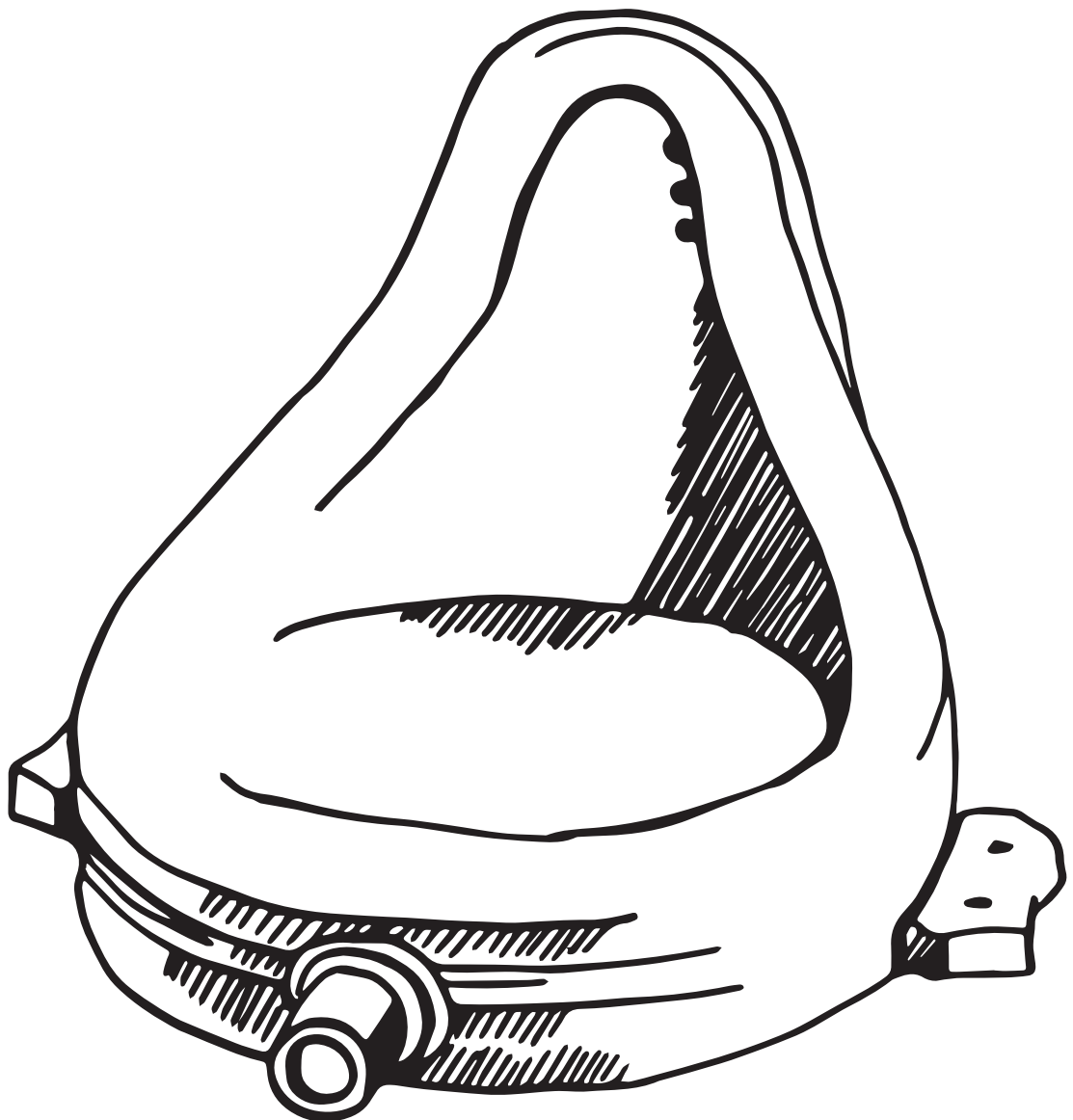


Individual **STORIES**

***Collecting as Portrait and
Methodology***



Foreword

Artists are collectors, attracted to unusual material forms and immaterial phenomena. Benjamin Buchloh once credited Marcel Duchamp as the initial 'artist-as-collector' referring to his ready-mades. Through the collection and conservation of objects, Duchamp was concerned with the relation between the material source and artistic work.

The exhibition *Individual Stories* at Kunsthalle Wien presents a selection of 20 contemporary artists who have agreed to show the personal items they have collected, recorded or documented, or the artworks, which have evolved from the process of collecting.

Many of these collections can be viewed as an architecture of knowledge – that results from the juxtaposition of different elements – which in turn produce an unexpected result.

Some of the collections presented in the exhibition could be interpreted as a filter between the individual and the world that surrounds him; an ensemble of objects and non-objects which can function as a microcosm for society but as a macrocosm for its owner. Others could function as a tool to access the private imaginary of an artist entering the backstage of their practice and thought-process.

The approach to the idea of collection generated by the exhibition is focused more on the gesture of collecting as a process rather than as a result of action.

The exhibition explores the idea of collecting through a diverse spectrum of positions, which do not respond to any criteria of objectivity, scientific procedures or linearity: images, magazines, photos, words, experiences, books, records, shoes.

The act of collecting as a personalized and individual engagement is a means to learn more about the collector and, in the specific case an artists' collection, an approach toward their artistic practice. Addressing different formal, aesthetic and conceptual concerns, the collections vary and lead a path to understanding the respective artists' works.

While some collections exist as independent from artistic practice, others constitute an artistic methodology or could be regarded as work of art themselves.

The items shown at Kunsthalle Wien each have a personal relation to their collector. Thus, the exhibition aims at simultaneously reading collections as portraits of the artists and their fields of interests. It offers a new view on contemporary artistic practice through the act and method of collecting.

On occasions driven by curiosity, at other times by a systematic search for something, the various collections presented in the exhibition offer dramatically different approaches to the broad field of collecting as such. The emphasis on individual portraits allows for alternative access to what can be a very intimate part of artistic work, thus facilitating fresh perspective on the artists' oeuvre.

Kunsthalle Wien will publish an accompanying publication with photographs by Marie Angeletti, who will document the collections in an intimate and personal fashion, together with texts written by each of the artists outlining why she or he began to collect.

