

SAMMLUNG

22.08.20–30.05.21



TOWER<sup>MMK</sup>

EN



Horst Ademeit  
Silvia Bächli  
Sammy Baloji  
Éric Baudelaire  
Thomas Bayrle  
Vija Celmins  
Marlene Dumas  
Isa Genzken  
Tishan Hsu  
Anne Imhof  
Barry Le Va  
Lee Lozano  
Bruce Nauman  
Cady Noland  
Marcel Odenbach  
Laurie Parsons  
Gerhard Richter  
Cameron Rowland  
Thomas Ruff  
Dirk Skreber  
Sturtevant  
Martine Syms  
Abisag Tüllmann  
Cy Twombly  
Jeff Wall  
Andy Warhol

“But do you know what origin is?” Guy-Yanis asks his friend David in *Un film dramatique* (2019) by Éric Baudelaire. The two school pupils and authors of the film project vehemently discuss the definition of national affiliation, identity, and racism, ultimately resorting to the article on “origine” in Wikipedia. For his language piece *Good Boy Bad Boy* (1985), Bruce Nauman filmed an actress and an actor synchronously speaking the same one hundred simple sentences. With every repetition, they utter the statements more and more forcefully until finally the speakers’ synchronicity as well as the relationship between truth, meaning, and emotion are entirely out of joint. In *Borrowed Lady* (2016), Martine Syms choreographs this normative communication space as a kaleidoscope of specific, recognizable gestures and expressions of African American women, some known from the media, others not. Hands, facial play, and the choice and accentuation of the words together form a political and cultural vocabulary with which Syms draws the viewers into spatial discourse. And while the pieces by Horst Ademeit, Thomas Ruff, and Jeff Wall meticulously examine identification and observation as the foundations of surveillance, those by Marlene Dumas, Sammy Baloji, Thomas Bayrle, and Tishan Hsu revolve around religion and ritual, body technology and gender.

The exhibition presents works from the MMK collection ranging in date from the early 1960s to the present, including some of the museum’s newest acquisitions. Well-known pieces from the holdings thus enter into dialogue with contemporary artistic approaches and works never before or only rarely exhibited to date.



## 2. Thomas Ruff

*Anderes Porträt Nr. 143/131* (Other Portrait No. 143/131), 1994/95

*Anderes Porträt Nr. 50/29* (Other Portrait No. 50/29), 1994/95

*Anderes Porträt Nr. 143 A/14* (Other Portrait No. 143 A/14), 1994/95

Thomas Ruff made a name for himself in the 1980s with his austere, large-scale portraits of people he knew. His series *Anderes Porträts* revolves, to begin with, around the question of how it is possible to generate an image with high recognition value from a vague description of a person, or even a precise one gained during only a very brief encounter, for a wanted poster. After all, the way a person looks can change radically over the course of a single day, a circumstance that, in a sense, testifies to the fragility of every identity. And in *Anderes Porträts*, Ruff also goes a step further by creating a single image from two portraits of two different people. The Minolta Montage Unit he uses to this end is an image-generation machine employed by state criminal investigations offices in the 1970s to produce photofit pictures. The artist's study of the face thus becomes an epistemological issue: If every human being has many faces, how is it possible to speak of a human being's face? For Ruff, however, this question is already no longer a question: to his way of thinking, a pictorial portrait does not represent a process of subjectivization. And it is in part for this reason that, in his works, his concern is with the most neutral possible de-subjectivization of the people depicted. From today's perspective, the *Anderes Porträt Nr. 143/131* is of particular interest. To arrive at this image, the artist combined two portraits from his stock—Thomas Bernstein (1994) and Asta Gröting (1995). The eerie ghostliness inherent to all of the *Anderes Porträts* is thus further heightened by the fact that here it demonstrates the fluidity of gender attributions. In the context of current gender debates, this *Anderes Porträt* takes on the character of a precursor to the questioning of unequivocal gender assignments. Ruff's *Anderes Porträts* deserve their names in that they show us all how easy it is to inscribe an other him or her into a face without that face disintegrating as such.

