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Prelude: How a visitor may be led

Warsaw, January 2012. Ascending the majestic staircase of the classicist art palace built between 1890 and 1900 for the Towarzystwo Zachęty Sztuk Pięknych, the then Society for the Encouragement of the Fine Arts, and now home to the Zachęta Narodowa Galeria Sztuki, Poland's National Gallery, I make my way up to Wolfgang Tillmans' exhibition *Zachęta. Ermutigung* (*Zachęta. Encouragement*). En route I see large paper-drop pictures hanging in niches that must originally have been intended for paintings. These close-ups of sheets of curling, curving photographic paper with shimmering and gleaming polychrome surfaces are unframed, held in position by the foldback clips that Tillmans uses to present his works on paper. With the three-dimensionality of the images and the three-dimensionality of the physical objects, the paper-drop pictures perform a dance of gravity, materials, reflections and shadows. They show what they are, even if not completely. For the difference between the materiality of the photographic paper 'in' the pictures and the archival sheets exhibited here (207 × 138 centimetres) that have absorbed the ink-jet prints, prevents any over-hasty identification.

The brilliant white of the walls of this grand stairwell, the stage for real and imaginary art societies, forms a backdrop against which the white backgrounds of the paper-drop scenarios stand out discretely yet distinctly. Thus the opaque white of a classicist art ideal turned white cube contrasts with the white of an artistic project that is not beholden to any notion of an ideal white but that does nevertheless engage with an endless number of photographically producible white tones, with the grey tinges and marginal hues of a white that is never pure, that is always mixed, mingled, mashed.

On the landing I turn to the right to continue my tour of the exhibition. I enter the first room, an airy gallery with a glass ceiling that indirectly allows daylight into the space. The pale parquet floor is empty – as opposed to the walls, which are loosely covered with works in all sorts of formats, some crowded together, some spaced far apart. That this part of the exhibition alone contains fifty-three pictures only dawns on me later on. For the abundance of exhibits is not overwhelming – if anything it evaporates, evanesces, ephemeralises into the lightsome heights of the gallery, albeit not without forming hotspots, concentrated items and arrangements that require our concentration – combinations, groups, where gazes, gestures, lines, planes interact, where rhythms and chords arise and where the distinction between form and content is consistently rendered inoperative.

I look straight ahead and see, on the wall facing me, two large, blue-black ink-jet prints from the *Freischwimmer* series, placed symmetrically side by side, at exactly the same height. Since it is impossible to miss this diptych from the entrance to the room, it sets the tone, establishing a benchmark for this display. The movements within the image in the left-hand *Freischwimmer* (187, 2011) run vertically; the dark, fibrous threads or cloud formations plunge downwards, or maybe stand up, whereas the right-hand picture (176, 2011) appears overall lighter and undulating, with dark hair tentacles flowing horizontally.

The two *Freischwimmer* pictures are flanked on the same wall, at a respectable distance, by two smaller-format C-prints. On the far left is *Genom* (2002) and on the far right *Nonkosi* (2008): enlarged black-and-white photographs (printed on colour photo paper) of a still life with socks scattered on the wooden floor of a corridor in a domestic interior, and a half-length portrait of a woman against a black background; leaning on her arms with her head turned towards the camera, she is wearing a red T-shirt with a logo that reads 'HIV POSITIVE'.

Together with the *Freischwimmer* images these two pictures connect in their difference. The title – *Genom* – takes the pattern of socks (whose shapes resemble the scientific symbols for chromosomes used in images of genomes) and turns it into a still life of molecular-biological data – or into a message, written in a reified foreign language that is to be deciphered in some other way. Meanwhile the portrait of Nonkosi Khumalo, Chairperson of the Treatment Action Campaign (TAC) in South Africa, reflects Tillmans' commitment to education on AIDS and the development of treatment methods. This is also seen in his photographs for a publication documenting a meeting of AIDS activists in Cape Town in 2006; the publication was produced jointly by Tillmans, TAC and HIV i-Base. He also took up the thread of activism around issues of medical and sexual politics in other parts of the Warsaw exhibition, such as in a series of display tables in the adjacent room, where he focused on issues surrounding homophobia, transgenderism and sexual politics, as a critical challenge to the reactionary sexual morals of Polish officialdom and as a gesture of solidarity with the country's sexual opposition.

Parallelism – Subjectivism – Objectivism

This all means that the decorative unity of wall and image, which the hanging of the *Freischwimmer* initially promises, is not only thwarted by the shift in dimensions, the infringement of symmetrical order and the (supposed) discontinuity of abstraction and figuration, and by the fact that the different types of image and their configuration on this wall require the viewer to move around in the space and to continually readjust his or her gaze, bearing in mind that in the corner of one's eye or following a slight turn of the body more pictures are constantly looming into view, mostly unframed, very small (postcard-sized), very large, hung very low down, but also very high up, portraits and still lifes, gestural abstractions, a close-up of a vagina, a picture of a modern *Boy with Thorn*, street scenes, an air-conditioning system. It also means that the pictures communicate with each other in a way that is not bound to the pattern of a closed narrative or any particular line of argument. Instead they create a form of aesthetic and thematic interaction that Tillmans sees as 'a language of personal associations and "thought-maps"',¹ as '... a pattern of parallelism as opposed to one linear stream of thought',² and which the critic Jan Verwoert has aptly described as a 'performative experiment' with the viewer.³

With all their variability and flexibility – underpinned by an invisible rectilinear grid yet fundamentally open in their interconnections – these installations serve Tillmans as reflections of his own way of perceiving the world, as externalizations of his thinking and feeling, and as a chance to fashion a utopian world according to his own ideas and fantasies.⁴ However, this Romantic subjectivism of self-expression or externalization has to be seen in light of a radical objectivism (Tillmans attaches great importance to this) that specifically draws attention not only to the expressive potential arising from the ageing process, from evidence of wear and other precariousnesses in the materials of photography (paper, camera techniques, chemicals, developing equipment etc.) but also to the remarkable resistance and persistence of these same materials.

1 'Peter Halley in Conversation with Wolfgang Tillmans', in Jan Verwoert, Peter Halley and Midori Matsui, *Wolfgang Tillmans* (London: Phaidon, 2002), 8–33 at 29.

2 Steve Slocombe, 'Wolfgang Tillmans – The All-Seeing Eye', in *Flash Art*, vol. 32, no. 209, November–December 1999, 92–95 at 95.

3 Jan Verwoert, 'Survey: Picture Possible Lives: The Work of Wolfgang Tillmans', in Verwoert et. al., *Wolfgang Tillmans*, 36–89 at 72.

4 See Slocombe, 'Wolfgang Tillmans – The All-Seeing Eye' (see note 2), 95.

Amongst the phenomena that inform this objectivism there are those instances of loss of control that can arise during the mechanical production processes of analogue photography or from coding errors, glitches, in digital images. Temporality, finity, brevity come into play here – a certain melancholy that activates rather than paralyses.

Over the years Tillmans has constantly found new ways to explore, to interpret and to stage this dialectic of intention and contingency. His repertoire and means of aesthetic production have multiplied. And this expansion has not been without consequences for the presentation of his work. Tillmans himself feels that the character of his installations has changed since 2006/07, in other words, when different versions of a solo exhibition of his work toured to three museums in the United States. It was during this exhibition tour that Tillmans started to see the benefit of placing greater weight on individual groups of works in the various rooms of larger exhibitions. In so doing he gave visitors the chance to engage in a different kind of concentration, without the pressure of constantly having to deal with the ‘full spectrum’ (Tillmans) of his oeuvre.⁵

The *Freischwimmer*, which Tillmans started to produce in the early 2000s, form a group or family of images that are not made using a camera lens. As the results of gestural and chemical operations in the dark room, these originals on medium-sized photo paper, which are subsequently scanned and enlarged both as ink-jet prints and as light-jet prints on photo paper, are unrepeatable one-offs. It has been said that these images, which include ensembles such as *Peaches*, *Blushes* and *Urgency*, call to mind microscopically detailed images of biological processes, hirsute epidermises, highly erogenous zones, and that their aura fills the whole space – above all when they are presented in such large formats as in Warsaw or yet larger still, as in the case of the two monumental *Ostgut Freischwimmer* (2004) that used to grace the walls of the Panorama Bar at Berghain in Berlin. The *Freischwimmer* and their kin can be read as diagrams of sexualised atmospheres in private or semi-public spaces, in boudoirs or clubs, as highly non-representational images that both suspend and supplement conventional depictions of sex.

Value Theory, Value Praxis

The Warsaw *Freischwimmer* diptych also invites analogies, a biomorphising and anthropomorphising gaze, where the atmosphere of the ‘museum’ context of course has its own agenda and suggests different points of interest, raises different expectations, prompts different modes of behaviour to those that would apply in a club or private apartment. The tendency to receive works in terms of their figurative rather than their defiguring qualities can be explained in terms of cognition theory and the psychology of perception; it can be attributed to the activities of the ‘brain-association tool’ that Tillmans himself holds responsible for our perceptive faculties’ urge to identify forms.⁶ For the picture-object itself does not provide any evidence for these interpretations. In the exhibit we see a more or less random conglomeration and distribution of colour particles in and on the fibres of a chemically reactive sheet of paper that was fixed with clips and nails, unframed, to the wall of an exhibition space in Warsaw in late 2011. But, by definition, for the culturally and aesthetically predisposed visitors to a museum, it is impossible to exclusively concentrate on this empirical reality. No-one is so naïve – least of all Wolfgang Tillmans – to imagine that political-economic conditions and symbolic contexts

5 See Julia Peyton-Jones and Hans Ulrich Obrist, ‘Interview with Wolfgang Tillmans’, in *Wolfgang Tillmans* (London: Serpentine Gallery/Koenig Books, 2010), 21–27 at 24.

6 See Pirkko Vekkeli, ‘Wolfgang Tillmans, sukupolvensa silmä’, in *Gloria Syyskuu*, 2006, 64–67 (quoted by Dominic Eichler, ‘Thinking Pictures’, in *Wolfgang Tillmans Abstract Pictures* [Ostfildern: Hatje Cantz, 2011], 7–12 at 9).

are not constitutive to the perception and the generation of meaning in works of art. Both the institutional backdrop of art and each individual art institution in which Tillmans' works are exhibited contribute to the institutionalisation of the artist and to the construction of specific modes of perception.

The visitor to an exhibition of the work of Wolfgang Tillmans in the year 2012, in this case the author of these lines, arrives in expectation of a particular, clearly defined type of art and image experience. A sense (however fragmentary) of the artist's past exhibitions and publications is always present in any encounter with his work. And this includes the need to see the 'abstract pictures' in the context of an oeuvre where realistic and abstract elements have never intentionally been separated from each other. On the contrary, abstraction is always co-present with figurative and representational elements. There is no contradiction between forms and matter free of meaning – that is to say, visual moments that on the face of it neither represent nor illustrate anything – and Tillmans' photographs of people, animals, objects and landscapes; in fact there is an unbroken connection, a continuum. This applies both to individual images as much as to the internal, dynamic relationalism of his oeuvre as a whole. And it also applies to each individual, concrete manifestation of multiplicity, as in the case of the installation in the first room of the exhibition in Warsaw.

Both aesthetic theory and the institution of art itself provide decisive grounds for discussing photography and visual art in such a way that images are not solely considered in terms of documentary functions or ornamental aspects nor are they reduced to the question as to whether their contents are stage-managed or authentic, but that attention is paid instead to the material nature of the pictures and objects in the space, to their sculptural qualities. Having decided early on against a career as a commercial photographer and in favour of a life in art, there was no need for Tillmans to seek to justify the interest he had already felt in his youth in a non-hierarchical, queer approach to various forms and genres in the visual arts. For the young Wolfgang Tillmans the cover artwork for a New Order LP, a portrait of Barbara Klemm (in-house photographer at the *Frankfurter Allgemeine Zeitung*), or a screenprint collage of Robert Rauschenberg in Kunstsammlung Nordrhein-Westfalen were all 'equally important' images.⁷ The mobilisation and reversal of value and meaning are central strategies in his praxis. He questions the 'language of importance'⁸ in photography and alters valencies of the visual by, for instance – in a 'transformation of value'⁹ – producing C-prints from the supposedly impoverished or inadequate visuality of old black-and-white copies or wrongly developed images and thus raising them to the status of museum art. However much he may set store by refinement and precision, he avoids conventional forms of presentation, that is to say, 'the signifiers that give immediate value to something, such as the picture frame'.¹⁰

In November 2000 the London fashion and lifestyle magazine *i-D*, for which Tillmans himself regularly worked from 1992 to 1995, published a long feature on Tillmans by Kodwo Eshun. Looking back at the early and mid-1990s, Eshun wrote that 'to see a Tillmans image then was to experience the immediate thrill of short-circuited hierarchies, of worlds

7 Wolfgang Tillmans, email of 12 May 2012.

8 Julie Ault, 'Das Thema lautet Ausstellen Installations as Possibility in the Practice of Wolfgang Tillmans', in *Wolfgang Tillmans. Lighter* (Stuttgart/Berlin: Hatje Cantz/SMB), Nationalgalerie Staatliche Museen zu Berlin, 2008, 27.

9 See Hans Ulrich Obrist, *Wolfgang Tillmans* (Cologne: Verlag der Buchhandlung Walther König, 2007 = *The Conversation Series*, 6), 41.

10 Gil Blank, 'The Portraiture of Wolfgang Tillmans', in *Influence*, 2, autumn 2004, 110–21 at 117.

connected, of moments, desires, moods that had never been elevated and valued before.¹¹ That this form of photographic seeing – with the intention of doing away with existing cultural classifications – was bound to meet with resistance was already known to others before Tillmans. The bureaucratic discipline that separates the domains of different modes of expression and perception in order to maintain a social order, in which access to aesthetic experiences is just as rigorously controlled as mobility within the given class system, has repeatedly provoked contraventions of its rules. After all, the history of Modernism and Postmodernism in art is above all shaped by the progressive opening-up and expansion of audio-visual vocabularies and the ongoing integration into art of allegedly non-artistic forms of expression and perception.

But these tendencies towards greater openness and integration are far from random in terms of either history or geography; their importance and their impact arise from the discursive and aesthetic conditions in a particular place at a particular time. The cultural situation in London or Cologne around 1992 was very different to artistic life in Berlin or New York in 2012. Historic events such as the German reunification, the wars in former Yugoslavia and Iraq, September 11th 2001, the financial crisis and Fukushima have led to this difference, as have the paradigm shifts in aesthetic praxis and theory (documentary turn, educational turn, ethical turn etc.), the deterritorialisation of the field of contemporary art in the wake of globalisation, and the ever-deepening divide between art-market art, biennial art and alternative-dissident practices without institutional ties. And then there is the ubiquitous and no doubt irreversible digitalisation of photographic techniques, from camera technology to online distribution and presentation methods, which has fundamentally changed the basic conditions of photographic discourse and has obliged practitioners to seek out new concepts and strategies.

Tillmans' own 'value transfers' are thus not idiosyncratic whims. On the contrary, they are responses to the transformation of visual culture in both local and translocal contexts, to conservative and progressive tendencies, to technical innovations and the obsolescence of media – within but above all outside the system of the visual arts. Driven by subjective interests and passions, his work is marked out by the increasingly complex typology of his groups and series, and by the dynamic, recombinable repertoire of his presentation methods and technical procedures. And, as such, it addresses not only the status of the photographic image but also the limits of art itself.