SAÂDANE AFIF ^[1]

**1970 in Vendôme, lives in Berlin*

The project *Fountain Archives* is a continuous collection of all publications that Saâdane Afif or his acquaintances find and which include a reproduction of Marcel Duchamp's famous ready-made *Fountain* (1917). Saâdane Afif rips out the page, which pictures the urinal, signs and frames it.

The publications, which contained the pages, are kept on a bookshelf and are sorted according to the date they were found. The continually increasing bookshelf can be regarded as an archive for Duchamp's *Fountain* from which the original author has been removed: an archive without the actual object. Compared to a sculpture, the bookshelf can be understood metaphorically as the *Fountain Archive's* cast. The project was initiated 6 years ago and has since been the subject of numerous publications. The pages that feature a reproduction of the ready-made are now signed by Saâdane Afif instead of Marcel Duchamp and are incorporated into the project. Furthermore, the *mise en abyme* (an image within an image) is emphasized by the duplication of the page: the publication with the missing page is added to the archive along with a second copy that serves as proof.

- ☛ **The Fountain Archive**, 2008 – ongoing, torn out pages from books, various dimensions, courtesy of the artist

JACQUES ANDRÉ ^[2]

**1969 in Brussels, lives in Brussels*

Since the 1990s, Jacques André has been addressing the issues of consumerism and our relationship with material goods in his art. His choice of artistic practice is not traditional. Rather, he follows his own method, which means buying certain objects repeatedly in second hand shops or on the internet. Ideally, these *achats en répétition* (repeated purchasing)

allow the artist to gather the complete copies of records or books, which would lead to a restoration of the original portfolio. Many the purchased items have been produced in the 1970s thus communicating the ideology of the times: three records of the same name by the krautrock band NEU!, the album *I Want More* by Can or Wilhelm Reich's writings on the Sexual Revolution. In acquiring these culturally charged objects and transforming them to art objects reminiscent of readymades, the artist expresses the paradoxes of our Western society.

- ☛ **Arters**, 2002–2015, books, records, variable dimensions, courtesy of the artist and Catherine Bastide, Brussels

MARIE ANGELETTI ^[3]

**1984 in Marseille, lives in Brussels*

In her pictures, photographer Marie Angeletti deals with photography as a medium of documentation and reproduction. She combines images, some of which appear objective with images, while others carry a clearly visible style. Often, the artist focuses on art works which are presented in a certain context – auction houses, private collections – whilst at times entering an almost surreal dialogue with their surroundings.

Angeletti was assigned the task to document the collections presented in the *Individual Stories* exhibition since many of the collections do not have the status of an independent artwork and therefore no photographs of them exist. The purpose is not, however, to create installation views, which are preferably neutral, but rather to bring the subjective approach implicit to collecting in line with photography. The principle of collage lies in the unexpected combination or causeless creation of a series. Accordingly, these principles can be found in Angeletti's pictures, providing a significant contribution to the exhibition's catalogue. In the exhibition itself, they are presented as a work in progress.

- ☛ **Untitled**, 2015, video projection, courtesy of the artist

THOMAS BAYRLE ^[4]

**1937 in Berlin, lives in Frankfurt am Main*

Already in the 1960s, Thomas Bayrle developed works based on the serial repetition of frequently trivial patterns. The artwork's radical vision is rooted in the deep cultural and political conflict during the Cold War in Germany: dealing with a new prosperity arising from the economic miracle on the one hand and the heritage of fascism on the other. To Bayrle this meant a growing interest in mass movements, collectives and any means by which to question and recreate the idea of the individual. On these grounds, he was lead to intensely examine Maoist China where he saw a parallel to West Germany

in the overcrowded shopping malls of western civilization and China's communist mass parades. Chinese propaganda magazines, which preceded the Cultural Revolution, were partly published in German and provided an important reference for the artist. Bayrle owns a considerable collection of these publications, which he presents together with a piece of wallpaper he composed. For its design, he adapted the aesthetics of the propaganda.

- ☞ **China im Bild**, 8 magazines, ca. 40 x 30 x 5 cm
China im Bild, cut out pages:
- ☞ **Arbeiter / Sandwerfer**, 46 x 63 x 5 cm
- ☞ **Krankenschwester**, 35 x 46 x 4 cm
- ☞ **Kartoffelzähler**, 46 x 63 x 5 cm
- ☞ **Laborantin / Schule**, 48 x 62 x 5 cm
- ☞ **Mr. Big**, 48 x 62 x 5 cm
- ☞ **Heaven / Mountain Climbers**, 46 x 63 x 5 cm
- ☞ **Langer Marsch**, 46 x 63 x 5 cm
- ☞ **Bahngleise**, 53 x 73 x 3 cm
- ☞ **Cotton Fabrik**, 1971, silkscreen on paper, 77 x 60,5 cm
- ☞ **Der Tiger übt**, 1969, silkscreen on paper, 50 x 70 cm
- ☞ **Distribution / Birne**, 1971, silkscreen on paper, 82 x 78 cm
- ☞ **Mr. Big**, 1971, silkscreen on paper, 77 x 60,5 cm
- ☞ **Revolutionäre Kräfte ernten Raps**, 1968, silkscreen on paper, 50 x 70 cm
- ☞ **Motiv Sun Yat-sen (Zeichen für Mond)**, 2005, silkscreen, acrylic on cardboard, wood, 125 x 95 x 6 cm
- ☞ **Wallpaper**, 5 x 3 m

Courtesy of the artist

- ☞ **Bergsteiger (Zeichen für Sonne)**, 2005, silkscreen, acrylic on cardboard, wood, 148 x 107 x 6 cm, courtesy of the artist and Air de Paris, Paris
- ☞ **Laborantin (Zeichen für Feld)**, 2005, silkscreen, acrylic on cardboard, wood, 113,7 x 92,7 x 4,5 cm, courtesy of the artist, Galerie Barbara Weiss, Berlin and Gavin Brown's Enterprise, New York

BARBARA BLOOM ^[5]

