

WORK

032c



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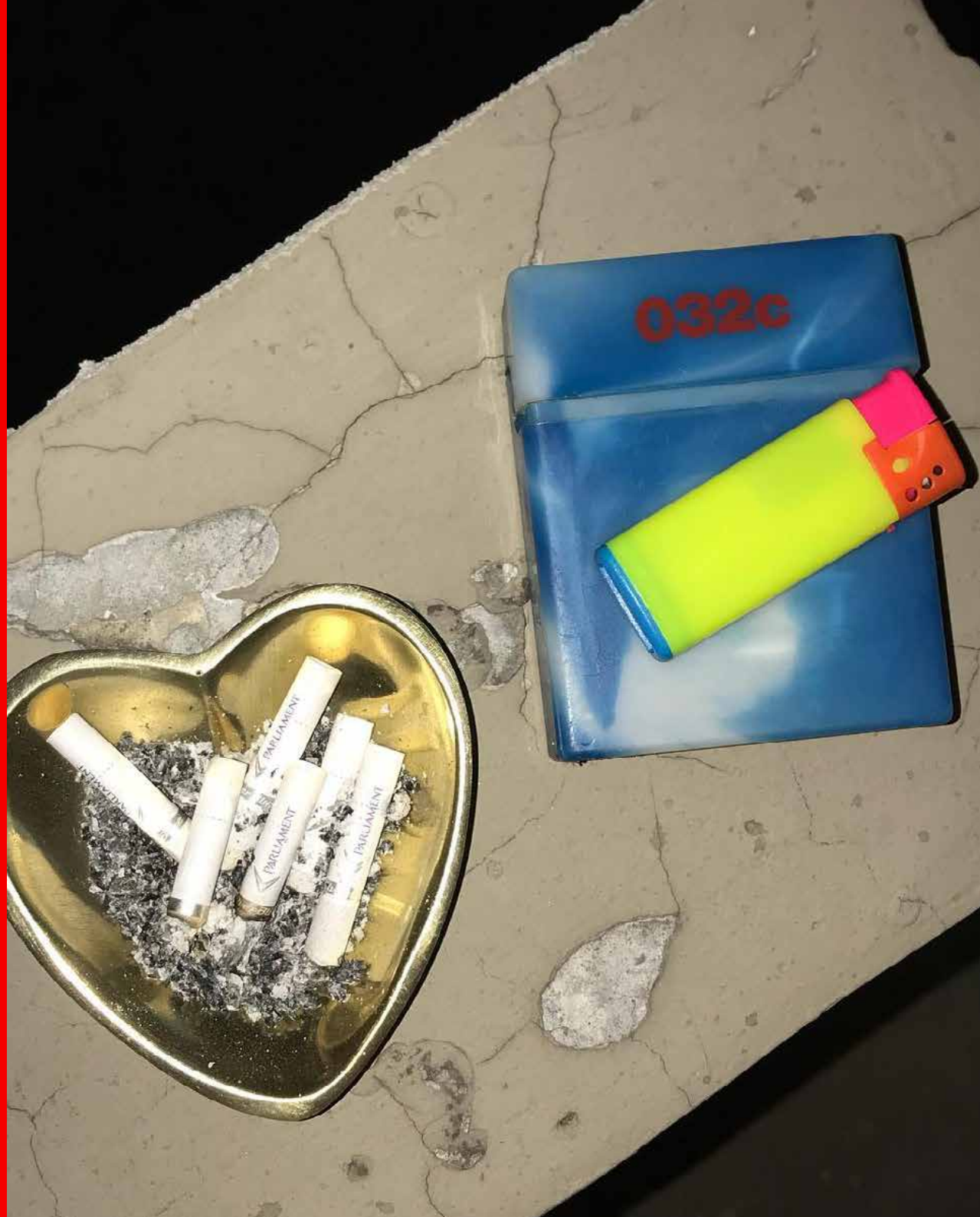
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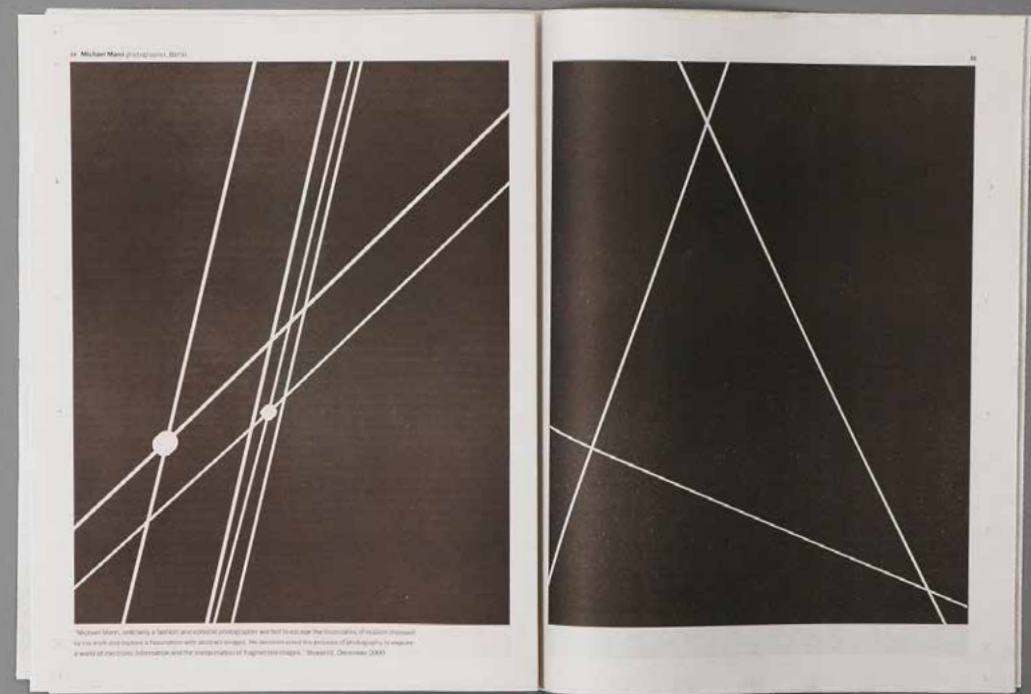
1ST ISSUE "PROFESSIONAL"
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0065/2500







monopol



Signore Fantastico
Carlo Mattino: Dargest, Erdmann, Aschewitz, Fongraf und Herrlicher
Berlin Biennale
Wird das die Ausstellung des Jahres 2004?
Wann platzt die Blase?
Fragt Monopol zur Art Basel Miami Beach

Spezial-Ausgabe Film und Kunst
My Private Kubrick: 25 Künstler und ihr Bild des Ausnahmeregisseurs
Electroboy: Tobey Maguire verfilmt das Leben des Kunststallchens
Lost in Translation: Deutschlands Filmkritiker in Bill Murrays Bademantel

Top 100
Wer regiert die Kunstwelt?
Monopol-Liste zur Art Basel
Her Meer
Galerie in Porto baut
ymans
Kunst für
ser

Musik Spezial
Was hören Künstler? Was sehen Musiker?
Matthew Barney, Bryan Ferry, Milwede, Sarah Morris, Yoko Ono, Gerhard Richter, Dave Stewart, Carsten Nicolai, Björk, Eberhard Havekost – und immer wieder Andy Warhol

Pettibon
Ein Glas und ein Glas
Was die CDU brennt
Die CDU brennt
Die CDU brennt
Die CDU brennt

Das Berlin-Jubelheft!
Guerrilla-Architekten, junge Designer
und Damien Hirsts Malschule
im Grunewald
John Malkovich als Gustav Klimt
Richard Phillips als Tom Cruise
Neu: Jetzt mit großem
Ausstellungskalender

Die im Dunkeln sieht man doch

Die New Yorker Künstlerin Ena Swansea ist die große Unbekannte der Kunstwelt: ein mysteriöser Star, der unsere Gegenwart in Dämmerlicht taucht.

Swansea träumt den amerikanischen Raum. Ein abgeschalteter Bildschirm steht darin, der in Zeitlupe Halluzinationen zeigt: Es sind präzise Momentaufnahmen amerikanischer Gegenwart.

VON DIETER KOCKERER VON LUSTIGER FOTOS: KJUI ARTS



Wie to Five
PROTOKOLLSTUNDE DEC. 8 2004 OY NEW YORK
Name: POUSTCHI Vorname: BETTINA

Bitte abzeichnen Sie mit genauer zeitlicher Angabe Ihr gewohntes tägliches Pensum. Besondere Ereignisse (Anstrengungen, Aufregungen etc.) schreiben Sie bitte mit möglichst genauer Zeitangabe in das Protokoll (z.B. 9:30 Uhr Spaziergang, 12:00-12:30 Uhr Mittagessen).

Alle Beobachtungen, die während des Tages gemacht werden, bitte mit genauer Uhrzeit eintragen.

Bitte geben Sie das Protokoll an bis Uhr ab.

Uhrzeit Tätigkeit Bemerkung
9 pm > midnight

Nine to Five
Bettina Poustchi
gestaltet zwei Tage in
ihrem Leben für
Monopol

Die hier gemachten Notizen sollen nicht als...
Bemerkungen: In der Monopol...
Vorgeschichte: In der Monopol...
Vorgeschichte: In der Monopol...