Conditions: Subject – Work – Mediation

If we take the line proposed by the philosopher Jacques Rancière, then the 'aesthetic regime' of the modern era, which – following the introduction of a modern concept of art and aesthetics – abandoned the regulatory aesthetic canon of the classical age in the nineteenth century, is distinguished by the fact that under its auspices the traditional hierarchies separating the high from the popular branches of narration and visualisation were problematised and reconfigured in such a way that a new politics of aesthetics and a 'distribution of the sensible' in the name of art ensued. Rancière has recently proposed the term 'aisthesis' for the way in which very different things have been registered as 'art' for the last two hundred years or so. As he points out, this is not about the 'reception' of works of art, but about the sensory experiential backdrop against and within which they come about. 'These are completely material conditions – places of performance or exhibition, forms of circulation and reproduction – but also modes of perception and the regimes of emotion, the categories that identify them and the patterns of

11 Kodwo Eshun, 'Under the Flightpath', in *i-D*, no. 203, November 2000, 104–16 at 107.

thought that classify and interpret them.¹²

In order to understand why the work of Wolfgang Tillmans – so seemingly casual, so heterogeneous and so wide-ranging – is not only extremely successful, but has, for over twenty years, been intelligible and influential both within and outside the field of art, with the result that by now his praxis seems like a universal, subtly normative style of perception and image-making, it is essential to consider the ‘conditions’ alluded to by Rancière. For these are fundamental to the specific visibility and speakability of this œuvre and to its legitimacy as art.

In view of the task implied by Rancière’s concept of ‘conditions’, it is advisable to reflect not only on the artist and the relationalities of his work but also on one’s own position and relation as critic, art analyst, mediator, interlocutor, theorist and observer of this work. For how does one establish what might be called a relationship to artistic work – and how can this relationship be formed and changed? The most obvious way, in the context of a publication being produced to accompany a major overview exhibition, is to work one’s way through the categories associated with the work. The institutional configurations and infrastructures that connect the artist, the critic, the museum, the marketplace and the format ‘survey exhibition’ determine questions as to the unity or heterogeneity of an artist’s production, for in this web of interconnections every exhibition, every publication, every text reproduces and reconstitutes the work.

That I am writing, as the author of this essay, on the work of Wolfgang Tillmans, is the outcome of a whole series of material and epistemological circumstances. By that I am referring less to the anecdotal level of acquaintanceship and a partly shared history¹³ than to the constantly startling (although, or maybe because, it is so natural) and disturbing fact that any encounter with an artist’s ‘work’ is also experienced (and is lived out) as an encounter with another person. The economy of the art market – with its dependence on originality, authorship and uniqueness – is structurally at the mercy of the signature of the individual artist. That this very singular market is so personalised goes back to all sorts of aesthetic, art historical and sociological manifestations of artistry, creativity and the artistic genius, all of which can be traced back to the early modern era; these were then taken to full effectivity by the nineteenth-century bourgeoisie and, in our own time, culminated in the cult of the creative persona and his or her never-ending performances. The ongoing desire for a monographic view of a visual artist goes back to these precepts; at the same time it also pre-forms recipients’ attitudes and critics’ perspectives.

The Production of the New

Wolfgang Tillmans deals with this traditional mediation of the work and subject in a carefully considered, highly strategic manner. He knows that this mediation owes its existence to the historical development of the role of the author and as such is fundamentally open to criticism and to review; and he exploits the malleability of this principle by deliberately seeking out experiment and, hence, taking a calculated risk that the relationship of ‘indeterminacy’ and ‘determinacy’ is not always that of the ‘moment’ to the ‘whole’, in the way that Theodor W. Adorno, for instance, still insists in his aesthetic theory.¹⁴ The ‘unforeseen’ is one of Tillmans’ guiding principles. As long as a thing cannot be planned and cannot be subsumed in discourse,

12 Jacques Rancière, *Aisthesis. Scènes du régime esthétique de l’art* (Paris: Galilée, 2011), 10.

13 In the late 1990s, for instance Wolfgang Tillmans and I, along with Jutta Koether and Diedrich Diederichsen were all actively involved in the publication of the German music and pop-culture magazine *Spex*, based in Cologne.

14 See Theodor W. Adorno, *Ästhetische Theorie (Gesammelte Schriften, vol. 7)*, (Frankfurt am Main: Suhrkamp, 1970), 63f.

there is a chance of art, in other words, art may ensue ‘when the cognitive process cannot fully catch up with what you’re looking at.’¹⁵ Or to put it in terms of another terminology – drawn from system theory and chaos research but long since transdisciplinary in its application – Tillmans’ artistic praxis provokes *emergence*, that is to say, changes and events that cannot fully be explained in terms of cause and effect or on the basis of the properties of the relevant components and elementary particles. However much the previously mentioned ‘conditions’ have to be taken into account, the objects and processes of this production are irreducible to their context, which ultimately also means irreducible to the artist as author-actor.

Emergence is thus the aim of the investigations that Tillmans undertakes in his exhibitions and publications – although this aim is never ‘achieved’, because by definition it resists prior definition. The gallery becomes an experimental set-up, a composition with chains of reaction so that the public behaviour of the pictures may be observed. In a correspondence with Julie Ault there is talk of an ‘ongoing ever-changing laboratory situation’,¹⁶ and as he contemplated a model of the exhibition at the Serpentine Gallery in 2010 Tillmans again saw it as the image of ‘a laboratory for studying the world in many of its facets and visual manifestations.’¹⁷ The search, or research, that is his praxis seems to be sustained by a fundamental belief in the world and its potential for change. Every picture, every exhibition, every publication is required to create a situation whereby – in the contact between the pictorial objects and the public, from the individual viewer to the great mass of those with an interest in art – those present sense the possibility of change, of a new becoming.

Tillmans thus also makes his contribution to an answer to the question posed by the philosopher John Rajchman (in response to Gilles Deleuze and Michel Foucault and their deliberations on the production of the new and on the creative act in present-day, control-obsessed societies). Rajchman asked how, in and with the arts and their institutions, spaces for open searches and researches could be devised, in which learning and unlearning, resonance and interference, a new affective solidarity and real experimentation might be possible *before* the onset of all sorts of methods, all forms of governance, all kinds of discipline and *doxa*.¹⁸

This form of experimentation does not lead to benchmark research results; nothing is ever proved or illustrated, regardless of what is in the images or what they may purport to show. Ever engaging in experiment Tillmans roams through the reality of materials, forms, affects and gives us tangible access to these unportrayable, unreferential realities. Tillmans engages his emotions when he is working, also and specifically when he is photographing people, or plants, machines and cities. Individual emotions separate off from the representation of living beings and objects and form nodes of emotion in the viewer’s mind. ‘Artists are presenters of affects, the inventors and creators of affects’, as Gilles Deleuze and Félix Guattari put it in *What is Philosophy?*, ‘they draw us into the compound.’¹⁹ And indeed Tillmans’ laboratories are places where emotion and affect are generated and presented, rhythmically resonating between pictures, from wall to wall, from room to room, from side to side. The dog asleep on the stones, its breathing body warmed by the sun (in the video *Cuma*, 2011),

15 Quoted in Nathan Kernan, ‘What They Are: A Conversation with Wolfgang Tillmans’, in *Wolfgang Tillmans. View from above*, ed. Zdenik Felix, conceived by Wolfgang Tillmans (Ostfildern: Hatje Cantz, 2001), 11.

16 Ault, ‘The Subject Is Exhibition’ (see note 8), 27.

17 Peyton-Jones and Obrist, ‘Interview with Wolfgang Tillmans’ (see note 5), 23.

18 John Rajchman, ‘A Portrait of Deleuze-Foucault for Contemporary Art’, in Simon O’Sullivan and Stephen Zepke (ed.), *Deleuze, Guattari and the Production of the New* (London: Continuum, 2008), 80–90 at 89.

19 See Deleuze and Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994), 175

Susanne's lowered gaze (in *Susanne, No Bra*, 2006), with the line of her hair encircling her head like an incomplete figure of eight, but also the disturbed, interrupted, lurking monochromatism of the *Lighter* and *Silver* works – they all open up the longer you look at them, the longer you *are* with them, to a perceiving in terms of forces and affects. They alert us to the fact that all images are fabricated.

In Defence of One's Own Interests

Wolfgang Tillmans does a great deal to communicate important tenets of his own aesthetic theory. Aesthetic *theory*? It would surely be more appropriate to talk of theory-praxis or praxis-theory, for the systems and methods he uses are the result of his own empirical-experimental investigations into the material potential of photography, investigations that also concern his interest in an artistic language of surprise, of spontaneous occurrences, of emergence. On another level of discourse, above all in the medium of the artist's interview, Tillmans has repeatedly pointed out how important it is to him that his distinctive, sometimes distinctly Romantic preferences and convictions, his way of perceiving the world, directly impact on his artistic decisions and on the forms his works take. And as he says, the exhibitions, the installations of individual pictures reflect the way that he sees the world he lives in; at the same time, as he explains, they are also models of a world that he would like to live in.²⁰

However, in order to realise this demiurgic project of a subjective agency, without stumbling into the trap of an ideology of creativity, it is necessary to reflect on the 'conditions' cited by Rancière. In interviews and in his occasional texts Tillmans himself has repeatedly returned to certain aspects of the conditionality of his own praxis. Amongst these, not surprisingly, he primarily lists his own interests and concerns, in so far as it is possible to verbalise these. At a young age the child with the unusual hobby of astronomy developed a fascination for life's great questions. Tillmans talks of 'this very fundamental interest in light and what I can do and how I can shape it'; later on he also took a keen interest in social matters, in subcultural communities, interpersonal interaction, in 'the very real, the very being-in-this-worldness with others, and the desire to be intensely connected to other people.'²¹ Certain comments in early interviews underline this humanist yet also anthropological interest that goes with merging fantasies of an idiosyncratic social utopia. All this can at least partly be attributed to Tillmans' experiences (still very important to him) of spirituality and collectivity in peace-loving church youth groups and, not long afterwards, of the queer glamour of bohemian Pop around figures such as Boy George in London in the 1980s. Despite that, in the early days of his career Tillmans had to fight against constantly being referred to as a lifestyle photographer and chronicler of youth culture. As he pointed out in 1996, 'I didn't set out to talk about youth culture, but to report on humankind.'²² He had acquired this unwanted reputation above all through his work for magazines such as *i-D* and *Spex*, but also through the response to his earliest exhibitions – such as the much acclaimed stand presented by Interim Art/Maureen Paley at the *Unfair* in Cologne in 1992 (with a large print on fabric of *Lutz & Alex sitting in the trees*, 1992, from the 'Sex' issue of *i-D* that same year) or his first major solo exhibition, in 1993, at Daniel Buchholz, with an installation that combined – in a highly unusual way for a gallery presentation in those days – magazine pages, photocopies, individual prints tacked straight onto the wall and sequences of images from magazines laid out in display cases. But

20 See Slocombe, 'Wolfgang Tillmans – The All-Seeing Eye' (see note 2), 95.

21 Quoted in Kernan, 'What They Are: A Conversation with Wolfgang Tillmans' (see note 15), 11.

22 Christian Göttner and Alexander Haase, 'Wolfgang Tillmans: Fotografie als Selbsterfahrung', in *Subway*, November 1996, 8–11 at 10.

little real attention was paid at the time to the particular degree of independence that Tillmans had attained in the magazine world. Or else people simply tended to ignore the semantic and semiotic effects of the 'art gallery' context.

The (entirely contradictory) construction of Tillmans' early image ultimately culminated in the reception of his first book, published in Cologne in 1995 by Taschen, who produce high print runs that are distributed worldwide. This book contained a gallery of by now iconic portraits of friends, chance acquaintances, strangers and scenes of youthful life in various cultural and social-sexual parallel universes. In the accompanying essay Simon Watney talked of 'a dense tapestry of sumptuous images which go some way to restore our sense of the dignity and integrity of a generation which is so frequently represented only in banal clichés and stereotypes'.²³ And although this remark is certainly not inappropriate, above all in that it refers to the avoidance of clichés in the depiction and presentation of the individuals in question, it nevertheless casts Tillman in the role of portrait artist for his own generation, which he never set out to be and never in fact was, in part because, in view of the highly differentiated youth subculture of the 1980s and 1990s, the concept of 'generations' was harder to justify than ever before.

Tillmans therefore always energetically resists labels of that kind, the same labels that first made his name. They are entirely at odds with his determination constantly to surprise himself and others. In that sense it is also wrong to suggest that he is exclusively interested in 'ordinary, everyday' things, since, as he himself says, he is at least as interested in 'extraordinary' things.²⁴ Annoyingly, as he says, above all the critics working for the mainstream media are hardly willing to recognise 'parallelism and polyphony', whereas the public at his exhibitions and those who buy his books are perfectly able to cope with an 'interconnected web of delight in the absurd and humility towards life'.²⁵

Over the years he has attached increasing importance to matters such as the relationship of the general and the particular, of contingency and control, of materiality and cognition. 'Above all I am interested in textures, in surfaces and smells. I am attracted by the kinds of perceptions that form in a single moment or in a single glance . . . so that the essence of a thing presents itself to me with the greatest clarity.'²⁶ Tillmans, as he himself says, sometimes tries to puzzle out the paradox of how 'universality' can be achieved by recognising 'specificity'.²⁷

Lane Relyea has suggested that the contradictory aspirations of modern art caught between experimental particularity and symbolic unity are acted out by Tillmans in his wide-ranging work, with a division of labour between the general and the particular. Thus, as he proposes, the abstract pictures may help to divert attention from the 'parliamentary tussle' of the people and objects in the representational photographs, with their very specific gazes and perspectives, to the phenomenon of the medium of photography in general.²⁸ On the other hand, one might equally well suggest that the 'multi-vectored[ness]' of the installations that

23 Simon Watney [introduction], in *Wolfgang Tillmans*, ed. Burkhard Riemschneider (Cologne: Taschen), 1995, n.p.

24 Florian Illies, 'Ohne Zweifel kann ich mehr nach vorne gehen', in *Monopol*, February 2007, 56–70 at 68.

25 Ibid.

26 Quoted in Heinz-Norbert Jocks, 'Von der Zerbrechlichkeit der Nacktheit und der unerschrockenen Suche nach Glück', in *Kunstforum International* 154, April/May 2001, 314–27 at 316.

27 Blank, 'The Portraiture of Wolfgang Tillmans' (see note 10), 120.

28 Lane Relyea, 'Photography's Everyday Life and the Ends of Abstraction', in *Wolfgang Tillmans*, exh. cat. Museum of Contemporary Art, Chicago; Hammer Museum, Los Angeles (New Haven/London: Yale University Press 2006), 89–105 at 97.

Tillmans prefers to talk of,²⁹ need not be restricted to the camera-based pictures, but may equally well include the photographs that owe their existence solely to gestural acts and chemical processes.

