

Press Kit

NOTHINGTOSEENESS – Void/White/Silence

Exhibition

15 September – 12 December 2021

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Information about the Exhibition

Title	NOTHINGTOSEENESS – Void/White/Silence
Venue	Akademie der Künste, Hanseatenweg 10, 10557 Berlin
Duration	15 September – 12 December 2021
Opening Hours	Tue – Sun, 11 am – 7 pm
Admission	€ 9/6 Free admission on Tuesdays from 3 pm, on the 1st Sunday of the month and for under 19s. Access to the exhibition only with a time slot ticket. We recommend advance booking at adk.de/tickets
Opening Day	15 September 2021, 11 am – midnight, free admission
Guided Tours	Thu 5 pm, Sun 12 pm, in German 3 € plus exhibition ticket
Information about Health and Safety Regulations	https://www.adk.de/en/information/health-regulations.htm
Website	www.nothingtoseeness.de/en
Press Conference	Tuesday, 14 September 2021, 11 am With Jeanine Meerapfel, Filmmaker and President of the Akademie der Künste; Wulf Herzogenrath, curator of the exhibition, Director of the Visual Arts Section of the Akademie der Künste; Anke Hervol, exhibition curator and Secretary of the Visual Arts Section; Moderation Johannes Odenthal, Director of Programming of the Akademie der Künste; with the artists of the exhibition Rutherford Chang, Max Dax, Sara Masüger and Thomas Rentmeister
As part of	Berlin Art Week
Funding	Funded by the Gesellschaft der Freunde der Akademie der Künste (Society of Friends of the Akademie der Künste)
Media partners	Berlin Art Link, Cee Cee, Das Filter, Exberliner, Kaltblut Magazine, Mint Magazin, Monopol, Flux FM, Tip Berlin

Team

Curatorial team	Anke Hervol, Wulf Herzogenrath
Contribution concept accompanying programme	Arnold Dreyblatt, Jörg Feßmann, Julia Gerlach, Nele Hertling, Cornelia Klauß, Johannes Odenthal, Caroline Rehberg
Project management	Anke Hervol
Project coordination	Karoline Czech, Luise Wiesenmüller
Project design	Jonas Vogler, Paul Soujon
Exhibition design and realisation	Stefan Dening, Hanna Dettner, Roswitha Kötz, Jörg Scheil, Isabel Schlenther, Mauve Weinzierl with Act!worX, Mount Berlin, Villa Schmück Dich, visionB
Registrars	Catherine Amé, Nadja Bender
Restoration supervision	Barbara Haussmann, Annine Wöllner
Editing / Translations	Online catalogue: Nadine Brüggebors, Simon Cowper, Martin Hager, Peter Rigney, Sprachwerkstatt Berlin. Exhibition: Uta Grundmann
Cultural education programme	Marion Neumann, Stefanie Kuhn
Communication	Press work: Brigitte Heilmann, Mareike Wenzlau, Freya Treutmann, with ARTPRESS – Ute Weingarten, Alexandra Saheb (on behalf of Akademie der Künste). Marketing: Marianne König, Marc Mayer. Online communication: Stephanie Eck, Jeanette Gonsior

The Akademie der Künste is funded by the Federal Government Commissioner for Culture and the Media.



Die Beauftragte der Bundesregierung
für Kultur und Medien



Press Release

In the exhibition “NOTHINGTOSEENESS – Void/White/Silence”, the Akademie der Künste shows works by 75 international artists whose work centres around monochromy, material minimalism and reduction. The title refers to a word play by John Cage, who coined the term “nothingtoseeness” as the equivalent of silence in the visual arts. The exhibition, which opens on 15 September 2021 as part of Berlin Art Week, will present paintings, photographic works, film and sound pieces, sculptures and site-specific installations.

The point of departure is white monochromy and the associated new meaning of the material surface, which caused a stir in the American and European art scenes of the 1950s and 1960s. Featured paintings from this period include works by Lucio Fontana, Raimund Girke, Jan Schoonhoven, Günther Uecker and Ellsworth Kelly, as well as one of Yves Klein’s rare copies of Untitled White Monochrome (M 33, 1958), and the filmic documentation of his legendary 1958 exhibition “Le Vide”, in which rather than artworks only the white walls of the Paris gallery of Iris Clert were to be seen. These early radical artistic statements are juxtaposed with contemporary works. In the entrance area, Karin Sander reacts to the white monochrome with her Wandstück, which she created specifically for the exhibition. In Isaac Julien’s audio-visual installation True North (2007), the topic of white reaches into the lonely arctic landscape. The reduction of the moving image down to the presentation of the empty strip of film is the idea behind Nam June Paik’s 1964 work Zen for Film, in which Paik lets an unexposed film run through a projector in an endless loop. In Rosa Barba’s new work for the Akademie exhibition from the series White Museum, a film projector casts a white cone of light to the outside, thereby integrating the landscape into the installation. Other site-specific installations by Maria Eichhorn, Yoko Ono (Invisible Flags), Thomas Rentmeister, Ulrike Draesner and Sara Masüger are on display, and Reiner Maria Matysik exhibits his Wolkenmaschine in the Akademie’s outside area.

One focus of the exhibition is the link to music and silence. The video documentation of the performance 4’33” with Henning Lohner and John Cage in Berlin (1990) and Pierre Huyghe’s four-part score Silence (1997) are based on Cage’s epoch-defining silent musical piece 4’33” and its first performance with pianist David Tudor in 1952. In the installation We Buy White Albums, Rutherford Chang shows well over 2,000 copies of the Beatles’ White Album, designed by Richard Hamilton as a white projection surface, which here is contrasted with the black square of Prince’s Black Album.

“NOTHINGTOSEENESS” invites the viewer to partake in a more exact, precise and intensive mode of perception. After the pandemic-related shift of art reception to the virtual realm, the original artworks can once again be experienced live. The website www.nothingtoseeness.de provides texts and information that allow for exploration of the show and its topics. Discussions, concerts, readings and film screenings will accompany the exhibition.

Featuring works by: Peter Ablinger, Absalon, Frank Badur, Mirosław Bałka, Rosa Barba, Gerhard Bohner, George Brecht, Trisha Brown, Klaus vom Bruch, Günter Brus, John Cage, Enrico Castellani, Rutherford Chang, Max Dax, Ulrike Draesner, Maria Eichhorn, Olafur Eliasson, Ulrich Erben, Ceal Floyer, Lucio Fontana, Sam Francis, Katharina Fritsch, Heinz Gappmayr, Jochen Gerz, Raimund Girke, Eugen Gomringer, Gotthard Graubner, Katharina Grosse, Hans Haacke, Marcia Hafif, David Hammons, Oskar Holweck, Stephan Huber, Alfonso Hüppi, Pierre Huyghe, Ray Johnson, Isaac Julien, Ellsworth Kelly, Per Kesselmar, Astrid Klein, Yves Klein, Harald Klingelhöller, Bernd Koberling, Christina Kubisch, Raimund Kummer, Mark Lammert, Barry Le Va, Henning Lohner, Inge Mahn, Piero Manzoni, Joseph Marioni, Sara Masüger, Reiner Maria Matysik, Bruce Nauman, Yoko Ono, Roman Opałka, David Ostrowski, Nam June Paik, Otto Piene, Thomas Rentmeister, Bridget Riley, Robert Ryman, Karin Sander, Hanns Schimansky, Michael Schirner, Gregor Schneider, Jan J. Schoonhoven, Nina Schuiki, George Segal, Qiu Shihua, Strawalder, Mark Tobey, James Turrell, Günther Uecker, Timm Ulrichs, Lothar Wolleh

Robert Kudielka: "About Whiteness"

Text from Journal der Künste 14, Akademie der Künste (ed.), Berlin 2020

The remark that did him most harm at the club was a silly aside to the effect that the so-called white races are really pinco-grey. He only said this to be cheery, he did not realize that 'white' has no more to do with a colour than 'God save the King' with a god, and that it is the height of impropriety to consider what it does connote.

