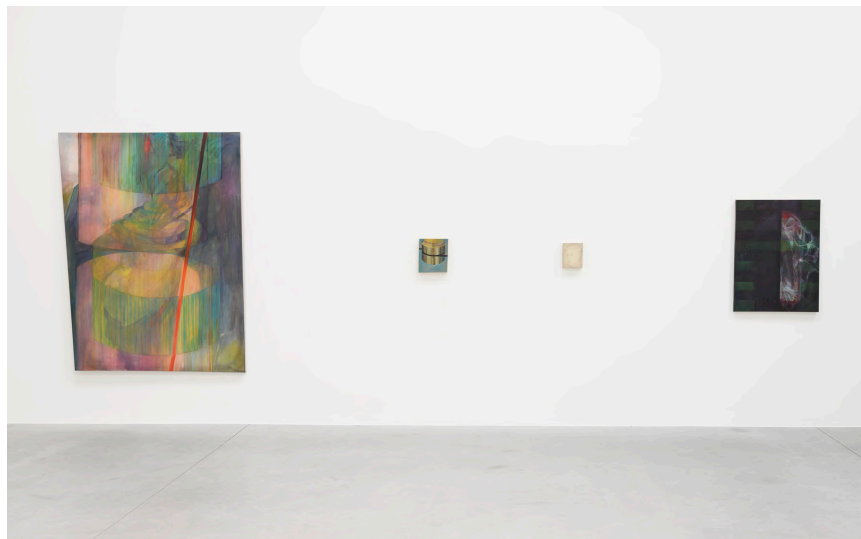
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Untitled (Man in bed of Roger de La Fresnaye), 2023



Layr, Vienna, 2025



Zeno X, 2023



Father Sogol, 2024



Leah Ke Yi Zheng (\*1988) grew up in Wuyishan (China), where she was apprenticed in traditional Chinese painting techniques from an early age. With a dialectical relationship to tradition, she developed a practice in painting that reflects ancient Chinese approaches while at the same time engaging in intellectual and aesthetic conversation with the western avant-garde tradition.

Zheng's works revise the deliberate framework of painting, they call forward the abstract field of a viewer's individual perception and innermost subjective experiences. Her paintings call for attentive viewing that takes into account how the works are made. Beginning with a somewhat anarchic approach, her self-made wooden stretcher frames are guided by intuition, taking on distinct shapes – slightly uncanny parallelograms that deviate from the rectangular norm. The frames then determine the images on the canvas, which balance the irregularity of their shapes. Materials like silk and wood selections such as mahogany, purple heart, and cherry serve not only as mediums but as metaphors for layers of memory and observation – silks as light, translucent, and evanescent as the wood is heavy and warm. Through her choice of the viewing distance and subject matter and by varying the opacity of paint embedded in silk canvas, Zheng takes control of the layers of legibility in her images. Zheng's translucency recurs as a technical and conceptual motif, and it is through various intensities of legibility and difference, objecthood and presence, that she manifests a continual experience of something close to epiphany in the viewer's perception.

Zheng received her MFA from School of the Art Institute of Chicago (2019) where she teaches since 2021. She was awarded the 2019-2021 fellowship from The Arts Club of Chicago. Recent solo and two person exhibitions include Layr, Vienna (2025), Mendes Wood DM, New York (2025), Mendes Wood DM, Brussels (2024), Castle Gallery, Los

Angeles (2024); David Lewis Gallery, New York (2023); 4th Ward Project Space, Chicago (2023); Arts Club of Chicago, Chicago (2022). Recent group exhibitions include Zeno X Gallery, Antwerp (2023); Caffé Centrale, Monte Castello di Vibio (2022). Upcoming presentations include a solo exhibition at The Renaissance Society, Chicago (2025/2026) and a group exhibition at New Museum, New York (2025).