Assimilating Photography into the Paradox

By virtue of the portability and variability of his works, with every print, with every exhibition, with every publication Tillmans can modify and modulate anew the relations between picture and picture support, representation and presentation, motif and materiality. In the two decades that have elapsed since his entry into the art business his praxis has continuously expanded. From the outset photography was his springboard for both integrative and eccentric acts. And even though this œuvre may create the impression that the medium of photography knows no limits, photography – as discourse, as technique, as history, as convention – has remained the constant point of reference for all of Tillmans' complex operations. It could also be said that he is immensely faithful to his chosen medium, although – or precisely because – that medium is not always recognisable as such. To quote an older essay on photography and painting by Richard Hamilton (whom Tillmans once photographed), his work is about 'assimilating photography into the domain of paradox, incorporating it into the philosophical contradictions of art. . .'.³⁰ Since Tillmans' experiments with a laser copier in the 1980s, he has produced hundreds of images that may be beholden to the etymology of photography (light drawing) but that also constantly undermine or overuse the social and epistemological functions of photography as a means to depict reality, as proof, as an aide mémoire, as documentation or as a form of aesthetic expression. The discourse on photography, with all its 'post-photographic' exaggerations, the debate on the status of the photographic image – none of these have been concluded; on the contrary, Tillmans is continuously advancing them on his own terms. His praxis forms the backdrop for experimentation and adventures in perception that are closely intertwined with the past and the present of photography and theories of photography; yet the specific logic of this œuvre creates a realm of its own in which archive and presentation interlock in such a way that photography still plays an important part as historic and discursive formation, but the problems and paradoxes of fine art have now taken over the key functions.

The contagious impact of the epistemological problems of art has opened up new options for the medium of photography, new contexts of reception. And in this connection it is apparent, as Julie Ault has put it, that 'Tillmans enacts his right to complex mediation'.³¹ In other words, photography provides a means for him to engage with a whole range of interactions with the viewer. In his eyes and hands photography becomes a realm of potential, where a never-ending series of constellations and juxtapositions of materialities, dimensions and motifs of the 'unforeseen' can come about. Photography thus regains a dimension of experimentation, an openness that is not constrained by aesthetic formats and technical formatting but that does arise from a precise knowledge and understanding of the history of the medium.

Layers and Groups

Tillmans' work has consistently expanded both horizontally and vertically, that is to say, it has developed not only in terms of its breadth, variation and selection of motifs and processes but

29 See 'Peter Halley in Conversation with Wolfgang Tillmans', in Jan Verwoert, Peter Halley and Midori Matsui, *Wolfgang Tillmans* (London: Phaidon, 2002), 8–33 at 33.

30 Richard Hamilton, 'Photography and Painting', in *Studio International*, vol. 177, no. 909, March 1969, 120–25 at 125.

31 Ault, 'The Subject Is Exhibition' (see note 8), 15.

also with regard to the acuity, actuality and decisiveness of its statements and forms. His œuvre consists of layers and groups, to which new ones are periodically added. The layers are questions, interests, passions. The groups (or families) comprise materials, motifs, methods. The boundaries between layers and groups are neither rigid nor random. Every layer can expand and deepen, every group can accommodate new members or participants. Layers extend into groups, groups mingle with layers. What this looks like and what effect it has is demonstrated by Tillmans in every exhibition, in every single room in an exhibition, on every single wall, in every single picture.

Any attempt to follow the artist's progress through these developments involves tracing his horizontal and vertical movements, making dynamic maps of internal and external vectors and connections. It should be borne in mind that Tillmans himself also actively adds to these maps and diagrams. His exhibitions and publications are to a large extent endeavours to *discover through the act of construction* an order, a sense of orientation, a taxonomy in the multitude of individual pictures – without demonstratively drawing attention to this order, which itself cannot simply be equated with the intention that underpins the movements in the work. This order is neither methodological nor heuristic; it neither instigates nor directs production, for it arises during the course of the artistic process and is only, if at all, visible or legible with hindsight – as an offer to the viewer, or a challenge.

Thus, in order to embark on an analysis of Tillmans' œuvre, we have to make maps from maps, diagrams from diagrams, constellations from constellations. In the moment when that happens, that is to say, when someone starts reading (in contrast to viewing the works, which is not about coming up with fixed statements and descriptions) a collaboration also gets under way between the author of the work, who in this case bears the name 'Wolfgang Tillmans' and the author who is attempting to decipher a logic or an intellectually affective structure that can contribute to our understanding and experience of that work. In the case of an artist such as Tillmans a collaboration of this kind automatically leads to comparisons, possibly even to rivalry between different systems of order. Cognitive interests may converge in the process, they may even be identical for long stretches. But any reading, however concentrated, ultimately deviates from the explanations and manuals that the author himself has provided for his works and their reception.

This difference creates a specific hermeneutic tension, of the kind that occurs in confrontations with many instances of basically discursive contemporary art. And this tension is hard to dispel, since the discursiveness and referentiality of the work does not manifest itself in contestable statements or contributions to the discussion, but rather in installations, in arrangements of pictures and pictorial objects, whose generation of meaning is, and has to remain, ambivalent and atmospheric. The experience of authenticity, spontaneity and incidentalism should not be mistaken for a lack of codification, nor affective engagement in these pictorial spaces for a presuppositionless accessibility.³²

Although Wolfgang Tillmans concerns himself with the quality of each individual picture, although he conceives and produces his works as self-contained, rounded compositions in their own right and exhibits them in a manner that does justice to their singularity and autonomy (in that sense the installations serve to test the power of iconic persuasion inherent in individual works), reference is repeatedly made to the 'interdependence' of his pictures and to the fact that Tillmans' works are generally seen in the company of and surrounded by other pictures. The relationship of individual pictures to the context that they collectively create

32 See Ilka Becker, *Fotografische Atmosphären. Rhetoriken des Unbestimmten in der zeitgenössischen Kunst* (Munich: Wilhelm Fink, 2010), 151.

is not simply that of parts to a whole. Each side of this relationship exists despite the other. Pictures form sentences and statements without having any clearly identifiable semantic or narrative meaning, but rather as couplings of emotions, impressions and moods. However, the latter are entirely open to discussion, for the artist only provides a minimum of guidance. Besides clichés, he probably dreads nothing as much as didacticism.

Continuity for Discontinuity

Only on the rarest of occasions, such as in the period following the AIDS-related death of his partner Jochen Klein in 1997, have Tillmans' energy and determination flagged for any length of time. Since 1993 he has produced picture after picture, exhibition after exhibition, book after book. In this year alone, in 2012, there are six major solo exhibitions for the public to attend – in Warsaw, São Paulo, Glasgow, Zurich, Stockholm and Bogotá; in addition to this there are the books *Wolfgang Tillmans: Zachęta. Ermutigung*, *Wolfgang Tillmans: FESPA Digital/FRUIT LOGISTICA*, *Wolfgang Tillmans: Neue Welt*, and the publication accompanying the survey exhibition at Moderna Museet and Kunstsammlung Nordrhein-Westfalen, which contains this text.

This level of output bespeaks ability, skill, professionalism, aptitude; it seems like a singular manifestation of ableness. We search in vain for signs of failure, which is all the more astonishing considering the aesthetic importance to Tillmans of moments of hesitation, of precariousness, uncertainty, waiting, transience. A possible explanation: the artist's professionalism is the prerequisite for emergence, for mistakes, for questioning and problematising, in other words, the productive weakness that paves the way for both crises and success. Tillmans' elaborate productions rely on efficient collaboration with institutions and publishing houses and on help from his own team of assistants and from his galleries. He is personally involved in and oversees each phase of the production process. A smooth-running, carefully controlled operation provides the necessary backdrop for the experimental openness, the surprises and spontaneity, the elegance and lightness that make his work what it is.

In the programmatic afterword to his book *Manual*, published in 2007, Tillmans poses a series of questions which constitute the point of departure for his life's work, but which also seem to underpin his art and to propel his artistic activities forwards: 'When do developments become noticeable? When is a process recognizable? Which one achieves critical mass? When does something become something? What can pictures make visible?'³³ Each of these questions is about marginal values, fault lines, turning points and flashes of intuition. Evidently it is not only individual exhibitions and individual books that serve Tillmans as his laboratory. The ongoing production of his oeuvre as a whole is like a test series or a series of stress tests. Careful note is taken of whether anything happens or something changes, and under which circumstances. In these tests Tillmans uses tools that he himself has designed. Each individual picture fulfils a dual role – as both the means and object of observation and exploration.

Discovering a Picture

Wolfgang Tillmans and I are standing in one of the high-ceilinged, white-painted rooms of his studio, which occupies over six hundred square meters of one floor of an office building in Berlin-Kreuzberg that was planned and built as an apartment store in the late 1920s by Felix Hoffmann and Max Taut. It is one of his places of production. Here he and his team work on upcoming exhibitions, testing out ideas with cardboard models and trying out hangings on the walls; here, too, is the archive with the artist's proofs – the operation centre for Tillmans'

33 Wolfgang Tillmans, *Manual* (Cologne: Verlag der Buchhandlung Walther König, 2007), n.p.

exhibitions, which mainly consist of the artist's own prints, rather than those held in private or institutional collections; in his Berlin premises he also has a dark room with enlarging and colour processing equipment.

It is mid-June 2012. We are talking about regularities and patterns in Wolfgang's work. On the wall there is a large-format, ink-jet print of a street scene at night in Shanghai, evidently photographed in summer and bathed in the yellowish glow of the street lights, crowned by branches that – being in sharper focus than anything else in the scene and cut off by the picture edge – reach into the picture from the upper left and right.

For a long time Wolfgang did not have particularly high hopes for *Shanghai night, a*, 2009. Despite this, he has included it in his upcoming book *Neue Welt*, which is currently in preparation and will be published in time for the exhibition of the same name at Kunsthalle Zürich in September 2012. And now, enlarged to 207 × 138 cm, this print displays a previously unsuspected crystalline strength of precision – like many of the images Tillmans has taken with his extremely high-resolution, digital single-lens reflex camera, which he has only been using regularly for the last few years. While people are seen dosing on light loungers in the blurry background, in the foreground three men are playing a board game; two are down on their haunches, the third has drawn up a folding chair and is sitting with his bare, whitish back to the photographer. It is an image of absorption, of waiting, of passing time, of the passing of time. Something seems not to be right here, as though there were change in the air. Or is it an image of perfect peace? The photographer seems to have gone unnoticed as he pressed the shutter. But what influence did he nevertheless have on the composition of the picture? And why does he like it much better now, hanging on the wall? We talk about the need to enter into the social situations that one is photographing. Not to behave as though there were somewhere outside the scene and the frame. About the importance of being involved. The difficulty of overcoming one's reluctance to step out of the shadows. The sense of shame at one's own voyeurism.

I say to Wolfgang that the rear-view figure is a striking constant in his pictures of people; almost a counterpart to the frontal portraits where the subjects gaze straight at the viewer. (I am thinking here of certain pictures in the *Alex & Lutz* series and the *Bournemouth* series, both 1992, I am thinking of *Paul*, New York [1994], *Valentine* [1998], and of *Paula with typewriter* [1994], *After Warriors* [1996], *Arkadia III* [1996], and of certain images in *Soldiers – The Nineties* [1999], of *Gedser* [2004], *haircut* [2007], of *Nacken (a)* [2007] and *Nacken (b)*, [2009]). Wolfgang puts me right. In the first place, as he tells me, for years he has consciously used shots of people as substitute self-portraits and heads seen from behind as extensions of himself. And in the second place, he always tries to avoid conspicuous or too-methodical-looking regularities. Even as he points the camera, he is thinking of the predictability of a motif or a composition and, if necessary, taking steps to minimise that. One often senses in his work a determination to circumvent any form of repetition that exudes the odour of the tried and tested rather than the taste of an uncomfortable new beginning.

Nights and Markets

For his *Neue Welt* book, his fourth artist's book published by Taschen, Tillmans has predominantly selected photographs from the last two to three years, during which time he has travelled widely, venturing to places that were entirely new to him. In Haiti at night, a year after the earthquake catastrophe, he took pictures from a moving car of tented camps along the sides of the road. Or of someone jumping out of a bus carrying a heavy sack. These pictures convey, in a very concentrated manner, something of the essence of that post-catastrophe situation, a sense of the ongoing crisis in Haiti, of the exhaustion of the people, of the need

to be constantly alert here. In contrast to such dreamlike-desolate night scenes, *Neue Welt* also contains memorable sunlit tableaux. A double spread of an epic market scene in Ethiopia looks like a perfectly arranged stage set or a realist painting from the nineteenth century, as though you could never in fact chance on such a balanced, multi-layered scene in real life. This picture of traders on dusty ground, this image with its complex web of gestures, poses, gazes, colours (above all in the garments and clothing) and the plunging diagonals around which the players are all grouped, looks like the vanishing point (forwards or backwards) of the many images of rooms and buildings of the globalised economy, the gleaming chrome-finished and granite-clad shopping malls, of speculative architecture, of shopping streets with huge billboards or of people in shops stuffed with merchandise that we see in *Neue Welt*. In this volume the photographs also reflect a heightened interest in materiality, in the sleekness and edginess of commercial architecture and in urban scenarios in the non-places of globalised society. It is a catalogue of textures – metallic paints, fake façades, glass and synthetics. Time and again, pictures of car headlights, faceted and polished like insects' eyes or primeval druzes and geodes. Dangerous-looking, futurist-archaic forms found in some underground car park in Tasmania, where Tillmans experienced something of an epiphany at the sight of recent car design in all its grotesqueness. Or this unsettling still life: a mercilessly grasping claw at a rubbish tip; a heap of jetsam that one is as keen to avoid cutting oneself on as on the sharp shells of crustaceans lying on a table that seem to point to a hastily consumed meal. A parade of disparate, heterogeneous materialities and textures, alternating with portraits of men in work outfits and leisure clothing, of Wolfgang Tillmans' partner Anders Clausen, of the aged Gustav Metzger, who – like Nonkosi Khumalo – was seen in the first room of the Warsaw exhibition. Tillmans presents glimpses of highly technologised workplaces, of an operating theatre and an observatory. He photographs the night sky above Kilimanjaro, but draws attention to the digital noise of the shot and thus foils any expectations viewers might have had of a *National Geographic* aesthetic.

And he homes in on upper arms, napes of necks and folds in clothes. These are familiar visual gestures, there are some quite astonishing continuities that initially may not seem entirely in keeping with a book title promising a new world, until it becomes clear that the movements in this body of work occur less in connection with motifs than in the sometimes imperceptible changes in photography with regard to its technical and historical possibilities and in the changes in the relationship that the artist has with his own medium.

Latent Pictures

In *Neue Welt* Tillmans' photographic practice becomes even more differentiated than before. It is not merely a document of his handling of digital technology, of his new-found delight in the crassness and harshness of global junkspaces that can be represented and refined in high-definition mode very differently to what was possible using analogue equipment. Significantly, above all in the first half of the book, he has interspersed the camera shots with images from the *Silver* series, possibly his most difficult, least accessible group of works. For these works are not only bereft of easily recognisable and explicable figurative elements, they also lack the gestural aspect of the *Freischwimmer* and the three-dimensional corporeality of the creased and folded *Lighter* images. Tillmans uses the stock colours from various colour photo paper manufacturers, manipulates the chemical processes in the dark room by working with used or impure developing fluids and uses the correspondingly dirtied rollers in the developing equipment, so that debris and other mechanical traces are left on the surface of the paper. As a result these images often appear strangely dry and dull, despite the fact that they are endlessly nuanced in their morphology and give a vivid account of the phenomenon (and the process)

of becoming a photographic image. Does the dark blue of many *Silver* pictures not perfectly record the struggle of the exhausted developer that is no longer capable of generating black? Do the patches, scores, rips and other irregular marks not attest to form-giving defects and deliberate operating errors?

