



MUSEUM

17.08.19-16.02.20

MUSEUM<sup>MMK</sup>

ZOLLAMT<sup>MMK</sup>

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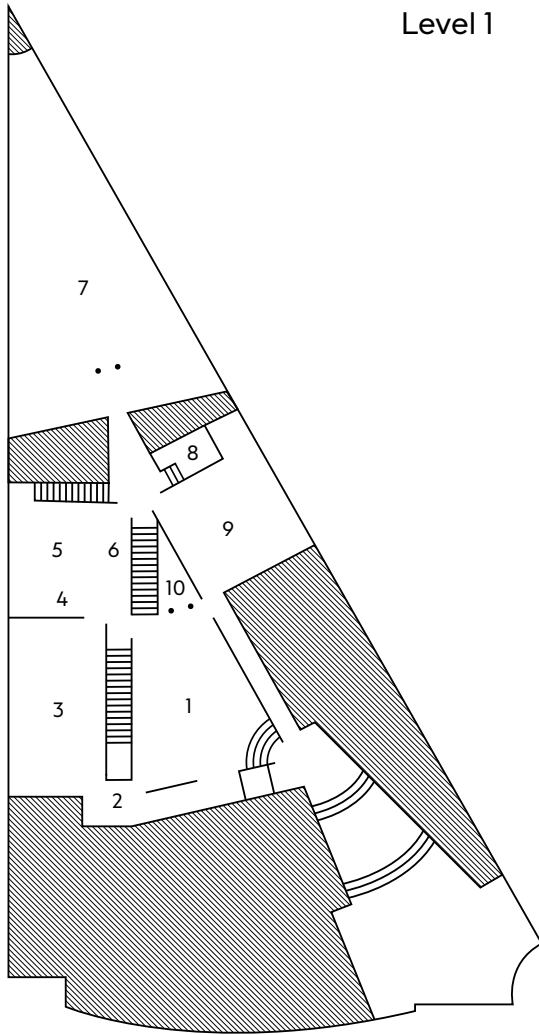
Michael Asher  
Jo Baer  
Joseph Beuys  
Alighiero Boetti  
Marcel Broodthaers  
A.K. Burns  
Tony Cokes  
Tony Conrad  
Tracey Emin  
Jana Euler  
Hans-Peter Feldmann  
Fischli/Weiss  
Parastou Forouhar  
Ryan Gander  
Gilbert & George  
Anne Imhof  
On Kawara  
Martin Kippenberger  
Oliver Laric  
Claude Lelouch  
Li Liao  
Bruce Nauman  
Olaf Nicolai  
Roman Opalka  
Blinky Palermo  
Laurie Parsons  
Adrian Piper  
Pamela Rosenkranz  
Cameron Rowland  
Robert Ryman  
Victoria Santa Cruz  
Sturtevant  
Rosemarie Trockel  
Gavin Turk  
Cy Twombly  
Jeff Wall

A museum of the present must always be a different one. In a time of constant change and the attending sense of powerlessness, the exhibition *Museum* seeks to open up and occupy new spaces. Rather than critically questioning the institution, the focus is on exploring its possibilities.

With works from the collection, new productions and loans, the exhibition *Museum* strives to unfurl the current liberties of art and thus of the present museum. Gestures of configuration, transformation and transgression here aid in the endeavour to conceive of—and make perceivable—the Other.

The museum is to be understood as a working title.

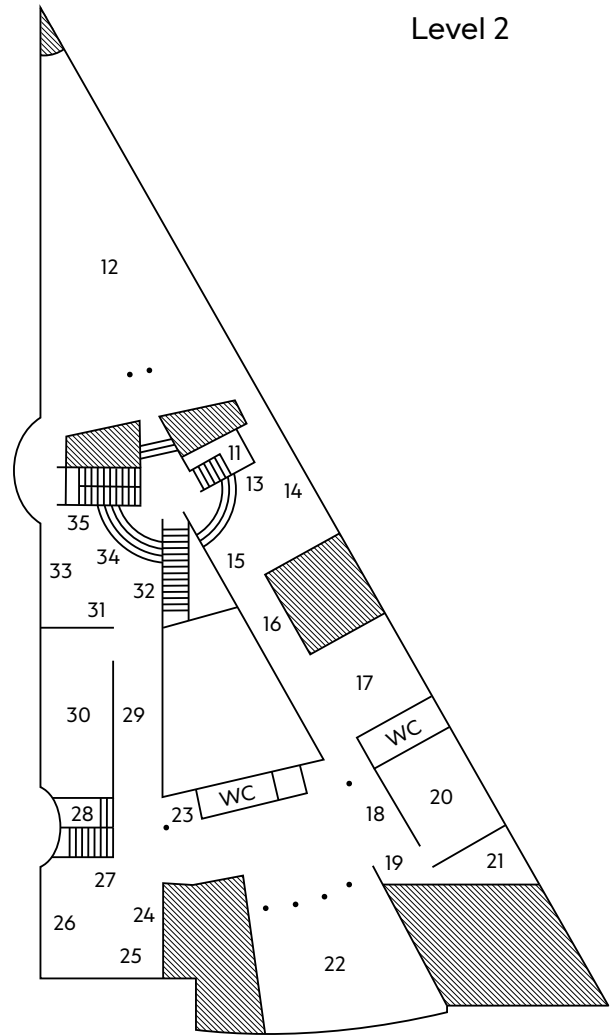
MUSEUM<sup>MMK</sup>  
Level 1



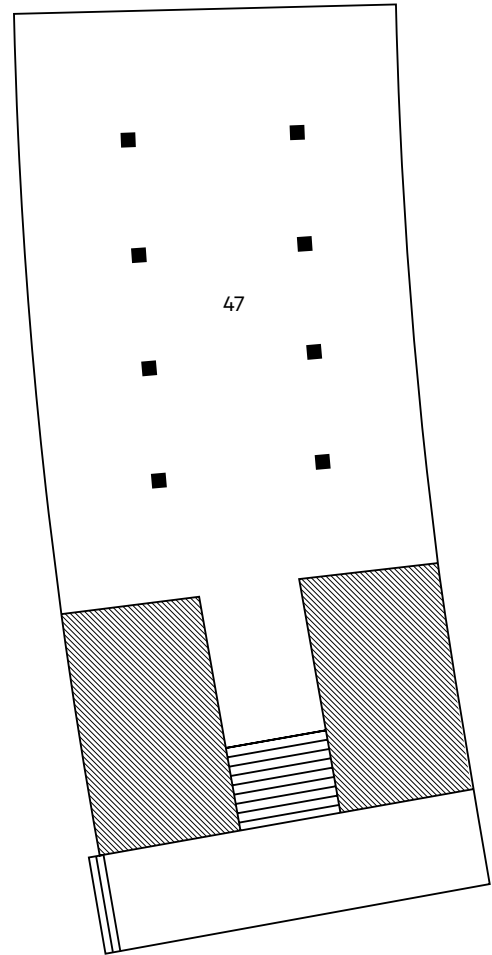
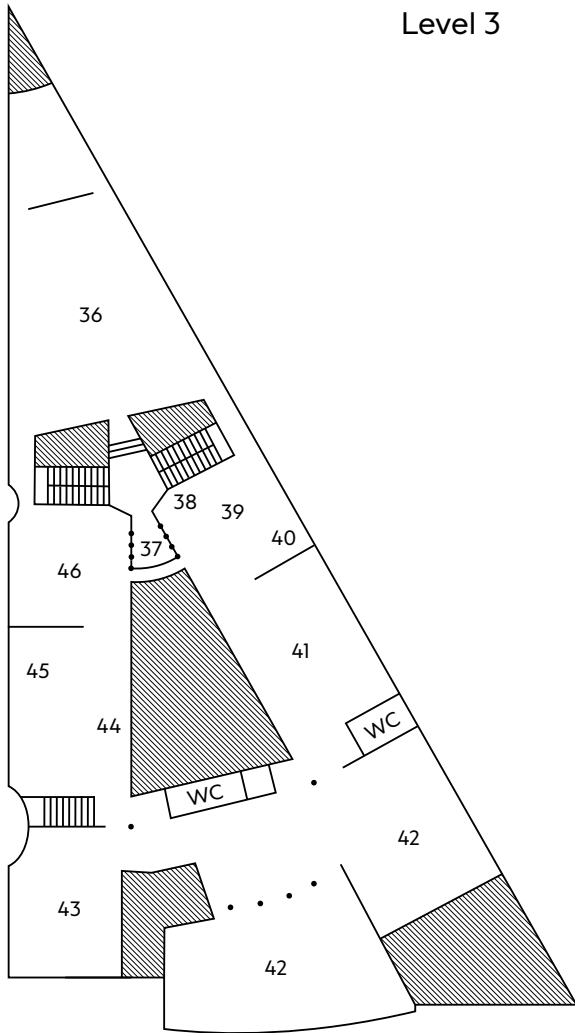
- |                               |                             |
|-------------------------------|-----------------------------|
| 1. <b>Ryan Gander</b>         | 6. Robert Ryman             |
| 2. Fischli/Weiss              | 7. <b>Tracey Emin</b>       |
| 3. <b>Victoria Santa Cruz</b> | 8. Gavin Turk               |
| 4. <b>Michael Asher</b>       | 9. <b>Pamela Rosenkranz</b> |
| 5. <b>Laurie Parsons</b>      | 10. Jeff Wall               |

Texts on the artists whose names appear in boldface type can be found under the numbers indicated.