**1951 in Los Angeles, lives in New York*

Since the 1970s, Barbara Bloom has concerned herself with issues of collections, museology and design. She is especially interested in our investment in objects with which we surround ourselves and which represent us and our taste. Substantial parts of her work are recognized as a collection in different sections, reflecting upon the nature of collecting whilst offering a private portrait of the artist as a collector and storyteller. Accordingly, photographs, installations, films and books present arrangements of objects

in a seemingly conceptual manner. At a closer glance, these arrangements appear as memories of their former owners and serve as a compilation of memory traces. Prints, in particular, left by someone on an object, are proof of a former presence and the interaction of subject and object: foot prints on a carpet, traces of lipstick on a champagne glass or on a flute. Barbara Bloom's pieces are well known for their literal and visual allusions; found works are interpreted in a new way and the aesthetics of the presentation are reminiscent of the setting in a museum. It is through the seemingly objective way of presenting that everyday items, ordinary and exquisite objects are suddenly charged with history and stories. The actual meaning the items hold and for whom they hold it, however, remains unverified.

- ☞ **BB. Book: Esprit de l'Escalier**, paperbound, with original gold-leaf bookmark, 36 pp. Buffalo, N. Y.: Hallwalls, 1988.
- ☞ **BB. Watermark III 13/15**, one of a set of seven handmade paper sheets bearing a photographic watermark image of a UFO sighting (each sheet carrying a different image), 1988. Each 37 x 31 inches. Produced by Dieu Donné Papermill, New York. Edition of 15. From: *Esprit de l'Escalier*.
- ☞ **BB. Fingerprint Scarf**, silk scarf with screen-printed fingerprint pattern, 1996. 17 x 43 inches. Signed on scarf.
- ☞ **BB. Champagne Flutes (His/Hers)**, pair of champagne flutes, one with lipstick print, 1996. Height: 8 inches. Signed on glasses.
- ☞ **BB. CD cover for chrismann and the use**, CD back cover with tea stain. New York: Lovely Music, 2007.
- ☞ **Watermark portrait teacup**, the technique originated in early Ming China when, under Emperor Yongle, a fresh sobriety in design dictated a shift away from brightly painted ceramics and toward porcelain of pure white, the color of filial devotion and mourning. Those beautiful stretches of white offered new room for ghosts.
- ☞ **BB. "Watermark" portrait teacup**, porcelain cup, the base impressed with a portrait of the artist, bordered with a repeating pattern of the artist's signature in gold. From: *The Reign of Narcissism*, 1989. So-called "watermark" porcelain carries secret images pressed into the surface beneath the glaze, thinning the porcelain such that, when lit from behind, a picture emerges. When one of these cups of BB's is tipped up, a spectral vision of her shines up from the bottom.
- ☞ **Photograph of human footprints on the Moon**, digital reproduction of astronaut's footprint in lunar soil, photographed during the Apollo 11 extravehicular activity on the Moon, from NASA Johnson Space Center.
- ☞ **BB. Works for the Blind**, offset lithography and Braille on paper, mounted beneath cut Plexiglas, framed, 60,96 cm x 91,44 cm. From: *Esprit de l'Escalier* (1987)
- ☞ **BB. Vladimir Nabokov correction stamps**, perforated sheet of 21 stamps reproducing Vladimir Nabokov's handwritten annotations and corrections to his printed works; below perforations, a citation from Nabokov's novel *Pnin* (1957). From: *BB, Revised Evidence*:

Vladimir Nabokov's Collection of Inscriptions, Annotations, Corrections, and Butterfly Descriptions. New York: Glenn Horowitz, 1999.

Courtesy of the artist

- ☞ **BB. Girls' Footprints**, C-print, framed, and wool carpet, 2007, Photograph: 20 x 25 inches. Wool carpet: 156,2 x 246,3 cm, courtesy of the artist and Raffaella Cortese, Milan

Collection of Braille objects

- ☞ **Playboy**, Vol. XLI, No. 1 (Braille Edition)
- ☞ **Wristwatch with Braille**
- ☞ **Playing cards with Braille**
- ☞ **Braille with Sign Language Alphabet Blocks**
- ☞ **Braille ruler**
- ☞ **Wine bottle with label in Braille**
- ☞ **2 letters to Barbara Bloom in Braille**
- ☞ **Plastic mold for casting chocolate Braille**
- ☞ **Ghost Writer – Und wenn sie nicht gestorben sind**, 1988. Artist's book with score in Braille
- ☞ **Braille cover for Florence Loewy catalogue**

Courtesy of the artist

HERBERT BRANDL [6]

**1959 in Graz, lives in Vienna*

In the context of the exhibition *Individual Stories*, four cabinets stand like sculptures within the space. The cabinets are a part of Herbert Brandl's cabinet collection that he, for the most part, gathered from exhibits stored at the Kunsthistorisches Museum's collecting point. One of the cabinets presents different objects from the artist's collection, which the artist himself chose for the exhibition. The artist understands the inaccessible but viewable space within the cabinet as a reality, which first needs formulating. For this, he intuitively positions different objects and places them in relation to one another.

Brandl sees his collection as material for his work, which always enters his painting. His collection of different crystals marks the beginning of his collecting activity, inciting him to create a series of paintings that mirror the sculptural shapes of the crystals. The swords and knives shown in the Kunsthalle also inspired Brandl to a number of works whose landscapes and horizons can be traced back to the collected blades' fascinating textures and colorful reflections of light.

- ☞ **Crystals and swords from the artist's collection**, courtesy of the artist

ANDREA BÜTTNER [7]

**1972 in Stuttgart, lives in London and Frankfurt am Main*

Andrea Büttner works with numerous media such as woodcut, sculpture, glass painting and video. In her pieces, she often establishes a connection between social or ethical issues and history of art. She is especially interested in the different associations of poverty, dignity and shame and the relative belief systems, which reinforce them. In her work, Büttner quite often draws attention to the relationship of religion and art. Her video *Little Sisters: Lunapark Ostia* shows two nuns from the religious order "Kleine Schwestern von Jesus" (Jesus' little sisters) speaking about their work. They run a booth at an amusement fair in Ostia not far from Rome. Büttner who won several times at a fishing game, which was organized by the nuns, was allowed to choose from the prizes: key rings, squirt guns, small cuddly toys, soap bubbles, also stones, and cardboard figures that the nuns had painted themselves. One of the souvenirs, which Büttner won, will now be on show in the Kunsthalle Wien: "I do not believe in the gesture of making the private public or rather, I do not believe this gesture to be true, ever. That is why I wanted to present something in the show, which is already a work of art. The cardboard figure on the bronze pedestal which I created for the show was part of my installation at the Documenta 2013."