Tillmans started to collect these maladjusted, apparently faulty, abnormal images early on in his career and first published them in 1998 in an edition for the journal *Parkett*. With these precursors of the *Silver* series he already revealed his interest in resilient materials, in the processes, in the sub-linguistic dimensions, in short, in the *noise* of photographic messages. The mechanical, chemical, physical conditions systematically suppressed in the regime of photographic representation and documentation now take centre stage, with all their modest yet intransigent *illegibility*. As Tillmans himself has said, 'Because they are so much a part of the material, for me they are also somehow a piece of nature, something mineral. The picture here develops both traditionally in the emulsion and on the surface of the image in the form of deposits of salts, silver derivatives and chalk and algae.'³⁴ These nature-like pictures often lead a life of their own, some originals (30 × 40 cm or 51 × 61 cm) change with the passage of time, because they have deliberately not been correctly fixed; they are instable, ephemeral, incalculable. They do not so much represent an event as they embody it. These are essentially latent pictorial objects, for waiting within them are countless more, other pictures.

In his feeling for the productive wilfulness of his photographic materials, Tillmans demonstrates an affinity with the early days of photography. Most notably, in his first book, *The Pencil of Nature* (1844) William Henry Fox Talbot, the inventor of 'photogenic drawing' attached great importance to the fact that photographs were 'formed or depicted by optical and chemical means alone', with no assistance from a human hand; the 'pencil of nature' could now replace the 'artist's hand'.³⁵ Talbot's calotype process, his use of paper treated with silver nitrate and potassium iodide, which produced a weak, pale image after exposure, made it possible – through the subsequent application of silver nitrate with gallic and acetic acid – to create a clearly visible (albeit still negative) image. It was only this photochemical development process that brought the hitherto 'latent' image to light. The surface of the photo paper becomes a retina of sorts, in which images of reality are caught and can be stored until they are needed; thus the paper takes on the independent reality of a chemical-physical process.³⁶

This reality, which is also embodied in the *Silver* picture objects, is now juxtaposed by Tillmans in *Neue Welt* with digital images of a present that is profoundly shaped by digitalised design processes. Radically different pictorial concepts and pictorial realities rub shoulders. In view of the inescapability, the (economic and epistemological) power but also the potential of digitalisation of photographic images that has long since overtaken and transformed his own praxis, Tillmans will not let go of a blunt, obstinate sense of materiality and the beauty of the 'organic-chemical nature of photography'.³⁷ In his search for new pictures, which he regards as his most important duty in his artistic production,³⁸ the latest technologies are a source of inspiration and a trigger, but not a solution, at least not the only solution for the production

34 Wolfgang Tillmans, email of 8 June 2012.

35 See William Henry Fox Talbot, *The Pencil of Nature* [1844] (New York: Da Capo, 1969), n.p.

36 See Bernd Busch, *Belichtete Welt. Eine Wahrnehmungsgeschichte der Fotografie* (Munich and Vienna: Hanser, 1989), 188ff. and Vered Maimon, 'On the Singularity of Early Photography: William Henry Fox Talbot's Botanical Images', in *Art History*, vol. 34, no. 5, November 2011, 958–77.

37 Wolfgang Tillmans, email of 8 June 2012.

38 'That's the only thing I feel responsible for: my sense of duty is that I want to make new pictures', Peyton-Jones and Obrist, 'Interview with Wolfgang Tillmans' (see note 5), 22.

of visual events that allow us to see the 'unforeseen'. The digital conquest of nature is countered by the unpredictable latency of photo paper. But this does not bring with it a retreat from the power of digital images in favour of a return to the supposedly metaphysical authenticity of a self-activating natural image. On the contrary, it seems that in the future Wolfgang Tillmans will concentrate all the more – through his engagement with the physical presence of pictures – on exploring the latency and emergence of the digital.

Installation views Moderna Museet

Room 1

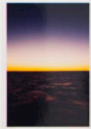
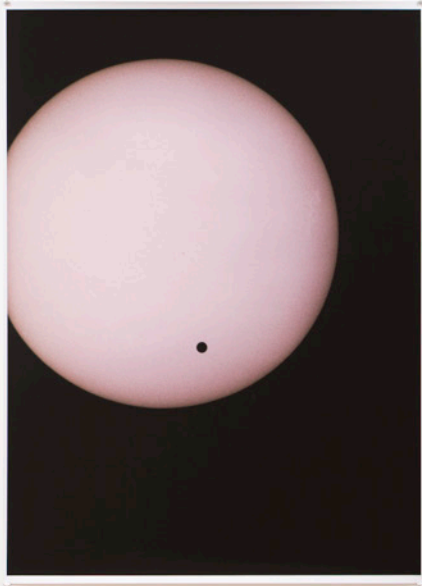






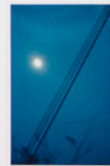
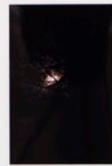
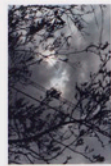
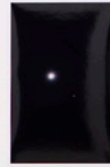
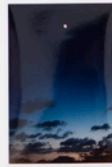
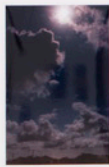
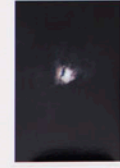
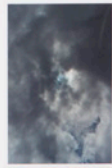
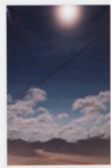














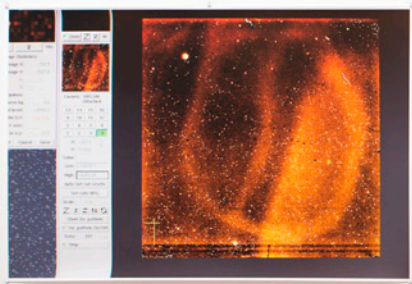
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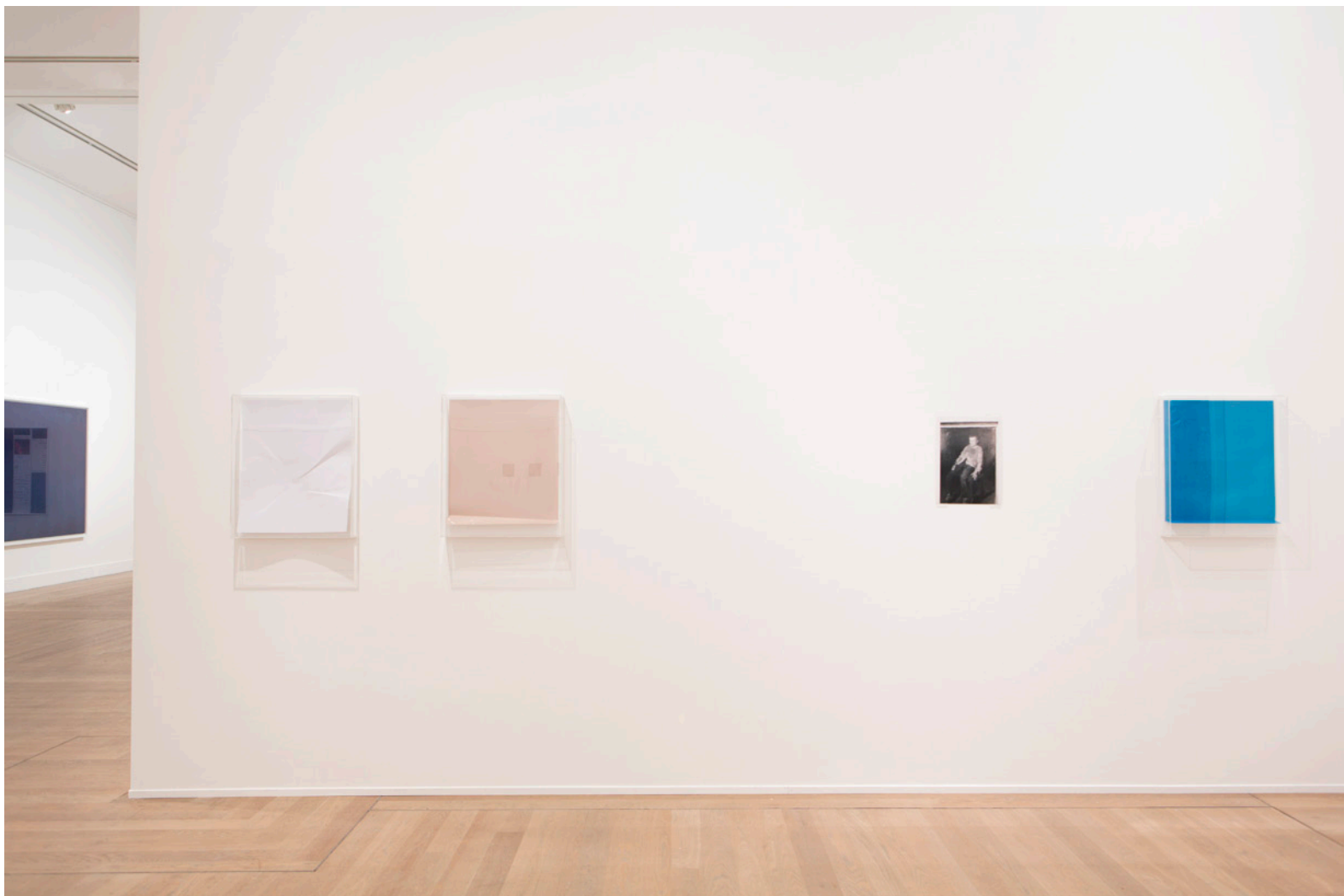






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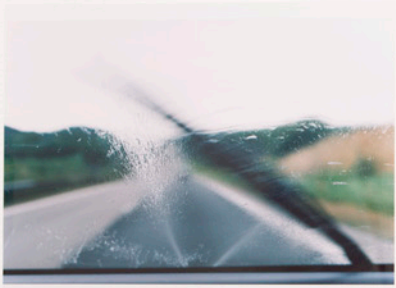


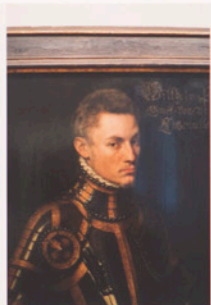














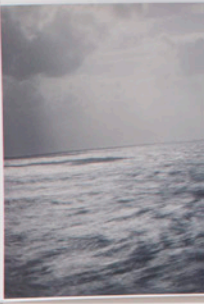
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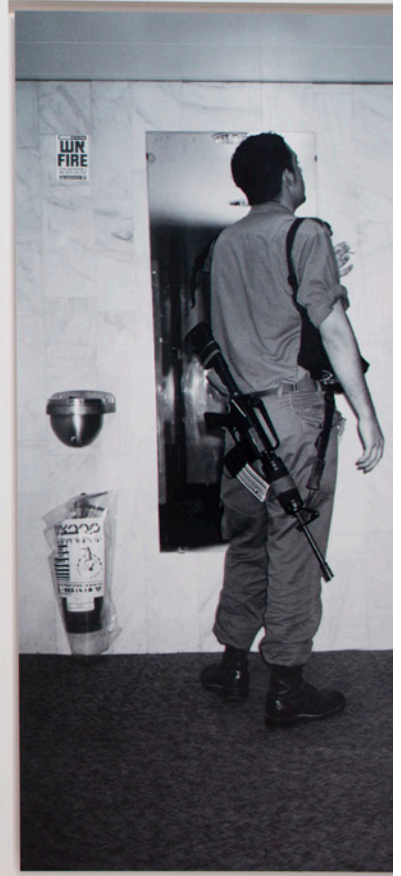




















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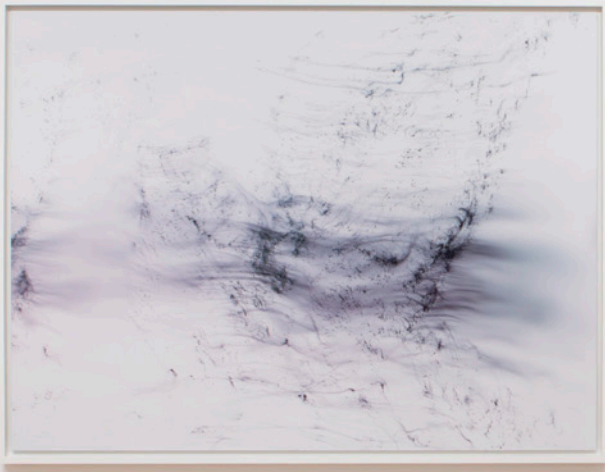
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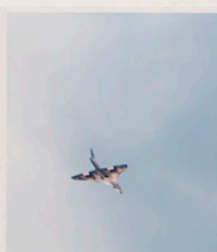
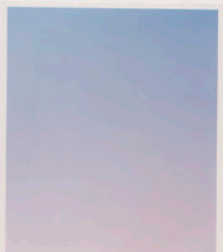
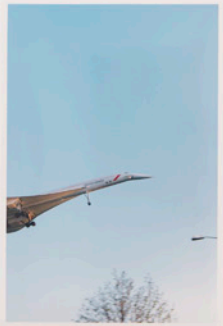
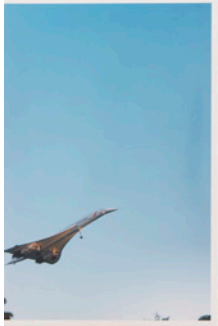
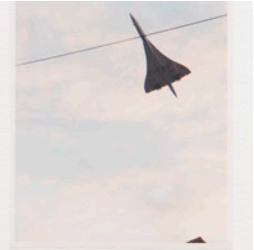


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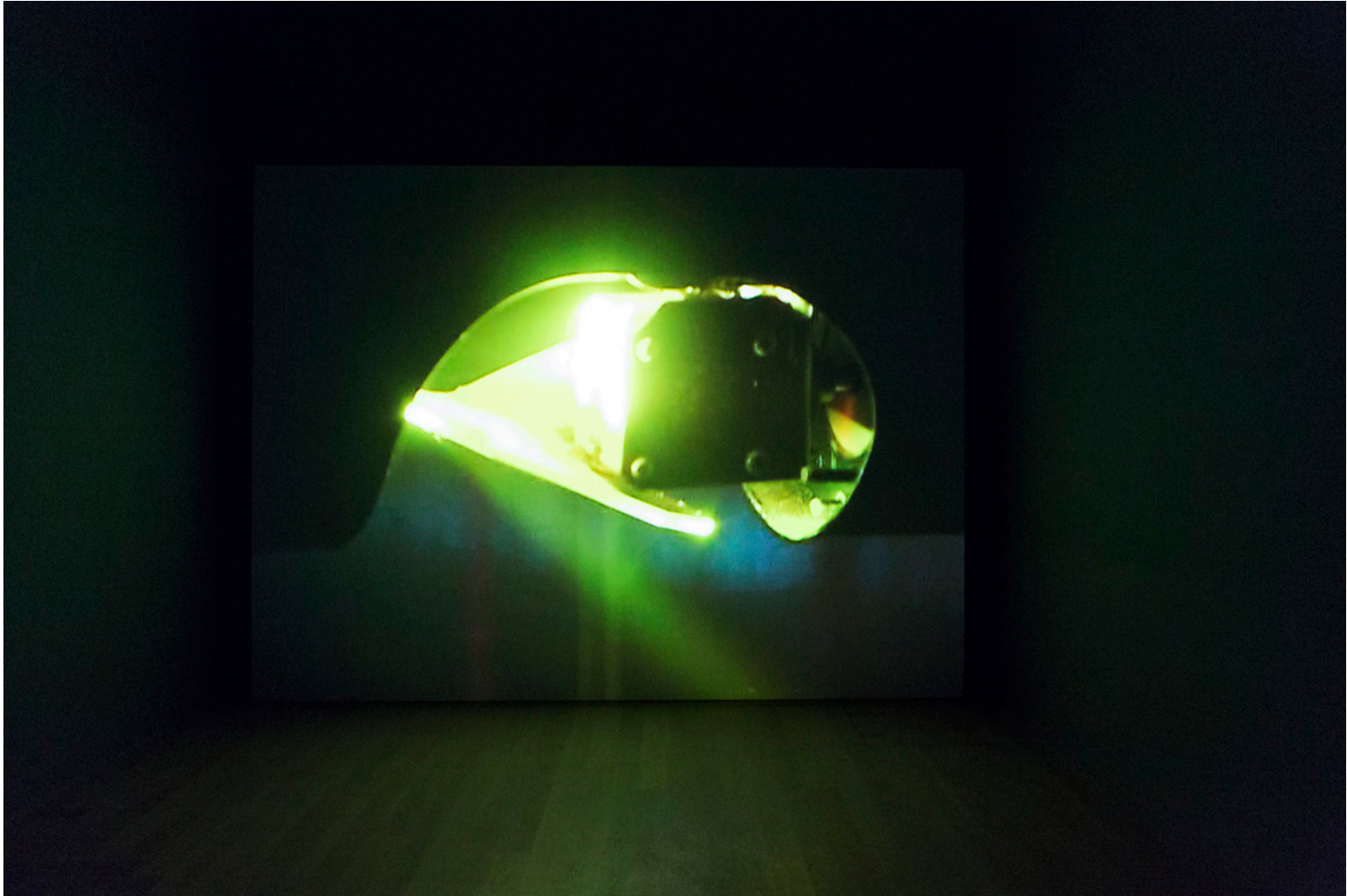




