



Marcel Odenbach

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New Museum of Contemporary Art, New York

Marcel

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New Museum of Contemporary Art, New York
October 8, 1998 — January 3, 1999
Organized by Dan Cameron, *Senior Curator*

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NEW MUSEUM OF CONTEMPORARY ART

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Still from *Mir hat es den Kopf verdreht*
[It Turned My Head], 1995–96



Acknowledgments

Dan Cameron

Because of its often polemical and confrontational stance, the art of Marcel Odenbach is not an easy thing for some people to assimilate. This has made bringing a survey of his work to a New York public an especially rewarding experience, but not one without occasional moments of uncertainty. For this reason in particular, I am especially grateful to the artist, not simply for allowing the New Museum the honor of hosting his first North American survey exhibition, but also for his patience, flexibility, and constant good humor in seeing this project through to its happy conclusion.

Although an exhibition of video-based art may not appear at first to be such a complex undertaking, the truth is that a large number of individuals' skills were needed to realize this project. Sefa Saglam, Melanie Franklin, John Hatfield, and Tom Brumley have worked very hard at the museum level on every aspect of the exhibition's technical and logistic development, and without their expertise and motivation the show could not have taken place. Dennis Szakacs and Marcia Tucker, who have been responsible for shepherding the project through its public and administrative stages, were a constant source of assurance for everyone else involved.

This catalogue has been overseen by Melanie Franklin from conception to final proofs, and it would be impossible to overstate her insight and tenacity in invariably knowing the right way to do things, and then doing them with incredible accuracy. The distinguished critic and scholar Kobena Mercer, who has been very generous with his time and critical facilities in familiarizing himself with Odenbach's art, has composed a brilliant text for this occasion. The curator and historian Theodora Vischer has generously allowed us to reprint her valuable text "It Turned My Head," and we are grateful to be able to reprint it here in a new translation. Designer Kathleen Oginski has proven through her sensitive interpretation of Odenbach's work that she is wonderfully intuitive and flexible at the same time, while editor Tim Yohn has worked diligently with each of the texts to enhance their meaning and legibility.

The New Museum is grateful to the Consulate General of the Federal Republic of Germany in New York for its assistance with the technical development of this exhibition. This occasion also marks the first curatorial collaboration between the New Museum and Goethe House, which are hosting a twenty-year survey of Odenbach's

visual diaries to coincide with the museum's presentation of his video work. The Penny McCall Foundation has generously supported the publication of this catalogue, for which we are deeply indebted. The Rockefeller Foundation, especially Tomás Ybarra-Frausto, Joan Shigekawa, and Mikki Shepard, has provided essential funding for the 1998 exhibition program. The Norman and Rosita Winston Foundation's Richard Rifkind continues to be a steady and thoughtful supporter of the New Museum's programs. Last but not least, I would like to thank the artist's New York dealer, Anton Kern, for his openness to our project; and the artists Janine Antoni and Nari Ward, who helped make "Three Legged Race," my first New York collaboration with Marcel such a success.

"This catalogue is dedicated to all people who gave me a good time."

—Marcel Odenbach

Foreword

Marcia Tucker
Director

Several years ago, I began to hear many people in the art world say that it was a relief that the heyday of the “political” art that had seemed so pervasive in the early to mid-1990s was at long last over, that it was a one-time artistic aberration swept out by newer work with a more “universal” and “aesthetic” content. Has political content truly vanished from significant artmaking? Or has it, chameleon-like, simply adapted to new surroundings by changing form?

One such artist is Marcel Odenbach, whose video installations are formidable examples of how to make work that is profoundly engaged with concrete political issues, but which nonetheless are fluid rather than didactic, poetic rather than strident, visual rather than text-heavy. But these “either/or” polarities are inadequate to characterize Odenbach’s vision, which illuminates issues of cultural identity, totalitarianism, displacement, sexuality, and race through visual analogies that bypass dichotomies altogether. In creating exquisite yet viscerally real experiences through the familiar medium of the moving image, Odenbach breaks new formal ground. In the use of video as both a painterly and a mnemonic device, he resituates the viewer as both participant and witness in an unstable, constantly

shifting visual and sensorial space. In his installations, pain and pleasure are offered not as separate dimensions, but as interwoven threads in an extraordinary garment of awareness.

This is the first American museum exhibition of Odenbach’s pieces and reflects one of the New Museum’s enduring concerns: to bring to audiences the myriad, unpredictable, and deeply moving ways in which today’s artists try to understand the world we all inhabit. Odenbach has produced an important and substantive body of work: it is an exhilarating tonic that reminds us that no matter how overwhelming, uncertain, and demanding contemporary society may be, it is possible to make sense of it without diminishing its inconsistent and contradictory nature.

Installation/Performance view of *Der Konsum meiner eigenen Kritik*
[The Consumption of my own Criticism], 1978



Power Play: Marcel Odenbach's Layered Histories

Dan Cameron

For American viewers, even those who consider themselves well informed about contemporary European art, this exhibition of the work of Marcel Odenbach may come as a surprise. To many, the surprise will take the form of a simultaneous recognition that his work speaks with particular resonance to audiences in this country, and that he is practically unknown here. For nearly twenty-five years, Odenbach and his practice have played a unique polemical role in the German art world, because of his determination to render the philosophical and moral vicissitudes of being a German artist at the end of the twentieth century. As a result, he has never been associated with a particular generation or movement, even though he is roughly the same age as a number of other prominent artists from the Cologne-Düsseldorf region: Martin Kippenberger, Rosemarie Trockel, Katharina Fritsch, Günther Förg, Albert Oehlen, Georg Herold, Thomas Struth, and Thomas Schütte, among others. Because of this lack of a ready-made historical context, Odenbach's work has generally not been included in exhibitions of contemporary German art organized by museums outside his country, although his work has appeared regularly in international surveys,¹ as well as in thematic exhibitions intended for German audiences, such as the recent "Images from a Divided Land."²

The neglect of Odenbach's work is all the more striking given that he may be the first European artist to make video installations his primary mode of artistic expression.³ (Although classes and lectures in video were given at the Düsseldorf Art Academy through the early 1970s by artists such as Joseph Beuys, Nam June Paik, and Wolf Vostell, no students at the time did more than experiment with the new medium). Many of Odenbach's earliest works, circa 1976-79, were based on performance and interactive modes of public presentation. By the time of his first survey

exhibition in 1981,⁴ however, it was clear that Odenbach's editing techniques, deployment of video monitors as sculptural elements, and use of the exhibition/viewing space in direct relation to the video's imagery were groundbreaking innovations for their time. In this respect and despite the fact that Odenbach has taken a markedly different route, his artistic evolution is best compared to that of American artists like Gary Hill and Bill Viola, whose early works were the first thoroughly sculptural engagements with the fledgling video medium.⁵ In stylistic terms, Odenbach's current work shares with his earlier work a collagist's dedication to mixing footage shot by himself with found material, such as archival and commercial sources, and/or fragments from movies by Alfred Hitchcock (these become a prominent feature in his work after the late 1970s). Because of this feature, Odenbach has had an important influence, albeit largely indirect and uncredited, on many video artists who have emerged in Europe and the U.S. in the 1990s.