Wie to Five
PROTOKOLLSTUNDE DEC. 8 2004 OY NEW YORK
Name: POUSTCHI Vorname: BETTINA

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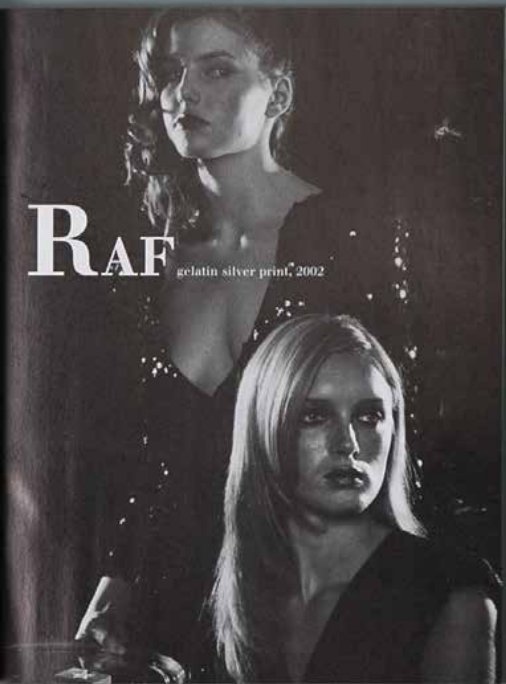
Uhrzeit Tätigkeit Bemerkung
midnight > 2 am



Die Schwesterpartei CDU/CSU zeigt Meckseper als Glamourdamen, und die RAF serviert sie auf dem Silbertablett.

Der Teufel steckt im Dekolleté: Die christlichen Parteifreies baumeln verführerisch am Goldketten – aber dieselben Damen können dem Betrachter auch ein Zündholzschildchen mit den Initialen der RAF anbieten.

Sehen bald vor die Tür die Partei der Frauen, die eigentlich...
Sehen bald vor die Tür die Partei der Frauen, die eigentlich...
Sehen bald vor die Tür die Partei der Frauen, die eigentlich...



RAF
gelatin silver print, 2002



NLÉ Waterfront Exhibition
La Biennale di Venezia 2016 – Silver Lion
Signage and custom graphic pattern
for architecture facade



ARCHITECTURE / DESIGN

URBANISM / PLANNING

RESEARCH / ACADEMIA

ARTS / CULTURE



SERPENTINE SUMMER HOUSE, LONDON, 2016

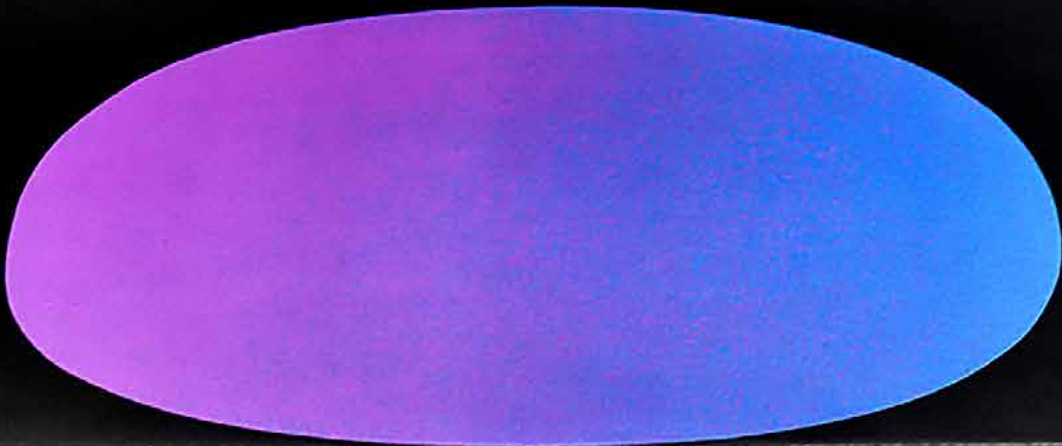
**NLÉ IS AN ARCHITECTURE, DESIGN
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<div> <div>GRISEBACH</div>  <div>Third Floor Schätzwerte bis 3.000 Euro</div> </div>			
GRISEBACH	Third Floor	Frühjahr 2016	255
GRISEBACH	Photographie	Frühjahr 2016	256
GRISEBACH	ORANGERIE Ausgewählte Objekte	Frühjahr 2016	257
GRISEBACH	Ausgewählte Werke	Frühjahr 2016	258
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GRISEBACH	Kunst des 19. Jahrhunderts	Frühjahr 2016	261

927 Michel Majerus

Esch/Luxemburg 1967 – 2002 Niederanven/Luxemburg

„Lettin’ off as much as you can“. 1997

3-teilig: Öl auf Leinwand, CD, Turnschuhe in der Größe des Käufers. Leinwand: 30×25,5 cm, CD: 12,5×14×1 cm, Turnschuhe: Größe 44 (11 ¼×10 in., CD: 4 ¼×5 ½×¾ in., sneaker size 10.5).

Auf der Rückseite der Leinwand mit Bleistift sowie in der CD-Hülle mit Filzstift in Schwarz signiert, datiert und bezeichnet: Majerus 97 Jahresgabe Kölnischer Kunstverein. Eines von 6 auf der Rückseite der Leinwand sowie im Inneren der CD-Hülle nummerierten Exemplaren. Jahresgabe Kölnischer Kunstverein, Köln 1997. [3588]

Provenienz
Privatsammlung, Rheinland

EUR 6.000–8.000
USD 6.900–9.200



Max Beckmann's 'The Egyptian':
The highest price paid for a painting
in a German auction, 2018



Stills





JUXTAPOSITIONS

Stills

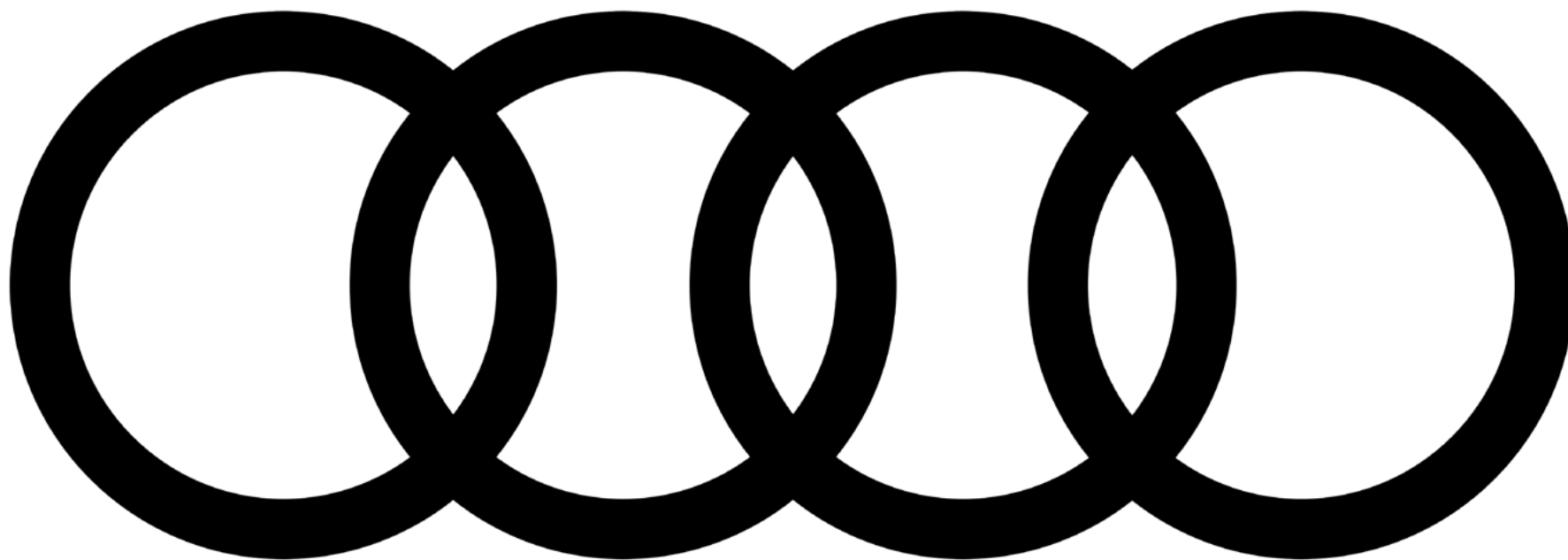
Juxtapositions
Brand campaign FW14
Photography by
Annemarieke van Drimmelen