## 3. Bruce Nauman

*Good Boy Bad Boy*, 1985

Bruce Nauman's video installation *Good Boy Bad Boy* is generally considered to prelude his second video phase. The artist had already worked with video in the 1960s and early '70s before turning his attention to language-based neon sculptures in around 1973. In *Good Boy Bad Boy*, Nauman took up the thread of his behavioral experiments on means of emotional expression in media contexts. He engaged two professional actors, Joan Lancaster and Tucker Smallwood, for the work. Seen close-up on two screens mounted on pedestals side by side at eye level, almost in the manner of newsreaders, the two recite the same hundred sentences written by Nauman. They begin with conjugations of the verb "to be" in connection with "good boy" or "good girl"—sentences such as "I am a good boy. You are a good boy. We are good boys ...," which then evolve into statements like "I hate. You hate. We hate. This is hating." Tucker Smallwood reads the sentences somewhat faster than the soap-opera and TV-commercial actress Joan Lancaster. The first time around, they both recite the hundred sentences in an emphatically neutral tone of voice. With each of the altogether five rounds of the hundred sentences, their voices become more animated and more intense until they finally express open rage. The situation of the five rounds with gradually heightening emotional intensity while the sentences themselves remain unchanged is directly reminiscent of the encoding of emotions in biopsychological research experiments in which the same sentence is read aloud over and over again in the emotional states neutral, joy, sadness, anger, and fear. At the same time, Nauman's work breaks through the scientific setting in that it takes the man and the woman different amounts of time to perform the recitation. As a result, no synchronicity comes about in the playback of the videos in a loop. The ambiguity and multiple significations of the same words of the same language are thus not only apparent in the tension of the actors' recitation, but, through the asynchronicity of the installation, become a theme in their own right.

## 5. Dirk Skreber

*Untitled, 2001*

Dirk Skreber's painting shows the roof of Helmut Kohl's private mansion in Oggersheim, a local district of Ludwigshafen. In the beautifully and accurately cultivated garden, the swimming pool is as unpeopled as the garden and the entire picture. In his paintings of car accidents, floods, destroyed houses, etc., Skreber reveals a penchant for scenes devoid of human beings and their emotions. As a rule he works from photographs, which he painstakingly transforms into photorealistic oil paintings. It is by way of the complete subjectlessness of the things he paints that a sense of uncanniness seeps into the viewers' imaginations. At the same time, the aerial view of Helmut Kohl's private mansion and surrounding grounds works with a legend of the old Federal Republic of Germany in a manner as subtle as it is subversive. The chancellor of the "intellectual and moral turning point"—the motto with which Kohl heralded his own chancellorship in 1982—never spent much time in Oggersheim during his sixteen years in office. The house was primarily the place where his wife Hannelore lived, shying the light and the world, until she took her own life on July 5, 2001. Hannelore Kohl suffered from a so-called light allergy, an extreme oversensitivity of the skin. Skreber thus painted his view of Helmut Kohl's home, which he left untitled, in the very year of Hannelore Kohl's suicide. In doing so, he also alluded to a so-called private space as a place of horror that, unless one knows of the circumstances surrounding the mansion, goes undescribed in the painting.

## 6. Gerhard Richter

*Fußgänger (Pedestrians), 1963*

You could counter Gerhard Richter's painting *Fußgänger* with the question: Is there such a thing as interested painting? Richter's answer would be that yes, of course there is interested painting—for example Richter's painting. The artist once said he no longer minded admitting that all those tragic characters, the murderers, suicides, and losers he painted, had something to do with him. The two pedestrians depicted in this work, a man and a woman, mark the beginning of his so-called "photo paintings"—Richter's practice of basing his paintings on amateur photos or photos from the glossies. In this case, it is a photograph that appeared in the *Neue Illustrierte* in May 1963. It shows a police commissioner and Elisabeth Lüers, a fifty-five-year-old widow and resident of Berlin-Mariendorf. At the time, Lüers lived with Hans-Georg Neumann, twenty-five—the "Murderer of Britz." In early 1962, Neumann had kept West Berlin in suspense. He was later proven to have killed a pair of young lovers on the night of January 13th. In the photo Richter translated into a painting, the commissioner is taking Lüers to a hearing. The turn of her head away from the viewer and the flapping of her coat can also be read as symbols of the dynamic "economic miracle" years—an era whose dark, dismal sides Richter paid tribute to in his paintings, in part through the many shades of gray. In *Fußgänger*, the artist introduces another, not merely formal separation: the commissioner and Lüers are not walking in the same painting. Richter painted them on two canvases, a differentiation further heightened by the arrow pointing emphatically at the woman in the one on the right.

## 8. Marcel Odenbach

*“Als könnte es auch mir an den Kragen gehen”*  
(“As if I might also be in for it”), 1983

*“Als könnte es auch mir an den Kragen gehen”* shows murder after murder in quick succession. People die in fire, are shot and beaten to death, and run over; demoniacal children become a lethal threat. Odenbach montages murder scenes from defining films of the 1970s and ‘80s, including works by Kubrick, Coppola, and Spielberg, along with older classics by Hitchcock, Polanski, etc. The dramatic spectacle of death on film is catalogued in concise order by type of murder, weapon, and crime scene: deadly danger lurks in the elevator, on the stairs, in the shower, and in one’s own family.