MUSEUM<sup>MMK</sup>  
Level 2



- |                               |                               |
|-------------------------------|-------------------------------|
| 11. <b>Marcel Broodthaers</b> | 24. Gilbert & George          |
| 12. Claude Lelouch            | 25. <b>Rosemarie Trockel</b>  |
| 13. Joseph Beuys              | 26. <b>Sturtevant</b>         |
| 14. <b>Joseph Beuys</b>       | 27. <b>Rosemarie Trockel</b>  |
| 15. <b>Joseph Beuys</b>       | 28. <b>Marcel Broodthaers</b> |
| 16. Parastou Forouhar         | 29. Rosemarie Trockel         |
| 17. <b>Adrian Piper</b>       | 30. <b>Tony Cokes</b>         |
| 18. Hans-Peter Feldmann       | 31. Martin Kippenberger       |
| 19. Hans-Peter Feldmann       | 32. Jo Baer                   |
| 20. <b>Bruce Nauman</b>       | 33. Blinky Palermo            |
| 21. Hans-Peter Feldmann       | 34. Joseph Beuys              |
| 22. <b>Oliver Laric</b>       | 35. Sturtevant                |
| 23. <b>Olaf Nicolai</b>       |                               |



- 36. Anne Imhof
- 37. Jana Euler
- 38. Roman Opalka
- 39. Alighiero Boetti
- 40. Cy Twombly
- 41. A.K. Burns

- 42. On Kawara
- 43. Li Liao
- 44. Martin Kippenberger
- 45. Tony Conrad
- 46. Adrian Piper

- 47. Cameron Rowland

## 1. Ryan Gander

*Looking for something that has already found you (The Invisible Push)*, 2019

Visitors entering the central exhibition hall of the museum may be astonished by its emptiness. The expectation of finding something palpable, something that is visible and perhaps even comprehensible, is probably one of the subconscious assumptions we associate with the exhibition space. *Looking for something that has already found you (The Invisible Push)* makes no visible changes and offers only a view of the building architecture. Yet a relationship emerges between our bodies and the surroundings when we notice the invisible wind. Neither here nor outside the museum walls is our perception of the wind a matter of choice, nor is the sensation something we decide to feel. Perceptible in gradual differences, the elusive wind stimulates our largest sense organ—our skin. What we perceive is the embodiment of the change that captures the body.

Within the walls of the museum building designed to provide a perfect climate for the works of art, the wind is an artificial change that is meant to be felt by the visitor, and which disturbs the uniform atmosphere in which art is normally viewed—or turns our attention to how we perceive art when we look at it. *Looking for something that has already found you (The Invisible Push)* opens up a realm of possibilities for what is to come and for the perception of something that has already found us.

## 3. Victoria Santa Cruz

*Me gritaron negra (They called me black)*, 1978

The choreographer, composer, poet and activist Victoria Santa Cruz spoke in an interview about her first childhood experience of racism on the part of her own friends when a girl who had just joined the group refused to play with her because she was black. “I was still a little girl myself, and when I realized that I had been rejected by my friends, I simply left. But I’ve never forgotten that. I’ve never forgotten the importance of suffering. It’s about not being a victim.” Staged by the artist as a performance, her poem entitled “Me gritaron negra” begins with the experience of everyday racism and asks about the social and cultural construction of “blackness”. In her own proud repetition, Santa Cruz embraces the intended insulting term “negra”. “Negra soy” becomes a powerful, rhythmic self-assertion.

*Me gritaron negra* transposes the artist’s subjective experience into an empowering collective appropriation which Santa Cruz imbues with a shared rhythm through her performance. As a choreographer, she made deliberate reference to the vocabulary of movement in Afro-Peruvian dances and to African rhythms, which she interpreted as embodied knowledge that has survived the colonial period and era of slavery. In Peru, Santa Cruz became a leading figure in the revival of Afro-Peruvian culture through her focus on systematically repressed cultural and religious practices in the 1960s and 1970s.

#### 4. Michael Asher

*Untitled, 1991*

Michael Asher accepted the invitation from the Nouveau Musée Villeurbanne in Lyon to develop a work for the public space while the exhibition rooms were closed for renovations. He began by examining the situation in the neighbourhood, in which building renovation projects and real estate speculation had made it impossible for many long-time residents to pay their rent. Especially hard-hit were older citizens with limited incomes, unemployed persons, immigrants and poor families. Many of these people were poorly educated and unaware of their rights and thus dependent on support and free legal assistance.

With this specific situation in mind, Asher developed a multiple that was distributed locally and was not meant for sale through the art market. Suitable for use as a paper-weight or as a door or window wedge by virtue of its weight and compact size, the solid cast-iron objects bear the following text in raised letters: "Affordable housing is a fundamental right! Refuse to accept forced eviction and discrimination", followed by contact data for two independent charitable organizations in Lyon and Villeurbanne that were engaged on behalf of affordable housing. The material for the objects was produced by melting down the museum's old cast-iron boiler. Asher's objective was to introduce the material acquired from the museum into social circulation and thus to establish a relationship between art and energy and economic systems. In that sense, the multiple, industrially produced, functional object transmits warmth through its material history. 700 of these objects were cast and distributed free of charge by social workers and organizations concerned with problems associated with housing shortages and discrimination.

#### 5. Laurie Parsons

*Pieces, 1989*

*Pieces*, a work by the US artist Laurie Parsons, consists of leftovers and dirt—cast-off objects found near her studio in New Jersey. The various pieces are totally unrelated to each other. Everything looks as if it had been left behind and swept up after a renovation.

The radical quality of the work consists not only in its ephemeral character and its focus on the question of value, but also in the element of resistance expressed in its underlying concept, in the definitive statement assertion that also implies a refusal denial. "Floor pieces" and "scatter pieces" are terms that have been commonly used in the art since the 1960s. A work of this kind is evidence of a consistent rejection of the art object and the art world in favour of everyday objects and the everyday world. There can be no object without society.

Laurie Parsons participated in exhibitions with non-material and contextual contributions or refused to have her name mentioned, thus posing a challenge to galleries, institutions and viewers alike. As a consequence of the progressive dematerialization of her art, she finally withdrew from the art world in 1994, and has been engaged as a social worker ever since.

## 7. Tracey Emin

*Why I Never Became a Dancer*, 1995

Images of the English city of Margate filmed with an unsteady Super-8 camera accompany Tracey Emin's narrative about her youth in the coastal town: her hasty rush to school, which she left at the age of 13; the crumbling idyll of beachside promenades, the summers spent in cafés, bars and discotheques—and the sex. Her early sense of freedom gradually gives way to the experience of power and powerlessness. Emin finds a new form of physicality and self-empowerment in dance. The gazes of others no longer speak of the appropriation of her body, but of recognition, potential success and the promise of escape from Margate—until the voices of men calling her a “slag” grow louder than the music and force Emin to adopt a role in which she is not entitled to sexual freedom and pride in her own body. Emin leaves Margate abruptly—and her biographical background becomes her artistic material.

*Why I Never Became a Dancer* presents Emin's journey to art as liberation, as escape from a supposedly preordained biography, but above all as a conscious act of self-assertion. When Emin appears in front of the camera and begins to dance at the end of the video, she does so alone in an empty room and—with the visibility of a public work of art—before the eyes of the world.

## 9. Pamela Rosenkranz

*Sexual Power (Seven Viagra Paintings)*, 2018–2019

The works entitled *Sexual Power (Seven Viagra Paintings)* are suggestive of painting in action: widely dispersed remains, paint-spotted trainers, half-empty paint buckets, crumpled latex gloves turned inside out and protective foil on the floor and walls, convey the impression of a studio that has been left behind in energetic haste by the artist. What remains are flesh-colored surfaces that call to mind bodily secretions and fluids and reveal underlying energy streams. Beneath the surface of the skin or the canvas and behind the sexual power, as the title suggests, stands the stimulation of male virility—stands Viagra.

Pamela Rosenkranz presents a seemingly unfinished work that carries the evidence of its creative process as a frame along with it. She presents an act without boundaries and thus an act that goes beneath the skin, an act of painting as potency and thus as something different. If “potency” describes the as yet unrealized, though possible act, the power, then what Rosenkranz investigates here is the power to paint, and not the act of painting itself. And on the basis of this distinction, she unravels the conceptual proximity that has traditionally described the finished work in art as a (male) act of procreation (and in the tradition of which the female bodies that have become living brushes stand). That potential, to the extent that it permits the incompleteness of a work, will differ from its male counterpart.



## 11. Marcel Broodthaers

*Musée d'Art Moderne à vendre—pour cause de faillite* (Museum of Modern Art for sale due to bankruptcy), 1970–1971

In 1971, at the 5<sup>th</sup> Cologne Art Fair, Marcel Broodthaers offered Musée d'Art Moderne, Département des Aigles, for sale due to bankruptcy. He had his announcement printed on the dust cover of the catalogue for the event.

Broodthaers initially founded the museum as a setting for discussion, and soon established it as an institution with departments, exhibitions, events and publications. Having originated in a gesture of occupation within the context of student protests, the Musée d'Art Moderne, Département des Aigles soon evolved into the symbol of a radical strategy of appropriation and subversion—the museum as a “thought-provoking setting for communication, and not a refuge for works of art”.

On the back flap of the cover, the artist listed nineteen individuals—some real, others invented—to whom he dedicated his provocative offer to sell the museum. The accompanying text and the back of the cover also refer to the eagle cited in the name Musée d'Art Moderne, Département des Aigles, which was also the object of the museum. The eagle is one of the most common heraldic figures, a frequent motif in mythology and art and a symbol of dominion, power and authority. Broodthaers identified this symbolism of power and subjugation with the museum and its interpretive sovereignty in order to expose with his Musée the mechanisms of the institution, the conditions governing presentation and the reception of art.

Broodthaers' offer to sell the Musée d'Art Moderne at one of the first art fairs, addresses the issue of the economisation of art and stands in contrast to one of the essential functions of a museum, namely to protect the works against further commercial exploitation to the greatest possible extent. Today, almost fifty years later, a museum is even less able to operate and be regarded without reference to its economic relationships and the conflict of institutions with measurable indicators of their relevance, with funding systems and their implied appreciation of the value of art persists.

## 14. Joseph Beuys

*Boxkampf für direkte Demokratie* (Boxing Match for Direct Democracy), 1972

As “Abschiedsaktion” (farewell action) on the last day of documenta 5, a boxing match took place between Joseph Beuys and a young Kassel art student, Abraham David Christian. Beuys, who had been featured in all documenta exhibitions since 1964, had relocated the information office of his *Organisation für direkte Demokratie durch Volksabstimmung* (Organization for Direct Democracy through Referendum) to Kassel in 1972. He attended in person during the 100 days, discussing the party system and direct democracy through referendum with visitors. With this contribution Beuys, who always understood a museum to be a “place of permanent conference”, was putting his expanded art concept of “Social Sculpture” into practice.