Perhaps the oddest reason why Odenbach's art has been overlooked in the U.S. is that he works in a medium, generally speaking, more favored by American than German artists. If this statement appears contradictory, it should be recalled that, until recently, audiences in North America believed that European and American cultures were separated by a huge gap and found it difficult to assimilate European artists working in modes associated with this side of the Atlantic. The corollary held true to a lesser degree in Europe: artists who grounded their practice in styles or issues that appeared overly "American" ran the risk of being called imitative or culturally suspect. In Odenbach's case the distinction extends past prosaic questions of form and style and into the ticklish realm of subject matter. Although he lives and works in Cologne, the city of his birth, Odenbach has long

dealt overtly with social and political issues that were not, until the past few years, associated with new tendencies in European art. Nor is his range of subject matter limited to concerns that might naturally preoccupy a middle-class artist with roots in the 1960s counterculture. In fact, both European and American viewers are often taken aback by the intensity and commitment with which Odenbach engages issues of race, class, and politics in the U.S.

12 Until fairly recently, the accepted practice at most European and American art museums was to favor either a localized reading of art history or a more standard perspective brought in from outside one's borders, but never one which challenged given precepts concerning art made in other countries. These distinctions became important in the mid-1980s, when the art world began to broaden its investigation of international tendencies, while still relying on local or regional standards to determine the merits of a particular artist's work. It was not until the international model for exhibitions of new art began to replace the nationalist model in the late 1980s that curators, critics, and dealers felt free to write about or exhibit artists in ways that encouraged the emergence of entirely independent perspectives.⁶ Current modes of transcultural practice, which are rapidly growing in influence worldwide, still seem somewhat remote or confusing to most viewers. Lacking a critical background for experiencing art that does not conform to one's expectations of its place of origin, one has a hard time grasping work by an artist who dismantles other countries' cultural myths as eagerly as he does his own.

So it is that Odenbach's relative obscurity dovetails with the most pertinent feature of his art at the present moment: his unrelenting pursuit of a goal of cultural hybridization. This position

stems from Odenbach's choice, beginning in the mid-1980s, to address in his work the nationalist and political roots of cultural tensions in Western Europe during the waning years of the Cold War. While he was acutely aware that his German identity required him to create work according to the dictates of his moral conscience, Odenbach was equally aware of certain pitfalls. The most serious of these was that a strong, usually noncritical emphasis on German history and culture during the 1980s had been one of the principal factors in promoting a vision of new German art, a campaign whose very existence he found increasingly problematic as the decade wore on.⁷ A tension between Odenbach's relatively privileged status as a Western European artist and the content of his work sprang from his growing conviction that these privileges could be justified only if they were applied in support of those who are not guaranteed them. Thus, by the end of the 1980s, even as his attention turned once more to explicitly German issues, Odenbach's work began emphasizing concerns that were so far from the mainstream that they might as well have been imported: the situations of immigrants, refugees, and their children; the lives of individuals from different racial or cultural backgrounds; and sexual identity, particularly that of gay men.

The earliest of the six works in the present exhibition, *Niemand ist mehr dort, wo er hin wollte* [*Nobody is there anymore, where he wanted to be*] (1989–90), articulates this shift in Odenbach's investigation by directly dealing with the reunification of Germany. A single monitor rests on a grid of upside-down water glasses, which are in turn balanced upon a pedestal. While the footage unfolds, in slow motion, of a candlelight procession just prior to the fall of the Berlin Wall, the occasional cut to a glimpse of marching Nazi soldiers is enough to bring certain misgivings

Still from *Niemand ist mehr dort, wo er hin wollte*
[Nobody is there anymore, where he wanted to be], 1989–90



over the meaning of a united Germany to the fore. Jumping to a black-and-white close-up of the wall, with a center strip insert of the artist's footage of candles and intently concentrated faces, the scene is accompanied by a soundtrack of Bach, which gradually dissolves into the chant, "Deutschland einig Vaterland" ("A single German homeland"). While the unsteady nature of the early stages of reunification is symbolized by the precarious balance of the monitor on upturned glasses, the piece speaks to a more disturbing mood of dislocation caused by general political upheaval, particularly in the East. Odenbach's point is not that reunification should have been deferred or slowed down, but rather that one's critical awareness of history must not get swept away in the euphoria of political transformation. Eight years later, as Europe is on the verge of becoming a single federation, with Germany in the role of economic and political leader, the same anxiety might well apply on a much larger geopolitical stage.

14 Considering this work, it is important to single out the artist's meditation on what it means to be a German in relation to the rest of the world, which suffuses the full range of his practice and is best approached from within that context. Odenbach's work of the late 1970s was deeply rooted in both issues and events of the moment (terrorism, student rebellions) and a historically grounded investigation into German philosophy, literature, and music. During the mid-1980s, he established a loosely critical comparison between manifestations of the political in his country and that of places (particularly in the Caribbean) where poverty was more extensive and visible. At the end of the decade Odenbach's attention turned again to German issues, in response to the fall of the Berlin Wall and reunification. *Niemand ist mehr dort, wo er hin wollte* makes clear that Odenbach now views his country as an anxious outsider might. Both the apparent

failure of modern liberalism and the shattering of the utopian ideals that propelled the 1960s counterculture, developments whose effects have been felt throughout the world, provide an important subtext to Odenbach's work. By the beginning of the present decade, even as Odenbach increased the amount of time spent (and footage taken) in the U.S., Southeast Asia, and Africa, references to his own subjective position were still grounded in an ongoing reflection upon the contradictions of daily life in Germany.

Even so, the central theme of Odenbach's work of the past fifteen years is the desire to instill in viewers a recognition that awareness of the political underpinnings of everyday life is a prerequisite to any broader understanding of social history and power. To uncover the information he needs, Odenbach remains faithful to a practice begun with the first generation of video artists in the late 1960s and early 70s: keeping a video camera closely at hand whenever he travels. Although he has also been using archival footage to an increasing degree in recent years, much of the imagery that appears in the final versions of Odenbach's videos is neither staged nor sought for, but literally found in the sense of being stumbled upon or discovered by accident while the camera was running. In some cases, the recorded material might be used for a particular project, or it may trigger associations that lead in turn to unexpected sources for new material. In general, however, the experience of otherness that permeates Odenbach's art is internalized by the artist on the basis of his own interactions with the outside world, at which point it is left to resonate with the sometimes contradictory meanings caught within his camera.

It might at first appear to viewers that Odenbach's desire to represent otherness is rooted in the need to experience the

conditions firsthand, to identify personally with whomever is being exploited and/or despised. On the most fundamental level, however, Odenbach's art finds its deepest resonance in uncovering the hidden nature of power: how it is practiced unthinkingly, the way its symbols permeate social behavior, and the degree to which its significance is minimized by those who are its most ardent practitioners. In the work examined above, he seems driven by the need to make the trappings and machinations of power visible in cases where an imbalance is not necessarily discernible by its immediate beneficiaries. Odenbach is practicing a form of subliminal persuasion based upon a political philosophy that treats milestones and public tragedies as ripples in an infinitely broader and deeper ocean of collective experience. For Odenbach, the realities of power in everyday life cannot be countered through petitions or acts of solidarity; rather the diversity of humankind must be embraced as a narrative played out day to day, most notably in the form of mundane incidents in the lives of ordinary people. This can only occur once the spectator's cultural priorities have been sufficiently challenged to admit evidence of the power imbalance that benefits citizens of countries like Germany and the U.S., whether they acknowledge it or not.