E. M. Forster, *A Passage to India* (1924)

Colours, in themselves, are meaningless. It is only in the specific context of their appearance or use that they trigger certain emotions and take on meaning. The colour white as a concept seems to be above every emotion and representational determination, a bare something, which is why it serves as a standard example of the category of quality in the logical writings of Aristotle. But in the colonial novel *A Passage to India* by E. M. Forster, a certain Mr Fielding causes a scandal at the English Club when he casually remarks that the colour of his race is not white, but rather "pinco-grey". The empirically correct observation, at least in regard to the facial tint of his fellow countrymen, is clearly an "impropriety", just as unseemly as calling into question the god who is expected to save the King. Because in this society, "white" is the implied distinction of beings who are destined to reign. Not even the insight from evolutionary biology that the skin colour of Caucasians is, in truth, a deficiency, the defect of the "depigmented race" (Gottfried Benn) could shake this prejudice. The belief in the inherent superiority of "whites" probably comes from further afield: from the feudal world in which the pale complexions of the nobility signalled the divine privilege of not having to work.

The questionable nature of the attribute of "white" is of course not limited to the socio-political milieu. White is also a sensitive topic in the scientific context. Since Newton's optical experiments, speaking of "white light", which, when it is sent through a prism, splits into the spectral colours, which in turn, when collected by a lens, merge again to form a white beam of light, has caused persistent confusion. Light can be intense or weak, sometimes bright, sometimes less so – but it is not white in the strict sense of physics: unless as a phenomenon in the dark room of experimentation. Whiteness is a sensory quality, not a physical fact. Confounding scientific evidence with a psycho-physical phenomenon is the root of notorious discrepancies in colour theory. This includes the belief that the colour white contains all colours (including the achromatic ones?) – a clear instance of extrapolating from a particular property of visible light to the constitution of colours in general. Conversely, Cézanne highlighted - from the experience of the *plein air* painter - the intrinsic sensual value of colour with almost provocative clarity: "La lumière donc n'existe pas pour le peintre." To the painter's eye, light only exists as an immanent property of colour, in the "harmonie générale" of colour sensation, and in the difference in brightness of the individual colours. It is only in this radically empirical regard that the special colour character of white is revealed: the unique brightness that can be both glaring and reabsorb the surrounding colours, and is able to physically brighten up all other colours.

Nonetheless, the difference between the light element and the sensory quality is a *petitesse*, an academic dispute, compared to the contradictory perceptions of white in everyday culture. The ubiquitous presence of advertising promises to those obsessed with cleanliness that white is the colour of purity, freshness and immaculacy. But that is at best only half the truth. For the majority of humanity who live in the Middle East and the Far East, white clothing is primarily associated with burial rites. Whereas black has been the colour of mourning in the West since the end of the Middle Ages, Muslims, Hindus, and Buddhists remember the dead with the colour white, the "great silence", which according to Kandinsky "is not dead, but rather full of possibilities". This custom would even appear to have been the original one. The white wedding dress, incidentally, is supposed to have been introduced by Queen Victoria. Making a start in life and mourning the end of it, both celebrations seem to find the corresponding sensation in this colour. Thus, the ambiguous conception of white – comparable in this regard only to the more intrusive red –

exposes a scandal of symbolic discourse that seems to appertain to the entire world of colours: it is not just that colours are perceived differently in different contexts; no, in one and the same context, the same colour can assume opposing connotations. If there is a rule, or better an etiquette, for understanding colours, then it is the observance of contradictions that are not mutually exclusive; and white is the textbook example par excellence.

Cultural history is full of such vicissitudes of reason. For example, the Roman historian Tacitus already knew of the white flag as a sign of surrender from legionnaires. However, this did not stop the French kings of the early modern period from waging war under the white banner of the commander-in-chief. The local traditions of the Old World paid little attention to unambiguity and universality. In 1570, Pope Pius V was probably the first to specify ritual colours in the *Missale Romanum*, the Catholic missal, definitively and in general in accordance with the “universal” claims of the church: white for the high holidays of the *ecclesia triumphans*, black for Good Friday and funeral masses. An early modern attempt at such humanist attributions comes from Goethe, whose remarks on the “sensual-moral effect of colours” in the didactic section of his theory of colour were an important step on the way to exploring the cultural reality of colours, even if he – as a result of his controversy with Newton – simply ignored the effect of the “non-colour” white! It was only in the 20th century, with colour psychology, that a field of research claimed authority over the interpretation of all colours. Heavily application-biased, it tends to confound colour perception with consumer behaviour – and falls victim to the erroneous assumption that colours are an unambiguous offering. But the conflicting retort is not so easily dispelled. More recently, interior design gurus have taken on modern living tastes and found that pure white is simply “hostile to life”, because the colour is prone to paralysing the nervous system: it is just as boring as it is overly stimulating, constantly causing tension and persistently anaesthetising, a tranquilliser and a stimulant all at once. One hardly dares to think about what the true, relaxed contradiction-free chroma of life could be: benign immersion in multi-colourism?

It is not by chance that this latest trend in interior design had a precursor in the visual arts. During the course of the postmodern reckoning with the “purism” of modern art in general and the Bauhaus idea in particular, the presentation forms for art in the 20th century have finally also been critically examined. Brian O’Doherty’s essay *Inside the White Cube: The Ideology of the Gallery Space* (1976) can certainly be compared in terms of its influence on art discourse with Walter Benjamin’s essay *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (1935). Both authors share an interest in an insufficiently observed change in the conditions for the reception of art. O’Doherty, who himself had worked as a conceptual artist, analyses how the homogeneous white gallery space, which had become the standard in the 1960s, transports works of art to a sphere of quasi-religious devotion: elevated from the production conditions and unsullied by the commercial calculations that lurk in the back room. This socio-cultural approach to a seemingly self-evident fact provides a wealth of critical insights, but it is nevertheless too deeply rooted in the intellectual discourse of the New York art scene. Experienced art dealers such as the doyen of the Basel Art Fair, Ernst Beyeler, soon realised that the ideal of the “white cube” was rather detrimental to business, because it suggested to private clients that the exhibits actually belonged in a museum – and not in the normal homely mix-up.