During a heated argument at the start of documenta, the sculptor Abraham David Christian, who was originally from Düsseldorf, had challenged Beuys to a boxing match. The fight took place at the Museum Fridericianum in the “Denk-Raum” (Thinking Room) of the Fluxus artist Ben Vautier. A boxing ring was set up with a square of ropes on a flat platform in the middle of the room. Both opponents were bare-chested and fought with boxing gloves; Christian also wore a leather headguard and gumshield, while Beuys was otherwise unprotected. Watched by several onlookers, Beuys finally won the three-round match on points “for direct democracy through direct hits,” as declared by the artist who acted as referee, Anatol Herzfeld.

According to Beuys, there has never been democracy in history. It has to be fought for: “I'm a fighter in general. Of course, in an age like the one we live in, in which man is geared for true freedom, this fight has to be different from ever before in history.”

## 15. Joseph Beuys

*Demokratie ist lustig* (Democracy is Merry),  
1973

The original photo taken by Ernst Nanninga shows Beuys and several students leaving the administrative office of the Kunstakademie in Düsseldorf. The group is flanked by a cordon of impassive policemen. Beuys is laughing. Aside from his usual garb consisting of jeans, a fisherman's vest and a hat, he is wearing a long military coat with a Red Cross badge on his sleeve. It was the 10<sup>th</sup> of October 1972, just two days after his *Boxkampf für direkte Demokratie durch Volksabstimmung* at documenta 5 in Kassel.

Early that semester Beuys and a large group of students had occupied the office in an attempt to force the academy administration to adopt a policy of unrestricted admission. Beuys, Professor of Monumental Sculpture at the Staatliche Kunstakademie in Düsseldorf since 1961, had previously initiated the first protests against the academy's restrictive selection criteria in 1971. He regarded the right to education as a fundamental human right, and had invited all applicants who had previously been denied admission to attend his course. Professor Eduard Trier, Director of the Kunstakademie at the time, refused to accept this course of action and called in the police. The occupation of the administrative office was the reason for Beuys' summary dismissal by Minister of Science and Education Johannes Rau on 11 October 1972.

## 17. Adrian Piper

*The Mythic Being*, 1973

*The Mythic Being* shows an excerpt from the film *Other Than Art's Sake* by the Australian artist Peter Kennedy who documented one of Adrian Piper's *Mythic Being* street performances. We see the artist and philosopher Adrian Piper stepping out into the street in disguise; she smokes, ruminates, repeats the exact same sentences like a mantra. Fascinated and curious passers-by follow the unusual film shoot.

As she says in the film, against the political backdrop of the 1970s she turned to art that is directly in relation to the living environment: she herself becomes the art object, the people on the street become her audience. "What would happen," asks Piper, "if there was a being who had exactly my history, only a completely different visual appearance to the rest of society?" Piper challenges perception and provokes reactions to the young man. The coding of the others allows her freer conduct in the street as a man, but then again she becomes the projection surface for fears and fantasies. In 1975 Piper identified the "Mythic Being" as black: "I embody everything you most hate and fear".

The "Mythic Being" made its first public appearance in the form of a monthly advert in the American weekly *Village Voice* (between 1973 and 1975). On each occasion the same photo would appear but featuring a different thought bubble, reproducing the mantra of the month—a sentence from the artist's earlier journals.

With this figure Piper is the object of perception and the subject at the same time, and spontaneously exposes herself to a different experience through the masquerade. Piper, a specialist in Kant, describes her alter ego as a mythic being. It might be understood as an intervention in the development of stereotypical racist and sexist perceptions that refuse to allow disparate and uncomfortable sensations to be seen.

## 20. Bruce Nauman

*Flesh to White to Black to Flesh*, 1968

In his video entitled *Flesh to White to Black to Flesh* of 1968, Bruce Nauman paints his torso with theatrical make-up—white, at first, and then black—while seated in front of a white wall. In a number of different senses he responds in this performance to his time. On the one hand, he simulates a backstage theatre situation. Actors put on make-up offstage in preparation for their performances, and remove it afterwards in order to prepare for their next roles. This performance is not about narcissism on stage, but about transforming of the body in order to assume a different role or form. Yet in 1968, theatre in the United States was no longer a beautiful interplay of illusions meant to edify the white bourgeois classes. By the mid-1960s it had become the scene of major social conflicts. In 1965, actors in white and black make-up from The San Francisco Mime Troupe—a satirical theatre group with which Nauman was well acquainted—exposed the racist stereotypes of the show-business culture with impressive gestural precision for the first time in “A Minstrel Show, or Civil Rights in a Cracker Barrel”. “Minstrel shows” were especially popular among members of the white working class as “folk plays” in which a white actor in blackface regularly played the role of the stereotypical “black dimwit”. The first blackface performances were presented in the 1830s. The practice is an expression and extension of 19<sup>th</sup> century racist violence, which has persisted and remains omnipresent even today.

In this particular work, Nauman also responds to this form of racism and to escalating police violence in response to Black resistance in the US in 1968. Following the murders of Malcolm X (1965) and civil rights activist Martin Luther King (1968) and under the influence of the inordinately high death rate among Afro-American soldiers during the Vietnam War, racial unrest had entered a phase that exhibited many of the trappings of civil war. Nauman transforms these struggles into what appears to be a never-ending process through the continual repetition of the acts of putting on and removing his make-up. In view of the actions of an openly racist US President and the persistent brutal murders of white and non-white citizens by members of the white working and middle classes, Nauman’s work can still be read as a valid commentary on the state of nations.

## 22. Oliver Laric

*Untitled*, 2014–2015

Over the course of recent years, the intellectual, technological and social boundaries between binary gender classifications, things and living organisms have shifted and, in some cases disappeared entirely. In this video by Oliver Laric, a frog is transformed into a table, a man into a car, and a root into a human being—all in a rhythmic, smoothly flowing sequence and with no boundaries whatsoever. The brutality that is inherent in normative boundaries gives way to an endless process of change and thus to an inexhaustible potential to become something new and different.

### 23. Olaf Nicolai

*Elster* (Magpie), 2004

In *Elster*, a work he realized in 2004, Olaf Nicolai responds to the findings published shortly before by the research group led by psychologist Helmut Prior from the Goethe-Universität in Frankfurt am Main. Prior offered the first definitive evidence that magpies can recognize themselves in a mirror. Consequently, this ability, previously attributed only to elephants, chimpanzees, gorillas, dolphins and humans, now had to be recognized in a member of the bird family, which represents a very distant branch of the evolutionary tree.

In placing viewers of his work in the position of an observer, Nicolai tells yet another story that is absent from the photograph—the history of comparative behavioural research. The magpie remains objective, outwardly unmoved, as it faces its image in the mirror. It neither assumes the jubilant poses typically adopted by children when they recognize themselves in the mirror for the first time between the ages of six and eighteen months, nor does it attempt to peak behind the mirror to see whether another animal may be hidden there, as cats are known to do.

Thus in Nicolai's work, the unaffected recognition of its own mirror image represents a difference that distinguishes the magpie from other animals faced with their mirror images. The magpie recognizes itself in the mirror in its own unique way. Yet—and this is the less appealing interpretation the work suggests—its cognitive achievements are similar to those of humans. In an age in which it has become increasingly difficult to justify experiments with apes, this gives neuroscientists sufficient reason to study the brains of magpies from the perspective of comparison with those of human beings.

### 25. Rosemarie Trockel

*Justine/Juliette*, 1988

It lies there like a sheet of paper: a brand new, gleaming white shirt—with a small stain that is not a mistake, but has been embroidered by hand using black yarn. The shirt gets its very topical and timely contextualisation not from its appearance but from its label. “Justine Juliette,” it says, and underneath “COLLECTION DESIR”. *Justine* and *Juliette* are the titles of two novels by the Marquis de Sade that in the story of their creation and publication tell their own story of the dynamism of the only citizens' revolution that deserves the name, namely the French Revolution. In April 1801, the Marquis was condemned to life imprisonment for writing the “disgraceful” *Justine* and the “even more terrible” *Juliette*, and dissemination of both novels was strictly forbidden. And yet the story of the books began with success. After de Sade had been freed by the revolutionaries in 1789, he published *Justine or the Misfortunes of Virtue* anonymously in 1791. Six editions by 1801 testify to the success of a story about the first literary personification of a strong woman born weak. While readers could experience Justine in a fight with and against morality, in a fight for good and evil, in the life story of her sister Juliette, that came out in 1801, virtue had already been defeated and one debauchery was followed by another—arranged and staged by women. That was why it all came crashing down, not just for the Marquis but for women too. The revolutionaries had started to become more unified as Napoleon seized power, and their virtuous ideal became the small bourgeois family. With the industrial revolution their desires became “mechanised”, i.e. transformed into their industrial form of production. The “COLLECTION DESIR” refers exactly to this process: the machine-based manufacture of desires.

## 26. Sturtevant

*Warhol Flowers*, 1990

For more than fifty years Sturtevant pursued a radical conceptual strategy, posing a challenge to viewers and the art market by repeating the works of famous colleagues largely similar to the original. Since the mid 1960s onward Sturtevant selected and recreated works of art from the context of American Pop Art, artworks which are now world famous, such as Jasper Johns' *Flags*, Andy Warhol's *Flowers*, and Roy Lichtenstein's comic book images. She was close friends with both Johns and Rauschenberg; Warhol even provided her with his original silkscreens.

The outcome of her artistic strategy is a repetition of what already exists. However, it is certainly relevant that the works she chose already rejected the notion of artistic signature and drew from the existing pool of images provided by mass culture, including the anonymous advertising images in magazines as well as comics. Sturtevant created a duplicated original of such works, which inherently entailed elements of multiplication, reproduction, and seriality. The titles of her works include the last name of the artist and the title of the original work. She thereby made use of how the names of the respective artists have an almost iconic quality and the actual work almost disappears behind it. In keeping with this, Sturtevant preferred to be known simply by her last name, using it like a trademark and forgoing her gender-specific first name.