Martin Kippenberger



Martin Kippenberger



Martin Kippenberger  
Model Interconti, 1987  
1973 Gerhard Richter painting as tabletop, wood, metal  
32 × 79.5 × 59 cm  
(12 ¾ × 31 × 23 ¼ inches)

In 1987, Martin Kippenberger employed Gerhard Richter's *Grey Painting* from 1973 as the tabletop for his sculpture *Model Interconti*. By transforming a work that marked a pivotal artistic shift for Richter into a mundane utilitarian object, he offers a pointed parody of Richter's sustained and singular preoccupation with one medium. (Josephine von Perfall, 2016)

In the same year, Martin Kippenberger produced forty-five Peter sculptures together with his assistant Michael Krebber, which were shown in the exhibition *Peter, Die russische Stellung* [„Peter, The Russian Position“] at Max Hetzler in Cologne.

Kippenberger distributes his surplus of sculptures, objects, and assemblages - based on the principle of the so-called Petersburg hanging- seemingly randomly and provisionally in the exhibition space. This approach, radically critical of institutions, counteracts any norm, renounces the existing consensus on the (aesthetic) necessity of an ,order of things, fundamentally disrupts the motion of the White Cube, and completely neutralizes any hierarchy among the works. The ,one masterpiece‘ does not exist (anymore), each and every one has ,something to say,‘ all works in the apparent ,chaos‘ of this exhibition, however different they may be in all respects, are democratized. As a cohesive work complex, the Peter sculptures with which Kippenberger finally incorporated the three-dimensional into his repertoire again emphasize the conceptual aspect of his artistic practice.

In terms of form, all modernist options, their discontinuities, their utopias and respective failures are explored here - there are humorous, revealing allusions such as the briefcase in the *Worktimer*, serious architectural drafts, erroneous manifestations such as the *Entry Exam in Red*, which unfortunately has turned out to be yellow, or the reappraisal of his childhood, as

in the case of *Coal Mine II*. They alternate, attest to his reflected and differentiated view of art and everyday objects, and also show Kippenberger's response to the sculptural concepts of his contemporaries.

A prominent example of this is the work *Model Interconti*, for which Kippenberger bought a gray painting by Gerhard Richter from 1973 and used it as a tabletop for a small coffee table. The answer to the question of the value of a work in this case is self-evident, especially when one knows that the price of the work in no way corresponded to the value of the appropriated Richter painting.

For when it starts dripping through the ceiling Kippenberger again uses objects by other artists as reference, and thus polyurethane replicas, such as a black water trough by Peter Fischli and David Weiss, find their way into this work, as well as the obvious direct allusion to Carl Spitzweg's *The Poor Poet* from 1839, who opens the umbrella to protect himself from the leak in the roof. As metaphor for the poor artist who pursues his art, in solitude and seclusion, Kippenberger builds a very fragile monument using wooden signposts. (Susanne Kleine, 2019)





*Model Interconti in exhibitions (selection)*

- 2022 Bad Manners: On the Creative Potentials of  
Modifying Other Artists' Work, Luxembourg +  
Co., London
- 2019 BITTESCHÖN, DANKESCHÖN, A Retrospective,  
Kunst- und Ausstellungshalle der  
Bundesrepublik Deutschland, Bonn
- 2018 Strategic Vandalism: The Legacy of Asger  
Jorn's Modification Painting, Petzel Gallery,  
New York
- 2017 Remastered - The Art of Appropriation,  
Kunsthalle Krems, Krems
- 2016 Martin Kippenberger: XYZ, Kunstforum  
Wien, Vienna  
L'Image Volée, Fondazione Prada, Milano
- 2009 Gespinst - Werke aus der Sammlung Schürmann,  
Museum Abteiberg Mönchengladbach  
Martin Kippenberger: The Problem  
Perspective, MoMA, The Museum of Modern Art,  
New York
- 2008 Martin Kippenberger: The Problem  
Perspective, MOCA, The Museum of  
Contemporary Art, Los Angeles
- 2007 Modell Kippenberger: Utopia for Everyone,  
Kunsthaus Graz, Graz  
Martha schweigt - Die Kunst der Stille,  
Martha Herford, Herford
- 2003 gibt's mich wirklich. Vier Räume aus der  
Sammlung Schürmann, K21, Kunstsammlung  
Nordrhein-Westfalen, Düsseldorf
- 1995 Das Ende der Avantgarde. Kunst als  
Dienstleistung, Kunsthalle der Hypo  
Kulturstiftung, Munich
- 1992 Dirty Data. Sammlung Schürmann, Ludwig Forum  
Aachen, Aachen
- 1987 Martin Kippenberger, Metro Pictures, New  
York
- 1987 Petra, Galerie Gisela Capitain, Cologne
- 1987 Martin Kippenberger: Peter – die russische  
Stellung, Galerie Max Hetzler, Cologne