- ☞ **Untitled**, 2012, paper, bronze, 19 x 21 x 15 cm, courtesy of the artist, Hollybush Gardens, London and David Kordansky Gallery, Los Angeles

HANS-PETER FELDMANN [8]

**1941 in Düsseldorf, lives in Düsseldorf*

Acting on the assumption that art is strictly the product of a specific time and place, Hans-Peter Feldmann's art has revolved around the mass circulation of certain images, motifs and objects since the late 1960s. As a technical visual medium that shapes our everyday optical experiences as well as our ideas and perceptions, photography plays a big part in Feldmann's art which is based on collecting, archiving, arranging and (re)organizing photographs, images and mundane objects that shape our everyday life. Art postcards, images of naked women, postcards of sunsets, newspaper images, calendar pages and shoes are removed from their context for the artist to put them together again this time in a new way and according to a certain criteria. Thereby, he makes them the source for exhibiting re-narrated analogies.

In accordance with his conceptual stance, Feldmann questions the traditional concept of the artist and the originality of the artwork in an incisive and quite ironic manner: None of his pieces are signed. For the exhibition, *Individual Stories* Feldmann presents high-heels not as footwear but as objects of fetish, which through accumulation gain a life of their own.

- ☞ **Collection of female shoes**, courtesy of the artist

CAMILLE HENROT [9]

**1978 in Paris, lives in Paris and New York*

Camille Henrot's collages are a criticism of a conception of history, which is shaped by ideology and still influences contemporary culture today. Henrot's acute interest lies in Prehistory and Early History, which she regards more as a mental space than a specific period of time. In this space, all things are connected and the barriers of monotheism are not yet at work. It is a time before the separation of the genders happened, before the idea of *gender* existed and before certain roles and tasks were assigned to men and women, humans and animals, and art and technology. On these grounds, Henrot brings together Prehistory and the idea of the subconscious. While taking up elements of psychoanalysis, she refers to Gaston Bachelard's book *Psychoanalysis of Fire* which states the assumption that technology is inspired by sexual experiences of men or women. Often perceived as something rational, technology stands in opposition to phantasy. This neglects the fact that invention is always the result of erratic imagination and pragmatic endeavors combined. Another aspect Henrot is interested in while collecting and combining images is the distinction of what life must have been like for Prehistoric people and what contemporary culture imagines it to have been. Exploring the Prehistoric spirit within contemporary culture allows new ways to bring together ideas of art, technology and sexuality.

- ☛ **Collection Préhistorique (Boule perforée)**, 2009, black & white photograph, hand-colored, 80 x 60 cm
- ☛ **Collection Préhistorique (Naturiste allemand, vitamines et minéraux)**, 2009, color photograph (Fine Art Print, Inkjet print), 40 x 30 cm
- ☛ **Collection Préhistorique (Femme fatale et collection de silex de Philippe Dagen)**, 2009, color photograph (Fine Art Print, Inkjet print), 40 x 30 cm
- ☛ **Collection Préhistorique (Silex et cailloux sur femme à quatre pattes)**, 2009, color photograph (Fine Art Print, Inkjet print), 30 x 40 cm
- ☛ **Collection Préhistorique (Couteau "appaloosa" et dessin)**, 2009, color photograph (Fine Art Print, Inkjet print), 30 x 40 cm
- ☛ **Collection Préhistorique (Catalogue de vente aus enchères Tajan et vitesse de bicyclette)**, 2009, color photograph (Fine Art Print, Inkjet print), 40 x 30 cm
- ☛ **Collection Préhistorique (Playboy ouvert sur le sol de l'atelier)**, 2009, color photograph (Fine Art Print, Inkjet print), 40 x 30 cm
- ☛ **Collection Préhistorique (Ile du pacifique et outil contondant)**, 2009, color photograph (Fine Art Print, Inkjet print), 30 x 40 cm

Courtesy of the artist and kamel mennour, Paris

MICHAELA MARIA LANGENSTEIN [10]

**1952 in Munich, lives in Rome*

Artist Michaela Maria Langenstein lives in Rome. She works mainly in photography, transforming analogue black and white photographs of nature into abstract compositions of light and shadow. Her photograms turn vegetation into surreal visual imagery. By painting over certain areas, the artist creates an intermediate realm of the figurative and the abstract, which reflects nature's richness of shapes and presents it as a world of constant change. Langenstein's collection of leaves also mirrors the visual poetry of things that are often overlooked because they seem too familiar. Delicate leaves, which have been perforated by insects or hailstorms, appear as fragile sculptures. The beauty of leaf veins which nature created is almost impossible to capture even in an extreme close-up.

The collection is of no material value, focusing on things that are omnipresent but do not receive much attention. The poetry of the delicate formations stands for itself yet it trusts the viewer to take a closer inspection and to marvel at its wonders.

- ☛ **Collection of leaves**, courtesy of the artist

PIERRE LEGUILLON [11]

**1969 in Paris, lives in Brussels*

Pierre Leguillon runs the Museum of Mistakes, which collects reproductions of art works and rearranges them according to topics. Photographs, film excerpts, postcards, slide positives, record sleeves, magazines and other mass media interact in customized displays. They are not, however, composed in static groups of works but appear as mobile alterable structures. In this way, the Museum of Mistakes follows a model, which invites the visitor to reconsider the perception of art, which is in itself an active process. Leguillon also addresses the political role art plays in a society in which everyone is bound to continuous information processing, and in which the relation of original and copy is constantly being re-negotiated.