Sturtevant's works ultimately only became original "Sturtevants" through her signature. This self-confident gesture of appropriation not only raises questions about the significance of a signature in relation to the authenticity of a work of art but also subverts the historical concept of art based on notions such as aura or innovation and individuality of the artist. Her act of negation inserts a wedge between the concepts of the original and originality, giving both new meaning. Sturtevant considered this power of non-identity as the conceptual foundation of her work, which described what has become a present reality in the unending replication of digital images.

## 27. Rosemarie Trockel

*Die Gleichgültige* (The Indifferent One), 1994

Rosemarie Trockel's video *Die Gleichgültige* is an excerpt from Jean Painlevé's best-known work, *L'Hippocampe* (The Seahorse), a film shot in 1933 in an aquarium. Painlevé was one of the first to show seahorses mating in his 13-minute 35-mm film. Voiced over with poetic words, he staged the seahorses like dancers in water. He made over 200 films about underwater life but they were almost always presented as scientific research. It was his combination of scientific curiosity and aesthetic presentation that turned Painlevé into an influential source of inspiration for contemporaries like Man Ray and Alexander Calder. By being directed at an audience beyond science and art, he managed time and again to encourage public debates as well. One example of this is *L'Hippocampe* because it triggered fierce controversy about the reversal of gender roles and to this day the seahorse is viewed as a symbol of gender equality.

The female seahorse produces the eggs along with a supply of yolk, which she injects into the male's brood pouch during mating. The eggs are fertilised with sperm in the male's pouch and carried by the male. In her film clip Trockel shows the young coming into the world out of the male's belly.

"To those who are ardently striving to better their daily lot, to those women who long for someone free from the usual selfishness to share their troubles as well as their joys," commented Painlevé on his film "is dedicated this symbol of a reliability which unites the most masculine efforts to the most feminine maternal care."

## 28. Marcel Broodthaers

*Entretien avec un chat* (Interview with a cat),  
1970

MARCEL BROODTHAERS

Is that a good painting, that one there? ... Does it correspond to what you expect from that very recent transformation which goes from conceptual art to this new version of a kind of figuration, as one might say?

CAT Miaow

MB Do you think so?

C Miiiaaw ... mm ... miauw ... miauw

MB And yet this color is very clearly reminiscent of the painting that was being done in the period of abstract art, isn't it?

C Miaaw ... MiaaW ... miiaw ... miaw

MB Are you sure that it's not a new form of academicism?

C Miauw

MB Yes, but if it's a daring innovation it's still a contestable one.

C Miaw

MB It's still ...

C Miaw

MB Er ... It's still a matter of markets ...

C Miaauw

MB But we will have to sell these paintings.

C Miauw

MB What will the people who bought the previous things do?

C Miauw

MB Will they sell them?

C Miiiauw ... mia

MB Or will they continue? What do you think? ...

Because, at the moment, a lot of artists are wondering about that.

C Miaauw ... mm ... mii ... miAuw ... maaw ... Miaauw ... miaw ... mm ... Miauw ... miauw ... MiAUW

MB In that case close the museums!

C MIAUW

MB This is a pipe.

C Miaouw

MB This is not a pipe.

C miaouw

MB This is a pipe!

C miAOUW

MB This is not a pipe!

C miaouu

MB This is a pipe!

C miaOUUW

MB This is not a pipe!

C miaouuw

MB This is not a pipe?

C miaw

MB This is not a pipe.

C mm ...

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C miaouw

MB This is not a pipe!

C miAO ... miAOUW

MB This is a pipe!?

C miaouw

MB This is not a pipe!

C miaou

MB This is a pipe!

C MiAOU ... miao

MB This is not a pipe!

C Miaou ... miaw

MB This is a pipe.

C Miaou

MB This is not a pipe.

C MiAOUU

MB This is a ... This is a pipe!

C miao ...

MB This is not a pipe.

C miao ...

MB This is a pipe.

C Miaouw

MB This is not a pipe.

C Miaouuu

MB This is a pipe?!

Cat mm ...

MB This is not a pipe.

C mm ... mm ...

MB This is a pipe.

C Miaow

MB This is not a pipe.

C MiAOUW

MB This is not a pipe.

C miao ...

MB This is a pipe.  
 C Miaouw  
 MB Pipe is not.  
 C mmi ...  
 MB This is a pipe.  
 C MiaOU  
 MB This is not a pipe.  
 C MiAAOUW  
 MB This is not a pipe.  
 C miAou  
 MB This is a pipe.  
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 C Miaaou  
 MB This is not a pipe.  
 C Miaao ... mmi  
 MB This is a pipe!  
 C MIAAOUU  
 MB This is not a pipe.  
 C MiAAOUUW  
 MB This is a pipe!  
 C MIAAOU ... MiAAOU ... MiAOUW  
 MB This is a pipe.  
 C Miaouw  
 MB This is not a pipe.  
 C ... mm ... Miao  
 MB This is a pipe.  
 C MiAOU ... MiAOU ... MiAOU ... MiaouW  
 MB This is not a pipe.  
 C ... MiaOUW  
 MB This is an interview given at the Musée d'Art  
 Moderne, Département des Aigles. 12 Burgplatz,  
 Düsseldorf.  
 C MiAAAOUU ... MiAAOU ... MiAOUU ... MiaOOUW  
 MiAAOU ... MIAOU ... MIAAOUW  
 MB This is an interview given at the Musée d'Art  
 Moderne, Département des Aigles. 12 Burgplatz,  
 Düsseldorf.  
 C Miaou ... Miaouw

### 30. Tony Cokes

#### *Evil.27 Notes from Selma, 2011*

Plain typefaces are overlaid with a song by Morrissey. Like a commentary, the tracks by the controversial singer are laid over the text “Notes From Selma. On Non-Visibility” by Our Literal Speed, which explores the importance of media images to the civil rights movement in the USA. The arrest of the African American activist Rosa Parks, who in the days of segregation refused to give up her seat for a white passenger in 1955, provided the impetus for the Montgomery bus boycott. Today the boycott of local public transport by African Americans is viewed as one of the starting points of the civil rights movement. While resistance movements today are networked and action is portrayed directly in the media, the activists in this boycott were solely reliant on their faith in mutual solidarity: there were barely any images and none that turned into myths, only shared hopes and the idea of change. “The more you ignore me, the closer I get,” sings Morrissey off-screen. Only the brutal police violence during the protest marches in Selma, Alabama (1965) against African-American activists reached television screens.

The text asks whether images automatically have a concrete effect generating solidarity? Or do they not rather fix the process of change? In a present day shaped by more and more new images, Tony Cokes uses the medium of film not as a means of visual representation. He does not produce actual images, but instead relies on viewer’s pictorial knowledge, only to question its objectivity. The fragmented flow of text evades easy readability and at the same time reflects the attention economy of the present day in which our perception is characterised by continuous simultaneity and distraction. *Evil.27 Notes from Selma* works as an exercise in critical reflection of our own perception and as an invitation to think afresh about the potential of shared imagination and shared resistance.

### 36. Anne Imhof

*Untitled*, 2019

Anne Imhof has created a new work especially for the triangular space on the museum's third level. Following the symmetry of the space, a steel support containing large panes of glass is mounted on the wall. The work is structurally like an architectural element, constructed like a frame, and three-dimensional like a sculpture. It makes reference to the structure of the luminous ceiling as well as to the horizontal direction of the floor and vertical direction of the wall. It opens up a new space by blocking off the tip of the triangular space. Together the hardness and clarity of the glass and the industrial nature of the steel are in contrast to the post-modern architecture of the museum building with its rounded columns, variety of shapes and visual axes.

In *Faust*, Anne Imhof's contribution to the German pavilion at the 2017 Venice Biennale, the artist installed this glass floor and increased viewers' perspectives. Performers moved in the space on, beneath and above the glass panes. From these different positions, various visual axes developed during the performance into more and more configurations from above and below, seeing and being seen, power and powerlessness. Here in the museum the artist inverts the relationship between the viewer and the floor, aligning it head on in a vertical direction. While the construction in the pavilion duplicated the floor lending it an interspace that was performed in, here it is the wall that is duplicated while the interspace remains empty.

The museum's context reinforces the construction's similarity to glass floors found in archaeological excavations that allow the relics to be seen but protect them from being damaged. Here, though, there are traces on the floor: scratches and rust are visible on the glass and profiles. These signs of use change the materiality and obscure the glass's clarity and transparency. The glass reveals a view of just itself; what could previously be stepped on has become untouchable, has become an image.

### 37. Jana Euler

*MMK Triptychon / Augenblick* (MMK Triptych / Moment), 2019

*MMK Triptychon / Ursprung* (MMK Triptych / Origin), 2019

*MMK Triptychon / Tod* (MMK Triptych / Death), 2019

Jana Euler realized a triptych for the museum's central stairwell, where a bridge on the third-floor level links the two wings of the building. Frank and precise, the work concentrates the gaze in the void where various sight lines and access points converge. Like the museum building itself, which despite its symmetry prescribes no specific route, the work suggests neither one unambiguous perspective nor an ideal standpoint. The triptych is differently configured depending on the point from which it is viewed. Viewers find themselves in front of, next to or seemingly within the work—and thus become a part of the picture, seeing as well as being seen, and hence multiplying the gaze.

With astonishing immediacy, the central element of the triptych, a relief on the bridge, depicts female genitalia. An evident installation, it yet takes up the materials and color scheme of the museum's interior, so drawing the architecture into itself. The self-portrait above the bridge complements it with a gaze suggested by the central "eye" of the woman, lending it a further subjective dimension. The monumental painting *MMK Triptychon / Tod* mirrors the large, triangular museum space situated opposite the image and behind the viewer. A circular floor element marks the midpoint, behind which lies the invisible vanishing point of the distorted central perspective. This point is the origin of the letters that expand into the space in front of the painting. Elements of the postmodern architectural idiom that characterises the museum are combined here to form a new word.