Martin Kippenberger



Kunsthaus Graz, 2007



Kunstforum, Vienna, 2016



Museum Abteiberg, Mönchengladbach, 2009

Layr

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Singerstraße 27 1010 Vienna, Austria



Martin Kippenberger

*Model Interconti in publications (selection)*

2019, BITTESCHÖN, DANKESCHÖN, A Retrospective, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Snoeck Verlag

2016, Die Kunst zu zeigen, Fiona McGovern: Durchbruch mit Peter, transcript Verlag

2016, Martin Kippenberger: XYZ, Kunstforum Wien, Josephine von Perfall: Vom Vorbild zum Selbstbild, Verlag der Buchhandlung Walther König

2016, L'Image Volée, Fondazione Prada, Milano

2008, Martin Kippenberger: The Problem Perspective, MOCA, The Museum of Contemporary Art, Los Angeles, MIT Press

2009, Gespinst - Werke aus der Sammlung Schürmann, Museum Abteiberg Mönchengladbach, Johannes Wohnseifer: Die Drehung

2007, Utopia for Everyone, Kunsthaus Graz, Verlag der Buchhandlung Walther König

2007, Ai Weiwei, works 2004-2007, Essay by Peter Pakesch: A Bowl of Pearls

2007, Martha schweigt - Die Kunst der Stille, Museum Martha Herford

2003, Nach Kippenberger, mumok, Museum moderner Kunst Stiftung Ludwig Wien, Eva Meyer-Hermann: Peter-Skulpturen, Verlag der Buchhandlung Walther König

1998, Martin Kippenberger, Kunsthalle Basel, Deichtorhallen Hamburg, Daniel Baumann: The Way You Wear Your Hat, Schwabe & Co. AG Verlag

1997, Martin Kippenberger, TASCHEN

1995, Das Ende der Avantgarde. Kunst als Dienstleistung, Kunsthalle der Hypo-Kulturstiftung, Richter-Verlag

1992, Dirty Data. Sammlung Schürmann. Katalog zur Ausstellung im Ludwig Forum Aachen, Aachen



Martin Kippenberger



Martin Kippenberger  
Model Interconti, 1987  
1973 Gerhard Richter painting as tabletop, wood, metal  
32 × 79.5 × 59 cm / 12 ¾ × 31 × 23 ¼ inches





Installation view, 2009  
MoMA, The Museum of Modern Art, New York

The exhibition *Peter. Die russische Stellung* [Peter. The Russian Position] consisted of a motley array of 45 objects. The titles and the overcrowded installation were a reference to the way pictures were hung in several rows in the Hermitage of St Petersburg. All in all, the installation, which has since been divided up into its individual components, is like a huge memory labyrinth of twentieth century art, whose seminal innovations were in the field of three-dimensionality. Kippenberger spells out modernism from the new forms of architecture to new philosophical approaches and the social utopias of Vladimir Tatlin. He then casually oversteps the achievements of the conceptual minimalists from Piero Manzoni to Donald Judd and Walter De Maria, whose artistic world view was oriented towards the clear stereo-metry of the box. He even acquired one of Gerhard Richter's grey paintings, ostentatiously dismissing the entire debate about life and death in painting, and turning his colleague's work into a coffee-table top: *Modell Interconti*. Brazenly impertinent, cheeky perhaps – always reckoning with the possibility of failure – Kippenberger made fun of the artists of his own generation, too, from Schütte to Mucha, with his laconic trivialisation of the model arrangements by which they developed a new concept of place.

The charm of these works lies in their provisional appearance and witty associative references, though some critics at the time saw only the ironic and iconoclastic side of them (for which the artist soon afterwards feigned his shame "in the corner"). Each component possesses the dynamic tension of the ad-lib, ad-hoc situation whose outcome is unforeseeable. Formal and linguistic insinuations are made that do not necessarily come to anything. After all, surely a yellow swathe for an "Entrance Exam in Red" is going to result in being sent home. Can the self-portrait sticker "Bitte nicht nach Hause schicken" [Please Don't Send Home] counter this? Does the little black rubber basin herald the beginnings of a great Arte Povera career? And what happens, "When It Starts Dripping Through the Ceiling"? The props of an old window dressing display, screwed together in a towering pile, has signs bearing unrelated words and fragmented phrases.