© 2019 Vladimir Llovet



**BEAUTY
ARISES
IN THE
STILLNESS
OF YOUR
PRESENCE**

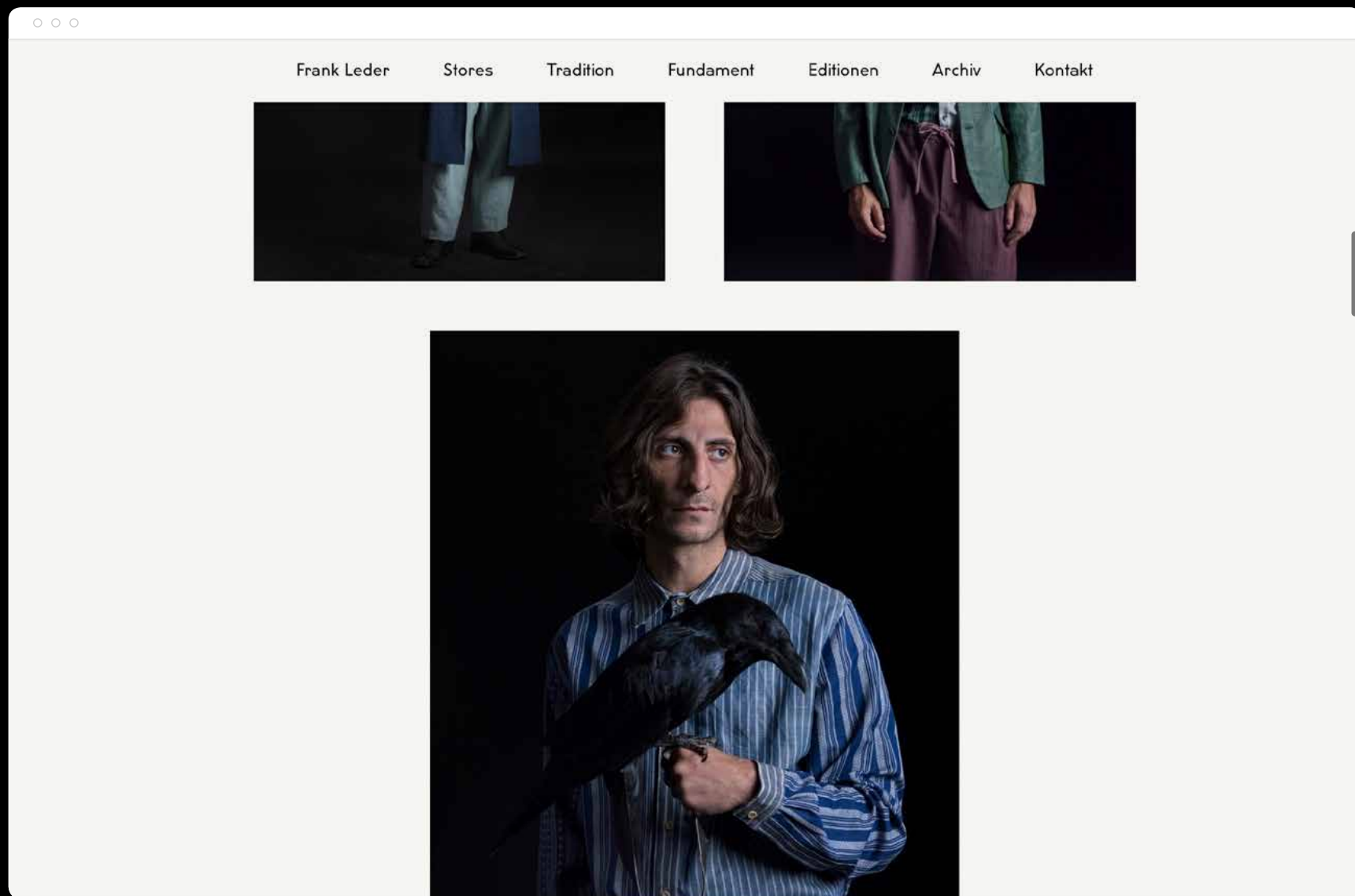
STARRING
Elise Crombez
BY
**Annemarieke
van Drimmelen**





Audi
Brand style guide, corporate identity

frank leder



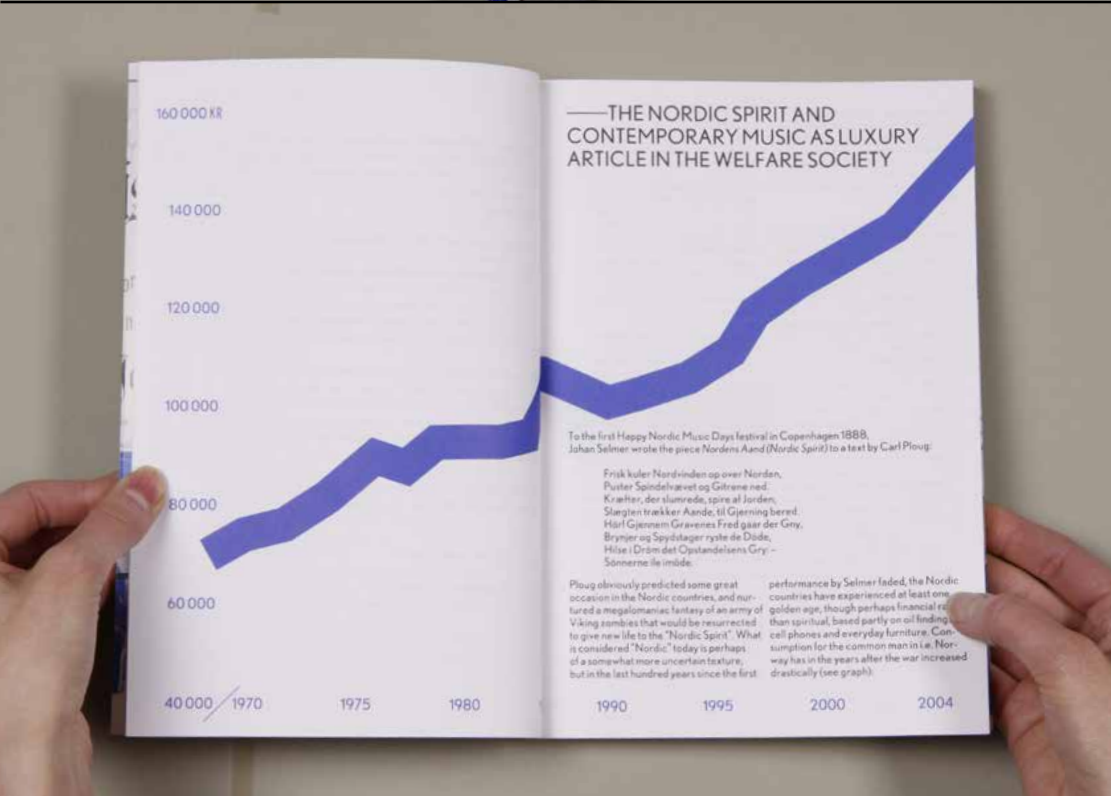
Tradition





Tradition by Frank Leder
Packaging design, illustration
by Sonja Danowski

HAPPY
NORDIC
MUSIC
DAYS



MERE

NEW releases from

MERE

**1. Knut Olaf Sunde
But a Machine**

**2. Risto Holopainen
GARBAGE COLLECTION**

NEW

Up-coming releases

(A) Jennifer Walshe

XXX LIVE NUDE GIRLS!

(B) Trond Reinholdtsen

Trond's Sgt. Pepper

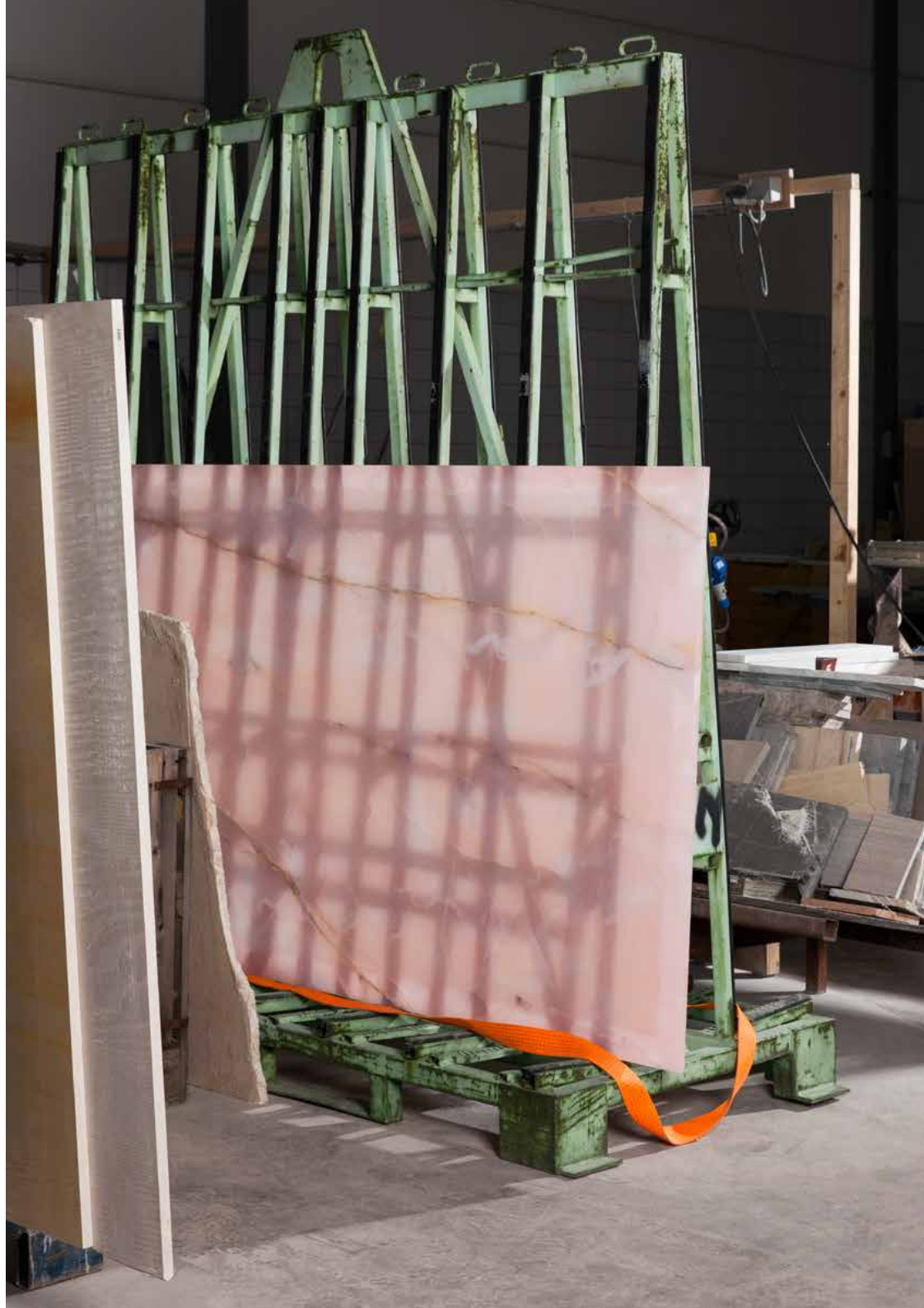
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SOLID NATURE