The problem with the white presentation space is in fact rooted in an art museum dilemma: What role did white play in the history of art? The art historical consensus since, at the latest, Wolfgang Schöne’s book *Über das Licht in der Malerei* (1954) has been that the reflected light from white walls distorts the inherent brightness of traditional paintings that were created under different interior light conditions. So, what colour should the walls be then? On the other hand, white walls seem to be appropriate for the presentation of modern works – and not only because the Bauhaus shaped our living aesthetics and the Museum of Modern Art defined the style in which works of art are presented: White is quite simply the characteristic colour of modern painting. This began in the 19th century with the *alla prima* method, the direct application of paint without any underpainting or glazes, practised in particular by the

Impressionists; and was completed in the 20th century with the introduction of white as a primary pictorial colour by such different artists as Matisse and Mondrian, Kandinsky and Léger. Perhaps one day, when the bewildering diversity of individual expression no longer bemuses our judgement, we will recognise the colour white as the characteristic trait of modern art, just as we regard central perspective as a common feature of Renaissance painting.

The reasons for this are manifold. Certainly, the emergence of photography contributed to a change of how pictures were conceived in painting. On the whole, modern paintings are no longer solid, self-contained artefacts incorporating messages or meanings, but imaginary surfaces that will find their true existence only in the response of the spectator. But the main reason for the emancipation of the colour white in modern art is the profound lack of any objective cause supporting the endeavour called “art”. The white canvas appears to be a *tabula rasa*, a working surface that is essentially vacant, because all traditional inputs have vanished: the social mandate, binding iconography, artisan tradition. Only silence in music is comparable to this absolute manifestation of the starting point for all modern art. The white emptiness can, in this context, become even blinding and intensify to form a blockade – and yet it is nothing but the reverse of what the simple-minded buzzword “artistic freedom” means. “I have nothing to say, and I am saying it” (John Cage). The shock of the void and the exhilaration in face of an unknown potential belong together. The exhibition “The Infinite White Abyss! Kandinsky, Malevich and Mondrian” in the spring of 2014 in Düsseldorf celebrated this second side. But the triumph of the great abstract painters is not the last word on whiteness. The “peculiar state of hopelessness, perplexity, and high spirits” (Gerhard Richter) persists. The *NOTHINGTOSEENESS Void/White/Silence* exhibition project by the Visual Arts Section shall track down this trail again.

Robert Kudielka, art theorist and publicist, is a member of the Akademie der Künste, Visual Arts Section since 1997. He was director of the section from 2003 to 2012.

List of the Artists

Peter Ablinger

born 1959 in Schwanenstadt/Austria, lives in Berlin; composer, sound artist

Absalon

born 1964 in Ashdod/Israel, died 1993 in Paris; installation artist, video artist, sculptor

Frank Badur

born 1944 in Oranienburg near Berlin, lives and works in Berlin and Finland; painter

Mirosław Bałka

born 1958 in Warsaw, lives in Otwock/Poland and Oliva/Spain; sculptor, video artist

Rosa Barba

born 1972 in Agrigent/Italy, lives and works in Berlin; media artist, filmmaker

Gerhard Bohner

Born 1936 in Karlsruhe, died 1992 in Berlin; dancer, choreographer

George Brecht

born 1926 in New York, died 2008 in Cologne; visual artist, director, composer

Trisha Brown

born 1936 in Aberdeen, died 2017 in San Antonio; dancer and choreographer

Günter Brus

born 1938 in Ardning/Austria, lives and works in Graz and Spain; performance artist, painter

John Cage

born 1912 in Los Angeles/USA, died 1992 in New York; composer, artist

Enrico Castellani

born 1930 in Castelmassa/Italy, died 2017 near Vitervo/Italy; painter, conceptual artist

Rutherford Chang

born 1979 in Houston, lives and works in New York; conceptual artist

Max Dax

born 1969 in Kiel, lives in Berlin; journalist, curator and photographer

Ulrike Draesner

born in Munich in 1962, lives and works in Berlin; writer

Maria Eichhorn

born 1962 in Bamberg, lives and works in Berlin; conceptual artist

Olafur Eliasson

born 1967 in Copenhagen, lives in Berlin and Copenhagen; installation and media artist, photographer

Ulrich Erben00

born 1940 in Düsseldorf, lives in Düsseldorf and Bagnoregio/Italy; painter

Ceal Floyer

born 1968 in Karachi, lives in Berlin; visual artist, conceptual artist

Lucio Fontana

born 1899 in Rosario/Argentina, died 1968 in Comabbio/Italy; sculptor, conceptual artist

Sam Francis

born 1923 in San Mateo, California/USA, died 1994 in Santa Monica, California/USA; painter, graphic artist

Katharina Fritsch

born 1956 in Essen, lives in Düsseldorf; sculptor

Heinz Gappmayr

born 1925 in Innsbruck, died 2010 in Innsbruck; visual artist

Jochen Gerz

born 1940 in Berlin, lives and works in Ireland; photo, video and conceptual artist

Raimund Girke

born 1930 in Heinzendorf (Jasienica), Lower Silesia, died 2002 in Cologne; painter

Eugen Gomringer

born 1925 in Cachuela Esperanza/Bolivia, lives and works in Rehau; writer

Gotthard Graubner

born 1930 in Erlbach in the Vogtland, died 2013 in Düsseldorf; painter

Katharina Grosse

born 1961 in Freiburg im Breisgau, lives in Berlin; painter

Hans Haacke

born 1936 in Cologne, lives and works in New York; conceptual artist

Marcia Hafif

born 1929 in Pomona, California/USA, died 2018; painter

David Hammons

born 1943 in Springfield, Illinois/USA, lives in New York; conceptual artist

Oskar Holweck

born 1924 in St. Ingbert in Saarland, died 2007 in St. Ingbert; visual artist, art teacher

Stephan Huber

born in 1952 in Lindenberg in the Allgäu, lives in Munich; sculptor and object artist

Alfonso Hüppi

Born 1935 in Freiburg i. Br., lives and works in Baden-Baden / Namibia; painter, graphic artist, sculptor

Pierre Huyghe

born 1962 in Paris, lives and works in New York; visual artist

Ray Johnson

born 1927 in Detroit/USA; died 1995 in New York City/USA; artist

Isaac Julien

born 1960 in London, lives in London; filmmaker and installation artist

Ellsworth Kelly

born 1923 in Newburgh, New York/USA, died 2015 in Spencertown, New York/USA; painter and sculptor

Per Kesselmar

born 1960 in Stockholm, lives and works in Stockholm; visual artist

Astrid Klein

born in Cologne in 1951, lives in Cologne; painter, graphic artist and photographic artist.