Le Tapis is a composition made out of record sleeves. It shows abstract art works from Josef Albers, Bruno Munari and Bridget Riley, as well as postcards from museum shops featuring art works in front of monochrome backgrounds making it impossible to judge the size of the depicted piece. These works circulate in different contexts. By being abstracted from the original piece, they gain a life of their own. *La Pergola* is a collection of fabric and material that adapt patterns and themes from abstract painting. In *Walker Evans (Spritzdekor)*, the cake plates are combined with photographs, which were taken by Walker Evans. They depict American businessmen and have been printed in Forbes Magazine. The cake plates' decoration is also reminiscent of abstract post-war art.

- ☛ Walker Evans (Spritzdekor), 2014, 154,5 x 224 cm
- ☛ Le Tapis, 2014, records, postcards, variable dimensions
- ☛ La Pergola, 2014, fabrics, bamboo sticks, variable dimensions

Courtesy of the artist

HANNE LIPPARD [12]

**1984 in Milton Keynes, lives in Berlin*

The screen shot of a computer screen resembles the principle of cutting-out or an experimental technique of collage. The scrap of paper, however, is replaced by the intangibility of the World Wide Web. For her performances and texts, Hanne Lippard adopts everyday meaningless words from the internet and rearranges them. She owns an extensive collection of spelling mistakes and other errors, linguistic dead ends, animated failure indications, unsuccessful conversations, misunderstandings and meaningless opinions. The abyss of the internet offers an infinite source for potential shifts of meaning: *have a break, have a breakdown*.

Depending on how language is rearranged and activated, its value sinks or rises. Using her own voice, the artist articulates found scraps of information. The computer-generated language becomes personalized and attached to a physical body. Fragments of meaningless language are reclaimed by the body and given new life.

The screen shot, in turn, holds otherwise fleeting moments and its main value lies in freezing them. We encounter phrases every day that are designed to help with conversations. When they have fulfilled their purpose, they disappear into the depths of the computer. The film *When you worry call me I make you happy* liberates the screen shots from their hidden existence and gives them a temporary physical presence in form of a careless karaoke.

- ☛ *When you worry call me I make you happy*, 2015, HD film, 5:20 min, courtesy of the artist

MAURIZIO NANNUCCI [13]

**1939 in Florence, lives in Florence*

Over the last 20 years, conceptual artist Maurizio Nannucci has collected material on contemporary art, recording it in a kind of archive with the purpose of preventing it from oblivion. Exploring the borderlines of different genres and detecting images are a substantial part of this work through which the artist wishes to highlight the dynamics of processing experiences in the fine arts. In collecting and associatively arranging images, postcards, art magazines and rare books, Nannucci sees a possibility to find something universal that cannot be reduced any further. At the beginning of his artistic practice, the artist therefore started to collect documents which were related to the circulation of

his pieces in exhibitions and collections or that stemmed from artists known to him. He pays special attention to the way in which experiences and overlaps can be documented in a formal reflection and understands the arrangements, which he develops to be basic elements of his artistic creation.

- ☛ Zona Non Profit Art Space, Florence, 1974-1985, 30 original items: invitations, poster, folders, ephemera
- ☛ Artist's records: Edition Recorthings
Poesia Sonora (1975)
Fluxus Anthology (1989)
Maurizio Nannucci / Parole (1976)
Zona Radio / Keeping Time (1998)
Zone Carsten Nicolai (2003)
John Giorno in Florence (2004)
- ☛ Mèla Magazine, 1976-1981, Offset Print
- ☛ 5 artist's posters, 1967/2015
- ☛ Artist's correspondences
2 postcards from Sol Lewitt
2 letters from James Lee Byars
6 letters and 2 envelopes from Ian Hamilton Finlay
2 postcards from Dick Higgins
1 postcard each from: Dorothy Iannone, Alison Knowles, Daniel Spoerri, Lawrence Weiner, Terry Fox, Franco Vaccari, James Coleman, John Armleder, Robert Filliou, Cruz Diez, Francois Morellet, Hans Peter Feldmann, Daniel Buren, Bernd & Hilla Becher
- ☛ Books on politics from: Zona Archives, 1960/2000, 12 books

Courtesy of the artist

G. T. PELLIZZI [14]

**1978 in Cuernavaca, lives in New York and Mexico*

The titles of Giandomenico Pellizzi's pieces are inspired by Horaz' famous phrase *disjecti membra poetae* which literally translates to "the poet's scattered limbs". Horaz refers to scraps of poems from the ancient world of which often times only parts have survived. In the 17th and 18th century, amateur archeologists used the term *Disjecti Membra* to describe old fragments of ceramics. Pellizzi's work refers to popular culture and the remains of everyday life.

The Anthropocene marks the beginning of Pellizzi's work. This geological age was introduced to scientific discussions to be able to classify future layers of rocks and fossils that develop from today's depositions. Geologists established the invention of the steam engine and the Industrial Revolution as the divide between Anthropocene and the preceding Holocene. The Industrial Revolution brought about a very strong change in the atmosphere's molecular composition, which can

be seen in the sediments, meaning the future rocks. Furthermore, the population of fossils will change dramatically due to the mass extinction of various types of fossils in the last 200 years.

One of the major reasons for these changes is the burning of fossil fuel and one of the main by-products of the Industrial Revolution: plastic. Standing for popular culture, plastic objects often replace ceramic items today. Ceramic is won from half-fossilized earth and is in itself already a kind of fossil. For this reason, Pellizzi began collecting plastic objects at Mexican markets, casting them in porcelain. Thereby, they were transformed back into the material, which replaced them and became fossils themselves, which will exist for the next 200 years at most.

- ☛ **Disjecta Membra Populi I (in Red)**, 2013, fired porcelain, enamel and plywood, 194 x 75 x 40 cm
- ☛ **Disjecta Membra Populi I (in Yellow)**, 2013, fired porcelain, enamel and plywood, 194 x 75 x 40 cm
- ☛ **Disjecta Membra Populi I (in Blue)**, 2013, fired porcelain, enamel and plywood, 194 x 75 x 40 cm
- ☛ **Disjecta Membra Archeologica**, 2013, plastic, ceramic and stone debris in wood and glass vitrine, 96 x 195 x 54 cm

Courtesy of the artist and Galerie Loevenbruck, Paris

MAX RENKEL ^[15]

**1966 in Munich, lives in Rome*

Max Renkel explores the possibilities of the complex limits the figurative has to offer, in his painting. Women's bodies that have been translated into color fields shift from representation to abstraction. The bodies, which have been embedded into the surface of color fields, disappear in certain places and become visual on another level.