SOLID NATURE

Powered by rocks



Solid Nature
Photography by Otto Kaan

Rock Set Free





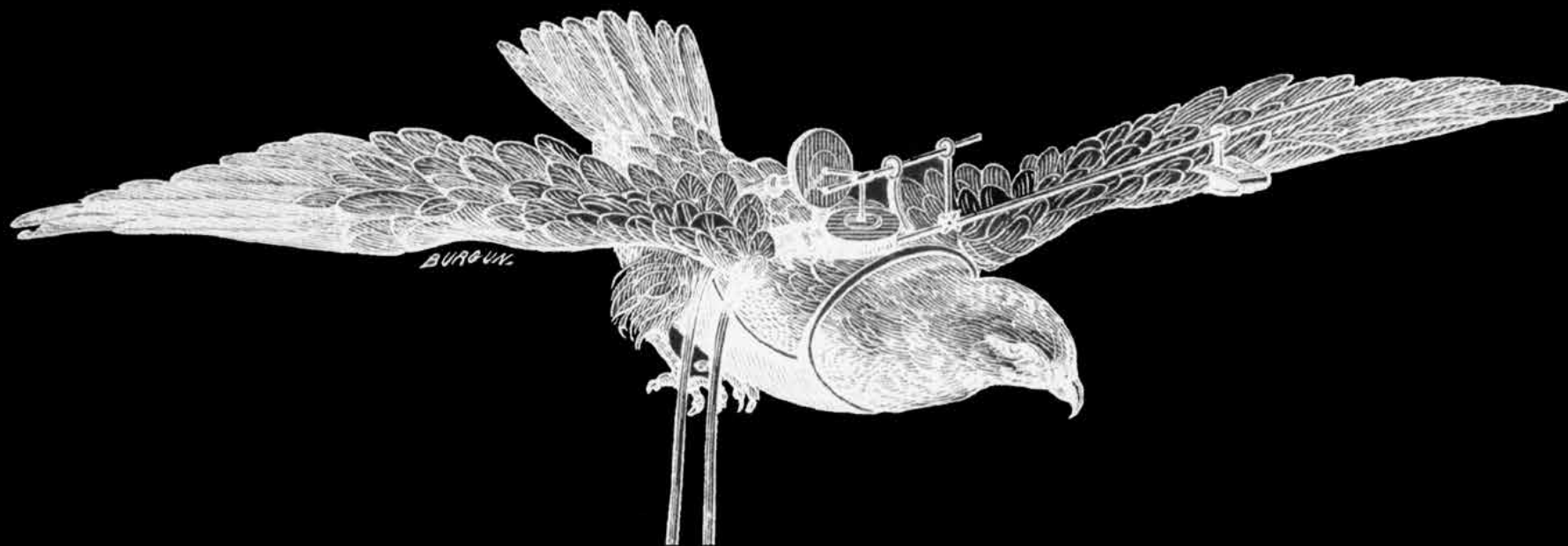
+ Menu

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Rock meets you

Being stone-cutter, exporter, importer and installer, we have some beautiful rock passing through our warehouse. This is what happened when Germans Ermičs was inspired to use his creativity.







Animism exhibition
Museum of Contemporary Art, Antwerp

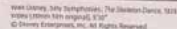


Animism

Animism Volume I

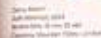
With texts by: Irene Albers, Bart De Baere, Oksana Bulgakowa, Edwin Carels, Didier Demarcy, Brigid Doherty, Sergei Eisenstein, Anselm Franke, Masato Fukushima, Averi F. Gordon, Richard William Hill, Darius James, Gertrud Koch, Joachim Koester, Maurizio Lazzarato and Angela Melitopoulos, Bruno Latour, Vivian Liska, Henri Michaux, Santu Mofokeng, Philippe Paratte, Florian Schneider, Erhard Schüttelpeltz, Michael Taussig, Eduardo Viveiros de Castro, Martin Zillinger. Edited by Anselm Franke.

Animism is a collaboration between East City - Anselm Franke, the Museum of Contemporary Art, Vienna, MIRA - the Kunsthalle Wien, the General Foundation, Vienna, the House of World Cultures in Berlin, and the Free University Berlin.



Both *Tinalara* and *Skeleton Dance* are celebratory demonstrations of animation's potential to suggest actions beyond the obvious parameters of physiology. Swallowed by a skeleton's mouth, the viewer is

Edwin Carver



66. George Springer, *The*

10. William McDougall, *Some Aspects of a Theory of the Subconscious* (London: George Allen and Unwin, 1928), 101.

The organization of life has a common background as what has influenced European Christian discourses: for instance, the question over the character and composition of the soul in Latin, ancient, French and German discourses in derivate, which was seen variously as an essential, substantial, immaterial, spiritual, or as a mere appearance of sense. Radically amplifying the question over the nature of soul, which is tantamount to the notion of rationalist positivism in the nineteenth century, was the material disappearance from century since in an evolutionary sense of the soul, which was seen as a mere appearance of sense material reality that constituted no least metaphysical discourses. When the stanzarians during the Enlightenment opened up the body, there was no evidence of it, the soul could not be identified, and thus the question over the nature of soul was seen as a mere appearance of sense in the notion of the psyche and self. As a consequence, this very definition of "soul" was put at stake—here the "soul" discourse, life had to be explained without making reference to an immaterial form (which the stanzarians had been committed to) and the question over the nature of soul had to be explained through the concept of such as the flow of consciousness and the stream of thought, which was seen as a mere appearance of sense and their inherent laws alone. It is against this background of nihilistic nihilism that one must understand the characteristics of various discourses in matter and "dispute" as "belief" and its transposition to "material" and "immaterial" discourses, which are seen as two different dimensions of those inferences and the questions they give proper

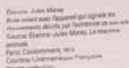
But to describe the primitive ghost-world as either matter or spirit is misleading, if these terms are to be applied to it, we must describe it as a material spirit. This is, of course, a contradiction in terms, which we can resolve by recognizing that the peoples who believe in the ghost-world have not achieved the comparatively modern distinction between material and immaterial or spiritual entities.²⁰

Images, Media, and the History of the Reformed

Nonreducing sugar: substance frequently referred to the word as an error.

It is a thin, unadorned Roman cage, in its nature a sort of caprice, film of shadow; the cause of life and thought is the individual of yesterday, independently possessing the personal circumstances and evolution of its temporal career past or present.

Anterior Pituitary



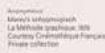
figuration as a code for signaling speed. Paradoxically modern art of film made a travesty of what was essential to modernity. Regarding this aesthetic resonance of Man Ray, Martha Braun remarks: "Ironically, his imagery, so grounded in positivism and so rigorously analytical, served those very artists who vociferously rejected positivism and its claims to a higher form of knowledge."¹⁰ The founder of French cinématisme, Henri Langlois acknowledged this ambivalent legacy—the double use of a medium as both an objective tool and as a catalyst for individual subjectivity—but also re-established the importance of Man Ray through two major exhibitions.¹¹

While Marx is typically questioned the catalyst of the developing thought his colleagues, Walter Benjamin, more recently revealed the status of the photograph for him, "The work of art in the age of mechanical reproduction" (1931). Inspired by the work of Walter Benjamin, the work of Art, Benjamin promotes the deceptively strident of the medium as distinctly different from human perception. With this he implied that human sight does not register all visual information consciously. Thus the automation of sight invites a *dehonor*, more interpretive reading: "It is through photography that we first discover the existence of this optical unconscious, just as we discover the instinctual unconscious through psychoanalysis." Benjamin's analysis of photography and psychology is a rather rhetorical statement. It is developed further most notably by art theorist Rosalind Krauss. In her sharp critique of the modernist canon in art, she makes Krauss' inference to the colonibondage culture.¹⁸

Before he coined the term "optical unconscious," Benjamin adopted the concept of "innervation" for his 1929 treatise *Surrealism*, already referring both to psychoanalysis and neurological theories at the same time. In medical terminology, "innervation" indicates both the distribution of supply of nerve fibers or nerve impulses to a body part—with the cornea as the most dense innervated tissue in the body—and the stimulation of a nerve, a muscle or body part to action. It is often a re-

Background

55

[illegible]

From Illusion to Hallucination

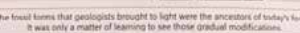
*The debate about the disavowal seems to take for granted that a theory of the cinema is above all a matter of epistemology—of determining the cinema as a source of knowledge about the world. Any theory of cinema is by definition 'epistemological'.⁴⁰ Cinema is only one of the outcomes of a long series of optical inventions, most of which were aimed at demonstrating new observations about physics, biology and physiology. Taking aside the aggressively patent-producing Edison (turning invention itself into a Taylorised business), the invention

Edwin Cassin

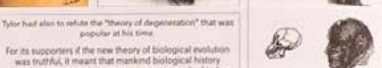
52



Lamarck was the first to argue that if physical Earth experienced transformations, living beings also may have changed in order to survive.