Although modern European history forms the narrative core of the work *Auf den fahrenden Zug springen [To Jump on a Moving Train]* (1989–91), the position of the viewer is that of one for whom the distinctions between documentary and cinematic truth are essentially blurred. Making use of six identical monitors, each on a black base and arranged to form a right angle, the work's visual premise stems from the movement of a train as it winds its way through a wooded Mediterranean landscape. As the footage progresses toward its ironic dénouement in a crowd

of weary commuters, the viewer becomes aware of two things: the train spends more time inside tunnels than in daylight, and the tunnels themselves are dimly illuminated with flickering images from the collective history of the twentieth century. While many of these images are documentaries of modern history (the Holocaust, Lenin's return from exile in Switzerland by train), others are taken from cinema (fragments from D.W. Griffith and Hitchcock). While an association with rail transport, direct or otherwise, is the motif that holds this loose sequence of images together, the continuous forward movement of the camera also refers to the relentless historical momentum of the twentieth century, as well as serving as a more or less explicit dialogue between waking and dreaming. What the various images share, besides an air of historical gravity, is their sense of belonging to an era that predates the artist himself. We might suppose that for someone born in 1953 to brood over what he could have done to prevent the Holocaust is as irrational as blaming the railroads for the deadly uses to which they were put. Yet if we are to pinpoint the crux of revelation in this work, it must come from the knowledge that the title image of jumping onto a moving train is a reference to how each of us confronts history as a moving stage of images and events that precedes our existence, continues after we are gone, and never slows down long enough for us to determine our present location.

Questioning the moral positions of his viewers through tangible adjustments in their physical positions is an approach that preoccupies Odenbach in a number of works from the early 1990s. One's first glimpse of *United Colors* (1990–92), for example, comes from a narrow doorway outside the viewing space, through which the face of an African tribesman is visible on a single video monitor. This perception shifts quickly once the room

DAN CAMERON

Installation view of *Auf den fahrenden Zug springen*
[To Jump on a Moving Train], 1989–91



is entered and four other monitors come into view on the same wall. Each of these monitors shows the face of an archetypally Caucasian individual, bringing an immediate contrast into play, which is heightened by the projection onto the opposite wall of footage of a monument to history in Rome, the artist's camera steadily circling its perimeter. As a parody of contemporaneous ad campaigns for Benetton clothing, this work underscores the prominence that racial issues have in current social discourse, but without asking us to accept the guilt-free lure of consumer culture. On the contrary, by setting up *United Colors* so that we experience, in quick succession, both the isolated and integrated views of the single African subject, Odenbach calls attention to our shared preoccupation with race, thereby revealing the collective racial self-consciousness at the core of the Benetton campaign. The juxtaposition of this experience with a symbol of Europe's historical perception of itself as the world's center even provides us with a form of scapegoat, permitting us to place the blame for that self-consciousness on a monolithic target while working through both its positive and negative implications in private.

Odenbach is particularly attached to using the movement of machines and masses of people to suggest the forward momentum of history, while any interruption of or pause in this movement denotes the active presence of the conscience, as well as the role of the human will in coming to terms with the past. This conjunction of forces is captured at its largest scale in the present exhibition by the work *Mir hat es den Kopf verdreht [It Turned My Head]* (1995–96), which is discussed at length elsewhere in this catalogue. In the single-monitor work *Vom Kommen und vom Gehen [Coming and Going]* (1995), Odenbach uses the image of speedboats crossing a canal to focus on the role played by

water in the movement of human populations from one part of the world to the other. As the boats move from one side of the screen to the other, Odenbach singles out the boats crossing from right to left to project fleeting documentary images of refugees (Jews fleeing Europe, Vietnamese boat people) onto each boat's surface. Boats crossing from the other direction convey only pleasure-seekers. Odenbach's aim in introducing such a disturbing clash isn't to spoil our view of the water, nor is it to make us concerned with the fate of refugees as such. Rather, he wants us to see the missing parts of the historical narrative that links virtually all bodies of water, whether through the transport of people for reasons of pleasure, necessity, or commerce. Frequently, the metaphor of movement is used in a non-machine context, as in the other single-monitor work included here, *Da laufen sie [See How They Run]* (1995). In shooting this slow-motion video of runners cooling off past the finish line of the Los Angeles marathon, Odenbach has held the camera close to the ground looking up, so that the unusual angle and lack of a precise geographical and temporal context becomes disorienting. Even more so is the work's soundtrack, which begins as a collage of miscellaneous sounds related to sports, but gradually shifts to war sounds: gunfire, bombs, helicopters, and hysterical crowds. An audio climax is achieved through the slow crescendo of Bach's *St. Matthew's Passion*, followed by an even more disconcerting sudden shift to the drifting voices of the post-marathon crowd, as if the preceding excursion into the ecstasy and terror of war had never taken place.

Although Odenbach is keenly aware of the pitfalls of trying to change the flow of history, he is equally compelled to draw our attention to points where our own intersection with social processes permits at least the momentary illusion of participating

in them. This underlies his choice to suspend the more topical use of German referents in his recent work. The recognition that Germany as a subject comes with its own set of preconditioned responses, allowing the rest of the world to assign it the status of “other,” is another factor in Odenbach’s decision to track down any instances where he, as artist, outsider, and fellow human being, finds that the cultural apparatus does not permit sufficient recognition of the individual subject. Indeed, Odenbach’s sustained investigation into the diaspora of African culture has been a significant addition to the ways in which artists based in North America and Britain have explored this subject.

Odenbach’s position as a German artist in the midst of an increasingly globalized culture was articulated more than ten years ago, when he first extended his investigations outside the secure realm of a nationally-centered discourse. Once he left this security behind, Odenbach denied himself the privilege of speaking as if his point of origin was something that could be taken for granted. On the contrary, the weight of the history of the twentieth century seems tightly woven into the folds of Odenbach’s conscience, even as he sets out to record the fleeting nature of a much larger metamorphosis in the way human society envisions itself. Like the churning, spinning machines that populate Odenbach’s artistic world view, the process by which difference is gradually converted into sameness shows no signs of slowing down in either his or our lifetimes.

Notes

1. Odenbach’s work was featured in the Museum of Modern Art’s 1996 survey of video installations, and in “Cocido y Crudo” at the Centro Reina Sofia, Madrid, 1994, among others.

2. Organized for the Martin-Gropius Bau, Berlin in 1997, this exhibition attempted to follow parallel developments in both halves of Germany

through the postwar years up to the present.

3. Following an early commercial and critical success through drawings, circa 1974–75, Odenbach made a complete transition to working in video in 1976, at a time when one of the only comparable figures in Germany was the feminist artist Ulrike Rosenbach, and Fabrizio Plessi was one of the very few Europeans whom Odenbach was aware of outside Germany.

4. “Marcel Odenbach: Videoarbeiten,” was presented at the Museum Folkwang, Essen in September–October 1981 and at Lenbachhaus, Munich in November–December of the same year.

5. Other American video artists with whom Odenbach showed regularly from the late 1970s through the 1980s include Dara Birnbaum, Mary Lucier, and Frank Gillette.

6. This limitation seems to have first been overcome with regard to artists emerging from Spain in the mid-1980s, and was shortly followed by the surge in attention given to artists from Russia and the former satellite states of the USSR. In both cases, local criteria for deciding artistic significance was discounted in favor of international opinion.

7. Due in part to the cultural apotheosis of Joseph Beuys during this period, the German art most heavily promoted in the U.S. during the 1980s tended to focus on issues of national identity. The prominence of midcareer artists like Georg Baselitz, Anselm Kiefer, and A.R. Penck set the stage for the even more aggressively Germanic tone of the work of younger artists such as Kippenberger, Oehlen, and Herold.