## 41. A.K. Burns

*Survivor's Remorse*, 2018

How does appreciation originate, and by what power structures is it governed? How do institutions protect and evaluate bodies and objects? A.K. Burns addresses the relationship between the preservation and evaluation of work and life in art and science in her superimposed video sequences. Film passages in which a conservator is shown cleaning an ancient vase with tender and meticulous care contrast with the biography of David Wojnarowicz, thus revealing the discrepancy that arises from the separation of the artists' lives and their work. Structurally precarious life circumstances stand in contradiction to the attention and care that a work may experience posthumously or during the life of an artist—as in the case of David Wojnarowicz. The artist and gay rights activist was one of the leading voices in the AIDS movement in New York in the 1980s. He died in 1992, a victim of the disease that stigmatized those who contracted it and for which insufficient funds were made available to combat it. Today, Wojnarowicz's art is embedded in a complex structure devoted to the creation and enhancement of value in which death is a quantifiable parameter and the narrative of a life marked by precarious circumstances, self-sacrifice and self-endangerment still imbues the work with meaning today.

## 42. On Kawara

*Date Paintings*, 1966–2000

*One Million Years Past—Future (Reading)*, 2002

On Kawara started his *Today Series* in 1966. Known as *Date Paintings*, they are mostly small-format canvases to which he gave a subheading, for example a long quotation or a brief comment relating to world events or something more personal. He also added a clipping from that day's newspaper to their cardboard storage boxes. The number of pictures produced annually varied and over the years they differed from one another without any recognisable rule as regards format or color. The way the date is written corresponds to the artist's whereabouts at the time. With a total of 36 pictures covering the period up to 2000, thus from the start of the series until the end of the century, the MMK holds the largest collection of date paintings.

Each of the meticulously painted *Date Paintings* was started and finished on the same day and allow a reflection both on the duration of their creation and the given day. They are a contextualisation of the artist in time, a realisation of his self. They represent experienced time—confronting viewers with their own lifetime, but also with their memories of dates in the collective memory.

The reading *One Million Years Past—Future (Reading)* also opens up a time-space. In two sets of ten volumes each, On Kawara has noted down one million years starting from the year of origin and then going back to the past or into the future. "For all those who have lived and died," is the heading the artist gave to the first part, *Past*, which covers the years from 998031 BC–1969 AD, while the dedication in the second volume entitled *Future*, which covers the years 1981 AD–1001980 AD is "For the last one". Merely the length of the stoical reading aloud of these two million years transcends the limits of conceivability with its monumentality—thus referring all the more to the now.

The discrepancy between the abstract idea of time and our individual experience of it—for instance when looking at a work of art or smoking a cigarette—can be seen in the "smoking room", which was first set up in the MMK in collaboration with On Kawara for the presentation of *One Million Years Past—Future (Reading)* 2002. With smoking, the Museum—itself a space of experience with a special time reference, for instance in its attempt to

conserve items for the long term—is providing something for which legal and economic control and social acceptance has continually shifted throughout history. The fleetingness of experience ties us to the present.

### 43. Li Liao

#### *A Single Bed No.1 (Optics Valley), 2011*

Li Liao occupies public space with a simple gesture in his *Single Bed* series (2011). After clearing most of the dirt from the ground and thus marking out a spot roughly the size of a single bed, he lays down (after spending several sleepless nights in preparation) at different places in the city and sleeps until he wakes or is awakened by someone or something else. In *A Single Bed No.1 (Optics Valley)*, random passers-by in the Optics Valley shopping mall become witnesses to an event—a film shooting—from which Li Liao remains aloof in his sleep. For viewers of the video, the behaviour of the passers-by becomes the actual focus of attention. Under the influence of their curiosity, irritation, concern or apathy, or as a result of intervention by the police, the significance of the sleeping body becomes increasingly unclear. Li Liao reveals the irritating effect of the realization that the context assigns no meaning that could contribute to an interpretation of the perceived action. Is sleep a personal matter? Is sleeping in public space permitted, and, if so, under what circumstances? *A Single Bed No.1 (Optics Valley)* shows that our behaviour in public space is dictated by unconsciously internalized rules and practised behaviour patterns that shape our perceptions and the meaning of a given action. The sleeping body itself becomes a meaningless symbol and embodies the basic question of representation at the same time. Does the body stand for something else or is it simply a meaningless presence? Is the person present in sleep or consciously absent? Exhibited as a work of art, the context of the performance changes once again and the busy shopping mall may call to mind a world in which people can shop, work and communicate round the clock. Thus the sleeping body becomes a gap in the stream of passers-by and—in defiance of the dictates of productivity and consumption—a form of insular resistance.

#### 45. Tony Conrad

*Yellow Movie 1/25 – 31/73, 1973*

*Yellow Movie 3/31 – 4/2/73, 1973*

Tony Conrad advertised his *Yellow Movies* in 1973 with the title “World Premiere Exhibition of 20 New Movies”. What visitors to this one-night presentation saw at the *Millennium Film Workshop* in New York was an exhibition of static images. The large-format works on paper—23 in all in contrast to what was announced—show black brushstrokes that are sharp on the inside and irregular on the outside, bordering a light-colored rectangle that inevitably reminds the viewer of a blank cinema screen.

As Conrad used slightly light-sensitive colors (common house paint), the blank projection surfaces or unexposed frames in the *Yellow Movies* react to their surroundings, yellowing and darkening with the years. So if someone stood in front of the “screen” and remained still for just long enough—months if not years—a visible impression would be left behind. Without such a long action in front of the image, it is primarily time itself that is inscribed or registered. As this is barely visible to the human eye, the *Yellow Movies* ultimately refer to the materiality of the picture medium—here painting—in order to spatialise the film’s defining relationship between time and light.

In their slowness the *Yellow Movies* defy cinema’s usual speed and illusion of movement. It is hard to imagine a greater contrast with Conrad’s experimental film *The Flicker* (1966), which alternates white and black frames in such quick succession that a strobe-like effect is produced to attack our perception. Change in the *Yellow Movies* remains removed from perception, with movement played out only in the viewers’ imagination. Thus without resorting to movement, the *Yellow Movies* turn into a study on time, on the perceptibility of change and on the inscription of the place and projection of the viewer onto the image.

#### 46. Adrian Piper

*Adrian Moves to Berlin, 2007 (Performance) /*

*2017 (Video Wall Projection)*

Being able to move without inhibition is perhaps the greatest expression of freedom. As if liberated, Adrian Piper dances after her arrival in Berlin in the city centre’s Alexanderplatz. There can hardly be a gentler or more playful appropriation of a public space.

In 1987 Piper became the first tenured Afro-American woman professor of philosophy in the USA. She left Wellesley College after 15 years teaching and relocated to Berlin in 2005. Not least contributing to her decision was her experience of racism and sexism that initially made her weary, then wore her down, and ultimately made her ill. When Piper discovered one year on that she was on the US Transportation Security Administration’s list of suspicious persons, she resolved never to travel to the US again.

In Piper’s work dance can be seen as a key artistic medium and expression of resistance. In the video, we see her dancing to a Berlin mix from the 2000s, in celebration of her new life in Berlin, her recovery this will bring, and her own liberation.

## 47. Cameron Rowland

D37

*"It has been through all the phases of decline and is now thoroughly blighted. Subversive racial elements predominate; dilapidation and squalor are everywhere in evidence. It is a slum area and one of the city's melting pots. There is a slum clearance project under consideration but no definite steps have as yet been taken. It is assigned the lowest of 'low red' grade."*

*Home Owners' Loan Corporation, Residential Security Map.*

*Location: Bunker Hill*

*Security Grade: 4th*

*Area No.: D37*

*Date: 2/27/39*

Slaves were constructed as property. By withholding citizenship from people who were enslaved, slavery in the United States did not violate constitutional rights. As both person and property, the slave functioned as a source of labor, chattel, and reproduction for the master as well as the greater economy. Saidiya Hartman describes the efficacy of this dual status:

The protection of property (defined narrowly by work capacity and the value of capital), the public good (the maintenance of black subordination), and the maintenance and reproduction of the institution of slavery determined the restricted scope of personhood and the terms of recognition ... In the case of motherhood, the reproduction and conveyance of property decided the balance between the limited recognition of slave humanity and the owner's rights of property in favor with the latter.<sup>1</sup>

State governments considered slaves taxable property. Slave owners were taxed for each slave they owned. Every state which allowed slavery taxed the slaves.<sup>2</sup> States relied on the slave economy to develop state government and infrastructure. These state tax codes formalized governmental involvement in the slave economy. In the United

States between 1776 and 1865, the definition of *public* must be qualified to exclude the entirety of the slave population, and the definition of *property* must be understood to include the entirety of the slave population. Under antebellum tax codes, slaves were recognized and recorded as equivalent to cattle, pigs, clocks, carriages, and land. In 1860, slaves comprised 20 % of all American wealth, including real estate.<sup>3</sup>

Immediately following emancipation, the legal status of former slaves remained ambiguous. Congress passed the Civil Rights Act of 1866 to define their legal status. Section 1 reads:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That all persons born in the United States and not subject to any foreign power, excluding Indians not taxed, are hereby declared to be citizens of the United States; and such citizens, of every race and color, without regard to any previous condition of slavery or involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall have the same right, in every State and Territory in the United States, to make and enforce contracts, to sue, be parties, and give evidence, to inherit, purchase, lease, sell, hold, and convey real and personal property, and to full and equal benefit of all laws and proceedings for the security of person and property, as is enjoyed by white citizens, and shall be subject to like punishment, pains, and penalties, and to none other, any law, statute, ordinance, regulation, or custom, to the contrary notwithstanding.<sup>4</sup>

By conferring legal protection "as is enjoyed by white citizens," the Civil Rights Act of 1866 uses "white citizens" as its benchmark for legal protection. Hartman writes, "[T]he rejection of an explicit antidiscrimination clause in the Civil Rights Act of 1866 and the Fourteenth Amendment in favor of the language of equal protection attests to the nebulous character of the equality conferred. The Civil Rights Act both permitted discrimination in certain arenas and narrowly defined the scope of civil rights."<sup>5</sup>

1 Saidiya V. Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (New York: Oxford University Press, 1997), 98.

2 Robin L. Einhorn, *American Taxation, American Slavery* (Chicago: University of Chicago Press, 2006), 106.

3 Einhorn, 214.

4 Civil Rights Act of 1866, 14 Stat. 27-30, 39th Cong. (1866).

5 Hartman, *Scenes of Subjection*, 181.

In 1896, *Plessy v. Ferguson* confirmed the constitutionality of racial segregation, maintaining that the doctrine of “separate but equal” did not violate the Fourteenth Amendment. State laws stipulating the terms of segregation came to be known as Jim Crow laws. Jim Crow laws were enforced by both police and white citizens. Lynching secured the racial order of segregation. This order secured control of governments that were designed to serve white citizens at the federal, state, and local levels and to protect property owned by white citizens. After emancipation, citizenship—as defined by the ability to make contracts and own property equal to that of white citizens—remained reserved for white citizens.