Yves Klein

born 1928 in Nice, died 1962 in Paris; painter, sculptor and performance artist

Harald Klingelhöller

born in 1954 in Mettmann, lives in Karlsruhe; sculptor

Bernd Koberling

born 1938 in Berlin, lives in Berlin and on Iceland; painter

Christina Kubisch

born 1948 in Bremen, lives and works in Berlin; installation and sound artist

Raimund Kummer

born 1954 in Mengeringhausen (Waldeck), lives in Berlin and Riparansone/Italy; sculptor

Mark Lammert

born 1960 in Berlin, lives in Berlin; visual artist and stage designer

Barry Le Va

born 1941 in Long Beach/USA, died 2021 in New York/USA; sculptor, conceptual artist

Henning Lohner

born in Bremen in 1961, lives and works in Berlin; composer, media artist and filmmaker

Inge Mahn

born 1943 in Teshen/Poland, lives in Berlin and Groß Fredenwalde; sculptor

Piero Manzoni

born 1933 in Soncino, Cremona/Italy, died 1963 in Milan; conceptual artist

Joseph Marioni

born 1943 in Cincinnati, Ohio/USA, lives and works in New York; painter

Sara Masüger

born 1978 in Baar/Switzerland, lives and works in Zurich; visual artist

Reiner Maria Matysik

born 1967 in Duisburg, lives in Berlin and Braunschweig; sculptor, installation artist, video artist, photographer

Bruce Nauman

born 1941 in Fort Wayne, Indiana/USA, lives and works in Galisteo, New Mexico/USA; concept art and performance artist.

Yoko Ono

Born 1933 in Tokyo/Japan, lives and works in New York; artist, filmmaker, experimental composer, singer.

Roman Opalka

born 1931 in Hocquincourt/France, died 2011 in Rome; conceptual artist

David Ostrowski

born 1981 in Cologne, lives in Cologne; painter

Nam June Paik

born 1932 in Seoul/South Korea, died 2006 in Miami Beach, Florida/USA; video and media artist, composer

Otto Piene

born 1928 in Laasphe, died 2014 in Berlin; painter, light artist

Thomas Rentmeister

born 1964 in Reken, lives in Berlin; sculptor

Bridget Riley

born 1931 in London, lives in London; painter

Robert Ryman

Born 1930 in Nashville, Tennessee/USA, lives in New York; painter and graphic artist

Karin Sander

born 1957 in Bensberg (North Rhine-Westphalia), lives in Berlin and Zurich; visual artist (installation, room installation, performance, photography)

Hanns Schimansky

born 1949 in Bitterfeld, lives in Berlin; painter, graphic artist

Schirner, Michael

born 1941 in Chemnitz, lives and works in Berlin; visual artist, communication designer

Gregor Schneider

born 1969 in Rheydt, lives in Mönchengladbach-Rheydt; conceptual artist

Jan J. Schoonhoven

born 1914 in Delft/Netherlands, died 1994 in Delft; visual artist

Nina Schuiki

born in Graz in 1983, lives and works in Berlin; visual artist

George Segal

born 1924 in New York, died 2000 in New Brunswick, New Jersey/USA; visual artist

Qiu Shihua

born 1940 in Zizhong/China, lives in Beijing and Shenzhen; painter

Strawalde

born 1931 in Frankenberg/Saxony, lives in Berlin; painter, director

Mark Tobey

born 1890 in Centerville/Wisconsin, died 1976 in Basel/Switzerland; painter

James Turrell

born 1943 in Los Angeles, lives in Flagstaff, Arizona and Maryland/USA; land-art artist, light artist

Günther Uecker

born 1930 in Wendorf (Mecklenburg), lives in Düsseldorf; painter, installation artist, stage designer

Timm Ullrichs

born 1940 in Berlin, lives and works in Hanover, Berlin and Münster; conceptual artist

Klaus vom Bruch

Born in Cologne in 1952, lives and works in Berlin; media artist

Lothar Wolleh

born 1930 in Berlin, died 1979 in London; photographer

List of Lenders

Akademie der Künste, Berlin, Wulf-Herzogenrath-Archiv
Archiv Schneider, Rheydt
Berlinische Galerie – Museum of Modern Art
BRUSEUM/Neue Galerie Graz, Universalmuseum Joanneum
Collection of the city of Graz
David Nolan Gallery
Dr. Dorothea van der Koelen, Mainz
Electronic Arts Intermix
Ellsworth Kelly Foundation
Esther Schipper, Berlin
Galerie Barbara Weiss
Galerie Friese, Berlin
Galerie Hubert Winter, Vienna
Galerie Mario Mazzoli, Berlin
Galerie Max Hetzler Berlin/Paris/London
Galerie Michael Werner, Märkisch Wilmersdorf, Cologne, New York
Galerie Tobias Nehring, Leipzig
Julia Stoschek Collection
Klassik Stiftung Weimar, Museums, permanent loan from collection Karin Girke
Kolumba, Cologne
König Galerie, Berlin
Kunstmuseum Den Haag, Netherlands
Kunstmuseum Wolfsburg
Kunstpalastr, Düsseldorf
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Lothar Wolleh Raum
Maria und Walter Schnepel Kulturstiftung, Budapest
MKM Museum Küppersmühle für Moderne Kunst, Duisburg, Collection Ströher
Museum Ulm
Estate Gerhard Bohner
Estate Nam June Paik – Ken Hakuta
Neugerriemschneider, Berlin
New York University, Special collections
Olbricht Collection
Collection Karin und Uwe Hollweg Stiftung, Bremen
Collection Michalke
Collection Rira
Collection Lenz, Austria
Sprüth Magers
Staatliche Museen zu Berlin, Nationalgalerie, 2008 Donation of the Friedrich Christian Flick Collection

Städtische Galerie im Lenbachhaus und Kunstbau München, Permanent loan collection KiCo
Stiftung für Konkrete Kunst und Design, Ingolstadt
Tate Modern, London (Presented by Janet Wolfson de Botton 1996)
The Estate of Yves Klein c/o ADAGP, Paris
The John Cage Trust
Trisha Brown Dance Company, Archives
VAN HAM Art Estate: Alfonso Hüppi
Video Data Bank
White Cube
ZKM | Center for Art and Media Karlsruhe

Private collections national and international
Artists

Events

Digital Events: Video on Demand

The artists' talks and readings will be pre-recorded and can be accessed online at www.adk.de from the dates below.

On-site events

Public events at the Akademie der Künste, Hanseatenweg 10, 10557 Berlin
Admission € 6/4 or access with exhibition ticket of the day (after 15 September)

Wednesday, 15 September 2021, 11 am – 12 midnight, free admission

Opening Day

Thursday, 23 September / 30 September / 28 October, 7 pm

Artist Talks, Video on Demand

With Rosa Barba, Ulrike Draesner, Katharina Grosse, Louisa Hutton, Karin Sander et al.

Thursday, 7 October, 7 pm (GER/EN)

Concert, lecture-performance, talk with Peter Ablinger and Brandon LaBelle

Welcoming: Anke Hervol

Peter Ablinger *Voices and Piano*, Pianist: Nicolas Hodges

Lecture-Performance: Brandon LaBelle

Artist talk, moderation: Julia Gerlach

Thursday, 23 November, 7 pm

Readings

With Michael Krüger, Ulrich Peltzer, Timm Ulrichs among others

Saturday, 4 December, 5 / 6:30 / 8 pm

Alles oder Nichts (*All or Nothing*)

Film programme curated by Alexander Horwath and Regina Schlagnitweit with films by Jorge Lorenzo Flores Garza, Aldo Tambellini, Morgan Fisher, Joyce Wieland and others; discussion with Robert Beavers.