POWER PLAY: MARCEL ODENBACH'S LAYERED HISTORIES

Still from *Da laufen sie*
[See How They Run], 1995



Checklist

Niemand ist mehr dort, wo er hin wollte
[Nobody is there anymore, where he wanted to be], 1989–90

Video/sound installation, one channel

Single video monitor, black pedestal, glasses, and text

Edition of 3

Collection Haus der Geschichte der BRD, Bonn

Courtesy Galerie Ascan Crone, Hamburg

Auf den fahrenden Zug springen

[To Jump on a Moving Train], 1989–91

Video/sound installation, two channels

Six monitors, black pedestals, and text

Edition of 3

Private collection, Germany

Courtesy Galerie Ascan Crone, Hamburg

and Anton Kern Gallery, New York

United Colors, 1990–92

Video/sound installation, six channels

Five monitors on shelves and video projector

Edition of 3

Courtesy Anton Kern Gallery, New York

Mir hat es den Kopf verdreht

[It Turned My Head], 1995–96

Video/sound installation, two channels

Two video projectors

Edition of 3

Courtesy Galerie Stampa, Basel

Vom Kommen und vom Gehen

[Coming and Going], 1995

Video/sound installation, one channel

Video projector

Edition of 10

Courtesy Galerie Daniel Buchholz, Cologne

and Anton Kern Gallery, New York

Da laufen sie

[See How They Run], 1995

Video/sound installation, one channel

Edition of 10

Courtesy Robert Prime Gallery, London

and Anton Kern Gallery, New York

The Idea of Africa, 1998

Video/sound installation, two channels

Edition of 3

Courtesy Anton Kern Gallery, New York

Biography

Marcel Odenbach

1953

Born in Cologne

1974-1979

Architecture, Art History and Semiotic studies,
Technische Hochschule Aachen, Diplom-Ingenieur

1992-1998

Professor, Staatliche Hochschule für
Gestaltung, Karlsruhe
The artist lives and works in Cologne, Germany

One-Person Exhibitions

Goethe-Institut, Yaoundé, Cameroon. 1997
Anton Kern Gallery, New York. 1997
Staatliche Kunstsammlung Liechtenstein,
Vaduz. 1997
Goethe Institut, London, England. 1997
Galerie Ribbentrop, Eltville, Germany. "Vom
Kommen und vom Gehen." Traveled to
Galleria Planita, Rome, Italy. 1996
Firehouse, Harlem, New York. "Three Legged
Race." 1996
Sprengel Museum, Hannover, Germany.
"Besenrein." 1996
Kunstraum Düsseldorf, Germany. "Die zwei Seiten
der Medaille." 1996
Galerie Stampa, Basel, Switzerland. 1994
Galerie Eigen+Art, Leipzig, Germany. 1994
Galerie Sima, Nürnberg, Germany. 1994
Kunst- und Ausstellungshalle der BRD, Bonn,
Germany. "Tabakkollegium." 1994
Stichtung De Appel Foundation, Amsterdam,
The Netherlands. "Keep in View." 1993
Villa Merkel, Esslingen, Germany. 1993

Kunstverein Braunschweig, Braunschweig,
Germany. 1993
Jack Shainman Gallery, New York. 1992
Ecole des Beaux-Arts, Bordeaux, France. 1992
Galerie Ribbentrop, Eltville, Germany. 1991
Galleria Franz Palludetto, Turin, Italy.
"Deviazioni." 1991
Galerie Tanit, Munich, Germany. "Bellende Hunde
beißen nicht." 1991
Galerie Daniel Buchholz, Cologne, Germany.
"Videothek." 1991
Jenaer Kunstverein, Jena, Germany. 1991
Galerie Etienne Ficherouille, Brussels, Belgium. 1990
Galerie Ascan Crone, Hamburg, Germany. 1990
Galerie Eigen+Art, Leipzig, Germany. "Wenn die
Wand an den Tisch rückt." 1990
Galerie Yvon Lambert, Paris. 1990
Galerie Hant, Frankfurt, Germany. 1989
Galerie Chantal Boulanger, Montreal, Canada.
1989
Museo Nacional Centro de Arte Reina Sofia,
Madrid, Spain. 1989
Galerie Yvon Lambert, Paris, France. 1988
Badischer Kunstverein, Karlsruhe, Germany.
"Stehen ist Nichtumfallen." Traveled to
Städtische Galerie, Erlangen, Germany. 1988
Musée d'Art Contemporain de Montréal,
Canada. 1988
Galerie Stampa, Basel, Switzerland. "Kurzer
Aufstieg, langer Sturz." 1987
Galerie Ascan Crone, Hamburg, Germany. "House
and Garden." 1987
Musée National d'Art Moderne, Centre Georges
Pompidou, Paris, France. "Dans la vision
périphérique du témoin." 1987

Anthony Reynolds Gallery, London, England.
"The Space Between the Keys." 1986
Mario Diacono Gallery, Boston, Massachusetts.
"Scribing the Sound of Sign." 1986
Time Based Arts, Amsterdam, The Netherlands.
1986
The Institute of Contemporary Art, Boston,
Massachusetts. "As if Memories Could
Deceive Me." 1986
Galerie Ascan Crone, Hamburg, Germany.
"Blinde- Kuh Spiel." 1985
Time Based Arts, Amsterdam, The Netherlands.
"Ich mache die Schmerzprobe." 1985
ELAC—Espace Lyonnais d'Art Contemporain,
Lyon, France. 1985
Museum van Hedendaagse Kunst, Ghent, Belgium.
"Im Zick Zack durchs Palais." 1985
Neue Gesellschaft für Bildende Kunst, Berlin,
Germany. "Im Tangoschritt zum Aderlaß." 1985
Skulpturenmuseum Glaskasten, Marl, Germany.
"Die Einen den Anderen." 1985
Michael Bock Tapes & Films, Berlin, Germany. 1984
Galerie Stampa, Basel, Switzerland. 1984
Galerie Stampa, Basel, Switzerland. "Art 14'83" 1983
Walter Phillips Gallery, The Banff Centre, Banff,
Canada. 1983
Galerie Rieker, Heilbronn, Germany. 1983
LACE Gallery, Los Angeles, California. Traveled
to Long Beach Museum of Arts, Long Beach,
California. 1983
Centro Cultural, Sao Paulo, Brazil. "Jeder Schritt
könnte der falsche sein." 1983
Galerie Philomene Magers, Bonn, Germany.
"Das Schweigen deutscher Räume erschreckt
mich." 1982