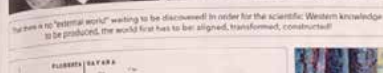
Tylor, as cultural evolutionist, also proposed a theory of gradual modifications: animism (the faith in the individual soul or anima of all things and all natural manifestations) was the first step of human religion to be followed by polytheism and monotheism.



For its supporters if the new theory of biological evolution was truthful, it meant that mankind biological history was no longer an unitary process; some races had to be considered as degenerate.

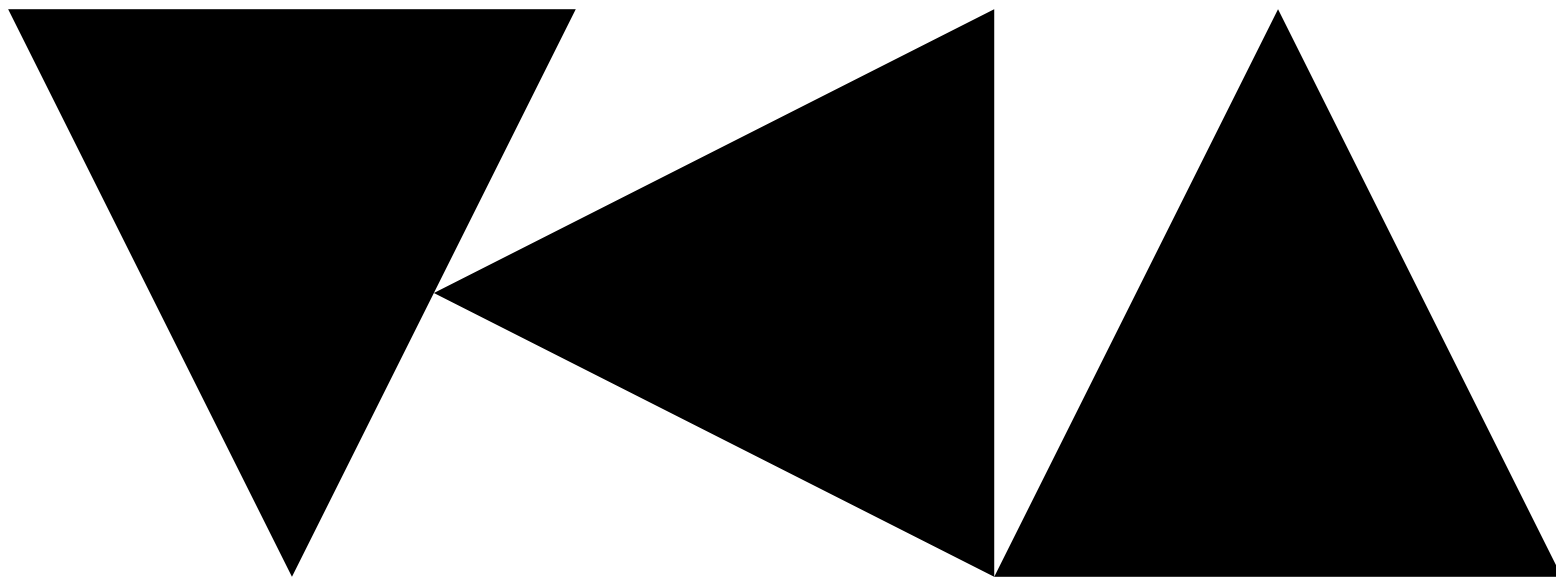


of operations which shape and form it.

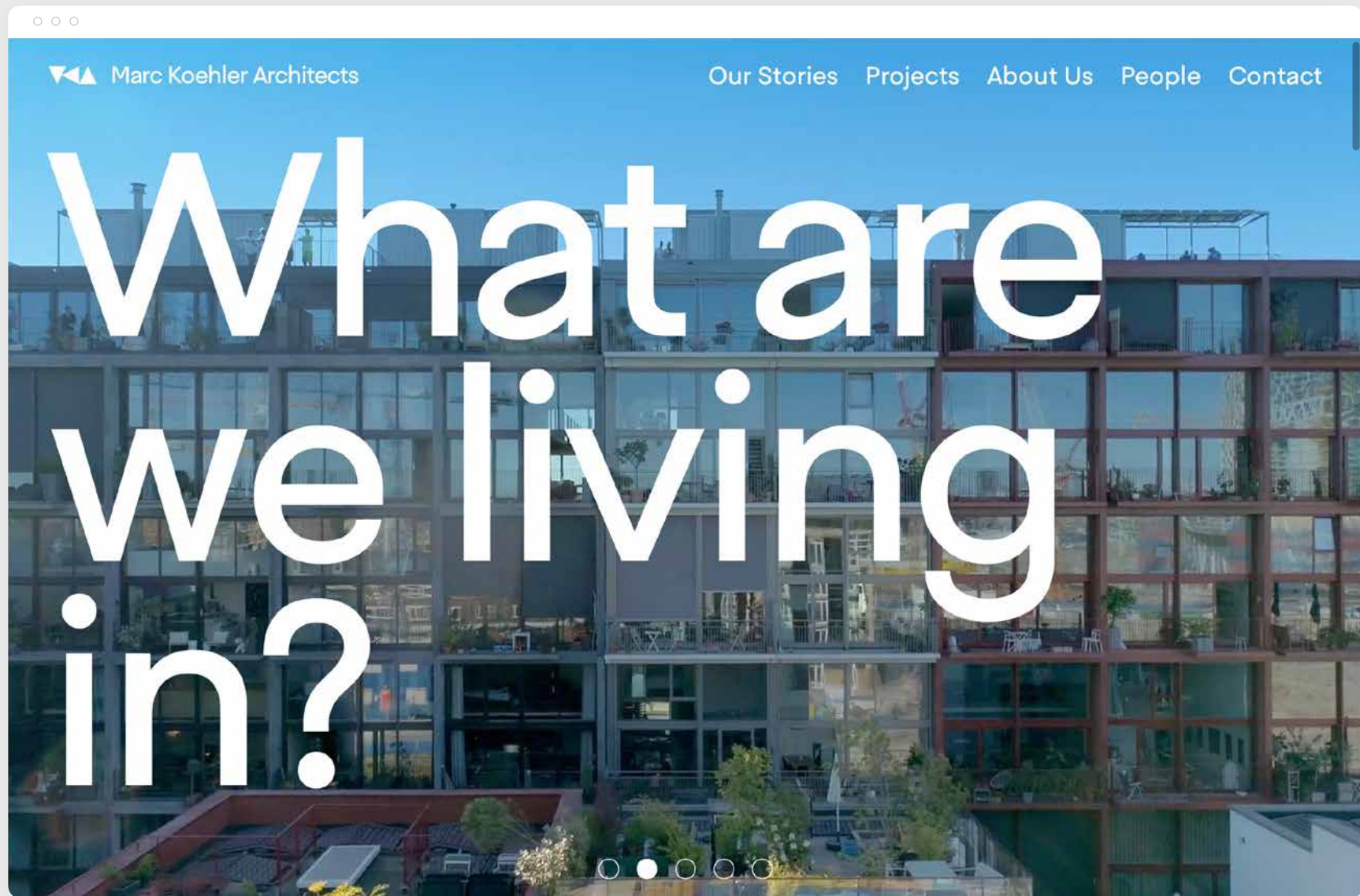


Il movimento dei campi di coltivazione. Da sinistra: vigna, uliveto, campo di grano duro. In basso: vigna di Sicilia. In alto: vigna di Sicilia. In basso: vigna di Sicilia.

Figure 5. Letter to Transatlantic.