Torn out of its narrative context, the dramatic event loses its singular effect, swells into a benumbing flicker driven by rhythmic drumming, terrified screams, excited cheers, and ritualized chants. Footage of the attempt on Reagan’s life flows seamlessly into the undertow of filmic images; erotic shots from tabloids echo tracking shots of female victims. Historical reality brushes fiction without apparent friction. The artist incorporates video sequences of his own among the film scenes, images of boredom and time-killing: a person pacing back and forth, a stone being turned over in a hand, a stick beating against bars. A quotation by the author Botho Strauss pops up: “Cheated of the enemy, the combat, the killing, our nation processes its historical feelings of guilt in the psycho lab of a TV series.” The voyeuristic pleasure the viewers derive from the rampant aestheticized violence on the screens takes place against the background of an all-the-more monotonous German reality, medial satiation, and collective repression. Passionate arousal and uninhibited violence—“the enemy, the combat, the killing”—are played out passively while normalcy is maintained. Finally the perspective shifts: Odenbach is sitting on a couch and smoking, behind him a flickering projection reel. In the background, we hear the serial killer Norman from Hitchcock’s *Psycho* delivering his final monologue: he hopes his peaceable demeanor will convince the officers of his innocence. The murderer hides behind an affirmation of alleged normality.

## 9. Isa Genzken

*Schauspieler II, 8* (Actor II, 8), 2014  
*Schauspieler II, 11* (Actor II, 11), 2014  
*Schauspieler II, 12* (Actor II, 12), 2014  
*Untitled*, 2014

The four figures Isa Genzken brings together in her ensemble *Schauspieler II: 8, 11, 12* are overdetermined in literally every way imaginable. The “child” figure carries a passport in front of its bright orange life jacket, triggering a chain of associations from themes such as family and flight to the topos of the rejected, misunderstood child and beyond. What is more, by showing a passport, the child—whose American football helmet seems at least to protect it from direct blows—confronts the family with an identity protected by the highest authority. Yet its status in the first ideological apparatus of state, as the philosopher Louis Althusser identified the family in his studies on ideology, remains an isolated one. The helmeted child stands apart, corresponding with the orange roll of paper that constitutes the head of *Schauspieler II, 11* only by way of its luminescent colors. The play of colors between the figures and their clothing, but also the figures themselves, some of which bear no more than a rudimentary resemblance to human bodies, can be read as a deconstruction of Pop Art and the family. With the photographs of herself that—taken by Wolfgang Tillmans—have been incorporated into the mannequins’ costumes, Genzken also offers a hint at her own autobiographical entanglement with this figural ensemble. The familiarized group is accompanied by a floor work consisting of image panels that invite the viewer to walk through the middle of the family constellation. In this context, the large-scale color prints of Albrecht Dürer’s *Feast of the Rosary* altarpiece and Michelangelo’s Sistine Chapel appear not as mere art-historical citations or a refuge from possible family terror in the calm of edification. Rather, they are themselves part of the abyss that gapes when you begin to analyze the family. An abyss that cannot be filled in even aesthetically—and that is what makes Genzken’s work so contemporary. The figures are compelled to bear their disintegration themselves, even and especially in art.

## 10. Éric Baudelaire

*Un film dramatique* (A Dramatic Film), 2019

Over a period of four years, Éric Baudelaire worked with twenty schoolchildren in Saint-Denis, a commune in the northern suburbs of Paris, to make this film. The result is a captivating portrait of twenty true subjects. Already at the start, when four of them are seated around a classroom table and thinking about what kind of film they want to make, the concern is clearly with what they have to say. And indeed, in the course of the film, they gradually evolve into the “ignorant schoolmasters” the philosopher Jacques Rancière discovered in the education-thirsty proletarians of the nineteenth century. You can make a film about anything, even crocodile speech, the children muse at the beginning. Then two of them are seen exploring the school interior through the lens of a camera. Inspired by the enthusiasm—still slightly inhibited—of the first scene, they set out in search of their film’s specifics. You have to be careful what you say about others, one boy remarks. A girl describes how people look at her on the street, precisely because she doesn’t understand why they look at her the way they do and no other. A school of seeing, and of talking about seeing, develops in this film, as does the relationship of the seeing children’s bodies to their world. It is a relationship that, in the best sense, strives for a cautious appropriation of the world—an appropriation that has nothing to do with conquest. And because we, who might have long outgrown school, realize this with such incredulous amazement, the film becomes a different, utopian way of dealing with other people and the world, the very quality Rancière’s aesthetic ascribes to art in general: One thing art can always show is that human lives already encompass the utopian prospect as reality.