Daddy has hung his briefcases on the *Worktimer* as protection against possible collisions. Is he trying to demonstrate that the framework conditions and development potential of the creative process run to a different timetable with this strange vehicle? The *Wittgenstein* shelf awakens great philosophical expectations in response to such existentially charged transparency, but proves to be nothing but the sloppy reconstruction of an unfinished piece from the early days of an assistant. The gaps and holes between that which is or that which can never be determine the current that draws in its wake a frothing flood of seemingly worthless and insubstantial flotsam and jetsam teeming with ideas.

Work on *Peter* started when Kippenberger's assistant Martin Krehber was commissioned to develop various bases for the multiple of a bronze-cast broomstick (1986). On a visit to Tenerife and in the Cologne studio this soon turned into a prolific production of objects and drawings on hotel letterheads, with a highly economic use of available means. Nothing – not even the tiniest scrap of paper with even the most marginal note on production – was wasted, but was often integrated into the production. In a process recalling Kleist's "About the Gradual Formation of Thought during Talking", their discussions gave rise to ideas, starting with a specific found object (a box, a rack, etc.). The recurrent and typical crescent stain made by the foot of a wineglass bears eloquent witness to the circumstances under which these impromptu compositions were made. (Eva Meyer-Hermann)

#### The Peter Sculptures 1987

1987 – Lives in Cologne. Works with Michael Krehber on the *Peter* sculptures, which are shown in the exhibitions *Peter. Die russische Stellung* (*Peter. The Russian Position*), Galerie Max Hetzler, Cologne, *Peter II*, Galerie Peter Pakesch, Vienna, and *Sorry III*, Metro Pictures. – At the exhibition *Petra*, Galerie Gisela Capitain, Cologne a larger connected block of drawings on hotel letter paper (sketches and drafts for the *Peter* sculptures) is seen for the first time. – Paints the series of "Prize Pictures". – Is invited to *documenta 8* and declines because not enough interest is shown towards him (poster).



Wittgenstein, 1987  
Holz, Lack, Metall / wood, lacquer, metal, 200 x 100 x 90 cm  
Nachlass / Estate of Martin Kippenberger, Köln / Cologne

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„He even acquired one of Gerhard Richter's grey paintings, ostentatiously dismissing the entire debate about life and death in painting, and turning his colleague's work into a coffee-table top: *Modell Interconti*. Brazenly impertinent, cheeky perhaps – always reckoning with the possibility of failure – Kippenberger made fun of the artists of his own generation, too, from Schütte to Mucha, with his laconic trivialisation of the model arrangements by which they developed a new concept of place.“

2003

Eva Meyer-Hermann: *Peter-Skulpturen*

Exhibition Catalogue, p. 103

mumok – Museum moderner Kunst Stiftung Ludwig Wien





Installation view, 2022  
Luxembourg + Co., London (UK)