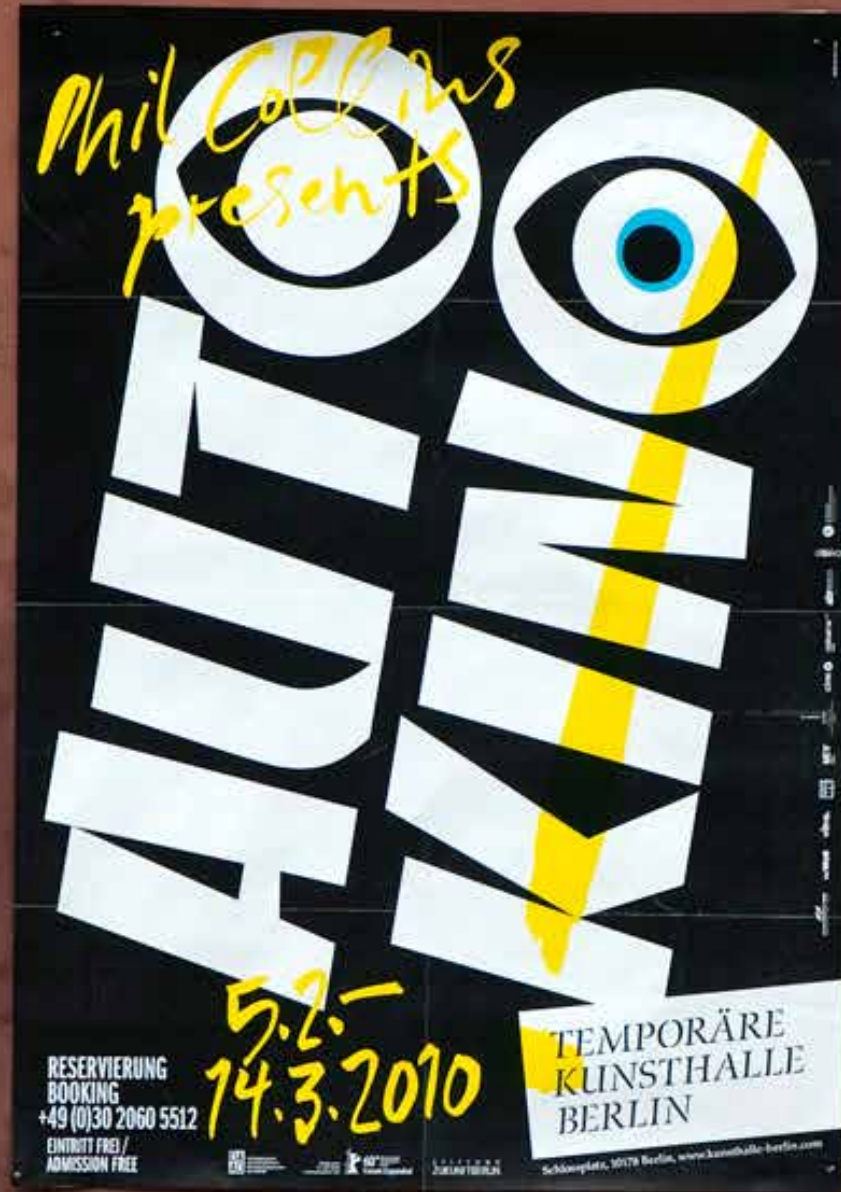
SQUATTING

Squatting exhibition, Temporäre Kunsthalle Berlin
Exhibition design and visual identity





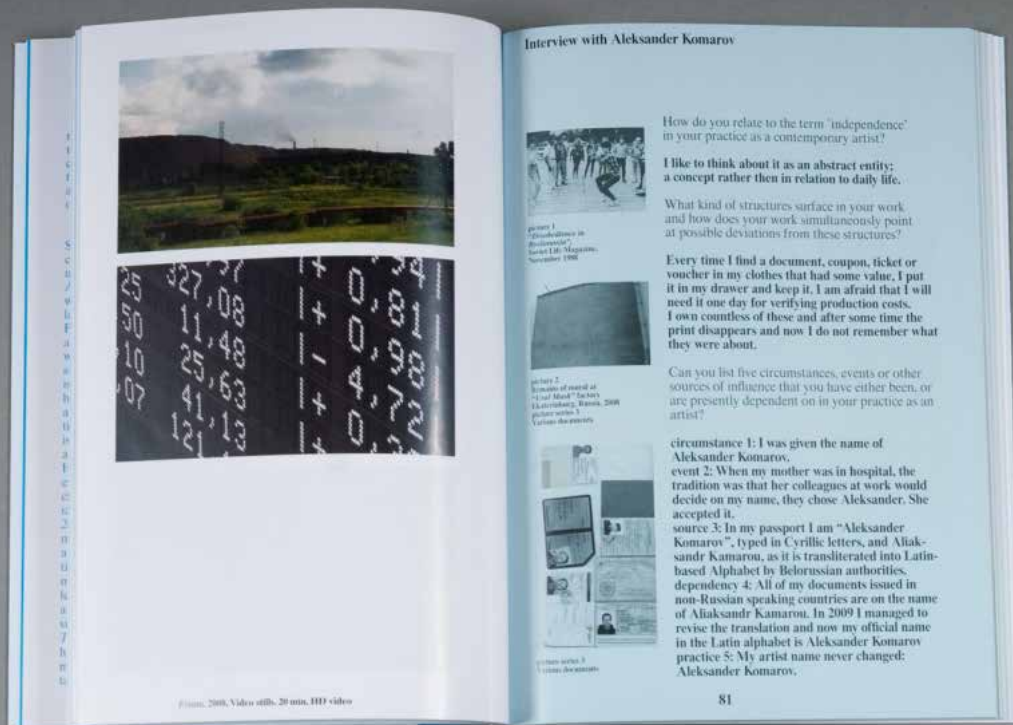
Squatting exhibition
Visual identity

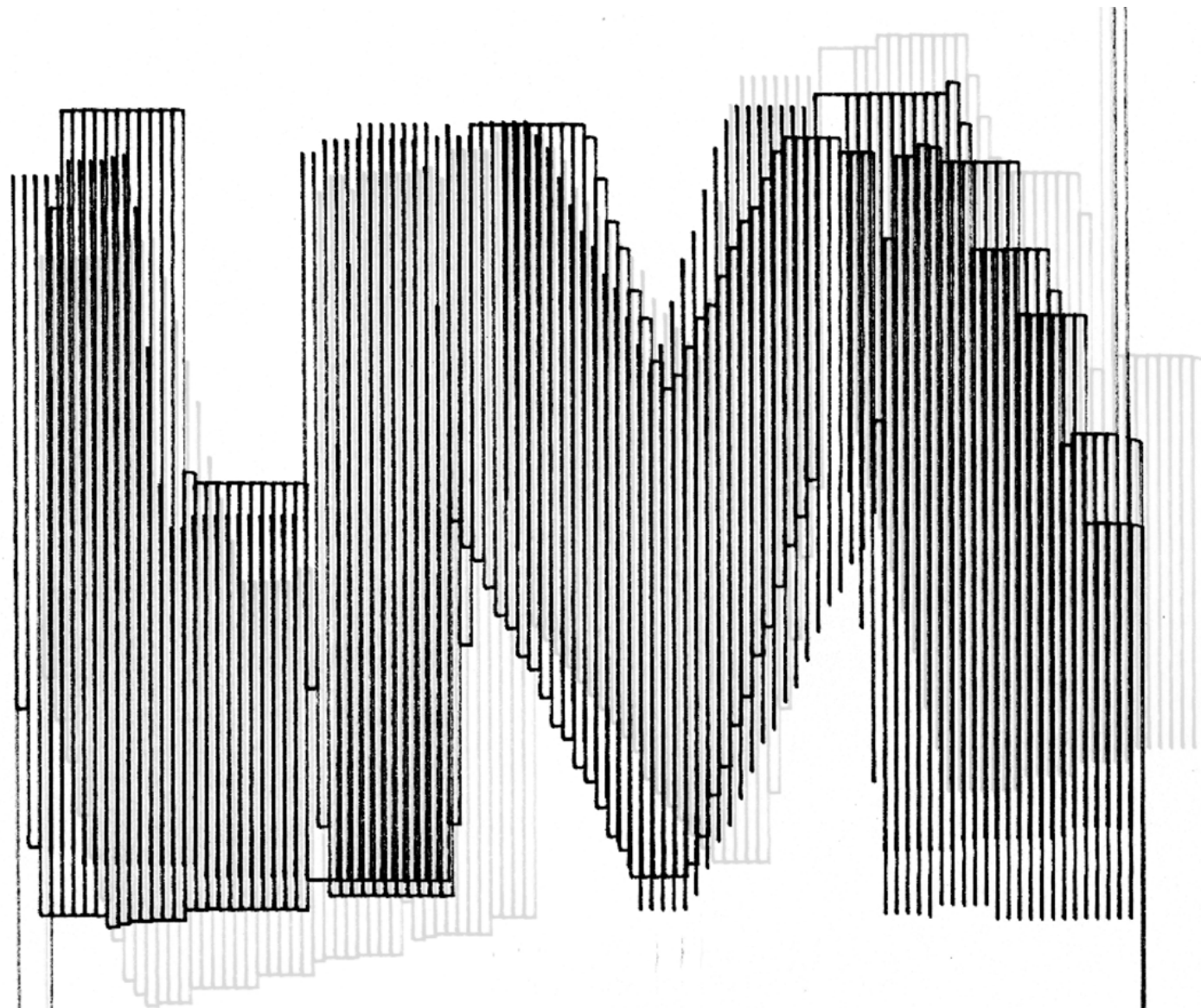


Auto Kino! Phil Collins, exhibition
Temporäre Kunsthalle Berlin
Visual identity and catalogue design