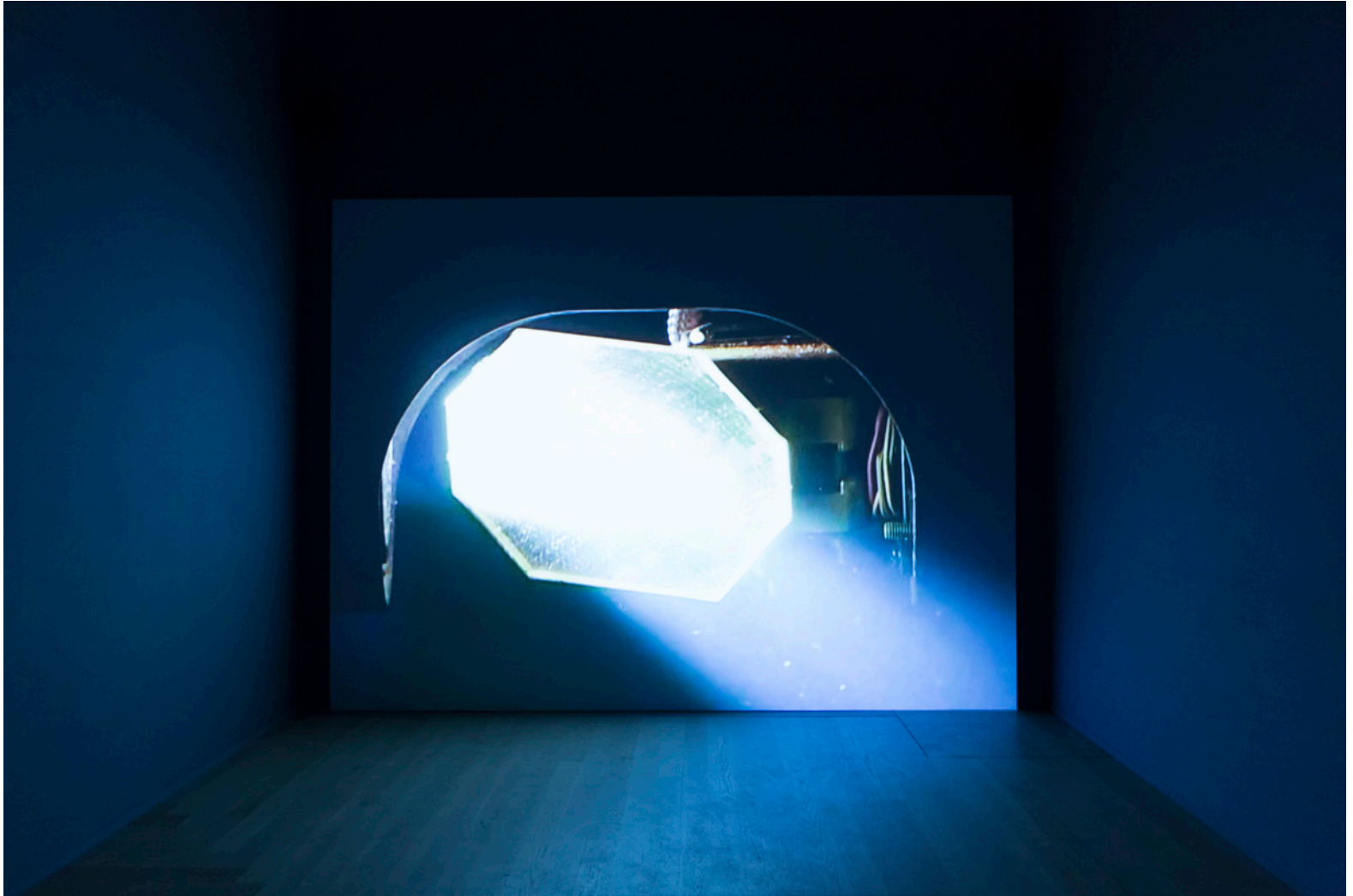


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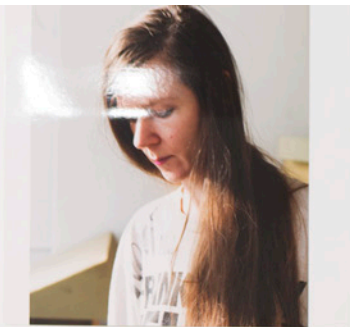
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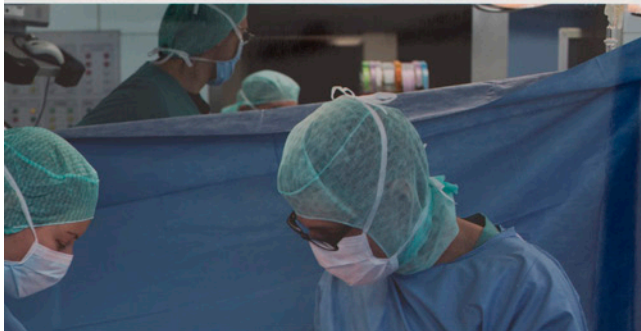








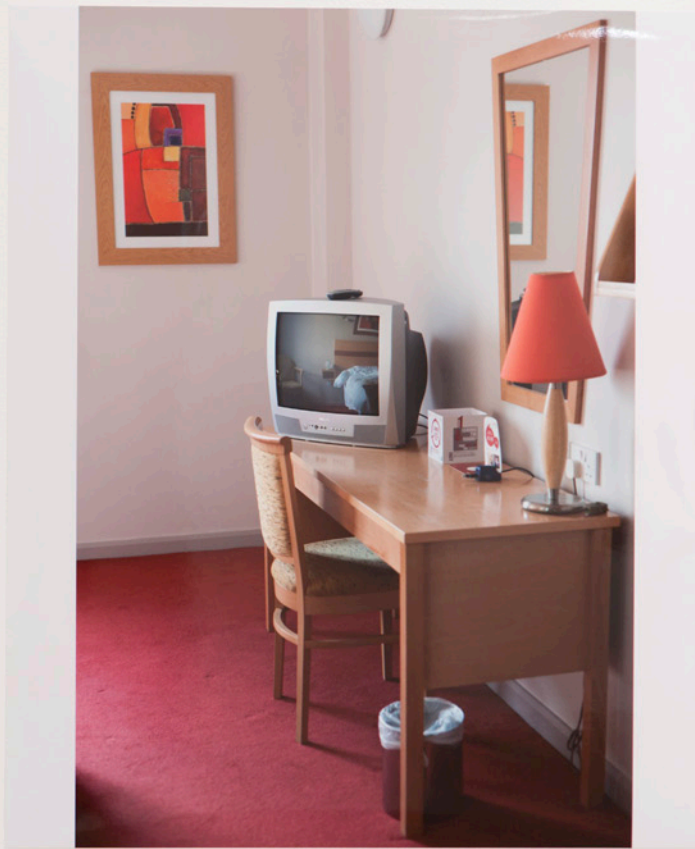
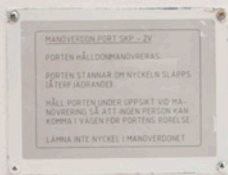




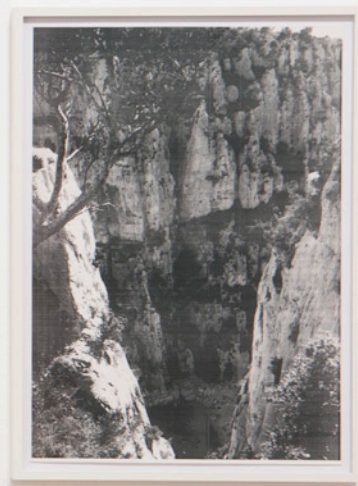


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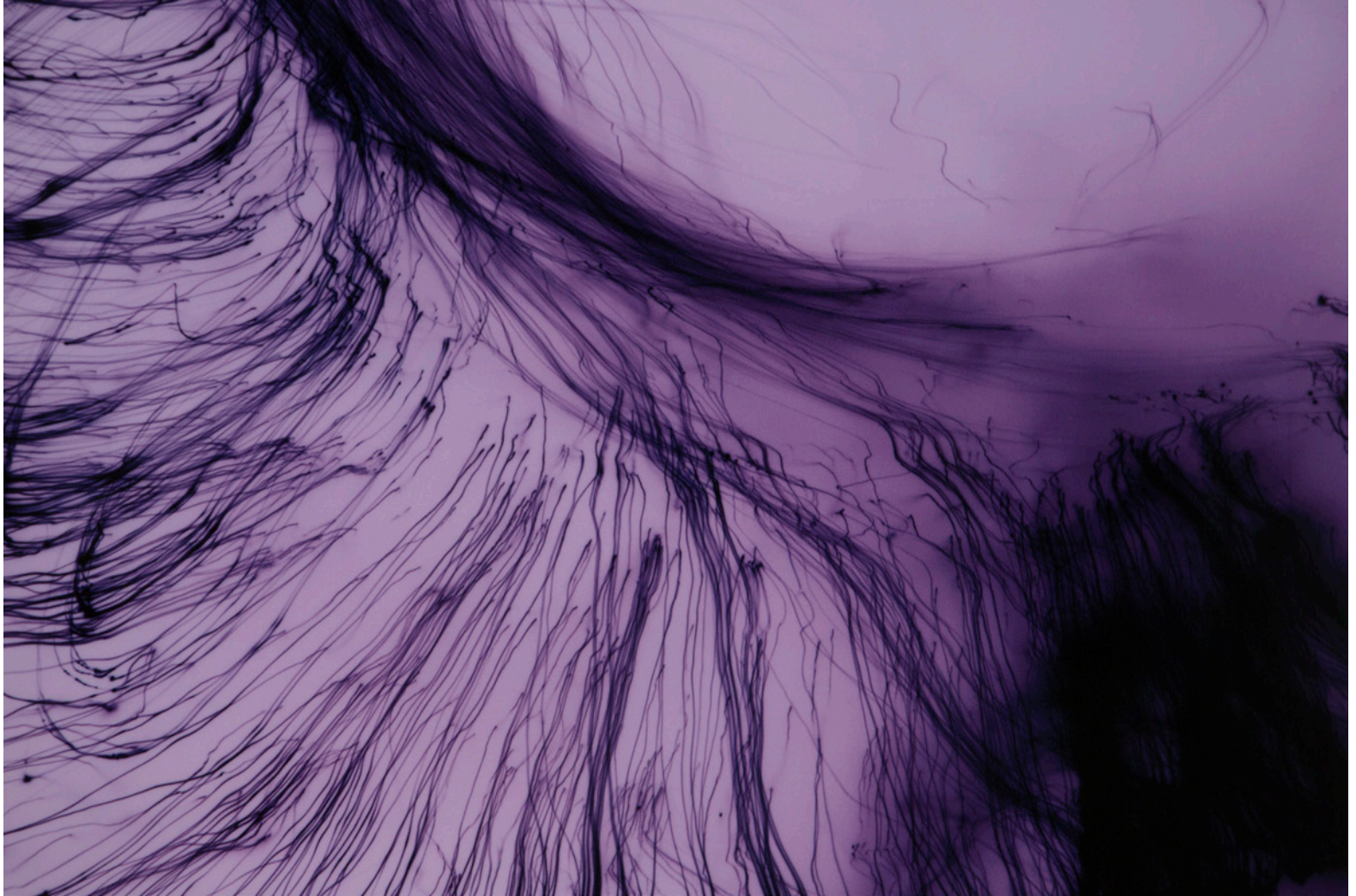














Corridor



Room 11









Room 12





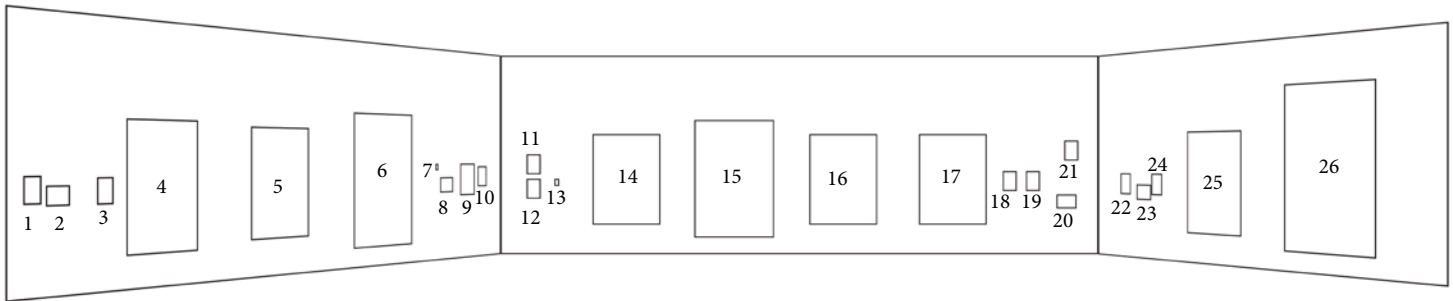






Captions Moderna Museet

Room 1

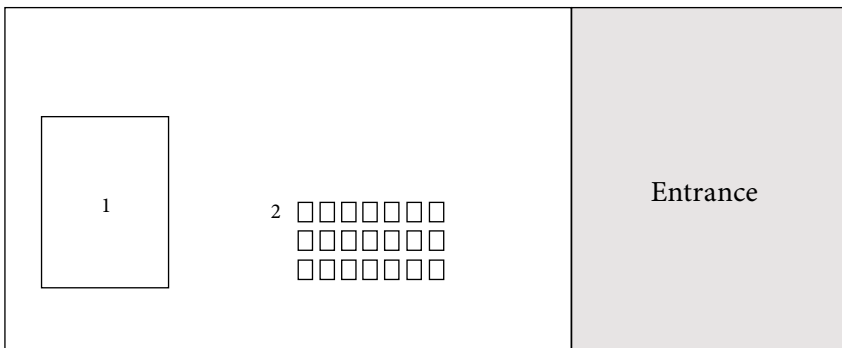


1. Shanghai night, a, 2009
2. paper drop (light), 2006
3. untitled, 2010
4. in flight astro (ii), 2010
5. Venus transit, second contact, 2004
6. spores, 2012,
7. sunset reflected, 2005
8. Kilimanjaro, 2012
9. Rest of World, 2009
10. Rohbau, 2009
11. Vista Telescope, ESO, 2012,
12. lovers, 2009,
13. Eierstapel, 2009
14. Venus transit, drop, 2004
15. Munuwata sky, 2011,
16. Venus transit, clouds, 2004