Land ownership in the United States is most commonly registered with a deed, which also indicates restrictions or encumbrances on an owner’s use of the land. In 1918, white landowners began to incorporate racially restrictive covenants into their deeds. By 1940, 80 % of property in Chicago and Los Angeles carried racially restrictive covenants.<sup>6</sup> As the U.S. Commission on Civil Rights reported in 1973, the typical language of racially restrictive covenants stipulated:

... hereafter no part of said property or any portion thereof shall be ... occupied by any person not of the Caucasian race, it being intended hereby to restrict the use of said property ... against the occupancy as owners or tenants of any portion of said property for resident or other purpose by people of the Negro or Mongolian race.<sup>7</sup>

Racially restrictive covenants were implemented on the basis of private contract, but they were utilized collectively among groups of white neighbors. By prohibiting nonwhite ownership, these covenants protected the value of individual homes and maintained neighborhood and regional property values. Because restrictive covenants “run with the land,” all subsequent owners of the property were required to abide by the terms of the covenant.<sup>8</sup> Although *Shelley v. Kraemer* rendered these clauses unenforceable

6 *Understanding Fair Housing*, U.S. Commission on Civil Rights Clearinghouse Publication 42 (Washington, DC: U.S. Government Printing Office, 1973), 4.

7 *Understanding Fair Housing*, 4.

8 “Restrictive covenant,” Legal Information Institute, Cornell Law School, accessed August 1, 2018, [https://www.law.cornell.edu/wex/restrictive\\_covenant](https://www.law.cornell.edu/wex/restrictive_covenant).

in 1948, the clauses remain as part of the deeds they were written into.<sup>9</sup>

The racial restrictions imposed through private contract interlocked with federal policy to maintain segregation by instituting racially restrictive financing guidelines.<sup>10</sup> In 1933, a mortgage company operating as part of the federal government—called the Home Owner’s Loan Corporation (HOLC)—was established to assist in the refinancing of homes in foreclosure.<sup>11</sup> “According to the 1940 Housing Census, fewer than 25,000 of more than one million homes refinanced by HOLC went to nonwhites.”<sup>12</sup> Beginning in 1935, the HOLC surveyed the lending risks of all cities that had a population over 40,000. These surveys were consolidated into Residential Security Maps, which were to be used by lenders to rebuild the real estate market that had been destabilized by the Great Depression. These 239 maps were divided into distinct sections, and each section was given a rating: “Best” A (green), “Still Desirable” B (blue), “Definitely Declining” C (yellow), and “Hazardous” D (red).<sup>13</sup> Race, class, and ethnicity were explicit criteria for the determination of these grades, as indicated in the rating reports. The maps directly influenced the mortgage lending of private banks, the Federal Housing Administration, and the Veterans Administration.<sup>14</sup> Areas rated A were deemed worthy of mortgage financing. Areas rated D were described as “hazardous” and mortgage loans were restricted from them. The restriction of financing on the basis of race became known as redlining.<sup>15</sup> The Federal Housing Administration used and continued to update the maps, continued the HOLC’s use of race and the criteria of “inharmonious racial groups” in their ratings, and recommended the use of racially restrictive covenants.<sup>16</sup> Redlining codified the use of racial discrimination to enhance real estate markets and formalized segregation as federal policy. It also incepted

9 *Shelley v. Kraemer*, 334 U.S. 1, 68 S. Ct. 836 (1948).

10 *Understanding Fair Housing*, 4.

11 *Understanding Fair Housing*, 4.

12 *Understanding Fair Housing*, 4.

13 Robert K. Nelson, LaDale Winling, Richard Marciano, Nathan Connolly, et al., “Mapping Inequality,” *American Panorama*, ed. Robert K. Nelson and Edward L. Ayers, accessed August 1, 2018, <https://dsl.richmond.edu/panorama/redlining/#loc=3/39.91/-121.64&opacity=0.8&text=bibliograph>.

14 Douglas Massey and Nancy Denton, *American Apartheid: Segregation and the Making of the Underclass* (Cambridge, MA: Harvard University Press, 1993), 52.

15 Massey and Denton, 51–52.

16 Massey and Denton, 54.

redevelopment projects that resulted in widespread displacement, dislocation, and dispossession. Like sharecropping, redlining systematically maintained racial-economic subordination to white citizens, federally defining the terms of property ownership on the basis of race.

Law enforcement compounds racial definitions of property in its use of asset forfeiture to fund its operations. Asset forfeiture takes numerous forms. *Criminal asset forfeiture* describes the forfeiture of property from a person charged with a crime. *Administrative asset forfeiture* describes the forfeiture of property as a result of unpaid debt. *Civil asset forfeiture* describes the forfeiture of property involved with a crime for which no person been charged.

Civil asset forfeiture originated in the English Navigation Act of 1660.<sup>17</sup> The Navigation Acts were established to maintain the English monopoly on the triangular trade between England, West Africa, and the English colonies.<sup>18</sup> As Eric Williams writes, “Negroes, the most important export of Africa, and sugar, the most important export of the West Indies, were the principal commodities enumerated by the Navigation Laws.”<sup>19</sup> The Navigation Acts stipulated that only English ships were to dock in English ports in both England and the colonies. If this law was violated, in lieu of pursuing a criminal proceeding, the ship and all property on board were subject to forfeiture.<sup>20</sup>

The Comprehensive Drug Abuse Prevention and Control Act of 1970 allowed police to seize drugs and any property used in their production or transportation.<sup>21</sup> The 1984 Comprehensive Crime Control Act designated all forfeiture profits at the federal level to be used for law enforcement purposes.<sup>22</sup> Forfeiture laws passed on the state level have created similar provisions.<sup>23</sup> These laws effectively constitute a financial incentive to practice asset forfeiture.

A 1995 report by the Government Accountability Office expressed concern for law enforcement agencies “becoming overzealous in their use of the asset forfeiture laws or too dependent on the funds derived from such seizures.”<sup>24</sup> Federal and state laws have consistently expanded the violations that can result in forfeiture. In a 2001 study of 1,400 municipal and county law enforcement agencies, 60% reported that forfeiture profits were a necessary part of their budget. Forty states have forfeiture statutes that allow law enforcement to keep 45% to 100% of forfeiture proceeds.<sup>25</sup> Through the Department of the Treasury Equitable Sharing Program, local and state police departments can seize property under federal authority, transfer the property to the Treasury Forfeiture Fund, and receive up to 80% of the proceeds from its auction.<sup>26</sup>

Civil asset forfeiture is treated as an *in rem* proceeding. Rather than charging the owner with a crime, the property itself is charged. As such, forfeiture is now simply based on “whether a law enforcement agency has probable cause to believe that the property is connected to illegal activity.”<sup>27</sup> In many states, assets may be forfeited without a conviction.<sup>28</sup> “[B]ecause the civil forfeiture is deemed an *in rem* action, the government conducts warrantless-seizures based on probable cause, and unless the forfeiture involves a residential home, claimants are not entitled to pre-deprivation notice or hearing.”<sup>29</sup> Former owners of forfeited property are considered third parties to *in rem* proceedings and are not entitled to public defense.

In 2015 the average cash seizure in Philadelphia was \$192.<sup>30</sup> Low-value forfeitures are less likely to be contested,

17 Caleb Nelson, “The Constitutionality of Civil Forfeiture,” *The Yale Law Journal* 125, no. 8 (June 2016), <https://www.yalelawjournal.org/feature/the-constitutionality-of-civil-forfeiture>.

18 Eric Williams, *Capitalism and Slavery* (Chapel Hill: University of North Carolina Press, 1944), 57.

19 Williams, 57.

20 Navigation Act, 12 Car. II, c.18 (1660).

21 Southern Poverty Law Center, *Civil Asset Forfeiture: Unfair, Undemocratic and Un-American*, October 2017, <https://www.splcenter.org/20171030/civil-asset-forfeiture-unfair-undemocratic-and-un-american>.

22 Southern Poverty Law Center.

23 Southern Poverty Law Center.

24 United States General Accounting Office, *Asset Forfeiture Programs* (GAO/HR-95-7) (Washington, DC: U.S. General Accounting Office, 1995).

25 Vanita Saleema Snow, “From the Dark Tower: Unbridled Civil Asset Forfeiture,” *Drexel Law Review*, 10, no. 69 (2017): 92.

26 Snow, 94.

27 Snow, 76.

28 “[E]vidence is mounting that a significant percentage of civil asset forfeitures involve seizures that cannot even pass reduced evidentiary standards. For example, in an in-depth investigative report by the Washington Post examining nearly 62,000 cash seizures, only a small fraction of the seizures were challenged, likely due to the lack of access to counsel. In over 41% (4,455) of cases where challenges were raised, however, the government agreed to give back all or a portion of the cash or property, often in exchange for an agreement not to sue regarding the circumstances surrounding its seizure by law enforcement.” Beth A. Colgan, “Fines, Fees, and Forfeitures,” *Reforming Criminal Justice Volume 4: Punishment, Incarceration, and Release* (Phoenix: Arizona State University, 2017), 222.