Saturday, 11 December, from 7 pm

Finissage: Concert

with music by and with Crys Cole, Arnold Dreyblatt, Philipp Sollmann

Current information on the events: www.nothingtoseeness.de/en und www.adk.de/en

Education Programme KUNSTWELTEN

Guided Tours

Regular guided tours

Thu 5pm, Sun 12pm noon

Special tours

For NOTHINGTOSEENESS, KUNSTWELTEN offers special guided tours in English, for visually impaired, blind and deaf visitors as well as for school classes (with registration) in addition to the regular tour programme.

Curatorial and artist tours

Curatorial tour with Anke Hervol: 10 October and 5 December, 12 pm noon

Curatorial tour with Wulf Herzogenrath: 14 November, 4 pm

Artist tour with Timm Ulrichs: 31 October, 12 pm noon

All tours: € 3 plus exhibition ticket

Workshops

Art workshops with Kerstin Hensel and Mark Lammert for pupils from grade 5.

Further information: www.adk.de/kunstwelten

Artworks in the Exhibition

Absalon

Solutions, 1992
Video, Colour, Sound 4:3, 7:30 min
Staatliche Museen zu Berlin, Nationalgalerie,
2008
Donation of the Friedrich Christian Flick
Collection
Hall 2

Peter Ablinger

WONDERS OF NOISE
From *Weiss / Weisslich 7*, 2021 Digitised visual
noise
4:3, 4 min
Courtesy of the artist
Hall 2

Frank Badur

Weiß neben Weiß, 1985
Oil on canvas 150 x 253 cm
Berlinische Galerie – Landesmuseum für
Moderne Kunst, Fotografie und Architektur
Hall 2

Mirosław Bałka

The Wall, 2006
Plywood, DVD projection, loop, soundless
210 x 280 cm
Video, 4:12 min
Courtesy of the artist + White Cube
Hall 2

Rosa Barba

Stating the Real Sublime, 2009
16-mm-Film, modified projector
2:30 min
Courtesy the artist + Esther Schipper, Berlin
Hall 3

Rosa Barba

White Museum, 2010 – ongoing
70-mm-White film, projector
Courtesy of the artist + Esther Schipper, Berlin
Buchengarten (from 1. October)

Gerhard Bohner

*Schwarz Weiß Zeigen – Übungen für einen
Choreografen*
Choreography and Dance: Gerhard Bohner
Music: Georg Friedrich Händel, Glen Branca

Space: Axel Manthey commissioned by
Akademie der Künste, 1983
Estate Gerhard Bohner, Akademie der Künste
Recording München, 1990 Camera and Editing:
Jean-Louis Sonzogni + Florian Zimmermann
Production
JOINT ADVENTURES - Walter Heun
Foyer, Groundfloor

George Brecht

Corner, 1972
Front, 1972
Steal me, 1972
Primed canvas with glued letters, each 80 x 80
cm
Galerie Michael Werner, Märkisch Wilmersdorf,
Cologne, New York
Hall 2

Trisha Brown

Set and Reset, Version 1, 1985
Costumes: Robert Rauschenberg, Music: Laurie
Anderson, Lighting: Beverly Emmons, Dancers:
Trisha Brown, Irène Hultman, Eva Karczag,
Diane Madden, Stephen Petronio, Randy
Warshaw and Vicky Shick, Produced and
directed by Susan Dowling für WGBH New
Television Workshop Videography:
James Byrn
© Trisha Brown Dance Company
Foyer, Groundfloor

Klaus vom Bruch

Secret Document Left on an Invisible Typewriter,
2015
Invisible Young Nymph Picking up a Snowball,
2015
Three Young Polar Bears Riding on an Iceberg,
2015
Text-image collages, each 90 x 75 cm
Courtesy of the artist
Hall 2

Klaus vom Bruch

4'33", 1986
Video, Colour, Sound, 4:3, 6:12 min
Courtesy of the artist
Hall 1

Günter Brus

Wiener Spaziergang, 1965 (9 pcs.)
Black and white photographs
Each 39 x 39 cm
BRUSEUM/Neue Galerie Graz,
Universalmuseum Joanneum
Hall 3

John Cage

4'33" (Original version in proportional notation)
Score 1952, Edition Peters EP6777A, 16.8.2002
Hall 1

John Cage

Partitur der *Neufassung 4'33"*
zur Eröffnung Ausstellung „Kölns Weg zur
Kunstmetropole – die 1960er-Jahre“, 31.8.1986,
Guest book Wulf Herzogenrath N°10, Page 12
John Cage, 8.7.1990, Guest book Wulf
Herzogenrath N° 13, Page 4 Private Collection
Hall 1

Enrico Castellani

Superficie Bianca, 1970
Oil on molded Canvas, 151 x 177 x 16 cm
Private Collection + Courtesy Axel Vervoordt
Gallery
Hall 1

Rutherford Chang

We Buy White Albums, 2013 – ongoing
Vinyl Records, Neon
Courtesy of the Artist
Hall 2

Max Dax / Michael Schirner

Installation *Black Album / White Cube* (2020)
with *Black Album* by Prince (1986) and
*PICTURES IN OUR MINDS: Judas! I Don't
believe You. You are a Liar!* (2020) by Michael
Schirner, Silkscreen on canvas, 120 x 120 cm
Courtesy of the artist + Private Collection
Hamburg
Hall 2

Ulrike Draesner

Be-Sprechbarkeit, 2021
Space essay, text, / white print on textile
Material
Courtesy of the artist
Hall 2

Maria Eichhorn

Hanseatenweg 10, 10557 Berlin, 2011/2021
/ Postal address, wall text, bas-relief, white
emulsion paint on a white wall, manual
application of paint with a brush in multiple
layers, Typeface: Jigsaw Regular
Dimensions variable, here: 55 x 215 cm
Fabrication of the wall text: Monika Stalder
Courtesy of the artist + Galerie Barbara Weiss
Hall 1

Ólafur Elíasson

Almost Perfect Circle, 2016 (12 pcs.)
Graphite on paper, each 62 x 47 cm
Courtesy of the artist + Neugerriemschneider,
Berlin
Hall 3

Ulrich Erben

Ohne Titel, 1973
Oil on canvas, 120 x 100 cm
Private Collection
Hall 1

Ulrich Erben

Ohne Titel (Festlegung des Unbegrenzten),
2017 Acrylic and pigment on canvas
150 x 190 cm
Private Collection
Hall 2

Ceal Floyer

Peel, 2003
Projection, Installation (CF 069)
Loop, 0:50 min, silent
Courtesy the artist + Esther Schipper, Berlin
Hall 2

Ceal Floyer

Monochrome Till Receipt (White), German
version, 1999–2008, 2021
Ink on paper, spraymounted to wall (Copy)
Städtische Galerie im Lenbachhaus und
Kunstabau München, Permanent loan collection
KiCo
Hall 1

Lucio Fontana

Eventuale bozzetto per murale, 1959

White primer paint on canvas

26 x 14,5 cm

Private collection Düsseldorf

Hall 1

Lucio Fontana

Concetto Spaziale, 1959/60

Oil on canvas, 80 x 100 cm

Kunstpalaſt, Düsseldorf

Hall 1

Sam Francis

St. Honoré, 1952/53

Oil on canvas, 201 x 134,5 cm

Kunstsammlung Nordrhein-Westfalen,

Düsseldorf

Donated 1973 by Gesellschaft der Freunde der

Kunstsammlung Nordrhein-Westfalen e.V.