- Stedelijk Museum, Amsterdam, The Netherlands. 1982
- Galerie Stampa, Basel, Switzerland. "Ein Zusammenhang ist da nicht erklärbar, doch zu erzählen." 1981
- Skulpturenmuseum Glaskasten, Marl, Germany. 1981
- Hochschule St. Gallen, St. Gallen, Switzerland. 1981
- Städtische Galerie im Lenbachhaus, Munich, Germany. 1981
- Museum Folkwang, Essen, Germany. "Marcel Odenbach: Videoarbeiten." 1981
- Walter Phillips Gallery, The Banff Centre, Banff, Canada. 1981
- Galerie Stampa, Basel, Switzerland. "Art 11'80" 1980
- ICC-Internationaal, Cultureel Centrum, Antwerp, Belgium. 1980
- Universität Bonn, Germany. 1980
- Marlis Grüterich, Cologne, Germany. 1979
- Galerie Jürgen Schweinebraden, East Berlin, Germany. 1979
- Stichting De Appel Foundation, Amsterdam, The Netherlands. "Einfach so wie jeder Abend." [performance] 1978
- Galerie Studio Oppenheim, Cologne, Germany. "Sich selbst bei Laune halten." 1978
- Galerie Philomene Magers, Bonn, Germany. "Ich glaube ich bin mir selbst verloren." 1978
- Galerie Space, Wiesbaden, Germany. "Die Befreiung von meinen Gedanken." 1976
- Galerie das Fenster, Hamburg, Germany. 1976
- Galerie Hinrichs, Lohmar, Germany. "Gedanken bleiben sich selbst überlassen." 1976
- Selected Group Exhibitions**
- Anton Kern Gallery, New York. "Group Show: Painting, Photography, Drawing." 1997
- Martin Gropius-Bau, Berlin, Germany. "Deutschlandbilder." 1997
- Museum für Gegenwartskunst, Basel, Switzerland. "Fremdkörper." 1996
- Le Palais des Nations, Geneva, Switzerland. "Dialogue of Peace." 1995
- Badischer Kunstverein, Karlsruhe, Germany. "RAM." Traveled to Neues Museum Weserburg, Bremen, Germany. 1995
- Museum of Modern Art, New York. "Video-Spaces." 1995
- 15th Stockholm Art Fair, Stockholm, Sweden. "Video-installations." 1995
- The Museum of Contemporary Art, Helsinki, Finland. "ARS 95." 1995
- Stadt Bochum, Germany. "Zimmerdenkmäler." 1995
- Gemäldegalerie Neue Meister, Staatliche; Kunstsammlungen, Dresden, Germany. "4xl im Albertinum." 1994
- Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain. "Cocido y Crudo." 1994
- Städtische Galerie Göppingen, Germany. "Züge, Züge, die Eisenbahn in der zeitgenössischen Kunst." 1994
- Cleveland Center for the Contemporary Art, Cleveland, Ohio. "Old Glory, the American Flag in Contemporary Art." 1994
- Medienbiennale, Leipzig, Germany. 1994
- Kunsthalle, Rostock, Germany. "Videoskulptur in Deutschland seit 1963." 1994
- Kunsthalle Düsseldorf, Germany. "Deutschsein." 1993
- Deichtorhallen, Hamburg, Germany. "Mediale." 1993
- Humboldt Universität, Berlin, Germany. "Allégorie de la richesse." 1993
- Barbara Gladstone Gallery, New York. "Video-installation." 1993
- Wandelhalle, Cologne, Germany. "Fireproof." 1993
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. "Manifeste." 1992
- Fundació Joan Miró, Barcelona, Spain. "Moving Image." 1992
- Musée d'Art Contemporain de Montréal, Canada. "Pour la Suite du Monde." 1992
- Museo di Folklore, Rome, Italy. "Molteplici Culture." 1992
- Yvon Lambert Collection, Villeneuve d'Ascq, Musée d'Art Moderne de la Communauté de Lille, France. 1992
- Fukui International Video Biennale, Fukui, Japan. 1991
- Stichting De Appel Foundation, Amsterdam, The Netherlands. "Inscapes." 1991
- Förderkreis der Leipziger Galerie für zeitgenössische Kunst, Leipzig, Germany. "Zone D-Innenraum." 1991
- Martin Gropius-Bau, Berlin, Germany. "Metropolis." 1991
- Kunsthalle, Nürnberg, Germany. "Renta Preis." 1991
- Kunstverein, Bonn, Germany. "Kunst Fonds zehnjahre." 1991
- Taormina Arte, Taormina, Italy. "Dissensi tra film video televisione." 1991
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. "Passage de l'image." Traveling exhibition. 1990
- Haus der Kunst, Munich, Germany. "Vom Haben und Wollen." 1990
- Taormina Arte, Taormina, Italy. "Dialoghi tra film video televisione." 1990
- Wiensowski Harbord, Berlin, Germany. "Berlin März 1990." Traveling exhibition. 1990
- Kunstmuseum, Düsseldorf, Germany. "Kunstminen." 1990
- Kunstverein Köln, Germany. "Video-Skulptur: Respektiv und Aktuell 1963-1989." Traveling exhibition. 1989
- Karl Schmidt-Rottluff Stipendium, Städtische Kunsthalle, Düsseldorf, Germany. 1989
- Castello di Rivara, Turin, Italy. "Sei Artisti Tedeschi." 1989
- Leipzig Museum, Leipzig, Germany. "Zeitzeichen." 1989
- Tate Gallery, London, England. "Art from Cologne." 1989
- Independent Curators Incorporated, New York. "Eye for I: video self-portraits." 1989
- Kunstforening, Copenhagen, Denmark. "Kölner Kunst." Traveling exhibition. 1988
- Tabakfabrik Krens, Donau Festival, Stein-am-Rhein, Germany. "Das gläserne U-Boot." 1988

- Abbaye Royale de Fontevraud, France. "5e Ateliers Internationaux des Pays de la Loire." 1988
- DuMont Kunsthalle, Cologne, Germany. "Made in Cologne, Germany." 1988
- Neue Gesellschaft für Bildende Kunst, Berlin, Germany. "Vollbild." 1988
- The Power Plant, Toronto, Canada. "Enchantment/ Disturbance." 1988
- Bildmuseet, Umea, Sweden. "U-Media." 1988
- Documenta 8, Kassel, Germany. 1988
- Stichtung De Appel Foundation, Amsterdam, The Netherlands. "Nightfire." 1988
- Centre Genevois de Gravure Contemporaine, Geneva, Switzerland. "Cinq pièces avec vue; 2e semaine internationale de vidéo." 1987
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. "L'époque, la mode, la morale, la passion." 1987
- Stedelijk Museum, Amsterdam, The Netherlands. "The Arts for Television." Traveling exhibition. 1987
- Bund Deutscher Industrie, Cologne, Germany. "Einblicke: 35 Jahre Kunstförderung im Kulturkreis des BDI." 1987
- Museum für Gegenwartskunst, Basel, Switzerland. "Neue Videos aus der BRD." 1987
- Kunstverein, Bonn, Germany. "Wechselströme." 1987
- Shoto Museum, Shibuya, Japan. "Deutsche Zeichnungen der Gegenwart." 1986
- Long Beach Museum of Art, Long Beach, California. "Remembrances of Things Past." 1986
- Karl Schmidt-Rottluff Stipendium, Mathildenhöhe, Darmstadt, Germany. 1985
- Palazzo della Società Promotrice delle Belle Arti, Turin, Italy. "Rheingold." 1985
- By the River 3, Porin Taidemuseum, Pon, Finland. "International Photography Today." 1985
- Nationalgalerie, Berlin, Germany. "Kunst in der Bundesrepublik Deutschland, 1945-1985." 1985
- Skulpturenmuseum Glaskasten, Marl, Germany. "1. Marler Video-Kunst-Preis." 1985
- Kunsthalle/Kunstmuseum, Bern, Switzerland. "Alles und noch viel mehr." 1985
- Stedelijk Museum, Amsterdam, The Netherlands. "The Luminous Image." 1984
- Messegelände Düsseldorf, Germany. "Von hier aus." 1984
- Städtisches Kunstmuseum, Bonn, Germany. "Sammlung deutscher Kunst seit 1945." 1984
- Kunsthalle, Wilhelmshaven, Germany. "Kunstlandschaft Bundesrepublik." 1984
- Brücke Museum, Berlin, Germany. "Die Stipendiaten der Karl Schmidt-Rottluff Förderung." 1984
- Kunstverein, Bonn, Germany. "Ansatz kritischer Kunst heute." 1984
- Walter Phillips Gallery, Banff, Canada. "Agit Prop/ Performance in Banff." 1982
- ARC, Musée d'Art Moderne de la Ville de Paris, France. "XII Biennale." 1982
- Kunstverein Köln, Germany. "Video Kunst in Deutschland 1953-1982, Ars Viva 82/83." Traveling exhibition. 1982
- Kunstverein Köln, Germany. "10 in Cologne." 1981
- ARC, Musée d'Art Moderne de la Ville de Paris, France. "Art Allemagne Aujourd'hui." 1981
- Württembergischer Kunstverein, Stuttgart, Germany. "Szenen der Volkskunst." 1981
- Staatliche Kunsthalle, Baden-Baden, Germany. "Videotape." 1981
- Rheinisches Landesmuseum, Bonn, Germany. "Freunde-Amis...?" 1980
- Kunstverein Köln, Germany. "Mein Kölner Dom." 1980
- A Space, Toronto, Canada. "German Video and Performance." Traveling exhibition. 1980
- Künstlerhaus Stuttgart, Studio Galerie, Stuttgart, Germany. "Video im Abendland." 1979
- Museum Folkwang, Essen, Germany. "Videowochen Essen '79." 1979
- Kunstverein, Bonn, Germany. "Stellungnahme." 1979
- Neue Galerie, Aachen, Germany. "Die Grenze." Traveling exhibition. 1978
- Kunstverein Köln, Germany. "Feldforschung." 1978
- Galerie Magers, Bonn, Germany. "Kunst und Architektur." 1978
- ## Video Installations
- ### 1998/1997
- Auf Schritt und Tritt [Step by Step]*
Two tapes, one projector, and one monitor
Anton Kern Gallery, New York, 1997
Goethe-Institut, Yaoundé, Cameroon, Africa, 1998
- ### 1997
- Blick nicht zu tief hinein*
One tape, projector, and object
Sammlung Dumont-Schütte, Cologne, Germany, 1997
- Nothing to add*
Two tapes and projectors and glass
HfG, Karlsruhe, Germany, 1996
Anton Kern Gallery, New York, 1997
- ### 1996
- Besenrein*
Two tapes, projector, and monitors
Sprengel Museum, Hannover, Germany, 1996-97
- Mir hat es den Kopf verdreht [It Turned My Head]*
Two tapes, projectors, and text
Museum für Gegenwartskunst,
Basel, Switzerland, 1996
- ### 1996/1995
- Die Zwei Seiten der Medaille*
[The Two Sides of the Coin]
Two tapes, projectors, and text
Firehouse, Harlem, New York, 1996
Kunstraum Düsseldorf, Germany, 1996
- ### 1995
- Vom Kommen und vom Gehen*
[Coming and Going]
One tape and projector
Galerie Ribbentrop, Eltville, Germany, 1996
Galerie Planita, Rome, Italy, 1996
- Ständig auf dem Sprung sein*
[Constantly on the Move]
Three tapes
Le Palais des Nations, UNO,
Geneva, Switzerland, 1995