In Renkel's collection of posters and invitations, drawings, books, autographs, photographs, etchings and other artist's work primarily created on paper, the story of abstraction and the way in which the art market operates, plays an important role. The selective compilation of each object follows a certain order: each element is like a phrase that serves an overall argument whilst keeping its autonomy. At the same time, each collection item creates a microcosm in which the concept of over 1.200 pieces from 1.760 to date are mirrored once more. A photograph by Jochen Lempert meets a charcoal drawing by Lovis Corinth, a business card from Mario Praz meets a vintage print from Aby Warburg.

The works are stored safely in cardboard boxes and are Renkel's source for intellectual discourse. Presented to the public they are reminiscent of contemporary art works, which are based on the assembly and the new contextualization of acquired pictures. The artist himself

does not, however, assign them this status: the collection remains a category of its own.

- ☛ **4 Lithographs of the "Poirè"-Series, Louis Philippe**, 1830s, ca. 30 x 24 cm, framed 45 x 35 cm
- ☛ **Polaroid of Cy Twombly by Ugo Ferranti**, 1980, 7,8 x 7,8 cm, framed 45 x 35 cm
- ☛ **6 books with color charts**, 24 x 40 cm and smaller
- ☛ **Anonymous**, 1892, ink on vintage albumen print, original mount, 14,1 x 10,1 cm
- ☛ **Lovis Corinth**, 1923, charcoal on paper, 15,1 x 18 cm
- ☛ **Oswald Egger**, 2014, black and red pen on paper, glue, 17,5 x 14 x 6,5 cm
- ☛ **Andrè Kertèz, (Alice Hartmann)**, 1929, vintage silver print, 13,6 x 6,8 cm
- ☛ **Michaela Maria Langenstein**, 2014, photogram, 9,3 x 8 cm
- ☛ **Michaela Maria Langenstein**, 1988, vintage silver print, 13,7 x 19,9 cm
- ☛ **Jochen Lempert**, 2004, pencil on vintage silver print, 16,9 x 12,5 cm
- ☛ **Gebrüder Lützel**, 1903, 2 vintage silver prints, original mount, 14,6 x 10 each
- ☛ **Alberto Malatesta**, 1956, pencil on paper, 7,1 x 11,7 cm
- ☛ **Giorgio di Noto, proof for the series The Iceberg**, 2015, UV invisible ink on paper, 29,7 x 21 cm
- ☛ **Mario Praz**, 1950, printed visit card with annotations in envelope, 6,5 x 10 cm
- ☛ **Alison Turnbull**, 2007, pencil on paper, 34 x 25,1 cm
- ☛ **Richard Tuttle**, 1978, pencil and colored pencil on paper, 9,3 x 13,7 cm
- ☛ **Aby Warburg**, ca. 1928, vintage silver print, 14 x 21,5 cm

Collection Max Renkel

MICHAEL RIEDEL ^[16]

**1972 in Rüsselsheim, lives in Frankfurt*

Michael Riedel's sound archive comprises 300 mini discs, which were recorded between 1997 and 2007. They include recordings of conversations and events, which were later transcribed and distributed via the different media the artist uses for his art. The recordings last for a total of 85.645 minutes (60 days) of which 12.235 minutes (9 days) have so far been transcribed. The procedure lasted 45 days.

The relation between communication and information is typical of Riedel's work. The mini discs in the archive contain social material, which was reshaped within the process of archiving. Riedel recorded conversations between artists, curators and friends as well as occasions, which he expanded into new events, posters, installations and paintings. Through

this procedure, Riedel connects digital technologies and manual labor, creating an awareness of how communication establishes situational meaning at the interface of social issues and information.

- ☛ **Untitled (Tonaufnahmen, MiniDiscs)**, 1999-2007, 548 MiniDiscs, 137 x 232 cm, courtesy of the artist, David Zwirner, Gabriele Senn, Bischoff Projects and Michel Rein

HUBERT SCHEIBL ^[17]

**1952 in Gmunden, lives in Vienna*

Hubert Scheibl is primarily known for his large-sized paintings. In *Individual Stories*, he gives us a glimpse into his collection of scientific objects of study, which he has gathered over the last years. The objects are enlarged models of biological systems, plants and bacteria. Robert and Reinhold Brendel designed them as teaching tools in Berlin at the end of the 19th century. The fragile models are made out of paper mâché, wood, shirting, glass pearls, hair, feathers, gelatin and oil paints. Their richness of forms is reminiscent of Scheibl's own abstract color compositions.

Scheibl is especially interested in the abstract structures, vegetable ornaments, herbal genesis and metamorphosis, which occur in nature and become visible by a dissection into different modules and fragments. At the same time, it is possible to discover different shapes and structures in the models of the plants, which have accompanied the artist in his work, leading him to the question of a vegetative genetic print within our cell's nucleus. Scheibl is searching for his own primal evolutionary current, which he wishes to find through painting, drawing, or music.

Private collection of scientific models.

- ☛ **Robert und Reinhold Brendel: Claviceps purpurea / Mutterkorn, Reifes Köpfchen im Durchschnitt**, ca. 1900, wooden base, paper-mâché, oil colors, 32 x 13 x 13 cm
- ☛ **Robert und Reinhold Brendel: Claviceps purpurea / Mutterkorn, Sporenschlauch mit den fadenförmigen Sporen**, ca. 1900, wooden base, paper-mâché, oil colors, glass, 27 x 13 x 13 cm
- ☛ **Robert und Reinhold Brendel: Claviceps purpurea / Mutterkorn, Selerotinum**, ca. 1900, wooden base, paper-mâché, oil colors, 38 x 19 x 13 cm
- ☛ **Robert und Reinhold Brendel: Claviceps purpurea / Mutterkorn, Ausschnitt des Köpfchens mit drei Pretithecin**, ca. 1900, wooden base, paper-mâché, oil colors, 36 x 24 x 13 cm
- ☛ **Robert und Reinhold Brendel: Puccinia graminis / Grasrost, Aecidium Berberis**, ca. 1900, wooden base, paper-mâché, oil colors, 40 x 32 x 15 cm