## 11. Horst Ademeit

From the series “Tagesfotos” (Daily photos) and “Observationsfotos” (Observation photos), 1980s–2010

Horst Ademeit observed all the changes taking place in his surroundings with striking precision. With the aid of Polaroid images, he documented them, inscribing the images with dense, detailed descriptions. Yet, however prosaic, his photos are captivating by virtue of their ostensibly incidental character. A bicycle in the hallway of the building, a parked car, a pair of shoes, a spider on the kitchen wall. Thanks to the repetition, he was able to record minimal deviations: the artist observed and registered reality. What is behind these images is an activity Ademeit pursued over many decades of his life: the gathering of evidence. He was convinced that, in his apartment, he was exposed to “cold rays,” which he considered a cause of illness.

In the so-called “Tagesfotos,” he photographed measuring instruments carefully arranged on a daily newspaper along with other objects. The sensationalist headlines of the *BILD-Zeitung* leap out at the beholder; world events form the background to the individual affliction. Around the edges of each photographic image, Ademeit carefully recorded the date, changes in temperature, and atmospheric observations, but also smells and sounds, as a way of monitoring the radiation he was exposed to through electromagnetic pollution, X-rays, waste incineration, and cold rays. He thus created a self-contained system for keeping track of radiation, and consistently and meticulously adhered to it on a daily basis.



## 14. 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 assertion that also implies a refusal. “Floor pieces” and “scatter pieces” are terms that have been commonly used in the arts since the 1960s. A work of this kind is evidence of a consistent rejection of the art object and the art world in favor 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.

## 17. Martine Syms

*Borrowed Lady*, 2016

In *Borrowed Lady*, Martine Syms choreographs a kaleidoscope of specific, recognizable gestures and expressions of African American women, some known from the media, some not. Rhythmically edited and distributed across four screens, the hands, facial expressions, words, and accentuation form a cultural vocabulary that does not readily offer an answer to the question of what language really is. In his treatise *Chirologia, or The Natural Language of the Hand* (1644), John Bulwer wrote that, as a universal expression of reason, gestures constitute a language equally understandable to all nations. These days, emojis, GIFs, and memes raise the same issue when they condense cultural information, expressions of feelings, and experiences. But even if Syms looked to Bulwer’s treatise for orientation in indexing gestures and expressions of emotion, *Borrowed Lady* steers clear of universalism. It shows how identity—whether of an individual or a group—develops from “borrowed” set pieces that are adopted, performed, and can become specific to expression, and how certain gestures and identities, for example of Black women, can be made marketable or go viral. At the same time, through the rapid sequencing of the takes and staggered repetitions, Syms creates a rhythm that constantly deconstructs and fragments the continuity of both the movements and the image.

## 20. Anne Imhof

*Prior Park*, 2019

Anne Imhof had this restraint chair made according to her own design. By naming it *Prior Park* after the boarding school she herself attended, she offers a clue to her own biography, but hardly an exhaustive explanation of the chair's meaning. Few objects more aptly demonstrate the means of punishment, and thus of discipline, employed in schools down to the elementary level than this brutal immobilization apparatus, which alludes to the double-edged character of all school education. Because, even if at least some children experience school as emancipation from the confinement of the family, it is always also a discipline machine charged with preparing them to meet the demands of the employment market and the state. The transition from family to school is thus an ambiguous one that also does not spare the body—a circumstance to which this object of the most sinister form of discipline bears striking testimony. Naturally, this does not preclude the possibility of children learning to draw, sing, and do arithmetic from good teachers. Yet the futurist touch Imhof lends the chair also points to the fact that, even in post-humanism, there is no end in sight to the cycle of discipline and the promotion of giftedness and the gifted.

## 23. Cady Noland

*Untitled (Whitney Fence)*, 1991

Fences, walls, seesaws, or signs: everything we encounter in public space can and must be regarded as public sculpture; for every object is the product of a process of material composition and formal design. All objects influence our perceptions, our movements, our feelings, and our thoughts. Public space is not designed by human beings alone, but is instead shaped by the boundaries between public and private, institutional and commercial.

While a fence, a wall, or a barrier offer access to the few, they also serve as clear and definite obstacles that keep the many others out, or in. Regulations reflecting the ideological concepts of the various institutions dictate how we act and move about in the city, in a park, or on a playground.

Public space is occupied and commercialized by the designs of awnings, canopies, or outdoor advertising, which we can ignore only by closing our eyes.

Every individual moves daily through the various forms of structural violence whose constant obtrusiveness blinds us to their violent nature. Cady Noland exposes these abstract forms of violence in her simple representational and abstract sculptures, and in doing so, enables us to sense our own sensitivity and power to resist.