1994*Tabakkollegium oder mir brennt es unter den Nägeln*

Four tapes and text
Kunst- und Ausstellungshalle der BRD,
Bonn, Germany, 1994
The Museum of Contemporary Art,
Helsinki, Finland, 1995

Lagerbestände

Three tapes and screen
Galerie Eigen+Art, Leipzig, Germany, 1994
Badischer Kunstverein, Karlsruhe, Germany, 1995
NeuesMuseum Weserburg, Bremen, Germany, 1995

1994/1993*Mit der Faust in der Tasche*

Eight tapes, projector, and text
Museo de Arte Reina Sofia, Madrid, Spain, 1994
Museum of Modern Art, New York, 1995
Martin Gropius-Bau, Berlin, Germany, 1997

1993*Hals über Kopf [Head over Heels]*

Two tapes and text
Galerie der Stadt Esslingen,
Villa Merkel, Germany, 1993
Kunstverein Braunschweig, Germany, 1993
Barbara Gladstone Gallery, New York, 1993
Galerie Stampa, Basel, Switzerland, 1994
Galerie Eigen+Art, Leipzig, Germany, 1994
15. Stockholm Art Fair, Sweden, 1995
Chicago Art Fair, Illinois, 1995
Galerie Planita, Rome, Italy, 1996
Filmmuseum, Frankfurt, Germany, 1997
Goethe-Institut, Yaoundé, Cameroon, 1997

Safer Video

One camera, monitor, condom, and text
Galerie der Stadt Esslingen,
Villa Merkel, Germany, 1993
Braunschweiger Kunstverein Braunschweig,
Germany, 1993
Wandelhalle, Cologne, Germany, 1993
Medien Biennale, Leipzig, Germany, 1994

1993/1992*Hans-Guck-in-die-Luft*

One tape and video projector
Galerie der Stadt Esslingen,
Villa Merkel, Germany, 1993
Humboldt Universität, Berlin, Germany, 1993

1993/1991*Mit dem Kopf durch die Wand*

Twelve tapes and wall of monitors
Collection Haus der Geschichte der BRD,
Bonn, Germany

1992/1991*Im Auge behalten [Keep in View]*

Four tapes
Molteplici Culture, Museo del Folklore,
Rome, Italy, 1992
Château de Beychevelle, France, 1992
Stichtung De Appel Foundation,
Amsterdam, The Netherlands, 1993
Mediale, Deichtorhallen, Hamburg, Germany, 1993
Albertinum, Staatliche Kunstsammlungen,
Dresden, Germany, 1994/1995

1992/1989*United Colors*

Six tapes and projector
Musée d'Art Contemporain de Montréal,
Canada, 1992

1991*Bellende Hunde beißen nicht*

Three tapes and text
Galerie Tanit, Munich, Germany, 1991
Galerie für zeitgenössische Kunst,
Leipzig, Germany, 1991
Collection Städtische Galerie im Lenbachhaus,
Munich, Germany

Scharfe Hunde [Vicious Dogs]

Three tapes and text
Jack Shainman Gallery, New York, 1992
Ecole des Beaux Arts, Bordeaux, France, 1992
Goethe-Institut, London, England, 1997

Videothek

Eight tapes and seating
[exists in unique edition only]
Galerie Daniel Buchholz, Cologne, Germany, 1991

1991/1990*Wenn die Wand an den Tisch rückt*

Two tapes and text
Galerie Yvon Lambert, Paris, France, 1990
Taormina Arte, Taormina, Italy, 1990
Galerie Eigen+Art, Leipzig, Germany, 1990
Metropolis, Martin Gropius-Bau,
Berlin, Germany, 1991
Kunsthalle Nürnberg, Germany, 1991
Jenaer Kunstverein, Jena, Germany, 1991
Schloß, Dresden, Germany, 1991
Fukui International Video Biennial Fukui,
Japan, 1991
Galerie für Zeitgenössische Kunst,
Leipzig, Germany, 1991
Galerie Ribbentrop, Eltville, Germany, 1991
Fundació Joan Miró,
Barcelona, Spain, 1992
Kölner Kunstmarkt, Germany, 1992
Kunsthalle Düsseldorf, Germany, 1993
Städtisches Museum, Schloß Morsbroich,
Leverkusen, Germany, 1997
Private Collection, Berlin, Germany
Collection Zentrum für Kunst- und
Medientechnologie, Karlsruhe, Germany

1991/1989*Auf den fahrenden Zug springen*

Two tapes and text
Galleria Franz Paludetto, Turin, Italy, 1991
Galerie der Stadt Esslingen, Villa Merkel,
Germany, 1993
Braunschweiger Kunstverein, Germany, 1993
Städtische Galerie Göppingen, Germany, 1994

1990*Niemand ist mehr dort, wo er anfang*

[Nobody is where they started]
One tape, pedestal, monitor and object

Galerie Ascan Crone, Hamburg, Germany, 1990
 Kunstverein Braunschweig, Germany, 1990
 Galerie du Genie, Paris, France, 1990
 Galerie Eigen+Art, Leipzig, Germany, 1990
 Galerie Ribbentrop, Eltville, Germany, 1991
 Collection Haus der Geschichte der BRD,
 Bonn, Germany

1989/1990

Niemand ist mehr dort, wo er hin wollte
 [Nobody is there anymore, where he
 wanted to be]