Skulpturen, Objekten und Assemblagen – in Anlehnung an das Prinzip der Petersburger Hängung – scheinbar wahllos und provisorisch im Ausstellungsraum. Dieses radikal institutionskritische Vorgehen konterkariert jedwede Norm, kündigt den bislang bestehenden Konsens über die (ästhetische) Notwendigkeit einer ‚Ordnung der Dinge‘, der White Cube wird in seinen Grundfesten erschüttert, die Rangfolge unter den Werken vollständig aufgehoben. Das ‚eine Meisterwerk‘ gibt es nicht (mehr), jedes, jeder und jede haben ‚etwas zu melden‘, alle Arbeiten im scheinbaren ‚Chaos‘ dieser Ausstellung sind, so unterschiedlich sie auch in allen Belangen sein mögen, auf demokratischer Augenhöhe. Als geschlossener Werkkomplex<sup>28</sup> betonen die *Peter-Skulpturen*, mit denen Kippenberger das Dreidimensionale endgültig seinem Repertoire einverleibt hat, wieder einmal den konzeptuellen Aspekt seiner künstlerischen Praxis. Formal werden hier alle Optionen der Moderne, ihre Brüche, ihre Utopien und deren Scheitern durchexerziert – es gibt humorvolle entlarvende Anspielungen wie die Akkentasche im *Worktimer* (s. S. 6), ernsthafte Architekturentwürfe, sich als fehlerhaft bekennende Ausführungen wie die *Aufnahmeprüfung in Rot*, die leider gelb geworden ist (s. S. 125), oder die Aufarbeitung der eigenen Kindheit wie etwa bei *Bergwerk II* (s. S. 127). Sie wechseln sich ab, belegen Kippenbergers reflektierten und differenzierten Blick auf Kunst- oder Alltagsobjekte und geben auch Antwort auf skulpturale Entwürfe seiner Zeitgenossen. Wieder wird der Unterschied zwischen ‚high‘ und ‚low‘ negiert, Arte-Povera-Materialien (im übertragenen Sinn) werden eingesetzt, Gefundenes respektive Readymades verwendet, Alltagsmaterial oder, im völligen Kontrast dazu, Kunstwerke anderer Künstler verwertet. Das Zitat bekommt eine gänzlich neue Bedeutung, selbst die Appropriation büßt durch Allgegenwärtigkeit ihre verfahrenstechnische Exklusivität ein. Hierfür steht als prominentes Beispiel die Arbeit *Modell Interconti* (s. S. 123), für die Kippenberger ein graues Gemälde Gerhard Richters von 1973 kaufen lässt und als Tischplatte für einen kleinen Couchtisch verwendet. Die Frage des Werts eines Werks beantwortet sich hierbei von allein, vor allem wenn man weiß, dass der Preis der Arbeit in keiner

The answer to the question of the value of a work in this case is self-evident, especially when one knows that the price of the work in no way corresponded to the value of the appropriated Richter painting. For *When its starts dripping through the ceiling* (see p. 129) Kippenberger again uses objects by other artists as reference, and thus polyurethane replicas, such as a black water trough by Peter Fischli and David Weiss, find their way into this work, as well as the obvious direct allusion to Carl Spitzweg's *The Poor Poet* from 1839, who opens the umbrella to protect himself from the leak in the roof. As metaphor for the poor artist who pursues his art, in solitude and seclusion, Kippenberger builds a very fragile monument using wooden signposts.<sup>29</sup> Each of the works develops its own narrative; arranged as an exhibition complex, the *Peter sculptures* – due to the radicality of their definition of contemporary sculpture as well as their complex meanings – surpass everything that has existed in Kippenberger's oeuvre so far. The *Peter sculptures* are further supplemented by a forty-seven-part collection of drawings entitled *Another Petra* (see p. 117, 118, 119), to which a separate exhibition with publication is dedicated. It comprises preparatory drawings, drafts, working principles as well as reproductions and once again demonstrates the complexity of Kippenberger's approach of deliberating motifs and themes in a variety of genres.

A similar density and diversity is also evident in the extensive block of diary-like *Hotel drawings* on hotel stationery (see p. 214–229), which Martin Kippenberger begins around 1987 as sketches, notes, and work templates, and which were later published in two volumes as *Hotel-Hotel* and *Hotel-Hotel-Hotel*, representing a cartography of his life and work. The drawings were probably initially made on stationery, which he indeed found in hotels. This gradually develops into a concept-based practice, after friends and companions give him hotel stationery from their travels, which helped obscure the biographical traces and legibility with regard to his whereabouts. From a formal point of view, the motifs, coming from all kinds of areas, perform a 'dance' around the respective

„A quotation takes on a completely new meaning, even appropriation loses its procedural exclusivity through omnipresence. A prominent example of this is the work *Model Interconti*, for which Kippenberger bought a gray painting by Gerhard Richter from 1973 and used it as a tabletop for a small coffee table. The answer to the question of the value of a work in this case is self-evident, especially when one knows that the price of the work in no way corresponded to the value of the appropriated Richter painting.“

2019

Bitteschön Dankeschön  
Exhibition Catalogue, p. 49  
Bundeskunsthalle Bonn