**ALL FALL
OUT T
A FALL
OU OUT**





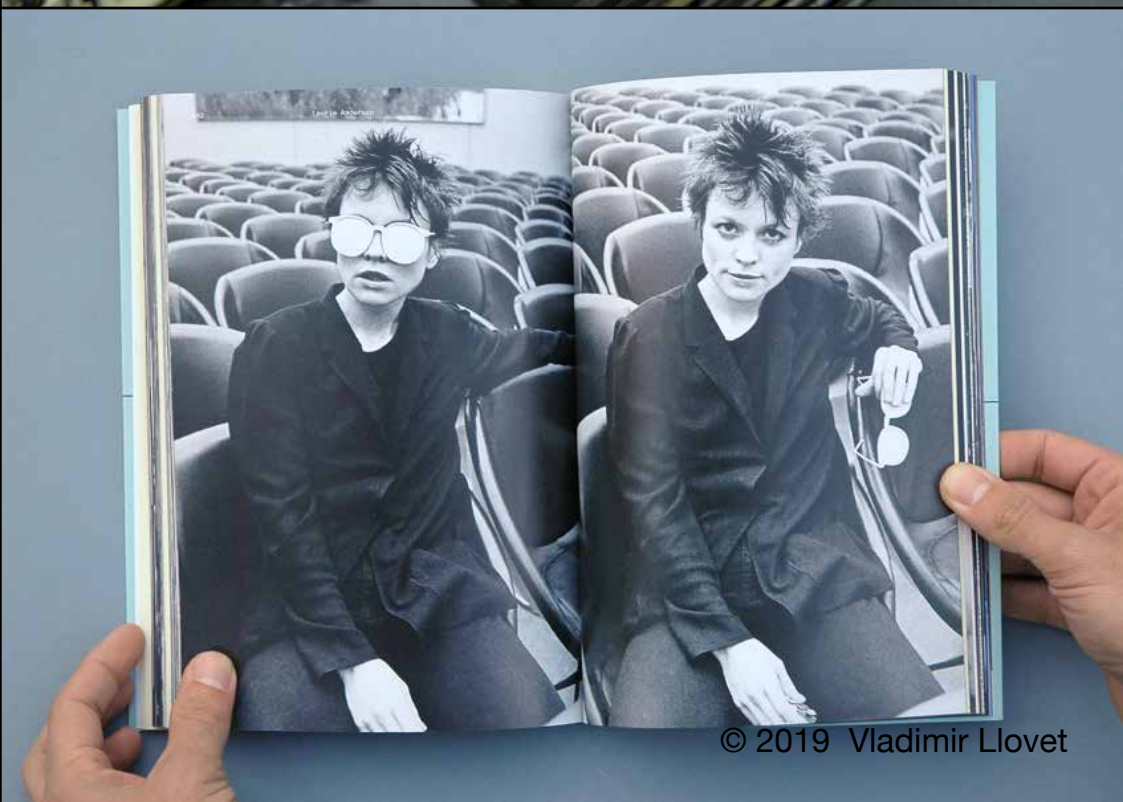
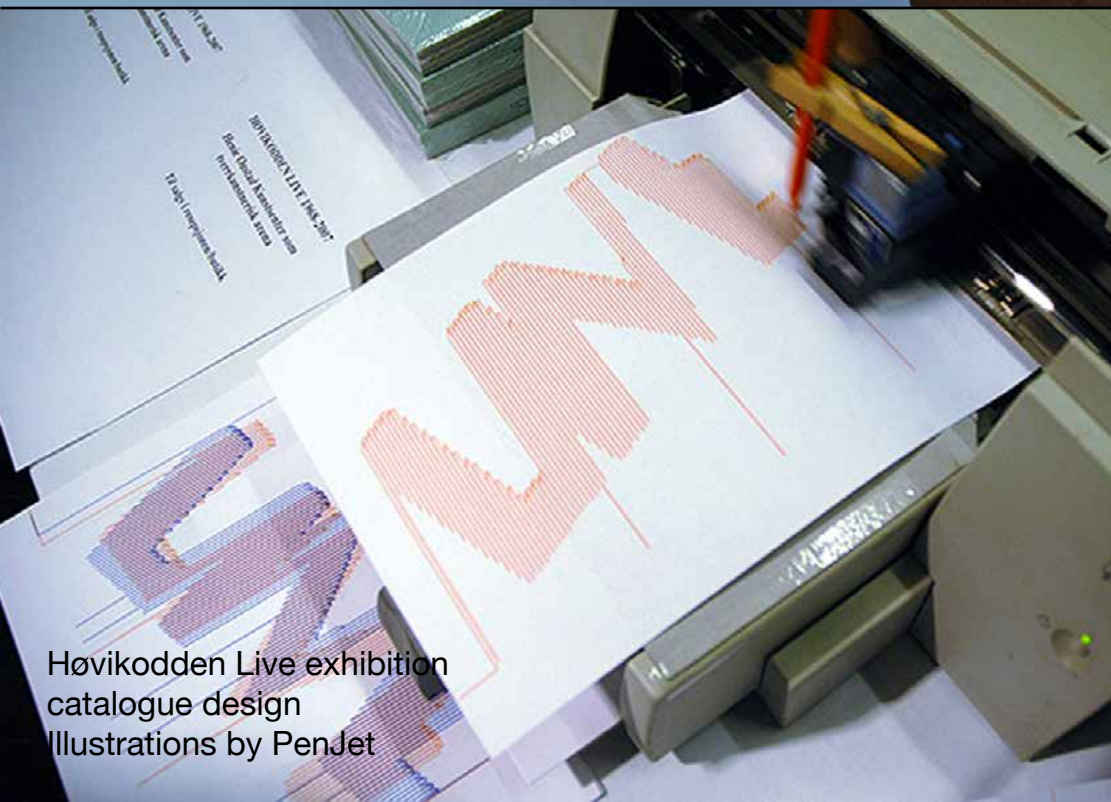
74.8.—23.9.2007

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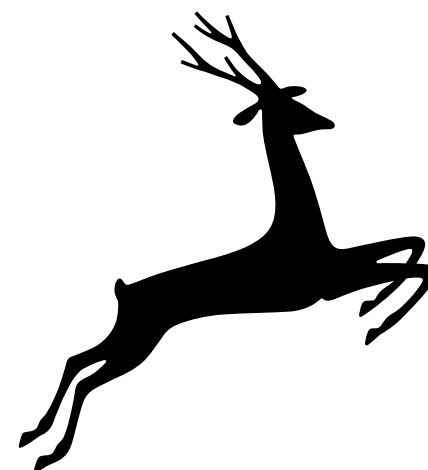
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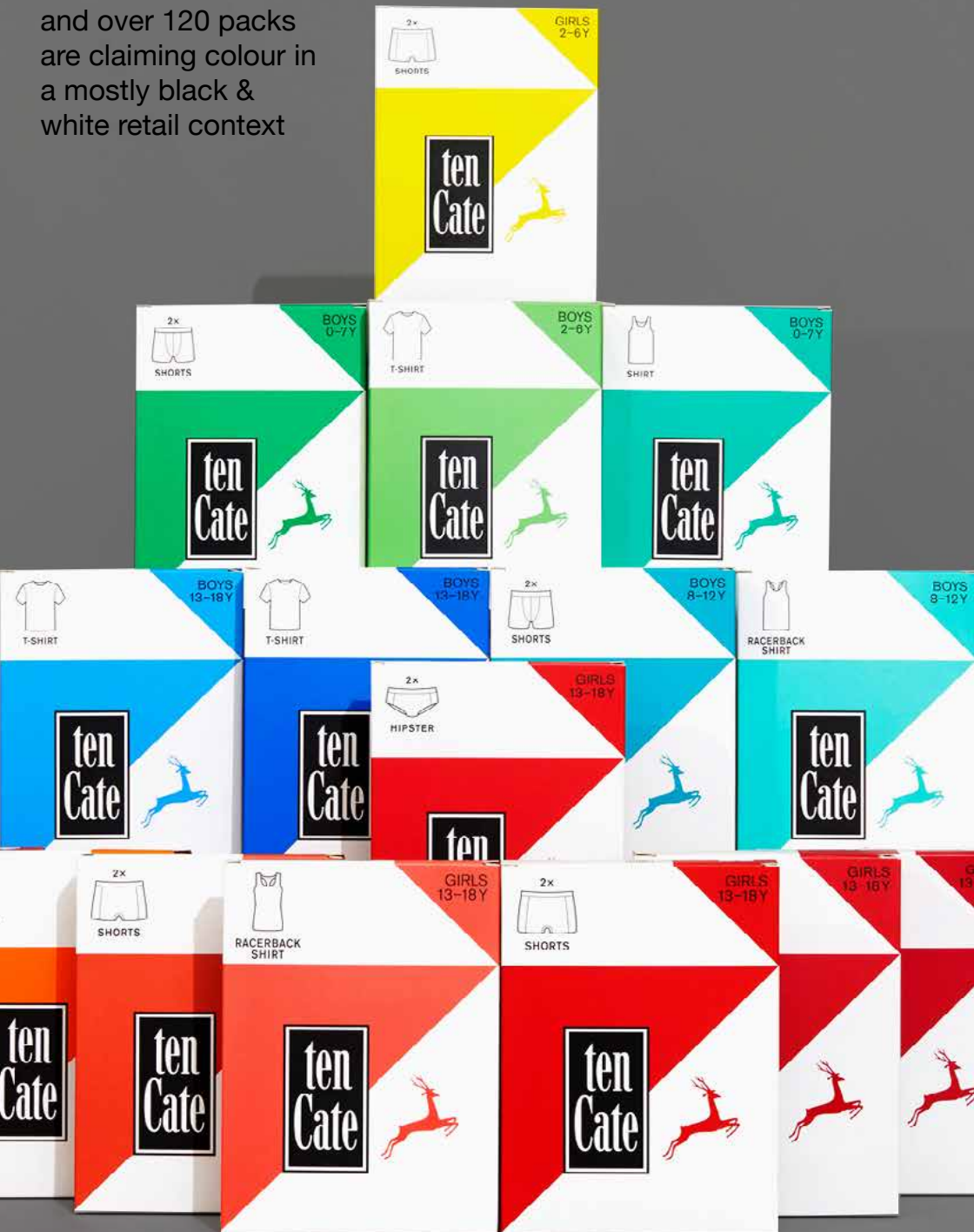