Hall 2

Katharina Fritsch

Doktor, 1997–99

Polyester and paint, 177,8 x 58,42 x 43,18 cm

Olbricht Collection

Hall 1

Heinz Gappmayr

Weiss, 1967/2020

Print, 46 x 33 cm

Courtesy Dr. Dorothea van der Koelen, Mainz

Hall 2

Jochen Gerz

Weiss, 1967 (6 St.)

Excerpts from a collage (Ietraset) on tracing

paper, digital print on paper

Each 14 x 20,2 cm Gerz Studio, Sneem, Irland

Hall 2

Raimund Girke

ruhig bewegt, 1963

Painting on textile medium, 155 x 106 cm

Kolumba, Köln

Hall 1

Raimund Girke

Rhythmisch, 1999

Oil on canvas, 200 x 220 cm

Klassik Stiftung Weimar, Museen,

Permanent loan of collection Karin Girke

Hall 1

Eugen Gomringer

Vase *Ping Pong*, Manufaktur Rosenthal, 1980er-

Jahre

Sandstone, oval, height 20 cm

Private collection

Hall 2

Eugen Gomringer

Vase, Manufaktur Rosenthal, 1980er-Jahre

Sandstone, height 30 cm

Private collection

Hall 2

Gotthard Graubner

Stylitt II, 1969

Oil on foam cushion on canvas with perlon

covered, plexiglass pane

200 x 130 x 8,5 cm

MKM Museum Küppersmühle für Moderne

Kunst, Duisburg, Collection Ströher

Hall 1

Katharina Grosse

Ohne Titel, 2003 (3 Stück)

Acrylic on Japanese paper

98 x 65 cm und 92,5 x 65 cm

Courtesy of the artist + König Galerie, Berlin

Hall 2

Hans Haacke

Condensation Cube, 1963–65

Plexiglass and water, 46 x 46 x 46 cm

Private collection

Hall 2

Hans Haacke

Wide White Flow, 1967–2021

Electric fans, white silk fabric

400 x 700 cm

Courtesy of the artist

Hall 2

Marcia Hafif

Transparent Painting: Lamp Black, 1984

Oil on canvas, 152,4 x 152,4 cm

Courtesy of Galerie Hubert Winter, Vienna

Hall 2

David Hammons

Bliz-aard Ball Sale, 1983
4 Black and white photographs
Cooper Square, New York
New York University, Special collections
© Dawoud Bey
Hall 2

Oskar Holweck

30 VIII 69/10, 1969
Folded paper, 70 × 99 cm
Private collection
Hall 2

Stephan Huber

Perfect Sculpture (Antelao), 2002
Dental plaster, pluck, aluminum; base: painted steel, 78 × 110 × 110 cm
Courtesy of the artist
Hall 2

Stephan Huber

Shining, 2001/2018 (4 St.)
Pigment ink on hand-made paper
Each 52,5 × 84,5 cm, Courtesy of the artist
Hall 3

Alfonso Hüppi

Ohne Titel, 1958
Plaster, 17,8 × 19 × 5,5 cm
VAN HAM Art Estate: Alfonso Hüppi
Hall 2

Alfonso Hüppi

Pyramide, 1958/59
Plaster, 16 × 16 × 5,5 cm
VAN HAM Art Estate: Alfonso Hüppi
Hall 2

Alfonso Hüppi

Ohne Titel, 1967
Wood, casein, 23 × 33,5 × 32,5 cm
VAN HAM Art Estate: Alfonso Hüppi
Hall 2

Pierre Huyghe

Silence Score, 1997
Series of 4 prints, sheet music with notations, white frames, each 40 × 30 cm
Courtesy of the artist
Hall 2

Ray Johnson

Ohne Titel, o.J.
Black and white offset lithography, 21,6 × 28 cm
Maria und Walter Schnepel Kulturstiftung,
Budapest
Hall 2

Ray Johnson

Ohne Titel, 1960
Collaged and painted cardboard, 17 × 18,5 cm
Maria und Walter Schnepel Kulturstiftung,
Budapest
Hall 2

Ray Johnson

Ohne Titel (VOID), 1964
Painted and labeled postcard, stamp:
Collage by Ray Johnson, 14 × 8,3 cm
Maria und Walter Schnepel Kulturstiftung,
Budapest
Hall 2

Isaac Julien

The True North, 2004
Triple screen projection, 16mm film, black and white/colour, DVD transfer with sound
Sound, 4:3, 14:20 min
Julia Stoschek Collection
Hall 3

Ellsworth Kelly

Two Whites, 1959
Oil on canvas, 68,6 × 61 cm
Ellsworth Kelly Foundation
Hall 2

Per Kesselmar

Pale Blue Screen S1, 2018
Oil on steel, 120 × 100 cm
Collection Rira
Hall 3

Astrid Klein

Untitled (What are you fighting for), 1988–1993
From the series *Weiße Bilder*
Acrylic, quartz crystal, alabaster plaster, zinc white on canvas, 150 × 204,5 cm
© Astrid Klein, Courtesy Sprüth Magers
Hall 2

Yves Klein

Untitled White Monochrome (M 33), 1958
Pure pigment and synthetic resin on gaze,
mounted on a plate, 64,5 x 50 cm
Private collection
Hall 1

Yves Klein

*The Specialization of Sensitivity to the State of
Raw Material in Stabilized Pictorial Sensitivity
(Known as "Vacuum")*
Gallery Iris Clert, Paris, 1958 1:40 min
© The Estate of Yves Klein c/o ADAGP, Paris
Hall 1

Harald Klingelhöller

*Straßen nach dem Regen erzählt,
Schränkversion*, 2011
Plaster, metall, 241 x 121,5 x 99,5 cm
Courtesy of the artist
Hall 2

Bernd Koberling

Kaitum-Kalix Water, 1969
Synthetic resin on double stretched nettle under
satined glass, 170 x 130 cm
Galerie Friese, Berlin
Hall 1

Christina Kubisch

Analyzing Silence, seit 2019
Pigment printing on fine art paper
Each 24,3 x 59,3 cm
Courtesy of the artist und Galerie Mario Mazzoli,
Berlin
Hall 2

Raimund Kummer

ich werde blind, 1973
Drypoint etching (blind printing), laid paper
43,7 x 24 cm
Courtesy of the artist
Hall 2

Raimund Kummer

*Typus Morbus Purtcher – Leefilter 209, 3
Neutral Density*, 2020 (14 St.)
Hand print on baryth paper
Each 50,8 x 61 cm
Courtesy of the artist
Hall 2