- ☛ **Robert und Reinhold Brendel: Puccinia graminis / Grasrost, Spermogonium**, ca. 1900, wooden base, paper-mâché, oil colors, 42 x 26 x 13 cm
- ☛ **Robert und Reinhold Brendel: Puccinia graminis / Grasrost, Keimung der Uredospore**, ca. 1900, wooden base, paper-mâché, oil colors, 25 x 19 x 13 cm
- ☛ **Robert und Reinhold Brendel: Puccinia graminis / Grasrost, Halber Rasen von Uredolinearis**, ca. 1900, wooden base, paper-mâché, oil colors, 26 x 15 x 15 cm
- ☛ **Robert und Reinhold Brendel: Puccinia graminis / Grasrost, Keimende Teleutospore**, ca. 1900, wooden base, paper-mâché, oil colors, 49 x 25 x 13 cm
- ☛ **Robert und Reinhold Brendel: Pinus sylvestris / Kiefer ganzer männlicher Zapfen und einzelne Schuppe**, ca. 1900, wooden base, paper-mâché, oil colors, gelatine, 39 x 25 x 12 cm
- ☛ **Robert und Reinhold Brendel: Pinus sylvestris / Kiefer ganzer männlicher Zapfen und einzelne Schuppe**, ca. 1900, wooden base, paper-mâché, oil colors, gelatine, 43 x 24 x 13 cm
- ☛ **Robert und Reinhold Brendel: Secale cereale / Roggen**, ca. 1900, wooden base, paper-mâché, oil colors, gelatine, 88 x 40 x 14 cm
- ☛ **Robert und Reinhold Brendel: Hordeum distichum / Gerste, Ährchen**, ca. 1900, wooden base, paper-mâché, wood, oil colors, gelatine, feathers
- ☛ **Robert und Reinhold Brendel: Triticum vulgare / Weizen, Ährchen**, ca. 1900, wooden base, paper-mâché, oil colors, wire, gelatine, 53 x 34 x 19 cm
- ☛ **Robert und Reinhold Brendel: Avena sativa / Hafer, Ährchen**, ca. 1900, wooden base, paper-mâché, oil colors, feathers, gelatine, 32 x 64 x 15 cm
- ☛ **Robert und Reinhold Brendel: Zea Mays / Mais Blüte und Fruchtdurchschnitt**, ca. 1900, wooden base, paper-mâché, wire, oil colors
- ☛ **Gebrüder Brendel: Triticum gramineae**, ca. 1900, wooden base, paper-mâché, oil colors, 38 x 37 x 15 cm
- ☛ **Robert und Reinhold Brendel: Gerade Samenanlage von Rheum officinale / Rhabarber**, ca. 1900, wooden base, paper-mâché, oil colors
- ☛ **Robert und Reinhold Brendel: Ficus carica / Feige**, ca. 1900, wooden base, paper-mâché, oil colors, 35 x 16 x 14 cm
- ☛ **Robert und Reinhold Brendel: Fraxinus excelsior / Esche Zwitterblüte**, ca. 1900, wooden base, paper-mâché, oil colors
- ☛ **Robert und Reinhold Brendel: Salix alba / Silberweide, männliche und weibliche Blüte**, ca. 1900, wooden base, paper-mâché, oil colors, hair
- ☛ **Robert und Reinhold Brendel: Betula pendula / Weißbirke**, ca. 1900, wooden base, paper-mâché, oil colors
- ☛ **Robert und Reinhold Brendel: Spaltöffnung vom Helleborus**

- foetidus / Nieswurz (Vergr. 2000fach), ca. 1900, wooden base, paper-mâché, oil colors, wire, gelatine
- ☞ Robert und Reinhold Brendel: *Conium maculatum* / Schierling, ca. 1900, wooden base, paper-mâché, oil colors
- ☞ Robert und Reinhold Brendel: *Orchis morio* / Knabenkraut Blüte, ca. 1900, wooden base, paper-mâché, oil colors, 34 x 19 x 13 cm
- ☞ Robert Brendel: *Euphorbia cyparissias* / Cypressen-Wolfsmilch, 1875, wooden base, paper-mâché, oil colors
- ☞ Robert und Reinhold Brendel: *Aspidium Filix* / Wurmfarne Prothallium, ca. 1900, wooden base, paper-mâché, straw, oil colors, gelatine, 38 x 30 x 13 cm
- ☞ Beschnittene Kokosnuss als Pulverflasche, ca. 1800, coconut, glass eyes, powder feeder, 10,5 x 9 cm

Courtesy of the artist

YANN SÉRANDOUR ^[18]

**1974 in Vannes, lives in Rennes*

Yann Sérandour's work is often associated with conceptual art from the 1960s and 1970s. The artist is especially interested in the many print products that were produced during that time. In his recent work, however, Sérandour addresses a period of time that lies further back: the ensemble, which the artist has brought together as a collection of cacti is composed of books and photographs picturing private cacti breeding. The writings were published in different western countries primarily between the middle of the 19th century until the end of the 1930s. The collective fascination for a botanical phenomenon as well as its promotion through a number of books becomes evident through the means of presentation: the books are displayed on old small flower tables. The collection allows the amateurish and passionate practice to become visible to the public. It mirrors a sculptural interest in the cactus's strange shapes as well as the process of its cultural prevalence and illustrates the role that the international flow of information plays in spreading a fashion, ranging from its sudden appearance to it becoming commonplace. In consideration of this visibility, it is possible to tell the story of varying taste. Through collecting, Sérandour not only connects objects that are scattered in time and place but also seizes their history and expands them into the present.