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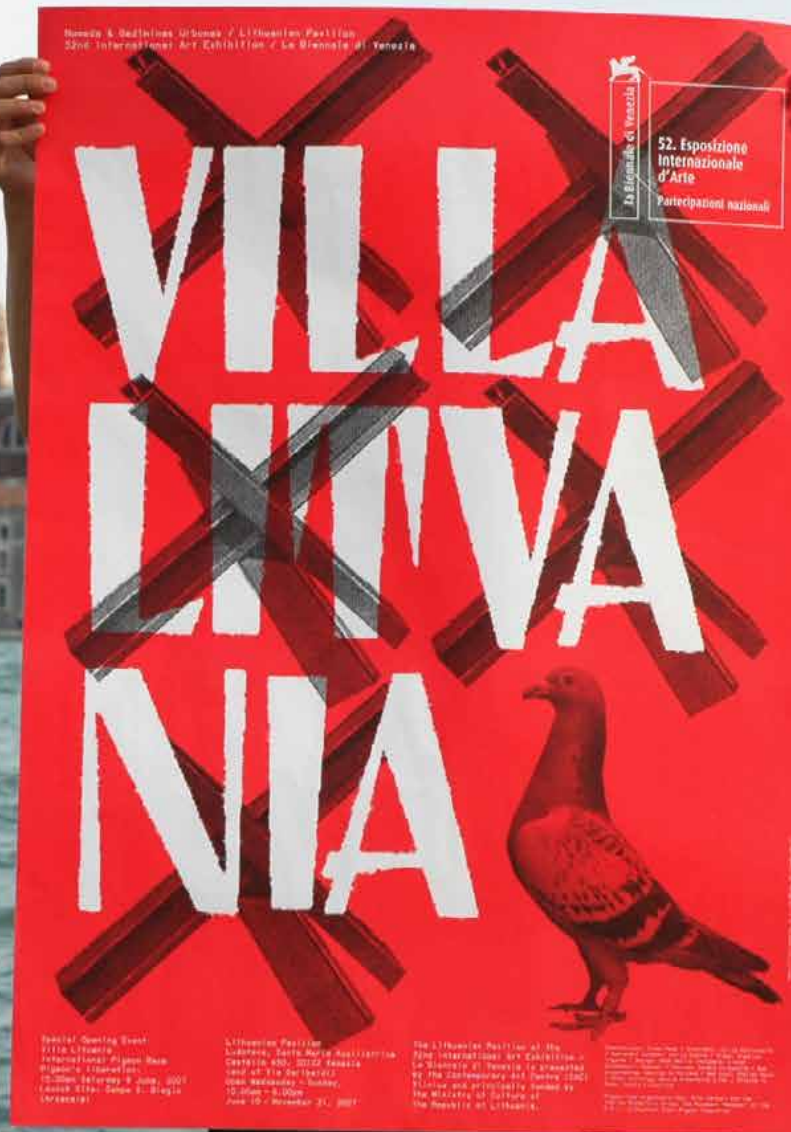
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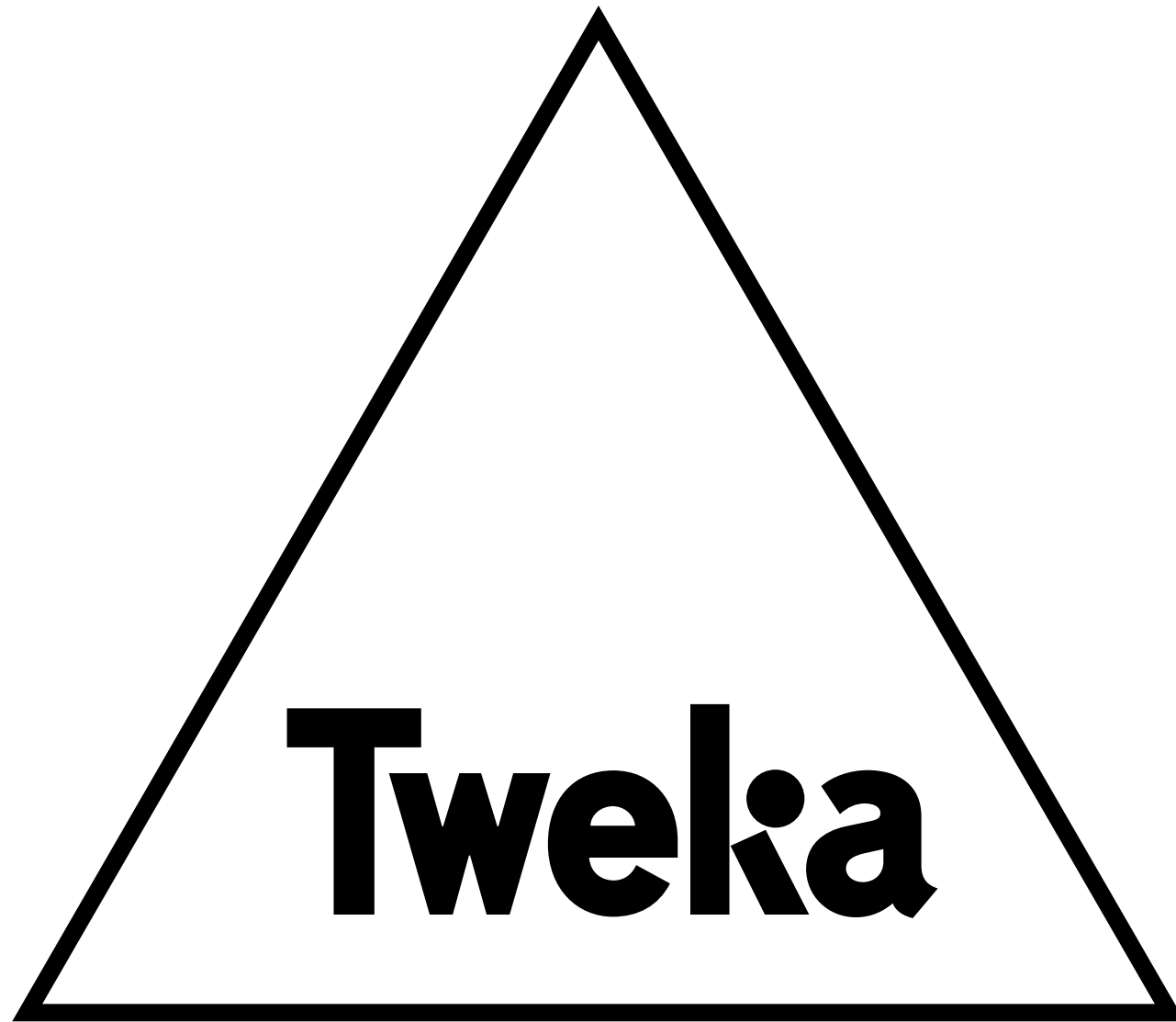
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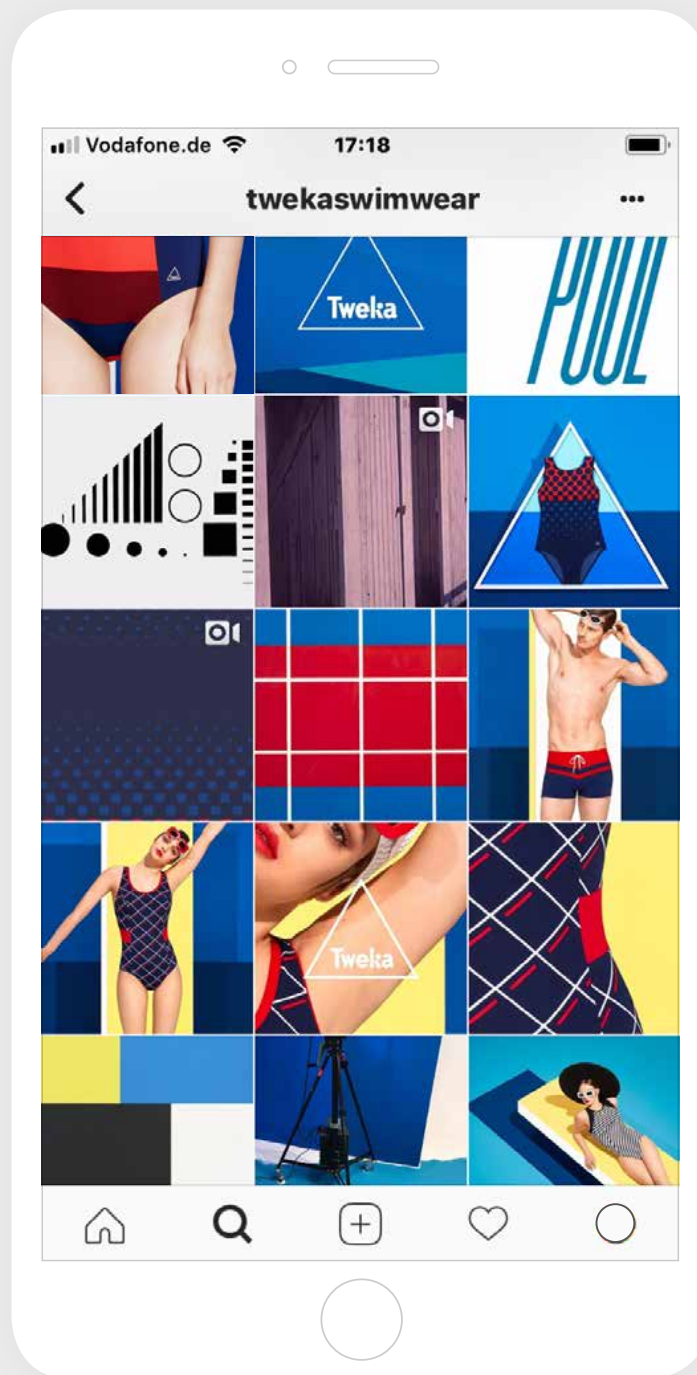
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