## 25. Tishan Hsu

*Cordless*, 1989

The serigraph in a delicate shade of pink is divided into six zones of identical size exhibiting altogether four motifs. The easiest to recognize is a switching device, an illustration of an electric window lifter Tishan Hsu came across in a BMW advertising brochure. The other elements defy such clear identification. The fine grain of the screen print heightens the contrasts and forms of these objects, which appear to bulge outward or, in one case, even to form an opening in the surface. The flesh-like hue and the modeling of the shapes trigger associations of body parts—the curved form in the image at the upper and center right resembles a female breast with a dark nipple or a belly with a navel.

Hsu's preoccupation with the merging of the human body and technical apparatuses to form new organisms has distinguished his work since the early 1980s. He portrays the unification of man and machine not as a monstrous, dystopian vision or temporary, technoid liaison, however, but as a natural, organic fusion, a novelty, carefully and sensitively modeled. The artist works from photographs taken in hospitals and quotes instruments and other elements from the world of medicine, but also technical and mechanical components from other contexts. At the same time, the six-part grid of the silkscreen featuring, in part, identical or inverted forms, reminds us of the process of cell division, another theme to which Hsu repeatedly addresses himself. With an analytical approach, he contemplates the body in its individual anatomical and microbiological components, which he translates into abstract, often object-like forms. In *Cordless*, as in many of the artist's works, no specific body parts are identifiable; it is the forms and colors alone that evoke corporeal associations. As a concrete object, the switching device stands out as a kind of control unit—a detail that prompts the question of who might be capable of operating it. The title, for its part, suggests independence from an electronic circuit. "Cord," however, also brings anatomical terms such as "umbilical cord" or "spinal cord" to mind. If we read the word "cordless" in this sense, the title could point to emancipation from the conditionality of the human body.

## 26. Thomas Bayrle

*Rosaire* (Rosary), 2012

*Rosaire* is one of a series of works in which Thomas Bayrle, citing the names of major car manufacturers, takes the mythical element that, to this day, is inherent in every technology, and turns it into sound. *Porsche 911: Rosenkranz* (2010), for example, was the title of one of the sound machines he presented in a large-scale installation at the dOCUMENTA (13) in 2012. There, a sawed-open Porsche engine performed its work in precisely the same manner as the sawed-open engines of a Moto Guzzi and a VW in other works. With beautiful regularity, the mechanistic sound alternates with Christian church rituals and chants, here performed intercession in a seemingly endless loop. With the engine of the Citroën 2 CV (which stands for *deux chevaux*, two horses), Bayrle further heightened the mythical potential of a machine ostensibly serving the mere purpose of locomotion. For it was not only the philosopher and literary critic Roland Barthes who attributed divine qualities to a Citroën in his *Mythologies*. In Germany, the 2 CV also entered the general stock of language and metaphors as an *Ente*, a duck. Bayrle takes the machine, the modern *creatio ex nihilo*, back to its sacred predecessors. In its calming effect—everything is predictably sedated—there is something old-fashioned about this act, in part because all of the mutations brought about in the machine's function in modern times are here at a standstill, and the naked concept of mechanics that excludes every other system of interpretation has gone under. This can be referred to as postmodern, but it can also simply be read for what it is: the fact that machines are still far from being desacralized.

## 28. Lee Lozano

*Verge*, 1965

On an almost square-shaped rectangular format, two tapering surfaces are set off strikingly against a background. For the work *Verge*, Lee Lozano used a fine brush to draw lines in a thick layer of oil paint. The chiaroscuro modeling of the greyish-blue formations create an impression of corporeality further heightened by the texture of the material. Upon close inspection, however, the left half of the painting appears more three-dimensional than the right, and the illusion of depth is thus thrown out of kilter.

Lozano shared an interest in an industrially influenced aesthetic. In 1964, she painted greatly enlarged details of tools and machine parts. The cold shades of grey turn the forms in *Verge* into abstract details, further emphasized by metallicly gleaming oily surfaces. Yet, there is also a strongly metaphorical component to Lozano's fascination with tools; in 1961, she began producing expressive drawings in which she combined fragmented genitals with tools. Here, human body parts and industrial objects clash. Tools serve to penetrate, cut into pieces, and combine anew. These sexual fantasies contrasted strongly with the clean pin-ups of Pop Art and aggressively undermined American society's accepted behavioral codes.

Titles played an important role for Lozano. In 1967 she jotted down the titles of her paintings from 1964 to May 1967 on a notebook page: "*ream, spin, veer, span, cross, ram, peel, charge, pitch, verge ...* ." The list was accompanied by a comment to the effect that the words were verbs, emphasizing the fact that, with her painting, Lozano wanted to express activities, processes, or states.

In the early 1970s, she left New York and moved to Dallas, ceasing her artistic activities.