Mark Lammert

Ohne Titel, 2017–2021
Oil on canvas, each 150 x 120 cm
Courtesy of the artist
Hall 2

Barry Le Va

*Extended Vertex Meetings: Blocked; blown
outward*, 1969–1971
Flour on concrete floor, footage-photos: 1971
Nigel Greenwood Gallery, London
Courtesy David Nolan Gallery
Hall 2

Henning Lohner

*Performance for video of 4'33" at the former
German border checkpoint Invalidenstraße,
Berlin, August 1, 1990*
4:33 min, sound optional, 1990
Privat collection Berlin + Los Angeles
Hall 2

Inge Mahn

Stuhlkreis, 2000
Plaster over wood, crystal glas, motor,
aluminium tube
Courtesy of the artist + Galerie Max Hetzler
Berlin/Paris/London
Hall 1

Piero Manzoni

Achrome, 1958
Kaolin on canvas
51,5 x 41 cm
Museum Ulm
Hall 1

Joseph Marioni

White Painting No. 2, 2005
Acrylic on canvas
210 x 210 cm
Kunstmuseum Wolfsburg
Hall 2

Sara Masüger

Kunstmuseum Bonn, 19. Juni 2021
Wall work in clay
Courtesy of the artist
Exhibition foyer, 1st floor

Reiner Maria Matysik

Wolkenmaschine, 2021
Steam generator, 170 x 75 x 57 cm
Courtesy of the artist
Gräsergarten

Reiner Maria Matysik

Wolken, 2021
Bioplastic Installation, variable dimensions
Courtesy of the artist
Hall 2

Allan Miller / David Tudor

John Cage – "I Have Nothing to Say and I Am Saying It", 1990
5:25 min
The John Cage Trust
Hall 1

Bruce Nauman

Flesh to White to Black to Flesh, 1968
Betacam SP, mono, black and white, 51:52 min
Video Data Bank
Hall 3

Yoko Ono

THE WALK TO THE TAJ MAHAL, 1964/2021
From six film scripts by Yoko Ono, Tokyo, Juni 1964, Facsimile print, 27,94 x 21,59 cm
© Yoko Ono
Hall 2

Yoko Ono

WATER PIECE, 1963/2021
Artist's instruction piece as publishing in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Facsimile print, 14 x 13,7 cm,
© Yoko Ono
Hall 2

Yoko Ono

LINE PIECE to La Monte Young II, 1963
Artist's instruction piece as published in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Faksimile, 14 x 13,7 cm,
© Yoko Ono
Hall 2

Yoko Ono

THREE MORE SNOW PIECES FOR NAM JUNE PAIK, 1964/2021
Artist's instruction piece as published in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Facsimile print, 14 x 13,7 cm
© Yoko Ono
Hall 2

Yoko Ono

PAINTING IN THREE STANZAS, 1961/2021
Artist's instruction piece as published in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Facsimile print, 14 x 13,7 cm
© Yoko Ono
Hall 2

Yoko Ono

TAPE PIECE III, 1963/2021
Artist's instruction piece as published in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Facsimile print, 14 x 13,7 cm
© Yoko Ono
Hall 2

Yoko Ono

TAPE PIECE IV, 1963/2021
Artist's instruction piece as published in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Facsimile print, 14 x 13,7 cm
© Yoko Ono
Hall 2

Yoko Ono

LINE PIECE TO LA MONTE YOUNG I, 1964/2021
Artist's instruction piece as published in *Grapefruit* (1964, Wunternaum Press, Tokyo)
Facsimile print, 14 x 13,7 cm
© Yoko Ono
Hall 2

Yoko Ono

INVISIBLE FLAGS / UNSICHTBARE FLAGGEN, 2015/2021
Three existing flag poles in front of Akademie der Künste, Berlin, one engraved artist plaque
Courtesy of the artist
Forecourt

Roman Opalka

1965/1 ∞, *Détail 5 603 154–5 607 249*, o. J.
Acrylic on canvas, behind plexiglass
196 x 135 cm
Sammlung Lenz, Austria
Hall 1

Roman Opalka

Selbstporträt, o.J.
Black and white photography, 33 x 24 cm
Sammlung Lenz, Austria
Hall 1

David Ostrowski

F (Don't Honk), 2015
Acrylic, lacquer, cotton on canvas, wood
221 x 276 cm
© David Ostrowski, Courtesy Sprüth Magers
Hall 2

Nam June Paik

Zen for Film, 1962–64 16-mm-Projektor
Estate Nam June Paik – Ken Hakuta
Hall 2

Nam June Paik

Zen for film (Edition), 1964
Plasticbox with super 8 film, 10 x 12 x 3,5 cm
Private collection
Hall 2

Nam June Paik

Tribute to John Cage, 1973
29:02 min
Akademie der Künste, Berlin, Wulf-
Herzogenrath-Archiv; ZKM | Zentrum für Kunst
und Medientechnologie; Electronic Arts Intermix
Hall 2

Otto Piene

Ohne Titel (Rasterbild), 1959
Acrylic on canvas, 70 x 90 cm
Private collection
Hall 1

Thomas Rentmeister

Taint, 2021
Refrigeratur and other materials
Courtesy the artist + Galerie Tobias Nehring,
Leipzig
Hall 3

Bridget Riley

White Disc 2, 1964
Acrylic on hard fibre, 104 x 99 cm
Art museum Den Haag, Netherlands
Hall 2

Robert Ryman

Untitled, 1971
Acrylic on red vinyl board, 53,3 x 53,3 cm
Private collection
Hall 2

Robert Ryman

Guild, 1982
Enamelac paint on fibreglass, aluminium and
wood, 98,2 x 91,8 x 3,8 cm
Tate Modern, London (Presented by Janet
Wolfson de Botton 1996)
Hall 1

Karin Sander

Wandstück, 140 x 100 cm, 1986 / 2021
Wall paint, polished
Courtesy of the artist + Esther Schipper Gallery
Hall 1

Hanns Schimansky

Zweifarbige Faltung (Blau/Weiß), 2006
Folding, ink, gouache, 93 x 144 cm
Courtesy of the artist
Hall 2

Gregor Schneider

Serie of photographs of white spaces and
white walls, Works 1985–1996
Photo series on pedestal, 72 x 206 x 66,5 cm
Archiv Schneider, Rheydt
Hall 2

Gregor Schneider

Project film *Weißer Folter*
16:9, 19:49 min
Archiv Schneider, Rheydt
Hall 2

Jan J. Schoonhoven

Kastellbild, 1966
Cardboard relief made of whitewashed paper
mâché, 84 x 60 x 5 cm
Sammlung Rira
Hall 1