29 Snow, “From the Dark Tower,” 80.

30 American Civil Liberties Union of Pennsylvania, *Guilty Property: How Law Enforcement Takes \$1 Million in Cash from Innocent Philadelphians Every*

given that the costs of litigation would outweigh the value of the property in question, and low-income owners are less likely to contest the forfeiture of their property.<sup>31</sup> This creates an incentive for police to target low-income people to seize low-value property, given that it has a higher likelihood of being retained.<sup>32</sup>

In Philadelphia between 2011 and 2013, civil asset forfeiture disproportionately targeted black people, who made up 44% of the population, 63% of all forfeitures, and 71% of forfeitures without conviction.<sup>33</sup> In California in 2013 and 2014, 86% and 85% of all payments, respectively, went to police agencies in majority minority communities.<sup>34</sup> A survey of forfeitures in Oklahoma between 2010 and 2015 found that nearly two-thirds of forfeitures from traffic stops came from black and Hispanic drivers.<sup>35</sup>

Civil asset forfeiture is also a practice and source of funding for the Department of Homeland Security (DHS). The creation of the Department of Homeland Security in 2003 included the creation of three new agencies: United States Citizenship and Immigration Services (USCIS), which processes applications for citizenship, residency, and asylum; Customs and Border Protection (CBP), which enforces law at the border and includes the Border Patrol agents formerly part of Immigration and Natural Services (INS); and Immigration and Customs Enforcement (ICE), which is charged with immigration and customs law enforcement within the border. ICE and CBP frequently overlap in their jurisdictions and functionality. Both can delegate powers to local law enforcement agents. CBP is the largest single law enforcement agency in the country, with approximately 60,000 employees. The Treasury

*Year— and Gets Away with It*, June 2015, [https://www.aclupa.org/files/3214/3326/0426/Guilty\\_Property\\_Report\\_-\\_FINAL.pdf](https://www.aclupa.org/files/3214/3326/0426/Guilty_Property_Report_-_FINAL.pdf).

- 31 " ... in cities like Philadelphia and Washington, D.C., it appears that police may be going so far as to seize small amounts of cash—in many cases less than \$20—during stop-and-frisk incidents." Beth A. Colgan, "Fines, Fees, and Forfeitures," 211.
- 32 "Many forfeitures are unchallenged because the property value is too low to justify hiring an attorney ... Ultimately, the lack of counsel and the inferential threat of prosecution may deter claimants from challenging police action." Snow, "From the Dark Tower," 88.
- 33 American Civil Liberties Union of Pennsylvania, *Guilty Property*.
- 34 American Civil Liberties Union of California, *Civil Asset Forfeiture: Profiting from California's Most Vulnerable*, May 2016, <https://www.aclusandiego.org/wp-content/uploads/2016/05/ACLU-Civil-Asset-Forfeiture-Report-1.pdf>.
- 35 Clifton Adcock, Ben Fenwick, and Joey Stipek, "Most Police Seizures of Cash Come from Blacks, Hispanics," Oklahoma Watch, October 7, 2015, <http://oklahomawatch.org/2015/10/07/most-police-seizures-of-cash-come-from-blacks-hispanics/>.

Forfeiture Fund also receives assets from federal enforcement agencies through the Equitable Sharing Program and distributes up to 80% to the seizing agency. Between 2003 and 2013, DHS contributed 53% of the total revenues collected in the Treasury Forfeiture Fund.<sup>36</sup> In 2013, ICE contributed \$1 billion in seized property to the Treasury Forfeiture Fund, almost twice that of all non-DHS agencies.<sup>37</sup>

No More Deaths describes the forfeiture practices of ICE, CBP, and Border Patrol as part of the "cycle of dispossession" of people who are undocumented, carried out by

private employers who engage in illegal and exploitative labor practices in the United States; local police and towing companies that seize private vehicles and charge exorbitant daily storage rates; detention bonds and related fees associated with the immigration court system; government officials in Mexico and the United States who solicit bribes or otherwise directly rob migrants of their belongings; private prison companies whose exploitative labor practices fail to follow basic standards established in the Fair Labor Standards Act; and phone, commissary and credit card companies that contract with prisons and extract exorbitant fees for the provision of basic services.<sup>38</sup>

Each of these practices relies on the absence of protections for those rendered as noncitizens. This absence creates vested financial interests in both the labor exploitation of people who are undocumented as well as the enforcement of their "legal status." These seemingly conflicting interests form a productive double bind that maintains the status of noncitizens. These methods of dispossession have developed to closely resemble the nexus of fines, fees, and forfeitures imposed on those who are incarcerated.<sup>39</sup> Criminal charges eliminate basic protections and incept dispossession through cash bail; public defender fees; court fees; pay-to-stay jail and prison fees; overpriced and monopolized prison commissary,

- 36 United States Government Accountability Office, *DHS Asset Forfeiture: Additional Actions Could Help Strengthen Controls over Equitable Sharing*, (GAO-14-318) (Washington, DC: U.S. Government Accountability Office, 2014), <https://www.gao.gov/assets/670/662076.pdf>.
- 37 United States Government Accountability Office, *DHS Asset Forfeiture*.
- 38 No More Deaths, *Shakedown: How Deportation Robs Immigrants of Their Money and Belongings*, 2014, <http://nomoredeaths.org/wp-content/uploads/2014/12/Shakedown-withcover.pdf>.
- 39 Colgan, "Fines, Fees, and Forfeitures," 206-07.

phone, and internet services; administrative forfeiture; criminal forfeiture; and private probation, among other means. Citizenship is explicitly withheld from people who are incarcerated, formerly incarcerated, and undocumented; it is implicitly withheld from those who don't meet the standard for white citizenship. The withholding of citizenship continues to structure the racial terms of dispossession.

42 USC § 1981, "Equal rights under the law," last updated in 1991, maintains white citizenship as the standard for legal protection in current U.S. statute law:

(a) Statement of equal rights.

All persons within the jurisdiction of the United States shall have the same right in every State and Territory to make and enforce contracts, to sue, be parties, give evidence, and to the full and equal benefit of all laws and proceedings for the security of persons and property as is enjoyed by white citizens, and shall be subject to like punishment, pains, penalties, taxes, licenses, and exactions of every kind, and to no other.<sup>40</sup>

*Group of 8 Used Bikes: Item: 1284-018213, 2018*

Group of 8 Used Bikes sold for \$104

45 × 149 × 56 inches

(114,30 × 378,46 × 142,24 cm)

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42 × 20 × 33 inches

(106,68 × 50,80 × 83,82 cm)

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(114,30 × 330,20 × 137,16 cm)

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2 Eric Williams, *Capitalism and Slavery* (Chapel Hill: University of North Carolina Press, 1944), 56–57.

3 Williams, 57.

4 Brian Learmount, *A History of the Auction* (London: Barnard & Learmount, 1985), 30–31.

# List of Works

## MUSEUM<sup>MMK</sup>

### Michael Asher

*Untitled*, 1991

Iron

7,5 × 10 × 1,7 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Gift of Institut d'art contemporain,

Frac Rhône-Alpes/Nouveau Musée,

Villeurbanne (FR), 2003

Loan from Institut d'art contemporain,

Villeurbanne (FR)

### Jo Baer

*Untitled (Diptych)*, 1966–1970

Oil and acrylic on canvas

182,9 × 132 × 5 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Former collection of Rolf Ricke in the

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Frankfurt am Main (DE), Kunstmuseum,

St. Gallen (CH), Kunstmuseum

Liechtenstein, Vaduz (LI)

### Joseph Beuys

*Boxkampf für direkte Demokratie*, 1972

Leather, oil on paper, plastic, hemp

rope, zinc, glass

40 × 515 × 30,5 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the Kulturstiftung der Länder,

Hessische Kulturstiftung, Ernst-Max

von Grunelius Stiftung, Georg and

Franziska Speyer'sche Hochschul-

stiftung, ING, DekaBank Deutsche

Girozentrale, MMK Partner, Verein

der Freunde des MMK, as well

as private sponsors of the MMK

### Joseph Beuys

*Demokratie ist lustig*, 1973

Silkscreen on paper

75 × 114,5 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Collectors Club

### Joseph Beuys

*Aufruf zur Alternative*, 1978

Newspaper print

57,1 × 80,8 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Collectors Club

### Joseph Beuys

*Capri-Batterie*, 1985

Plastic, light bulb, lemon

appr. 11,5 × 14 × 7 cm (incl. lemon)

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the 3×8 Fonds, an initiative of 12

Frankfurt based companies and the

City of Frankfurt am Main

### Alighiero Boetti

*Pavimento* (Pavement), 1967–1986

Fired earthenware slabs

5 × 99,5 × 98 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Gift of Caterina Boetti (IT)

### Marcel Broodthaers

*Entretien avec un chat* (Interview

with a cat), 1970

Sound

04:54 Minutes

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Collectors Club

### Marcel Broodthaers

*Musée d'Art Moderne à vendre —*

*pour cause de faillite* (Museum of

Modern Art for sale due to

bankruptcy), 1970–1971

Dust jacket for the catalogue of the

Kölnener Kunstmarkt 1971

Offset print on paper

45 × 32,5 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Collectors Club

### Marcel Broodthaers

*La Souris écrit rat (à compte d'auteur)*

(The mouse writes rat [at the author's

expense]), 1974

Letterpress on paper

76 × 56,4 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Collectors Club

### A.K. Burns

*Survivor's Remorse*, 2018

9-channel video, color, sound,

shipping crate

20:11 Minutes

41 × 142,1 × 85,8 cm

Loan from the artist (US) and

Callicoon Fine Arts, New York, NY

(US); Michel Rein Gallery, Paris (FR),

Brussels (BEL)

### Tony Cokes

*Evil.27 Notes from Selma*, 2011

Video, color, sound

09:00 Minutes

Loan from the artist (US) and Greene

Naftali, New York, NY (US); Hannah

Hoffman, Los Angeles, CA (US);

Electronic Arts Intermix, New York,

NY (US)

### Tony Conrad

*Yellow Movie 1/25–31/73*, 1973

Latexpaint on paper

185 × 330 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Partner

### Tony Conrad

*Yellow Movie 3/31–4/2/73*, 1973

Latexpaint on paper

295 × 270 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Partner

### Tracey Emin

*Why I Never Became a Dancer*, 1995

Super 8 film transferred to DVD,

color, sound

06:40 Minutes

Loan from the artist (UK) and White

Cube, London (UK), Hong Kong (CN)

### Jana Euler

*MMK Triptychon/Augenblick*, 2019

Oil on canvas

90 × 110 × 2 cm

Loan from the artist (DE)