## 29. Sammy Baloji

*Tales of the Copper Cross Garden: Episode I*, 2017

Sammy Baloji's film, *Tales of the Copper Cross Garden: Episode I*, revolves around the exploitation of Congo's natural resources in copper mining and processing, the use of Christian education to control the colonized people, and the continuing influence of both in the souls of the now-liberated laborers in Congolese factories, and melds these threads in the sacred symbol of the copper cross held by the choir children in front of their hearts. Born in 1978 in Lubumbashi, the former colonial city of Élisabethville in the Democratic Republic of Congo, Baloji today lives in Brussels—the center of the onetime colonial power that rendered Congo the "heart of darkness." Interweaving religious music with the secular documentation of industrial labor on its various levels of temporal and corporeal imagery, the film resounds throughout with the question of what it is like to live in a body that has been robbed of its childhood by Belgian Catholicism. An initial answer appears in a text overlay: "The glory and value of all sacraments inscribe themselves, almost naturally, in that body—be it the most contemptible—that is submitted to the exigencies of discipline." Yet the inscription of the glory of the sacraments and the exploitation by the industry does not stop at the surface of the skin. It permeates the cadence of all life processes down to the very rhythm governing the progression of frames in Baloji's film—a rhythm that adheres to the music of the liturgy just as it accompanies the workers' motions.

## 30. 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 Clearing-house 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 Owners’ 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, 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=12/36.863/-76.317&city=norfolk-va>.

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 has 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 (updated February 28, 2019), <https://www.aclupa.org/en/publications/guilty-property-how-law-enforcement-takes-1-million-cash-innocent-philadelphians-every>.

- 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.” 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 U.S.C. § 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)

Rental at cost to MUSEUM<sup>MM</sup> FÜR MODERNE KUNST

*Tanaka Hedge Trimmer: Item: 0628-002770, 2018*

Tanaka Hedge Trimmer sold for \$87.09

10 × 35 × 10 inches

(25.40 × 88.90 × 25.40 cm)

Rental at cost to MUSEUM<sup>MM</sup> FÜR MODERNE KUNST

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Stihl Gas Backpack Blower sold for \$206

18 × 25 × 43 inches

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Summer 3D-One Stroller sold for \$1

42 × 20 × 33 inches

(106.68 × 50.80 × 83.82 cm)

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*Group of 11 Used Bikes: Item: 0281-007089, 2018*

Group of 11 Used Bikes sold for \$287

45 × 130 × 54 inches

(114.30 × 330.20 × 137.16 cm)

Rental at cost to MUSEUM<sup>MM</sup> FÜR MODERNE KUNST

In the United States, property seized by the police is sold at police auction. Auction proceeds are used to fund the police.

Civil asset forfeiture originated in the English Navigation Act of 1660.<sup>1</sup> The Navigation Acts were established to maintain the English monopoly on the triangular trade between England, West Africa, and the English colonies.<sup>2</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>3</sup> During the seventeenth century, the auction was standardized as a primary component of the triangle trade to sell slaves, goods produced by slaves, and eventually luxury goods. The auction remains widely used as a means to efficiently distribute goods for the best price.<sup>4</sup>

Police, ICE, and CBP may retain from 80% to 100% of the revenue generated from the auction of seized property.

Rental at cost: Artworks indicated as “Rental at cost” are not sold. Each of these artworks may be rented for five years for the total price realized at police auction.

1 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>.

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

## Horst Ademeit

“Tagesfotos”  
“Observationsfotos”  
Labeled Polaroids  
Numbered and dated  
Each 11 × 9 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

## Silvia Bächli

*Ohne Titel*, 1990–2000  
Various materials on paper  
Different dimensions  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST  
and gift of the artist

## Sammy Baloji

*Tales of the Copper Cross Garden: Episode I*, 2017  
Video, color, sound  
42 minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

## Éric Baudelaire

*Un film dramatique*, 2019  
HD Video, color, sound  
114 minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

## Thomas Bayrle

*Rosaire*, 2012  
Citroën 2 CV engine, electric drive,  
sound installation  
(In Collaboration with Peter Bayrle  
and Bernhard Schreiner)  
The sound installation runs on the  
hour.  
132.2 × 65 × 70 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

## Vija Celmins

*Night Sky #15*, 2000–01  
Oil on canvas, mounted on wood  
79.1 × 96.7 × 3.2 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support  
from the campaign “1+1=3” by Bank-  
haus Metzler, Frankfurt am Main,  
the foundation ARS EUROPA, and the  
Freunde des Museums für Moderne  
Kunst, Frankfurt am Main e.V.