Jan J. Schoonhoven

R 74-16, 1974

Cardboard, paper and latex paint on wood

118 x 118 x 5 cm

Private collection

Hall 1

Nina Schuiki

Notes On Duration, Nr. 1–3, 2014

Series of photographs, Fine art prints,

Each 50 x 40 cm

Courtesy of the artist + Collection of the city of

Graz

Hall 3

George Segal

Sleeping Woman, 1970

Plaster on linen, plexiglass lid, wooden box

17,5 x 39 x 28 cm

Museum Ulm

Hall 1

Qiu Shihua

Ohne Titel (# ar0014311), 2008

Oil on canvas, 128 x 238 cm

Private collection

Halle 2

Strawalde

Sonnenflecken 31.12.2017/1.1.2018, 2017/2018

Oil of canvas, 160 x 120 cm

Courtesy of the artist

Hall 2

Mark Tobey

Ohne Titel, 1960

Pencil on paper, 60,3 x 45,7 cm

Collection Karin und Uwe Hollweg Stiftung,

Bremen

Hall 2

Mark Tobey

Composition Perpendicular, 1958

Pencil on paper, 70,5 x 31,5 cm

Collection Karin und Uwe Hollweg Stiftung,

Bremen

Hall 2

James Turrell

Joecar (White), 1967

Xenon light projection

Collection Michalke

Hall 2

Günther Uecker

Lichtmodulationen, 1960

Cork on canvas, painted

99 x 98,5 x 4,5 cm

Kunstpalastr, Düsseldorf

Hall 1

Günther Uecker / Lothar Wolleh

Schwarzraum – Weißraum, 1975

Documentation of the performance, digitized
video

Günther Uecker / Lothar Wolleh Raum

Hall 2

Timm Ulrichs

Die weißen Flecken meiner Körper-Landschaft.

Kenn-Zeichnung der mir niemals direkt

sichtbaren Bereiche meines Körpers (Brust und
Rückenaufnahme), 1968

Black and white photography, two-part

Courtesy of the artist

Hall 2

Timm Ulrichs

„Fotogramme“ auf gilbendem Papier: Der helle

„Abdruck“ von Bildern auf tapezierten Wänden,

1968/72

Spray picture on cardboard, 38 x 54 cm

Stiftung für Konkrete Kunst und Design,

Ingolstadt

Hall 2

Lothar Wolleh

Artist portraits of Ulrich Erben, Enrico Castellani,

Lucio Fontana, Gotthard Graubner, Roman

Opalka, Otto Piene, Jan Schoonhoven, Mark

Tobey, Günther Uecker, Lothar Wolleh

Courtesy of the Lothar Wolleh Raum

Hall 1

Postcards with text

with A. L. Kennedy, Friedrich Dieckmann, Ulrike

Draesner, Jochen Gerz, Eugen Gomringer,

Kerstin Hensel, Michael Krüger, Thomas Lehr,

Monika Rinck, Kathrin Röggl, Klaus Staeck,

Lothar Trolle, Cécile Wajsbrot et al.

Exhibition foyer, 1st floor

Press Photos

NOTHINGTOSEENESS – Void/White/Silence

15 September – 12 December 2021

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Thomas Rentmeister

Muda, 2011

Detail view

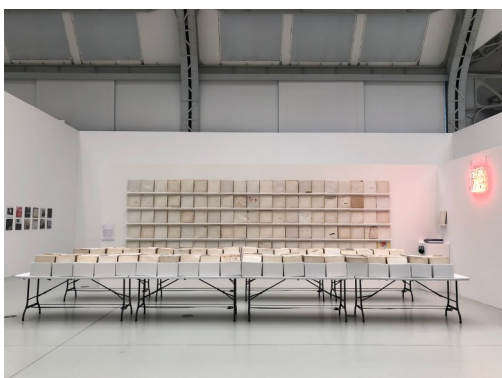
Photo: Bernd Borchardt, © VG Bild-Kunst, Bonn 2021



Stephan Huber

Shining, 2001

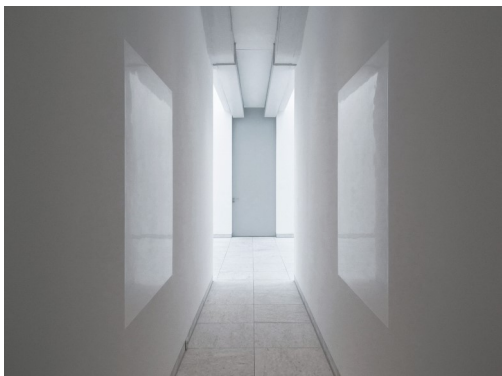
Photo: Stephan Huber, © VG Bild-Kunst, Bonn 2021



Rutherford Chang

We Buy White Albums, 2013 – ongoing

© Rutherford Chang



Karin Sander

Wandstück, 1992

Wall paint, polished 150 x 100 cm

Städtisches Museum Abteiberg, Mönchengladbach, permanent installation

Photo: Werner Hannappel, © Karin Sander, VG Bild-Kunst, Bonn, 2021

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NOTHINGTOSEENESS – Void/White/Silence

15 September – 12 December 2021

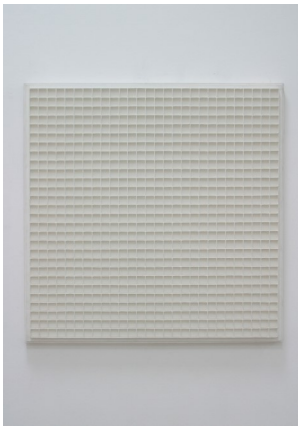
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Gregor Schneider
u 30, TREPPENHAUS, Rheydt, 1989–1993
 © Gregor Schneider / VG Bild-Kunst, Bonn 2021



Jan J. Schoonhoven
R 74-16, 1974
 Private collection Berlin
 Photo: Eric Jobs, Hattingen, © VG Bild-Kunst, Bonn 2021



Ellsworth Kelly
Two Whites, 1959
 © Ellsworth Kelly Foundation



Yves Klein, 1961, Museum Haus Lange
 Photo: Bernward Wember
 © The Estate of Yves Klein c/o ADAGP, Paris

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Isaac Julien

True North, 2004

Triple screen projection, 16mm film, black and white/colour, DVD transfer with sound, 4:3, 14:20 min.

Courtesy of the artist and Victoria Miro, London/Venice

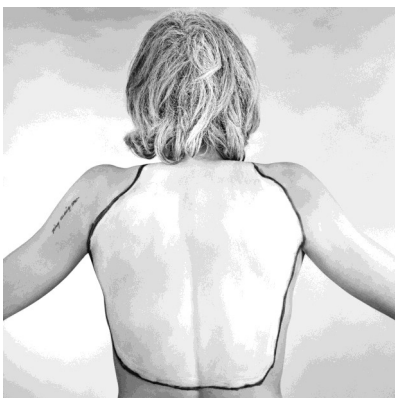


Katharina Fritsch

Doktor, 1999

Photo: Nic Tenwiggenhorn, Düsseldorf

© Katharina Fritsch / VG Bild-Kunst, Bonn 2021



Timm Ulrichs

Die weißen Flecken meiner Körper-Landschaft. Kenn-Zeichnung der mir niemals direkt sichtbaren Bereiche meines Körpers (Brust und Rückenaufnahme), 1968

Photo: Marli + Bert Schell, Wiesbaden

© Timm Ulrichs / VG Bild-Kunst, Bonn 2021