### Jana Euler

*MMK Triptychon/Ursprung*, 2019

Wood, polyurethane foam, wire,

metal, plaster, acrylic, wall paint

472 × 150 × 15 cm

Loan from the artist (DE)

### Jana Euler

*MMK Triptychon/Tod*, 2019

Acrylic and oil on canvas

400 × 270 × 4,5 cm

Loan from the artist (DE)

### Hans-Peter Feldmann

*Hund mit Maske*, 2001

Collotype on paper

85,6 × 59,4 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the 3×8 Fonds, an initiative of 12

Frankfurt based companies and the

City of Frankfurt am Main

### Hans-Peter Feldmann

*One on One*, 2012

Cardboard, plastic, milk chocolate,

candy cream, metal plate, pedestal

99,4 × 40 × 40 cm

Loan from the artist (DE)

### Hans-Peter Feldmann

*Schuhe mit zwei Bindungen*, 2002

Various materials

12 × 19,5 × 27 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the 3×8 Fonds, an initiative of 12

Frankfurt based companies and the

City of Frankfurt am Main

### Fischli/Weiss

*Raum unter der Treppe*, 1993

Polyurethan, carved and color

painted

Various dimensions

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

### Parastou Forouhar

*Brief an Ayatollah Shahroudi*, 2000

Typoscript

48,8 × 62 × 1,7 cm (framed)

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

### Ryan Gander

*Looking for something that has*

*already found you (The Invisible*

*Push)*, 2019

Airflow

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

### Gilbert & George

*Perv Duo Desecrate Tate Modern:*

*Pictures*, 2007

Offset print on paper

66,5 × 47,3 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Acquired with generous support of

the MMK Partner

### Anne Imhof

*FAUST (Eliza)*, 2017

Acrylic on canvas

232 × 159 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

### Anne Imhof

*Untitled*, 2017

Oil on canvas

300 × 190 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

### Anne Imhof

*Untitled*, 2017

Laminated glass, steel

38 × 65 × 75 cm

MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

**Anne Imhof**  
*Untitled*, 2017  
Laminated glass, steel  
38 × 65 × 75 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

**Anne Imhof**  
*Untitled*, 2019  
Laminated glass, steel  
494,6 × 817,5 × 96 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

**On Kawara**  
*36 Date Paintings from the Today Series, 1966–2000*  
Acrylic (Liquitex) on canvas  
Various dimensions  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST  
and gift of OMY Foundation (US)

**On Kawara**  
*One Million Years Past—Future (Reading)*, 2002  
Reading on the occasion of  
Documentall  
1920:00 Minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of Der Hörverlag and the artist

**Martin Kippenberger**  
*The Modern House of Believing or Not*, 1985  
Oil on canvas  
184,7 × 229,8 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
On permanent loan from Deutsches  
Architekturmuseum, Frankfurt am  
Main (DE)

**Martin Kippenberger**  
*NO NATI*, 1987  
Various materials  
84 × 52 × 52 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the DekaBank Art Collection (DE)

**Oliver Laric**  
*Untitled*, 2014–2015  
4K-video, color, sound  
05:55 Minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support of  
the MMK Collectors Club

**Claude Lelouch**  
*C'était un rendez-vous* (It was a  
date), 1976  
35 mm film transferred to video,  
color, sound  
08:39 Minutes  
Loan from Metropolitan Filmexport (FR)

**Li Liao**  
*A Single Bed No.1 (Optics Valley)*, 2011  
Video, color, sound  
24:02 Minutes  
Loan from the artist (CN) and White  
Space, Beijing (CN)

**Bruce Nauman**  
*Flesh to White to Black to Flesh*, 1968  
Video, b/w, sound  
51:00 Minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

**Bruce Nauman**  
*Perfect Balance (Pink Andrew with  
Plug Hanging with TV)*, 1989  
Dental wax, iron wire, b/w monitor,  
u-matic video (digitalized), b/w, sound  
60:00 Minutes  
29,5 × 20,8 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

**Olaf Nicolai**  
*Elster*, 2004  
C-Print  
49 × 59 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

**Roman Opalka**  
*1965/1–∞, Detail 4485618–4514078*,  
1965  
Acrylic on canvas  
196 × 135 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
On permanent loan from  
Commerzbank AG, Frankfurt am  
Main (DE)

**Blinky Palermo**  
*Leisesprecher*, 1969  
Colored cotton fabric with nettle  
backstretch, wooden frame  
Part 1: 47 × 176,5 cm,  
part 2: 41,5 × 93,8 × 4,5 cm,  
in total: 98 × 1176,5 × 4,5 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Former collection of Karl Ströher,  
Darmstadt (DE)

**Laurie Parsons**  
*Pieces*, 1989  
Various materials  
Various dimensions  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Former collection of Rolf Ricke in the  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST,  
Frankfurt am Main (DE), Kunst-  
museum, St. Gallen (CH), Kunst-  
museum Liechtenstein, Vaduz (LI)

**Adrian Piper**  
*The Mythic Being*, 1973  
Video, b/w, sound, 08:00 Minutes,  
Excerpted segment from the  
film *Other Than Art's Sake* by the  
artist Peter Kennedy  
Loan from Adrian Piper Research  
Archive Foundation Berlin (DE)

**Adrian Piper**  
*Adrian Moves to Berlin, 2007*  
(Performance) / 2017 (Video Wall  
Projection), Video, color, sound  
62:33 Minutes  
Loan from Adrian Piper Research  
Archive Foundation Berlin (DE)

**Pamela Rosenkranz**  
*Sexual Power (Seven Viagra Paintings)*,  
2018–2019  
Acrylic on Aludibond, transparent  
foil, latex gloves, aluminium foil,  
sneakers, buckles, bottles of paint  
each 210 × 150 × 0,3 cm  
Loan from the artist (CH) and Karma  
International, Zürich (CH), Los  
Angeles, CA (US); Miguel Abreu  
Gallery, New York, NY (US); Sprüth  
Magers, Berlin (DE), London (UK),  
Los Angeles, CA (US)

**Robert Ryman**  
*Adelphi*, 1967  
Oil on canvas, parchment paper,  
adhesive tape  
258 × 258 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Former collection of Karl Ströher,  
Darmstadt (DE)

**Victoria Santa Cruz**  
*Me gritaron negra (They called  
me black)*, 1978  
Excerpt from *Victoria—Black and  
Woman* (Odin Teatret Film  
production by Torgeir Wethal)  
Video, b/w, sound  
03:46 Minutes  
Loan from Odin Teatret Archives,  
Holstebro (DK)

**Sturtevant**  
*Beuys La Rivoluzione Siamo Noi*,  
1988 (Version 2004)  
Offset print on paper  
190,7 × 105 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Sturtevant**  
*Warhol Flowers*, 1990  
Silkscreen and acrylic on canvas

295 × 295 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Untitled*, 1985  
Collage  
19 × 12 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Untitled*, 1985  
Ink and watercolor on paper  
25,3 × 19,7 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Untitled*, 1986  
Colored ink on varnished paper  
25,1 × 20,8 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Untitled*, 1986  
Collage  
21 × 14 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Untitled*, 1987  
Collage  
21,7 × 14,6 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Untitled*, 1988  
Pencil on paper  
19,8 × 14,8 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

**Rosemarie Trockel**  
*Justine/Juliette*, 1988  
Cotton, yarn, plastic, paper  
5 × 23,5 × 31,5 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
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**Rosemarie Trockel**  
*Die Gleichgültige*, 1994  
Excerpt from *L'Hippocampe*, 1933  
(Les Documents Cinématogra-  
phiques, Paris (FR), production by  
Jean Painlevé)

Video, b/w, no sound

01:44 Minutes

MUSEUM<sup>MMK</sup> FÜR MODERNE KUNST;

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#### Gavin Turk

*Spent Match*, 2005

Painted bronze

4,1 × 0,3 × 0,3 cm

MUSEUM<sup>MMK</sup> FÜR MODERNE KUNST;

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#### Cy Twombly

*Problem I, II, III*, 1966

Tempera and chalk on industrially grounded canvas

200,4 × 112,3 × 2,4 cm;

200,1 × 108,4 × 3,0 cm;

199,5 × 111,5 × 2,3 cm

MUSEUM<sup>MMK</sup> FÜR MODERNE KUNST;

Former collection of Karl Ströher, Darmstadt (DE)

#### Jeff Wall

*Double Odradek*, 1994

Colored wood, yarn, metal

18,5 × 16 × 26,3 cm

MUSEUM<sup>MMK</sup> FÜR MODERNE KUNST;

Gift of the artist

## ZOLLAMT<sup>MMK</sup>

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# Imprint

This booklet is published in  
conjunction with the exhibition

## Museum

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Jo Baer  
Joseph Beuys  
Alighiero Boetti  
Marcel Broodthaers  
A.K. Burns  
Tony Cokes  
Tony Conrad  
Tracey Emin  
Jana Euler  
Hans-Peter Feldmann  
Fischli/Weiss  
Parastou Forouhar  
Ryan Gander  
Gilbert & George  
Anne Imhof  
On Kawara  
Martin Kippenberger  
Oliver Laric  
Claude Lelouch  
Li Liao  
Bruce Nauman  
Olaf Nicolai  
Roman Opalka  
Blinky Palermo  
Laurie Parsons  
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Pamela Rosenkranz  
Cameron Rowland  
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Cy Twombly  
Jeff Wall

CURATORS OF THE EXHIBITION  
Susanne Pfeffer with Anna Sailer

MUSEUM<sup>mmk</sup> and ZOLLAMT<sup>mmk</sup>  
August 17, 2019–February 16, 2020

OPENING HOURS  
Tue–Sun: 10 am–6 pm  
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mmk.art

3rd, revised edition

## COVER

Adrian Piper, *The Mythic Being*, 1973.  
Excerpted segment from the film  
*Other Than Art's Sake* by the artist  
Peter Kennedy. Detail: detail of video  
still. Collection of the Adrian Piper  
Research Archive (APRA) Foundation  
Berlin. © APRA Foundation Berlin

## INSIDE FRONT COVER

Olaf Nicolai, *Elster*, 2004,  
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## IMAGE PAGES

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