## Marlene Dumas

*The Guard*, 2001  
Oil on canvas  
230 × 60 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support  
from the Prins Bernhard Cultuurfonds

from the Knecht-Drenth Fonds,  
Amsterdam, and gift of the artist

## Isa Genzken

*Schauspieler II, 8*, 2014  
Mannequin, glass, plastic, silver foil,  
paper, wool, metal, spray paint  
154 × 45 × 40 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support from  
Kulturstiftung der Länder; Hessische  
Kulturstiftung; the partners of the  
MMK as well as private donors of  
the MMK

## Isa Genzken

*Schauspieler II, 11*, 2014  
Mannequin, silver foil, wool, metal,  
artificial leather, color print on paper,  
adhesive tape (Photograph: Wolf-  
gang Tillmans)  
225 × 61 × 50 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support from  
Kulturstiftung der Länder; Hessische  
Kulturstiftung; the partners of the  
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the MMK

## Isa Genzken

*Schauspieler II, 12*, 2014  
Mannequins, glass, mirror foil, wool,  
color print on paper, adhesive tape,  
rubber, metal, plastic, spray paint  
(Photograph: Wolfgang Tillmans)  
220 × 54 × 50 cm; 190 × 70 × 34 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support from  
Kulturstiftung der Länder; Hessische  
Kulturstiftung; the partners of the  
MMK as well as private donors of  
the MMK

## Isa Genzken

*Untitled*, 2014  
Color prints, photographs, adhesive  
tape, glass (i.a. photographs:  
Wolfgang Tillmans)  
925.5 × 135 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support from  
Kulturstiftung der Länder; Hessische  
Kulturstiftung; the partners of the  
MMK as well as private donors of  
the MMK

## Tishan Hsu

*Cordless*, 1989  
Silkscreen on canvas  
180.3 × 180.3 × 2.7 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;

Former collection of Rolf Ricke in  
the MMK, Frankfurt am Main (DE),  
Kunstmuseum Liechtenstein, Vaduz  
(LI), Kunstmuseum St. Gallen,  
St. Gallen (CH)

## Anne Imhof

*Prior Park*, 2019  
Steel, fiberglass, wood, leather,  
artificial leather  
95 × 71 × 116 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

## Anne Imhof

*Rage for Ever (Red)*, 2016  
Metal, varnish, punching bag  
164 × 35 × 35 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support  
from the partners of the MMK

## Anne Imhof

*069H, 1st of at least four (Der  
Schwan)*, 2016  
Varnish, aluminum, steel  
244 × 150 × 5 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support  
from the partners of the MMK

## Barry Le Va

*On Center Shatter-or-Shatterscatter  
(within the Series of Layered Pattern  
Acts)*, 1968–71  
Glass panels  
7 × 145 × 185 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Former collection of Rolf Ricke in  
the Kunstmuseum Liechtenstein,  
Vaduz (LI), MMK, Frankfurt am Main  
(DE), Kunstmuseum St. Gallen,  
St. Gallen (CH)

## Lee Lozano

*Verge*, 1965  
Oil on cotton  
198.4 × 206 × 3.8 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Former collection of Rolf Ricke in  
the MMK, Frankfurt am Main (DE),  
Kunstmuseum Liechtenstein, Vaduz  
(LI), Kunstmuseum St. Gallen,  
St. Gallen (CH)

## Bruce Nauman

*Good Boy Bad Boy*, 1985  
2 monitors, 2 videos (digitalized),  
color, sound  
60 minutes / 52 minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST

## Cady Noland

*Untitled (Whitney Fence)*, 1991  
Chain-link fence  
250 × 250 cm  
Loan from the artist

## Cady Noland

*(Not Yet Titled)*, 1996  
Cardboard grounded with varnish  
and aluminum spray paint  
141.2 × 131.9 × 0.7 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Acquired with generous support  
from the partners of the MMK

## Marcel Odenbach

*“Als könnte es auch mir an den  
Kragen gehen,”* 1983  
Video, color, sound  
42:17 minutes  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Gift of the artist

## Laurie Parsons

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

## Gerhard Richter

*Fußgänger*, 1963  
Oil on canvas  
140.9 × 177.2 × 3 cm  
MUSEUM<sup>MMK</sup>FÜR MODERNE KUNST;  
Former collection of Karl Ströher,  
Darmstadt (DE)

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(114.30 × 330.20 × 137.16 cm)

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**Thomas Ruff**

*Anderes Porträt Nr. 143/131, 1994/95*

Silkscreen on paper

205.5 × 156 × 5.5 cm

MUSEUM<sup>SM</sup>FÜR MODERNE KUNST;

On permanent loan from the

Freunde des Museums für Moderne Kunst, Frankfurt am Main e.V.