One tape, text, and glasses
 Galerie Ascan Crone, Hamburg, Germany, 1990
 Galerie Eigen+Art, Leipzig, Germany, 1990
 Galerie Ribbentrop, Eltville, Germany, 1991
 Jack Shainman Gallery, New York, 1992
 Galerie der Stadt Esslingen,
 Villa Merkel, Germany, 1993
 Kunstverein Braunschweig, Germany, 1993
 Martin Gropius Bau, Berlin, Germany, 1997
 Collection Haus der Geschichte der BRD,
 Bonn, Germany

1989

Ya tienen asiento

Three tapes and text
 Museo Nacional Centro de Arte Reina Sofia,
 Madrid, Spain, 1989

Vogel friß oder stirb

Two tapes
 Musée d'Art Contemporain de Montréal,
 Canada, 1989
 Castello di Rivara, Turin, Italy, 1989
 Galerie Etienne Ficherouille, Brussels, Belgium, 1990
 Galerie der Stadt Esslingen,
 Villa Merkel, Germany, 1993
 Braunschweiger Kunstverein, Germany, 1993

1988

Der Duft von Freiheit und Abenteuer

Three tapes and text
 [exists in unique edition only]
 Donau Festival, Stein/Krems, Austria, 1988

Collection Museum des Landes Niederösterreich,
 Stein/Krems, Austria

Vis à vis

Two tapes and text
 Abbaye Royale de Fontevraud, France, 1988
 Kunsthalle Düsseldorf, Germany, 1989
 Kunsthaus, Zurich, Switzerland, 1989
 Centro de Arte Reina Sofia, Madrid, Spain, 1989
 Castello di Rivoli, Turin, Italy, 1989
 Collection Franz Paludetto, Turin, Italy
 Collection FRAC Pays de la Loire, France

Frau Holle ein Schnippchen schlagen

[Frau Holle Outwitted]

One tape and seating
 DuMont Kunsthalle, Cologne, Germany, 1988
 Galerie Yvon Lambert, Paris, France, 1988
 Galerie Etienne Ficherouille, Brussels, Belgium, 1990
 Galerie der Stadt Esslingen,
 Villa Merkel, Germany, 1993
 Braunschweiger Kunstverein, Germany, 1993
 Private Collection, Brussels, Belgium

1987

Der Elefant im Porzellanladen

Four tapes and object
 Centre Genevois de Gravure Contemporaine,
 Geneva, Switzerland, 1987
 Badischer Kunstverein, Karlsruhe, Germany, 1988
 Städtische Galerie, Erlangen, Germany, 1988
 Kölnischer Kunstverein, Cologne, Germany, 1989
 Kongresshalle, Berlin, Germany, 1989
 Kijkhuis, The Hague, The Netherlands, 1990
 Haus der Kunst, Munich, Germany, 1990
 Collection Bayerische Staats-Gemäldesammlung,
 Munich, Germany

1986

Dans la vision périphérique du témoin

[Dem Augenzeugen im Blickwinkel stehn;
 On the Peripheral Vision of the Witness]

Two tapes and seating
 [exists as a unique edition only]
 Musée National d'Art Moderne,

Centre Georges Pompidou, Paris, France, 1987
 Documenta 8, Kassel, Germany, 1987
 A 11 Art Forum, Munich, Germany, 1987
 Pumphuset, Copenhagen, Denmark, 1988
 Kijkhuis, The Hague, The Netherlands, 1990
 Centro de Arte Reina Sofia, Madrid, Spain, 1989
 Stichting De Appel Foundation, Amsterdam,
 The Netherlands, 1991
 Musée National d'Art Moderne,
 Centre Georges Pompidou, Paris, France, 1992
 Collection Musée National d'Art Moderne,
 Centre Georges Pompidou, Paris, France

1986/84

As if memories could deceive me

Three tapes and objects
 ICA, Boston, Massachusetts, 1986
 Long Beach Museum of Art,
 Los Angeles, California, 1986
 Bildmuseet, Umea, Sweden, 1987
 Power Plant, Toronto, Canada, 1988
 Museo Nacional Centro de Arte Reina Sofia,
 Madrid, Spain, 1989
 Collection National Galerie, Berlin, Germany

1985/84

Jubelnd lief das Volk durch die Straßen

Two tapes, objects, and text
 Ausstellungshalle Mathildenhöhe,
 Darmstadt, Germany, 1985
 Time Based Arts, Amsterdam, The Netherlands, 1986

Schlag auf Schlag und Hieb auf Hieb

Two tapes, objects, and text
 Palazzo Pomotrice, Turin, Italy, 1985
 Porin Taidemuseo, Pori, Finland, 1985

Die Einen den Anderen (A,B,C,D)

[The Ones to the Others]

Three tapes, objects, and text
 Museum van Heedendaagse Kunst,
 Ghent, Belgium, 1985
 Neue Gesellschaft für Bildende Kunst,
 Berlin, Germany, 1985
 Skulpturenmuseum, Marl, Germany, 1985

Circulo de Bellas Artes, Madrid, Spain, 1986
Stichting De Appel Foundation, Amsterdam,
The Netherlands, 1987
Galerie Hant, Frankfurt, Germany, 1989
Musée National d'Art Moderne,
Centre Georges Pompidou, Paris, France, 1990
Fundació Caixa de Pensions, Barcelona, Spain, 1991
Wexner Art Center, Columbus, Ohio, 1991
San Francisco Museum of Modern Art,
San Francisco, California, 1992

1984

*Dreihändiges Klavierkonzert für entsetzlich
verstimmte Instrumente*
Three tapes, objects, and text
Stedelijk Museum, Amsterdam,
The Netherlands, 1984
ELAC, Lyon, France, 1985

Man hetzt Hunde auf den Stier
One tape, object, and text
Galerie Magers, Bonn, Germany, 1984
Collection Städtisches Kunstmuseum,
Düsseldorf, Germany

1984/82

Die Norm ist geschafft
Two tapes and object
41st Biennale, Venice, Italy, 1984
Collection Staatliche Kunstsammlung
Liechtenstein, Vaduz

1983

Tip, tip, tip was soll dieser Mann sein
Two tapes and object
Galerie Rieker, Heilbronn, Germany, 1983
Kunsthalle Wilhelmshaven, Germany, 1984

1982

Freud gegen Marx ist die Devise
Two tapes and text
Biennale des jeunes artistes, ARC, Paris,
France, 1982
Nationalgalerie, Berlin, Germany, 1983
Technische Hochschule, Eindhoven,
The Netherlands, 1984

Das Schweigen deutscher Räume erschreckt mich
Two tapes, objects, and text
Galerie Magers, Bonn, Germany, 1982
Galerie Stampa, Basel, Switzerland, 1983
Walter Phillips Gallery, Banff, Canada, 1983
Long Beach Museum of Art,
Los Angeles, California, 1983
Badischer Kunstverein, Karlsruhe, Germany, 1988
Städtische Galerie, Erlangen, Germany, 1988
Museo Nacional Centro de Arte Reina Sofia,
Madrid, Spain, 1989

Das im Entwischen erwischte
Three tapes and object
Walter Phillips Gallery, Banff, Canada, 1983

1981

Notwehr oder das arme Tier bekommen
Two tapes and text
Stedelijk Museum, Amsterdam,
The Netherlands, 1982

Ablenkung mein Stichwort
Three tapes
Kölnischer Kunstverein, Cologne, Germany, 1982
Badischer Kunstverein, Karlsruhe, Germany, 1982
Kunsthalle Nürnberg, Nurnberg, Germany, 1982

1981/80

700 Intellektuelle beten einen Öltank an
Four tapes and text
Museum Folkwang, Essen, Germany, 1981

1979

Oder um nicht Schlagworte zu gebrauchen
One tape and text
Kölnischer Kunstverein, Cologne, Germany, 1979