- ☞ Cactus Cuttings #1, 2014, 16 vintage silver prints, 74,6 x 104,7 x 6 cm, courtesy of the artist and gb agency, Paris
- ☞ Cactus Show & Sale, 2014, heat transfer print on polyester mounted on aluminium frame, 245 x 345 x 4,8 cm

- ☞ The Ups and Downs of the Cactus Mania #1868/1926, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 69 x 47 x 41 cm
- ☞ The Ups and Downs of the Cactus Mania #1928/1930, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 81 x 52 x 30 cm
- ☞ The Ups and Downs of the Cactus Mania #1929/1935, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 80 x 68 x 26 cm
- ☞ The Ups and Downs of the Cactus Mania #1930/1931, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 96 x 62,5 x 44 cm
- ☞ The Ups and Downs of the Cactus Mania #1927/1938, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 97 x 48,5 x 24 cm
- ☞ The Ups and Downs of the Cactus Mania #1925/1948, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 102 x 61 x 35 cm
- ☞ The Ups and Downs of the Cactus Mania #1930/1936, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 89,5 x 24,5 x 39 cm
- ☞ The Ups and Downs of the Cactus Mania #1903/1935, 2014, second hand plant stands, old cactus gardening books, fluorescent plexiglas sheets, 117 x 90 x 30 cm

Courtesy Collection Enea Righi, Bologna, and gb agency, Paris

JOHN STEZAKER ^[19]

**1949 in Worcester, lives in London*

John Stezaker uses classic film stills, vintage postcards and book illustrations to lend a new visibility to old pictures. His collages investigate different relations to the photographic image: as an instrument which authentically documents reality, as a storage for memory or as a medium of modern culture. By combining single images, turning them upside down or making them into collages, Stezaker creates unique new pieces. In his collages, which are made out of photographs, Stezaker explores the subversive power of the found photographs and adopts content and context of the original images to give them a new meaning. For Stezaker, the collage is an opening of the picture, an incision. The cuts are moments of transition, which are "interrupted" by the collage. Stezaker's broad archive of image fragments and collected pictures are the result of the collage technique and are at the same time its source. It is obvious that the collection serves as a resource for the collages. At the same time, collages are in themselves microcosmic collections. The act of collaging then stands fundamentally for the act of collecting.

- ☛ 3rd Person Archive, 1976, present image fragment, 2,4 x 2,1 cm
- ☛ 3rd Person Archive, 1976, present image fragment, 1,9 x 3 cm
- ☛ 3rd Person Series (Rendez-vous), 2011, 2 image fragment, each 3,3 x 3,9 cm
- ☛ Damage III, 2008, found image, 25,6 x 20,3 cm
- ☛ Man and Light III, 2004-2012, 3 image fragment, each 31,9 x 23,4 cm
- ☛ Untitled (Unassisted Readymades) III, 2007, found image, 23 x 19,1 cm
- ☛ Untitled (Unassisted Readymades) IV, 2007, found image, 20,6 x 25,4 cm
- ☛ Untitled (Unassisted Readymades) V, 2007, found image, 20,8 x 25,5 cm
- ☛ Untitled (Unassisted Readymades) VI, 2007, found image, 20,5 x 25,8 cm
- ☛ Lost II, 2007, found image, 25,3 x 19,8 cm
- ☛ Lost III, 2007, found image, 25,1 x 19,8 cm
- ☛ Lost IV, 2007, found image, 25,3 x 20,6 cm

Courtesy of the artist and The Approach Gallery, London

JOHANNES WOHNSEIFER ^[20]

**1967 in Cologne, lives in Cologne and Erfstadt*

Johannes Wohnseifer is primarily known for his paintings, collages and installations. His material for *More in Common Than a Given Name*, however, stems from his personal archive. It connects two men who, apart from their first name, seemingly have nothing else in common. For the last 15 years, Wohnseifer has been collecting press photos of the racing driver Peter Revson who passed away early. The artist combines the pictures with German painter Peter Brüning's illustrations, ephemera and books. Wohnseifer's selection, as presented mainly on eBay, shows that the search in itself as well as browsing and acquiring the pictures are an essential part of creation. *More in Common Than a Given Name* does not say why a connection between these two men should be established. It is a survey based on free associations and the seemingly random connections that emerge. The repeated presentation of his personal collection at Kunsthalle Wien makes the work something more of an artistic practice than a private collection: "In this regard, I am very indecisive. If I had all exhibits twice, it would be easier."

- ☛ *More in Common Than A Given Name*, 2012-2015, 40 photographs by Peter Revson, each 41 x 35 cm
- ☛ *More in Common Than A Given Name*, 2012-2015, photograph, 50 x 60 cm

- ☛ *More in Common Than A Given Name*, 2012-2015, graphics by Peter Brüning, 95 x 70 cm – 82 x 63 cm

Courtesy of the artist and Galerie Gisela Capitain, Cologne and Galerie Johann König, Berlin

PROGRAM

TOURS

Curator's Tour

with Anne-Claire Schmitz (in English)

Fri 26/6 at 2 p.m.

with Luca Lo Pinto (in English)

Thu 23/7 at 7 p.m.

Sunday tours

Discover the individual stories behind the collected objects of international artists together with our art educators. Guided tours in German.

Artists collecting – Things in a different order

Sun 28/6, 30/8 & 4/10, 3 – 4 p.m.

Encyclopedia of Objects

Sun 5/7, 2/8, 6/9 & 11/10, 3 – 4 p.m.

Collecting (Hi)Stories – Talking Objects

Sun 12/7, 9/8 & 13/9, 3 – 4 p.m.

Collecting, sorting & selecting

Sun 19/7, 16/8 & 20/9, 3 – 4 p.m.

From searching to finding: the collection as portrait

Sun 26/7, 23/8 & 27/9, 3 – 4 p.m.

Long Night of Museums

Sat 3/10

8 p.m. – Encyclopedia of Objects

9 p.m. – From searching to finding: the collection as portrait

For more information on tours and education program, please contact: +43 (0)1 5 21 89-1253
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Individual Stories

Collecting as Portrait and Methodology
 26/6 – 11/10 2015

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EXHIBITION BOOKLET**Publisher**

Kunsthalle Wien GmbH

Texts

Vanessa Joan Müller, Fanny Hauser

Editing

Isabella Drozda, Martin Walkner

Art direction

Boy Vereecken

Design

Antoine Begon

Print

Holzhausen Druck GmbH

Kunsthalle Wien GmbH is Vienna's exhibition space for international contemporary art and discourse.
Kunsthalle Wien GmbH
Museumsplatz 1
1070 Vienna, Austria

Daily 10 a.m. – 7 p.m., Thu 10 a.m. – 9 p.m.

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