**Thomas Ruff**

*Anderes Porträt Nr. 50/29, 1994/95*

Silkscreen on paper

205.5 × 156 × 5.5 cm

MUSEUM<sup>SM</sup>FÜR MODERNE KUNST;

Gift of the artist

**Thomas Ruff**

*Anderes Porträt Nr. 143 A/14, 1994/95*

Silkscreen on paper

205.3 × 155.8 × 5.5 cm

MUSEUM<sup>SM</sup>FÜR MODERNE KUNST;

On permanent loan from the

Freunde des Museums für Moderne Kunst, Frankfurt am Main e.V.

**Dirk Skreber**

*Ohne Titel, 2001*

Oil on canvas

160.3 × 280.3 × 4.2 cm

MUSEUM<sup>SM</sup>FÜR MODERNE KUNST;

Acquired with generous support from

the 3×8 Fonds, an initiative of 12

Frankfurt-based companies and the City of Frankfurt

**Sturtevant**

*Study for Johns' Three Flags, 1965*

Pencil on cardboard

98.5 × 68 × 3 cm

MUSEUM<sup>SM</sup>FÜR MODERNE KUNST;

Acquired with generous support from

the 3×8 Fonds, an initiative of 12

Frankfurt-based companies and the City of Frankfurt

**Martine Syms**

*Borrowed Lady, 2016*

4-channel video installation, color,

sound, colored window foil, painted walls

18:27 minutes

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**Abisag Tüllmann**

*Frankfurt am Main, August 1963, 1963*

b/w photograph on baryta paper

40.6 × 30.8 cm

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**Cy Twombly**

*Problem I, II, III, 1966*

Tempera and chalk on industrially

grounded canvas

200 × 112.5 × 2.7 cm; 200 × 107.6 ×

3.3 cm; 199.5 × 110.8 × 3 cm

MUSEUM<sup>SM</sup>FÜR MODERNE KUNST;

Former collection of Karl Ströher,

Darmstadt (DE)

**Jeff Wall**

*Corner Store, 2009*

Silver gelatin prints

Each 37.5 × 27.8 cm

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**Andy Warhol**

*Daily News, 1962*

Acrylic and pencil on canvas

185 × 255.5 × 3.6 cm

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Ströher, Darmstadt (DE)

**Andy Warhol**

*Green Disaster #2 (Green Disaster*

*Ten Times), 1963*

Silkscreen paint and acrylic on

canvas

268 × 202 × 4 cm

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Ströher, Darmstadt (DE)

**Andy Warhol**

*White Disaster II (White Burning Car*

*II), 1963*

Silkscreen paint on industrially

grounded canvas

270.4 × 209.8 × 4.9 cm

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Darmstadt (DE)

# Imprint

This booklet is published in  
conjunction with the exhibition

## *Sammlung*

Horst Ademeit  
Silvia Bächli  
Sammy Baloji  
Éric Baudelaire  
Thomas Bayrle  
Vija Celmins  
Marlene Dumas  
Isa Genzken  
Tishan Hsu  
Anne Imhof  
Barry Le Va  
Lee Lozano  
Bruce Nauman  
Cady Noland  
Marcel Odenbach  
Laurie Parsons  
Gerhard Richter  
Cameron Rowland  
Thomas Ruff  
Dirk Skreber  
Sturtevant  
Martine Syms  
Abisag Tüllmann  
Cy Twombly  
Jeff Wall  
Andy Warhol

TOWER<sup>MMK</sup>  
22 August 2020–30 May 2021

OPENING HOURS  
Tue–Sun: 11 am–6 pm  
Wed: 11 am–8 pm

PUBLISHER  
Susanne Pfeffer

CURATORS OF THE EXHIBITION  
Klaus Görner, Susanne Pfeffer,  
Anna Sailer

MANAGING EDITOR  
Anna Sailer

TEXTS  
Ann-Charlotte Günzel, Mario Kramer,  
Antje Krause-Wahl, Susanne Pfeffer,  
Cord Riechelmann, Anna Sailer

PROOFREADING  
Mandi Gomez, Lisa Sträter

TRANSLATION  
Judith Rosenthal

GRAPHIC DESIGN  
Zak Group, London  
Studio David Welbergen

PRINT  
Druckerei h. reuffurth gmbh

TOWER<sup>MMK</sup> was made possible by:



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MUSEUM<sup>MMK</sup> FÜR MODERNE KUNST  
TOWER<sup>MMK</sup>  
Taunustor 1, 60310 Frankfurt am Main  
mmk.art

2nd, revised edition

COVER  
Éric Baudelaire, *Un film dramatique*,  
2019, © VG Bild-Kunst, Bonn, 2020

INSIDE FRONT COVER  
Cameron Rowland, *Group of 8 Used  
Bikes: Item: 1284-018213*, 2018

IMAGE PAGES  
Isa Genzken, *Schauspieler II, 8*, 2014,  
Martine Syms, *Borrowed Lady*, 2016,  
Marlene Dumas, *The Guard*, 2001,  
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