17. Venus transit, 2004
18. Fire Island, 1995
19. Tag/Nacht, 2009
20. dusty vehicle, 2012
21. red eclipse, 2000
22. Nightfall (b), 2010
23. paper drop (space), 2006
24. Eclipse, China (a), 2009
25. Venus transit, edge, 2004
26. Paranal ESO, sky & ocean, 2012

1-3, 7-13, 18-24
c-print

4-6, 14-17, 25-26
inkjet print on paper, clips



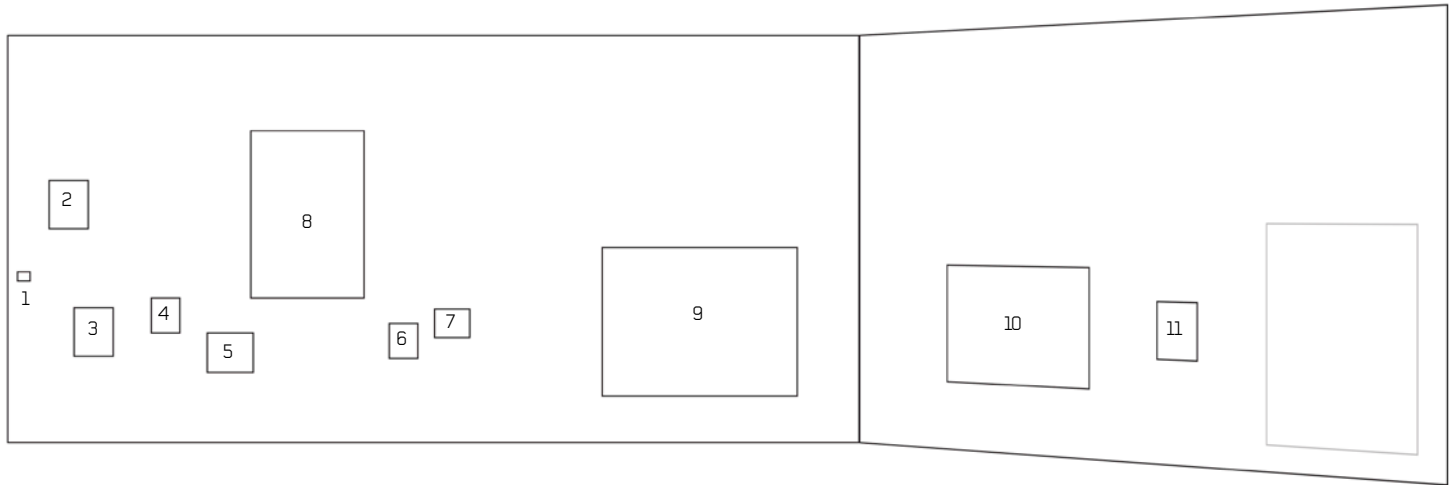
1. Silver 1, 1998, c-print, Dibond, glass, wood
2. Total Solar Eclipse Grid, 1998, 21 c-prints

Centre
New Year table, 2009
Kepler Venice tables, 2009

c-prints, mixed media, wood, glass

Room 2

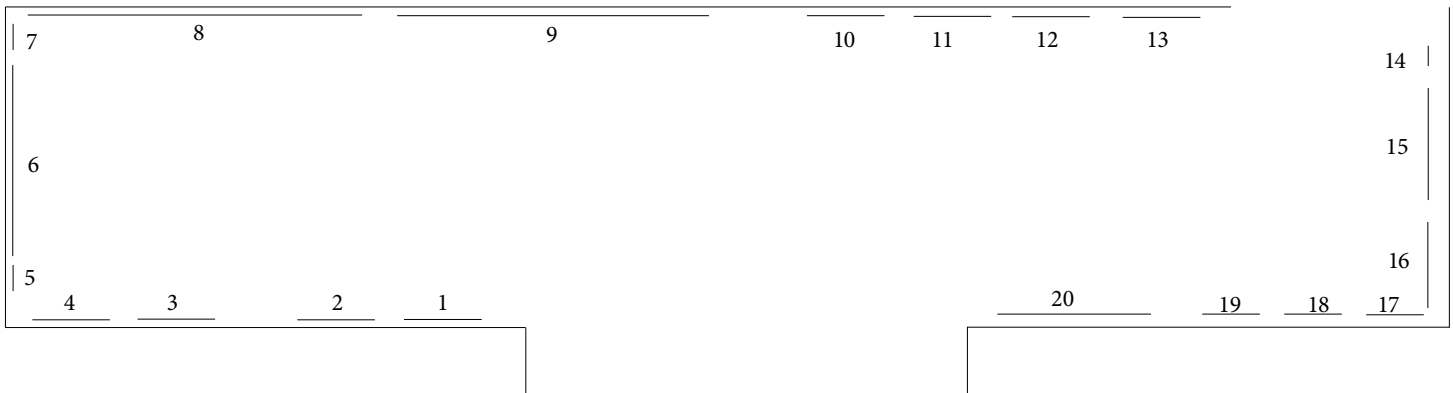
Silver 85, 2011, c-print, Dibond, glass, wood
Sonnenweg, 2004, c-print



1. Plant life, 2005
 2. After Warriors, 1996
 3. August self portrait, 2005
 4. Kieler Straße (self), 1988
 5. windowbox, 2000
 6. Selbstportrait, 1988
 7. o.M., 1997
- all c-print

8. Headlight (a), 2012, inkjet print on paper, clips
9. Silver 69, 2000, c-print, Dibond, glass, wood
10. sensor flaws & dead pixels, ESO, 2012, inkjet print on paper, clips
11. Silver 91, 2011, c-print

Room 3



1. Lighter, white concave, a, 2012
2. Lighter 76, 2008
3. Wilhelm Leibl painting, 2002
4. Lighter, blue II, 2006
5. between bridges, 1999
6. An der Isar, I, 2008
7. Sommer, 2004
8. Chemistry squares, 1992
9. Venice, 2007
10. Lighter, blue concave II, 2010
11. Lighter, unprocessed supra I, 2010
12. Lighter, jam, 2011
13. Lighter 92, 2012
14. New Family, 2001,
15. Mexican non-GM corn plant (day), 2009
16. Mexican non-GM corn plant (night), 2009
17. Oberhaut, 2009

18. William of Orange, 2007
19. blacks, 2011
20. nackt, 2003

1, 2, 4, 10-13
c-print, plexi glass

3, 5, 7, 8, 12, 14, 17-19
c-print

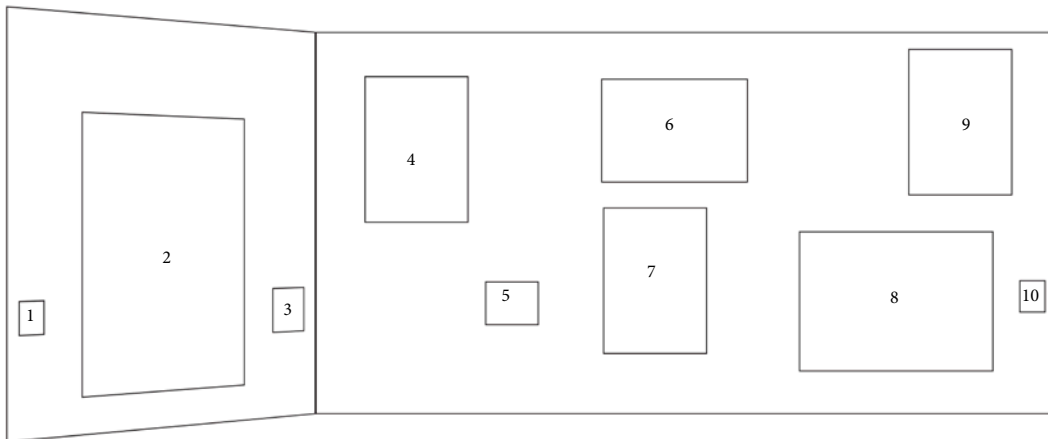
6, 9, 20
c-print, Dibond, glass, wood

15, 16
inkjet print on paper, clips

Room 4

Truth Study Centre (SK), 2012

c-prints, mixed media, wood, glass



1. paper drop (green), 2008

2. Movin Cool, 2010

3. rat, disappearing, 1995

4. pixel bullet holes I (b/w), 2002

5. killing machine, 1995

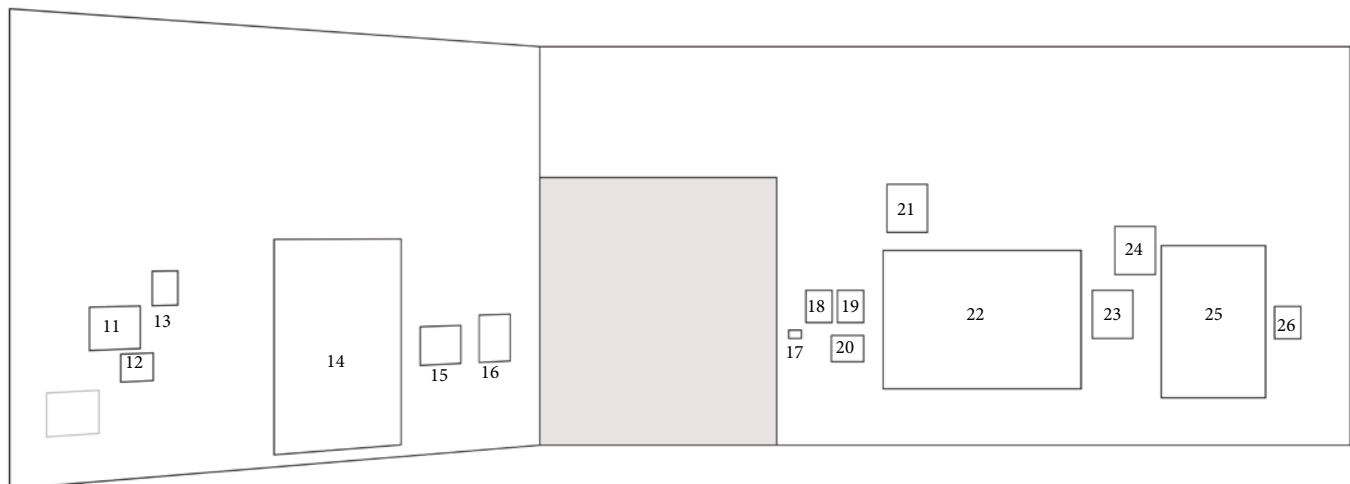
6. Italian border guard, 2008

7. Guardia di Finanza (Lampedusa), 2008

8. dark side of gold, 2006

9. rain, 2006

10. What is a liquid?, 2011



11. police helicopter, 1995

12. Faltenwurf (twisted), 2000

13. suit, 1997

14. Empire (The problem with holes), 2005

15. Swiss Police, 1994

16. Eichen, 1999

17. Strümpfe, 2002

18. Soldat I, 1996

19. Soldat II, 1996

20. catch great, 2008

21. Horseman, 1994

22. Army, 2008

23. Lutz, Alex, Susanne & Christoph on beach (orange), 1993

24. U-Bahn Sitz, 1995

25. Shay, 2002

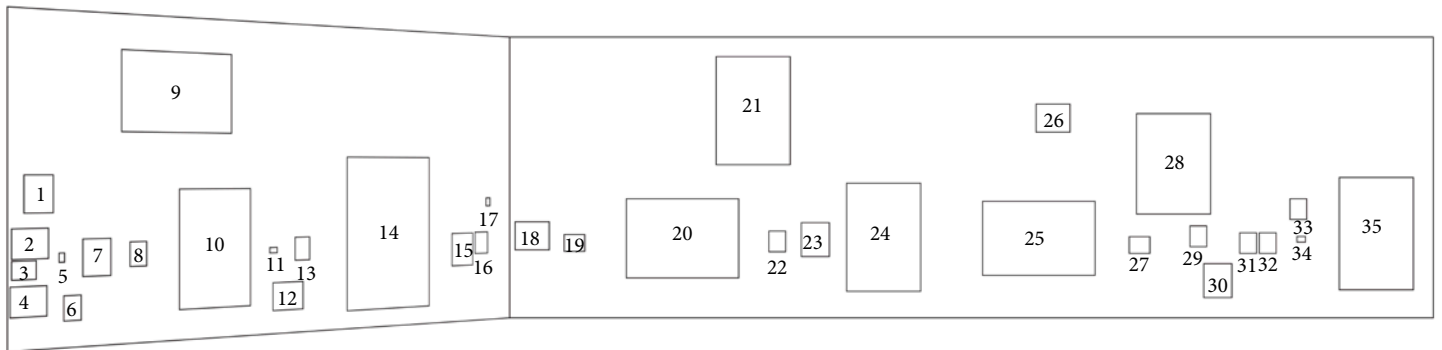
26. Shay IV, 2002

1, 3, 5, 10-13, 15-21, 23, 24, 26
c-print

2, 4, 6, 7, 9
inkjet print on paper, clips

8, 22, 25
c-print, Dibond, glass, wood

Room 5

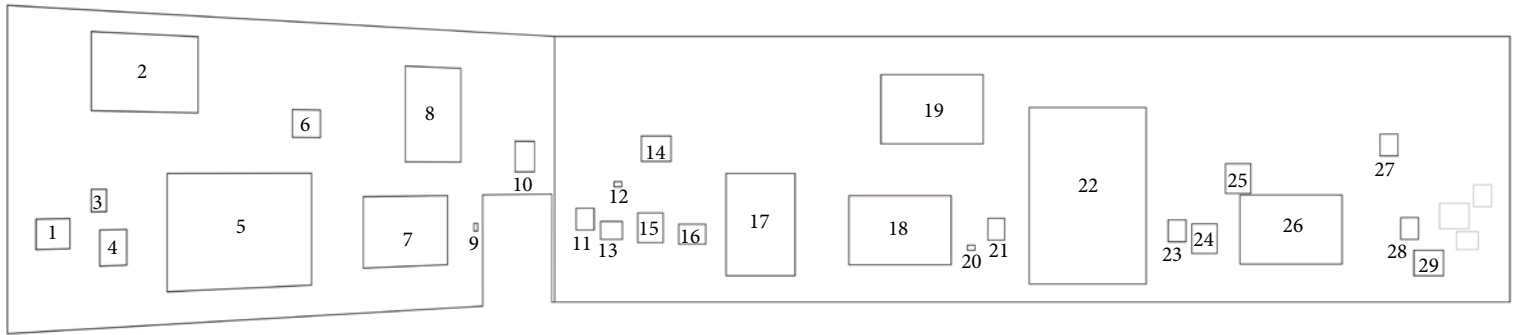


1. Times Square LED, 2010
2. Silvio (U-Bahn), 1992
3. Fuck Men, 1992
4. Carina, 1992
5. Genom, 2002
6. Lutz & Alex holding cock, 1992
7. Lutz & Alex looking at crotch, 1991
8. JAL, 1997
9. moonrise, Puerto Rico, 1995
10. Zimmerlinde (Michel), 2006
11. TAC Khayelitsha activists, 2006
12. Faltenwurf (grey), 2009
13. Corinne on Gloucester Place, 1993
14. man pissing on chair, 1997
15. Kate McQueen, 1996
16. Faltenwurf (off Soho), 1996
17. Elephant Man, 2002
18. Thirty & Forty Party, 2008
19. NICE HERE. but ever been to
KYRGYZSTAN? Free Gender-Expression
WORLDWIDE, 2006
20. paper drop (Roma), 2007
21. Alex, 1997
22. Faltenwurf (submerged) II, 2000
23. Silver 89, 2011
24. Suzanne & Lutz, white dress, army skirt, 1993
25. paper drop (window), 2006
26. Paul, New York, 1994
27. Garten, 2008
28. Alex & Lutz, back, 1992
29. window/Caravaggio, 1997
30. on the verge of visibility, 1997
31. we summer, left, 2004
32. we summer, right, 2004
33. paper drop, 2001
34. end of winter (a), 2005
35. paper drop (white) c, 2004