*Der Amerikaner, der den Columbus zuerst
entdeckte, machte eine böse Entdeckung*
Kölnischer Kunstverein, Cologne, Germany, 1981
Museum Ludwig, Cologne, Germany, 1982

Als würde ich ständig gegen Wände reden
Two tapes and text
Rheinisches Landesmuseum, Bonn, Germany, 1980

Städtische Kunsthalle,
Recklinghausen, Germany, 1980

Die Verlorenheit des Spielers
Two tapes and text
Galerie Stampa, Basel, Switzerland, 1980
Hochschule St. Gallen, Germany, 1981
Städtische Galerie im Lenbachhaus,
Munich, Germany, 1981

Vom Turm zu Babel an den Ufern des Rheins
Two tapes and text
Kölnischer Kunstverein, Cologne, Germany, 1980

*Im Zusammenhang ist da, nicht erklärbar,
doch zu erzählen*

Two tapes and text
Städtische Galerie im Lenbachhaus,
Munich, Germany, 1981
Galerie Stampa, Basel, Switzerland, 1981
Stedelijk Museum, Amsterdam,
The Netherlands, 1982

1978

Die Unwahrheit der Vernunft
Two tapes and text
Kölner Kunstverein/Marlis Grüterich,
Cologne, Germany, 1979
Galerie ak, Frankfurt, Germany, 1983

1978/77

Die Grenze
Three tapes
Neue Galerie, Aachen, Germany, 1978
Städtisches Kunstmuseum, Bonn, Germany, 1978
CAPC, Bordeaux, France, 1978

1976

Der Konsum meiner eigenen Kritik
[The Consumption of my own Criticism]
Two tapes and objects
Kunstaussstellungen Gutenbergstrasse,
Stuttgart, Germany, 1978
Skulpturenmuseum, Marl, Germany, 1981

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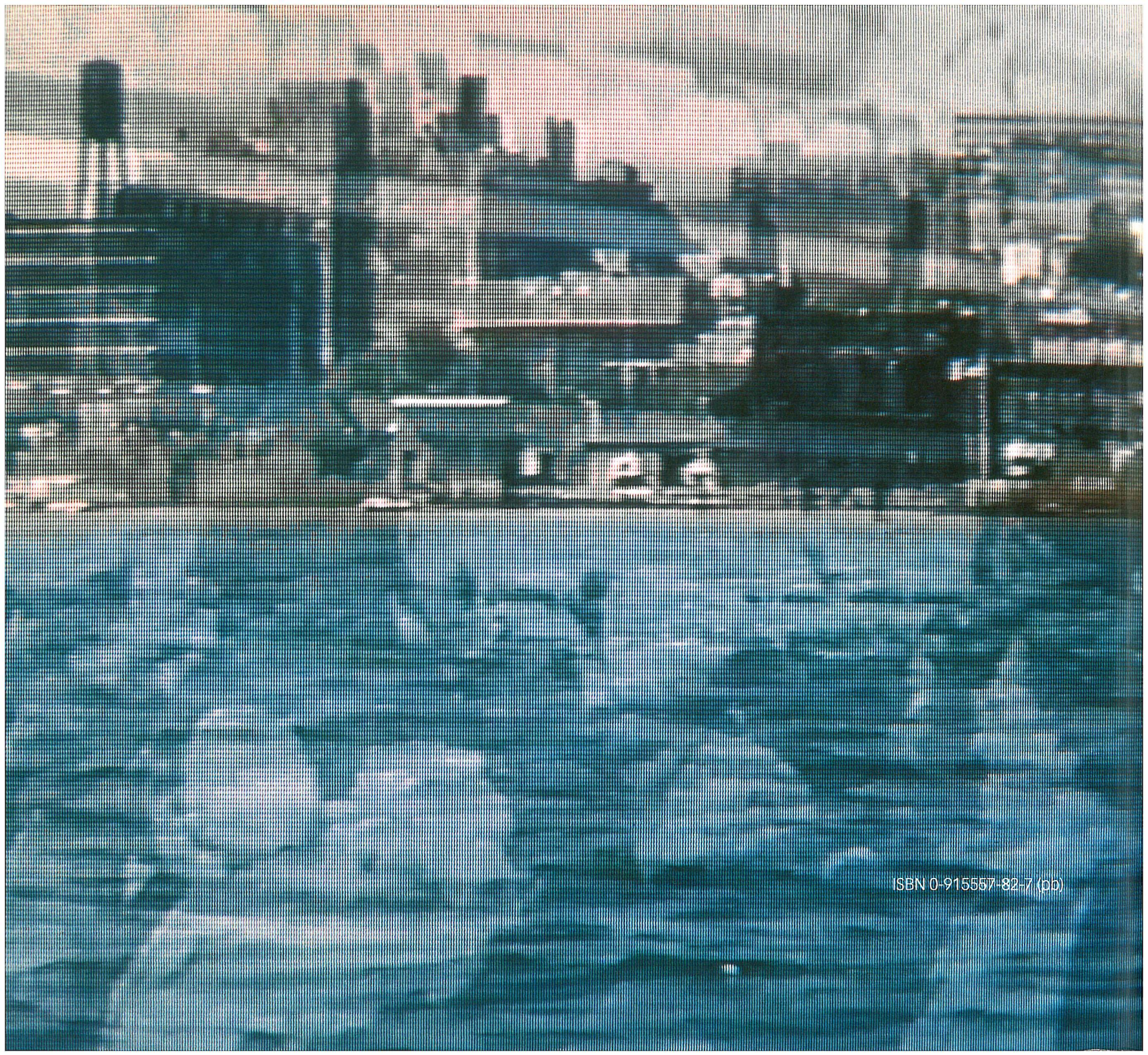
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Contributors

Dan Cameron, Senior Curator at the New Museum of Contemporary Art, has published over two hundred texts on art in various international art publications, including *Artforum*, *Arts*, *Parkett*, *Frieze*, and *Flash Art*. He has contributed to numerous museum catalogues for such institutions as the Royal Academy of Art, London; Stedelijk Museum, Amsterdam; Carnegie Museum, Pittsburgh; Center for Contemporary Art, Glasgow; and Berkeley Art Museum, Berkeley. As an independent curator, Cameron has organized large-scale exhibitions of contemporary art at several major venues, including the Aperto at the Biennale di Venezia (1988), "Cocido y Crudo" (Centro Renia Sofia, Madrid, 1994-95), and "Threshold" (Fundacao de Serralves, Oporto, 1995). He attended Syracuse University and Bennington College, earning a B.A. in 1979.

Kobena Mercer is a professor in the Africana Studies Department at New York University. Published articles include *Engendered Species: Danny Tisdale and Keith Piper* (*Artforum*, Summer 1992), *Black Art and the Burden of Representation* (*Third Text*, Spring 1990), and *Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary* (*New Formations*, Spring 1992). His essays have appeared in such books as *Black Male: Representation of Masculinity in Contemporary American Art* (1994), *Mirage: Enigmas of Race, Difference and Desire* (1995), and *The Fact of Blackness: Frantz Fanon and Visual Representation* (1996). In 1994, his book *Welcome to The Jungle: New Positions in Black Cultural Studies* was published by Routledge Press.

Dr. Theodora Vischer is an art critic and curator at the Museum of Contemporary Art in Basel, Switzerland. She has published two books on Joseph Beuys (1983 and 1991) and numerous essays on contemporary art. She has organized exhibitions with Gary Hill (1994), Ilya Kabakov (1995), Robert Gober (1995), Andrea Zittel and Dan Graham (1996), Katharina Fritsch (1997), Matthew Barney (1998), Elizabeth Peyton (1998), and others.



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