1-8, 11-13, 15-19, 22, 23, 26, 27, 29-34
c-print

9, 14, 21, 24, 28
inkjet print on paper, clips

10, 20, 25, 35
c-print, Dibond, glass, wood



1. grey jeans over stair post, 1991
2. Piloten, 1993
3. Faltenwurf Bourne Estate, 2002
4. Faltenwurf (skylight), 2009
5. Deer Hirsch, 1995
6. Milkspritz, 1992
7. Market I, 2012
8. Lutz & Alex sitting in the trees, 1992
9. Dan, 2008
10. Anders, behind leaves, 2010,
11. socks on radiator, 1998,
12. Friends, 1998
13. waste power station, 2011
14. AA Breakfast, 1995
15. Alex & Lutz holding each other, 1994
16. like praying (faded fax), 2005
17. Anders pulling splinter from his foot, 2004
18. Nachtstilleben, 2011
19. Arkadia I, 1996
20. shiny shorts, 2002
21. Economy, 2006
22. Smokin' Jo, 1995
23. Kate with broccoli, 1996
24. four boots, 1992
25. untitled (La Gomera), 1997
26. Iguazu, 2010
27. Dunst I, 2004
28. The Cock (kiss), 2002
29. Macau Bridge, 1993

1, 3, 4, 6, 9-15, 20, 23-25, 27-19
c-print

16, 21
photocopy

2, 5, 7, 8, 17, 19, 22, 26
inkjet print on paper, clips

18
c-print, Dibond, glass, wood

Room 6

Freischwimmer 93, 2004, c-print, Dibond, glass, wood

Onion, 2010, inkjet print on paper, clips

Freischwimmer 199, 2012, inkjet print on paper, clips

Thirty & Forty Party (Pia), 2008, inkjet print on paper, clips

Podium, 1999, c-print

Ursuppe, b, 2010, inkjet print on paper, clips

Quarry II, 2001, c-print

Freischwimmer 180, 2011, c-print, Dibond, glass, wood

Freischwimmer 177, 2011, c-print, Dibond, glass, wood

Gedser, 2004, c-print

Room 7

Die Schwärze, 2007, c-print, Dibond, glass, wood

Gold (e), 2002, c-print, Dibond, glass, wood

Lacanau (self), 1986, c-print

Blushes # 59, 2000, inkjet print on paper

Muskel, 2001, c-print

Urgency XXI, 2006, c-print, Dibond, glass, wood

Concorde grid, 1997, 56 c-prints

Room 8

Lights (Body), 2002, single channel video, 5 min. looped

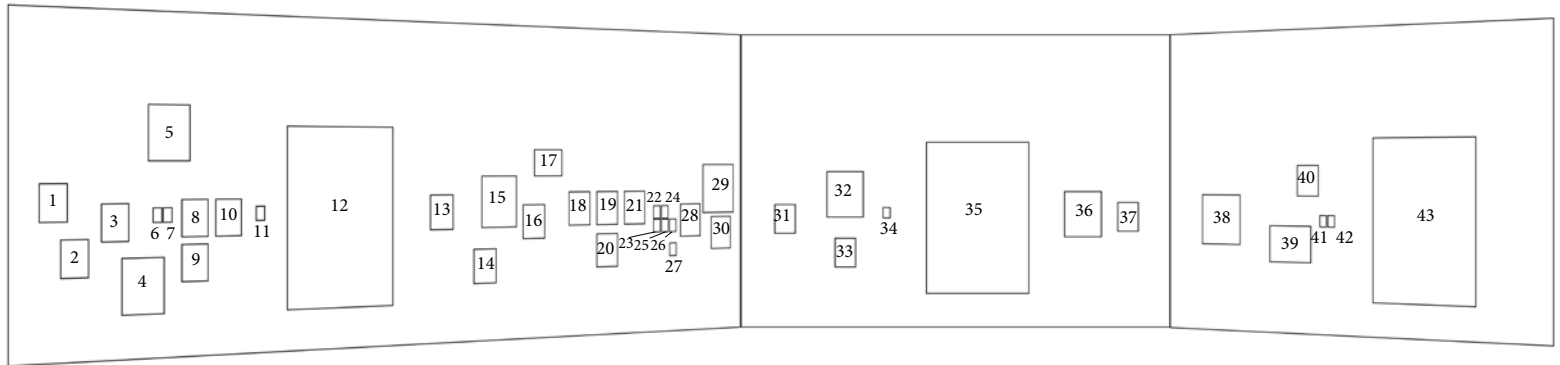
Room 9

Richard James, 2001, c-print

Conor IV, 2006, c-print, Dibond, glass, wood

Kuh, 2008, laser photocopy

after party (c), 2002, inkjet print on paper, clips



1. Gaga sitting in park, 2010

2. Peter Saville, 2002

3. Cameron, 2007

4. Philip Wiegard, 2011

5. Susanne, No Bra, 2006

6. Richie Hawtin, home, sitting, 1994

7. Karl, 2011

8. Morrissey, 2003

9. Gustav Metzger, 2009

10. Isa Mona Lisa, 1999

11. Isa Genzken, 1993

12. Isa vor Sound Factory, 1995

13. Andy on Baker Street, 1993

14. John Waters sitting, 1996

15. Princess Julia Berlin, 2010

16. Morwenna Banks, mirror, 1995

17. Volker, lying, 2002

18. Anders, 2004

19. Anders before storm (a), 2004

20. Cliff, 2000

21. Anders, Lucca, 2008

22. Christos, 1992

23. young man, Jeddah, a, 2012

24. Adam, 1991

25. Robert, 2011

26. young man, Jeddah, b, 2012

27. Eka, 2009

28. paper drop (London) II, 2011

29. Mark, studio, 2009

30. haircut, 2007

31. Irm Hermann, 2000

32. photocopy (Barnaby), 1994

33. Kylee, 2009

34. Julia, 1991

35. Jochen taking a bath, 1997

36. Nonkosi, 2008

37. Gilbert & George, 1997

38. Lighter, black V, 2008

39. OP, 2011

40. Anders on train, 2011

41. Simon, 2009

42. Richard Hamilton, 2005

43. Everlast II, 2009

1-11, 13-34, 36, 37, 39-42

c-print

12, 35

inkjet print on paper, clips

38

c-print, plexi glass

43

c-print, Dibond, glass, wood

Room 10

growth, 2006, inkjet print on paper, clips
it's only love give it away, 2005, c-print, Dibond, glass, wood

Addis Abeba afternoon, 2012, c-print
Abney Park, 2008, c-print, Dibond, glass, wood

Les Calanques, 1987, photocopy
Wald (Tierra del Fuego) II, 2010, laser print on paper
Springer, 1987, photocopy
TGV, 2010, c-print
Old Street, 2010, c-print
Ushuaia Lupine (a), 2010, inkjet print on paper, clips
Tukan, 2010, inkjet print on paper, clips
Jurys Inn, 2010, c-print
Roy, 2009, c-print

Corridor

still life, New York, 2001, c-print, Dibond, glass, wood

Room 11

Isa Genzken/Wolfgang Tillmans
Sience Fiction/hier und jetzt zufrieden sein, 2001, mirror glass, inkjet print on paper, clips

Room 12

Wolfgang Tillmans
Isa Genzken, Atelier, 1993, 11 c-prints

Isa Genzken/Wolfgang Tillmans
AC: Sience Fiction/hier und jetzt zufrieden sein, 2001,
Museum Ludwig, Cologne, Verlag der Buchhandlung Walther König, Cologne, insert

List of works Moderna Museet

Lacanau (self), 1986, c-print, 50.8 × 61 cm

Les Calanques, 1987, photocopy, 42 × 29,7 cm

Springer, 1987, photocopy, 42 × 29.7 cm

Kieler Straße (self), 1988, c-print, 40.6 × 30.5 cm

Selbstportrait, 1988, c-print, 40.6 × 30.5 cm

Adam, 1991, c-print, 15 × 10 cm

grey jeans over stair post, 1991, c-print, 50.8 × 61 cm

Julia, 1991, c-print, 15 × 10 cm

Lutz & Alex looking at crotch, 1991, c-print, 61 × 50.8 cm

Alex & Lutz, back, 1992, inkjet print on paper, clips, 208 × 138 cm

Alex & Lutz holding each other, 1992, c-print, 61 × 50.8 cm

Carina, 1992, c-print, 50.8 × 61 cm

Chemistry squares, 1992, 15 c-prints, 14.2 × 426 cm

Christos, 1992, c-print, 15 × 10 cm

four boots, 1992, c-print, 61 × 50.8 cm

Fuck Men, 1992, c-print, 30.5 × 40.6 cm

Lutz & Alex holding cock, 1992, c-print, 40.6 × 30.5 cm

Lutz & Alex sitting in the trees, 1992, inkjet print on paper, clips, 208 × 138 cm

Milkspritz, 1992, c-print, 50.8 × 61 cm

Silvio (U-Bahn), 1992, c-print, 50.8 × 61 cm

Andy on Baker Street, 1993, c-print, 40.6 × 30.5 cm

Corinne on Gloucester Place, 1993, c-print, 40.6 × 30.5 cm

Isa Genzken, 1993, c-print, 15 × 10 cm

Isa Genzken/Atelier, 1993, 11 c-prints, 40.6 × 30.5 cm each

Lutz, Alex, Susanne & Christoph on beach (orange), 1993, c-print, 61 × 50.8 cm

Macau Bridge, 1993, c-print, 50.8 × 61 cm

Piloten, 1993, inkjet print on paper, clips, 138 × 208 cm

Suzanne & Lutz, white dress, army skirt, 1993, inkjet print on paper, clips, c-print, 208 × 138 cm

Horseman, 1994, c-print, 61 × 50.8 cm

Paul, New York, 1994, c-print, 50.8 × 61 cm

photocopy (Barnaby), 1994, c-print, 61 × 50.8 cm

Richie Hawtin, home, sitting, 1994, c-print, 15 × 10 cm

Swiss Police, 1994, c-print, 50.8 × 61 cm

AA Breakfast, 1995, c-print, 50.8 × 61 cm

Deer Hirsch, 1995, inkjet print on paper, clips, 203 × 305 cm

Fire Island, 1995, c-print, 40.6 × 30.5 cm

Isa vor Sound Factory, 1995, inkjet print on paper, clips, 208 × 138 cm

killing machine, 1995, c-print, 50.8 × 61 cm

moonrise, Puerto Rico, 1995, inkjet print on paper, clips, 138 × 208 cm
Morwenna Banks, mirror, 1995, c-print, 40.6 × 30.5 cm
police helicopter, 1995, c-print, 50.8 × 61 cm
rat, disappearing, 1995, c-print, 61 × 50.8 cm
Smokin' Jo, 1995, inkjet print on paper, clips, 350 × 233 cm
U-Bahn Sitz, 1995, c-print, 61 × 50.8 cm

After Warriors, 1996, c-print, 61 × 50.8 cm
Arkadia I, 1996, inkjet print on paper, clips, 138 × 208 cm
Faltenwurf (off Soho), 1996, c-print, 40.6 × 30.5 cm
John Waters sitting, 1996, c-print, 40.6 × 30.5 cm
Kate McQueen, 1996, c-print, 61 × 50.8 cm
Kate with broccoli, 1996, c-print, 40.6 × 30.5 cm
Soldat I, 1996, c-print, 40.6 × 30.5 cm
Soldat II, 1996, c-print, 40.6 × 30.5 cm

Alex, 1997, inkjet print on paper, clips, 208 × 138 cm
Concorde grid, 1997, 56 c-prints, 159.8 × 442 cm
Gilbert & George, 1997, c-print, 40.6 × 30.5 cm
JAL, 1997, c-print, 40.6 × 30.5 cm
Jochen taking a bath, 1997, inkjet print on paper, clips, 208 × 138 cm
man pissing on chair, 1997, inkjet print on paper, clips, 230 × 173 cm
on the verge of visibility, 1997, c-print, 61 × 50.8 cm
o.M., 1997, c-print, 30.5 × 40.6 cm
suit, 1997, c-print, 40.6 × 30.5 cm
untitled (La Gomera), 1997, c-print, 61 × 50.8 cm
window/Caravaggio, 1997, c-print, 40.6 × 30.5 cm

friends, 1998, c-print, 10 × 15 cm
Silver 1, 1998, c-print, Forex, glass, wood, 237 × 181 × 6 cm
socks on radiator, 1998, c-print, 40.6 × 30.5 cm
Total Solar Eclipse Grid, 1998, 21 c-prints, 106 × 197 cm

Eichen, 1999, c-print, 61 × 50.8 cm
Isa Mona Lisa, 1999, c-print, 40.6 × 30.5 cm
Podium, 1999, c-print, 15 × 10 cm

Blushes # 59, 2000, inkjet print on paper, clips, 208 × 138 cm
Cliff, 2000, c-print, 40.6 × 30.5 cm
Faltenwurf (submerged) II, 2000, c-print, 40.6 × 30.5 cm
Faltenwurf (twisted), 2000, c-print, 30.5 × 40.6 cm
Irm Hermann, 2000, c-print, 40.6 × 30.5 cm
red eclipse, 2000, c-print, 40.6 × 30.5 cm
Silver 69, 2000, c-print, Forex, glass, wood, 181 × 237 × 6 cm
windowbox, 2000, c-print, 50.8 × 61 cm

Muskel, 2001, c-print, 40.6 × 30.5 cm
New Family, 2001, c-print, 30.5 × 40.6 cm

paper drop, 2001, c-print, 40.6 × 30.5 cm
Quarry II, 2001, c-print, 40.6 × 30.5 cm
Richard James, 2001, c-print, 15 × 10 cm
still life, New York, 2001, c-print, Dibond, glass, wood, 145 × 211 × 6 cm

after party (c), 2002, inkjet print on paper, clips, 138 × 208 cm
Elephant Man, 2002, c-print, 15 × 10 cm
Faltenwurf Bourne Estate, 2002, c-print, 40.6 × 30.5 cm
Genom, 2002, c-print, 15 × 10 cm
Gold (e), 2002, c-print, Dibond, glass, wood, 145 × 211 × 6 cm
Lights (Body), 2002, single channel video, 5 min. looped
Peter Saville, 2002, c-print, 40.6 × 30.5 cm
pixel bullet holes I (b/w), 2002, inkjet print on paper, clips, 208 × 138 cm
Shay, 2002, c-print, Dibond, glass, wood, 211 × 145 × 6 cm
Shay IV, 2002, c-print, 40.6 × 30.5 cm
shiny shorts, 2002, c-print, 10 × 15 cm
Strümpfe, 2002, c-print, 10 × 15 cm
The Cock (kiss), 2002, c-print, 40.6 × 30.5 cm
Volker, lying, 2002, c-print, 30.4 × 40.6 cm
Wilhelm Leibl painting, 2002, c-print, 40.6 × 30.5 cm

Anders, 2004, c-print, 40.6 × 30.5 cm
Anders before storm (a), 2004, c-print, 40.6 × 30.5 cm
Anders pulling splinter from his foot, 2004, inkjet print on paper, clips, 208 × 138 cm
Dunst I, 2004, c-print, 40.6 × 30.5 cm
Freischwimmer 93, 2004, c-print, Forex, glass, wood, 181 × 261 × 6 cm
Gedser, 2004, c-print, 40.6 × 30.5 cm
Morrissey, 2003, c-print, 40.6 × 30.5 cm
paper drop (white) c, 2004, c-print, Dibond, glass, wood, 211 × 145 × 6 cm
Sommer, 2004, c-print, 40.6 × 30.5 cm
Sonnenweg, 2004, c-print, 50.8 × 61 cm
Venus transit, 2004, inkjet print on paper, clips, 190 × 138 cm
Venus transit, clouds, 2004, inkjet print on paper, clips, 190 × 138 cm
Venus transit, drop, 2004, inkjet print on paper, clips, 190 × 138 cm
Venus transit, edge, 2004, inkjet print on paper, clips, 190 × 138 cm
Venus transit, second contact, 2004, inkjet print on paper, clips, 190 × 138 cm
we summer, left, 2004, c-print, 40.6 × 30.5 cm
we summer, right, 2004, c-print, 40.6 × 30.5 cm

August self portrait, 2005, c-print, 61 × 50.8 cm
Empire (The problem with holes), 2005, c-print 234 × 174 × 6 cm
end of winter (a), 2005, c-print, 10 × 15 cm
it's only love give it away, 2005, c-print, Dibond, glass, wood, 237 × 181 × 6 cm
like praying (faded fax), 2005, photocopy, 29.7 × 42 cm
Plant life, 2005, c-print, 10 × 15 cm
Richard Hamilton, 2005, c-print, 15 × 10 cm
sunset reflected, 2005, c-print, 15 × 10 cm

Conor IV, 2006, c-print, Dibond, glass, wood, 211 × 145 × 6 cm
dark side of gold, 2006, c-print, Dibond, glass, wood, 181 × 238 × 6 cm
Economy, 2006, photocopy, 42 × 29.7 cm
growth, 2006, inkjet print on paper, clips, 208 × 138 cm
Lighter, blue II, 2006, c-print, plexi glass, 64 × 54 × 10 cm
NICE HERE. but ever been to KYRGYZSTAN? Free Gender-Expression WORLDWIDE, 2006, c-print, 30.5 × 40.6 cm
paper drop (light), 2006, c-print, 30.5 × 40.6 cm
paper drop (space), 2006, c-print, 30.5 × 40.6 cm
paper drop (window), 2006, c-print, Dibond, glass, wood, c-print, 145 × 211 × 6 cm
rain, 2006, inkjet print on paper, clips, 208 × 138 cm
Susanne, No Bra, 2006, c-print, 61 × 50.8 cm
TAC Khayelitsha activists, 2006, c-print, 10 × 15 cm
Urgency XXI, 2006, c-print, Forex, glass, wood, 242 × 172 × 6 cm
Zimmerlinde (Michel), 2006, c-print, Dibond, glass, wood, 211 × 145 × 6 cm

Cameron, 2007, c-print, 40.6 × 30.5 cm
Die Schwärze, 2007, c-print, Dibond, glass, wood, 145 × 211 × 6 cm
haircut, 2007, c-print, 40.6 × 30.5 cm
paper drop (Roma), 2007, c-print, Forex, glass, wood, 145 × 211 × 6 cm
Venice, 2007, c-print, Forex, glass, wood, 181 × 265 × 6 cm
William of Orange, 2007, c-print, 40.6 × 30.5 cm

Abney Park, 2008, c-print, Dibond, glass, wood, 181 × 260 × 6 cm
Anders, Lucca, 2008, c-print, 40.6 × 30.5 cm
An der Isar, I, 2008, c-print, Dibond, glass, wood, 260 × 181 × 6 cm
Army, 2008, c-print, Dibond, glass, wood, 181 × 238 × 6 cm
catch great, 2008, c-print, 30.5 × 40.6 cm
Dan, 2008, c-print, 15 × 10 cm
Garten, 2008, c-print, 30.5 × 40.6 cm
Guardia di Finanza (Lampedusa), 2008, inkjet print on paper, clips, 208 × 138 cm
Italian border guard, 2008, inkjet print on paper, clips, 138 × 208 cm
Kuh, 2008, laser photocopy, 29.7 × 21 cm
Lighter, black V, 2008, c-print, plexi glass, 64 × 54 × 10 cm
Lighter 76, 2008, c-print, plexi glass, 64 × 54 × 10 cm
Nonkosi, 2008, c-print, 61 × 50.8 cm
paper drop (green), 2008, c-print, 40.6 × 30.5 cm
Thirty & Forty Party, 2008, c-print, 50.8 × 61 cm
Thirty & Forty Party (Pia), 2008, inkjet print on paper, clips, 138 × 208 cm

Eierstapel, 2009, c-print, 15 × 10 cm
Eka, 2009, c-print, 15 × 10 cm
Everlast II, 2009, c-print, Dibond, glass, wood, 211 × 145 × 6 cm
Eclipse, China (a), 2009, c-print, 40.6 × 30.5 cm
Faltenwurf (grey), 2009, c-print, 50.8 × 61 cm
Faltenwurf (skylight), 2009, c-print, 61 × 50.8 cm
Gustav Metzger, 2009, c-print, 40.6 × 30.5 cm
Kepler Venice tables, 2009, mixed media, wood, glass

Kylee, 2009, c-print, 40.6 × 30.5 cm
lovers, 2009, c-print, 40.6 × 30.5 cm
Mark, studio, 2009, c-print, 61 × 50.8 cm
Mexican non-GM corn plant (day), 2009, inkjet print on paper, clips, 208 × 138 cm
Mexican non-GM corn plant (night), 2009, inkjet print on paper, clips, 208 × 138 cm
New Year table, 2009, c-prints, wood, glass
Oberhaut, 2009, c-print, 30.5 × 40.6 cm
Rest of World, 2009, c-print, 61 × 50.8 cm
Rohbau, 2009, c-print, 40.6 × 30.5 cm
Roy, 2009, c-print, 15 × 10 cm
Shanghai night, a, 2009, c-print, 40.6 × 30.5 cm
Simon, 2009, c-print, 15 × 10 cm
Tag/Nacht, 2009, c-print, 40.6 × 30.5 cm

Anders, behind leaves, 2010, c-print, 61 × 50.8 cm
Gaga sitting in park, 2010, c-print, 40.6 × 30.5 cm
Iguazu, 2010, inkjet print on paper, clips, 138 × 208 cm
in flight astro (ii), 2010, inkjet print on paper, clips, 208 × 138 cm
Jurys Inn, 2010, c-print, 61 × 50.8 cm
Lighter, blue concave II, 2010, c-print, plexi glass, 64 × 54 × 10 cm
Lighter, unprocessed supra I, 2010, c-print, plexi glass, 64 × 54 × 10 cm
Movin Cool, 2010, inkjet print on paper, clips, 350 × 233 cm
Nightfall (b), 2010, c-print, 40.6 × 30.5 cm
Old Street, 2010, c-print, 61 × 50.8 cm
Onion, 2010, inkjet print on paper, clips, 208 × 138 cm
Princess Julia Berlin, 2010, c-print, 61 × 50.8 cm
Times Square LED, 2010, c-print, 61 × 50.8 cm
TGV, 2010, c-print, 61 × 50.8 cm
Tukan, 2010, inkjet print on paper, clips, 208 × 138 cm
Ursuppe, b, 2010, inkjet print on paper, clips, 298 × 448 cm
untitled, 2010, c-print, 40.6 × 30.5 cm
Ushuaia Lupine (a), 2010, inkjet print on paper, clips, 208 × 138 cm
Wald (Tierra del Fuego) II, 2010, laser print on paper, 42 × 29,7 cm

Anders on train, 2011, c-print, 40.6 × 30.5 cm
blacks, 2011, c-print, 40.6 × 30.5 cm
Freischwimmer 177, 2011, c-print, Dibond, glass, wood, 181 × 261 × 6 cm
Freischwimmer 180, 2011, c-print, Dibond, glass, wood, 265 × 181 × 6 cm
Karl, 2011, c-print, 15 × 10 cm
Lighter, jam, 2011, c-print, plexi glass, 64 × 54 × 10 cm
Munuwata sky, 2011, inkjet print on paper, clips, 242 × 161 cm
Nachtstilleben, 2011, c-print, Dibond, glass, wood, 138 × 208 cm
OP, 2011, c-print, 50.8 × 61 cm
paper drop (London) II, 2011, c-print, 40.6 × 30.5 cm
Philip Wiegard, 2011, c-print, 61 × 50.8 cm
Robert, 2011, c-print, 15 × 10 cm
Silver 85, 2011, c-print, Dibond, glass, wood, 181 × 238 × 6 cm
Silver 89, 2011, c-print, 61 × 50.8 cm

Silver 91, 2011, c-print, 61 × 50.8 cm
waste power station, 2011, c-print, 30.5 × 40.6 cm
What is a liquid?, 2011, c-print, 40.6 × 30.5 cm

Addis Abeba afternoon, 2012, c-print, 61 × 50.8 cm
dusty vehicle, 2012, c-print, 30.5 × 40.6 cm
Freischwimmer 199, 2012, inkjet print on paper, clips, 380 × 253 cm
Headlight (a), 2012, inkjet print on paper, clips, 208 × 138 cm
Kilimanjaro, 2012, c-print, 30.5 × 40.6 cm
Lighter, white concave, a, 2012, c-print, plexi glass, 64 × 54 × 10 cm
Lighter 92, 2012, c-print, plexi glass, 64 × 54 × 10 cm
Market I, 2012, inkjet print on paper, clips, 138 × 208 cm
Paranal ESO, sky & ocean, 2012, inkjet print on paper, clips, 292 × 194 cm
sensor flaws & dead pixels, ESO, 2012, inkjet print on paper, clips, 138 × 208 cm
spores, 2012, inkjet print on paper, clips, 242 × 161 cm
Vista Telescope, ESO, 2012, c-print, 40.6 × 30.5 cm
young man, Jeddah, a, 2012, c-print, 15 × 10 cm
young man, Jeddah, b, 2012, c-print, 15 × 10 cm

Science Fiction/hier und jetzt zufrieden sein, 2001, Wolfgang Tillmans/Isa Genzken (collaboration),
mirror glass, inkjet print on paper, clips

AC: Science Fiction/hier und jetzt zufrieden sein, 2001, Wolfgang Tillmans/Isa Genzken (collaboration),
Museum Ludwig, Cologne, Verlag der Buchhandlung Walther König, Cologne, insert

Wolfgang Tillmans

Biography

1968	Born in Remscheid, Germany
1987–1990	Lives and works in Hamburg
1990–1992	Studies at Bournemouth & Poole College of Art and Design, Bournemouth
1992–1994	Lives and works in London
1994–1995	Lives and works in New York
1995	Ars Viva Prize, Germany Kunstpreis der Böttcherstraße, Bremen
1996–2007	Lives and works in London
1998–1999	Visiting professorship at the Hochschule für bildende Künste, Hamburg
2000	Turner Prize, Tate Britain, London
2001	Honorary Fellowship, The Arts Institute at Bournemouth
2003–2010	Professorship of interdisciplinary art at Städelschule, Frankfurt am Main
Since 2006	Runs exhibition space “Between Bridges”, London
2007–2011	Lives and works in London and Berlin
2009	Kulturpreis of Deutsche Gesellschaft für Fotografie
Since 2009	Artist Trustee on Tate Board, London
Since 2011	Lives and works in Berlin and London

Solo Exhibitions (selection)

Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus, Düsseldorf (2013)
Moderna Museet, Stockholm (2012)
Neue Welt, Kunsthalle Zürich, Zurich (2012)
MAM Museu de Arte Modernas de São Paulo (2012)
Works from the Arts Council Collection, ‘*Onion*’ and ‘*Headlights*’, The Common Guild, Glasgow (2012)
together with Franz West, Galería Juana de Aizpuru, Madrid (2011)
Zachęta Ermutigung, an exhibition of the Kunstsammlung Nordrhein-Westfalen at Zachęta Narodowa Galeria Sztuki, Warsaw (2011)
Serpentine Gallery, London (2010)
Lighter, Hamburger Bahnhof, Museum für Gegenwart, Berlin (2008)
Bali, Kestner Gesellschaft, Hannover (2007)
Freedom from the Known, PS1, New York (2006)
Museum of Contemporary Art, Chicago, touring to Hammer Museum, Los Angeles, Hirshhorn Museum, Washington D.C. (2006)
if one thing matters, everything matters, Tate Britain, London (2003)
Veduta dall’alto, Castello di Rivoli, Museo d’arte contemporanea, Rivoli, Turin (2002)
Vue d’en haut, Palais de Tokyo, Paris (2002)
Aufsicht, Deichtorhallen Hamburg (2001)
Wer Liebe wagt lebt morgen, Kunstmuseum Wolfsburg (1996)
Kunsthalle Zürich, Zurich (1995)
Portikus, Frankfurt am Main (1995)

Andrea Rosen Gallery, New York (1994)
Daniel Buchholz – Buchholz & Buchholz, Cologne (1993)
Interim Art, London (1993)
Approaches, Café Gnosa, Hamburg (1988)

Publications (selection)

Neue Welt, Taschen, Cologne (2012)
FESPA Digital / FRUIT LOGISTICA, Verlag der Buchhandlung Walther König, Cologne (2012)
Zachęta. Ermutigung, cat. Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2011)
Abstract Pictures, Hatje Cantz, Ostfildern-Ruit (2011)
Wolfgang Tillmans, cat. Serpentine Gallery, London (2010)
Lighter, cat. Hamburger Bahnhof, Museum für Gegenwart Berlin, Hatje Cantz, Ostfildern-Ruit (2008)
Wako Book 4, Wako Works of Art, Tokyo (2008)
Manual, Verlag der Buchhandlung Walther König, Cologne (2007)
Freedom from the Known, cat. Contemporary Art Center/P.S.1, Steidl, New York, Göttingen (2006)
truth study center, Taschen, Cologne (2005)
if one thing matters, everything matters, cat. Tate Britain, London, Hatje Cantz, Ostfildern-Ruit (2003)
Wolfgang Tillmans, J. Verwoert/P. Halley/M. Matsui (Ed.), Phaidon, London, New York, (2002)
Aufsicht/View from Above, cat. Deichtorhallen Hamburg, Hatje Cantz, Ostfildern-Ruit (2001)
Wako Book 1999, Wako Work of Art, Tokio (1999)
Total Solar Eclipse / Totale Sonnenfinsternis, Galerie Daniel Buchholz, Cologne (1999)
Wer Liebe wagt lebt morgen, cat. Kunstmuseum Wolfsburg, Hatje Cantz, Ostfildern-Ruit (1996)
Wolfgang Tillmans, Kunsthalle Zürich, Zurich (1995, reissued by Ringier 2008)
Wolfgang Tillmans, Taschen, Cologne (1995, reissued 2002)

For a complete biography and bibliography go to tillmans.co.uk

Wolfgang Tillmans

Moderna Museet, Stockholm
06.10.2012 – 20.01.2013

Kunstsammlung Nordrhein-Westfalen, Düsseldorf, K21 Ständehaus
02.03.2013 – 07.07.2013

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