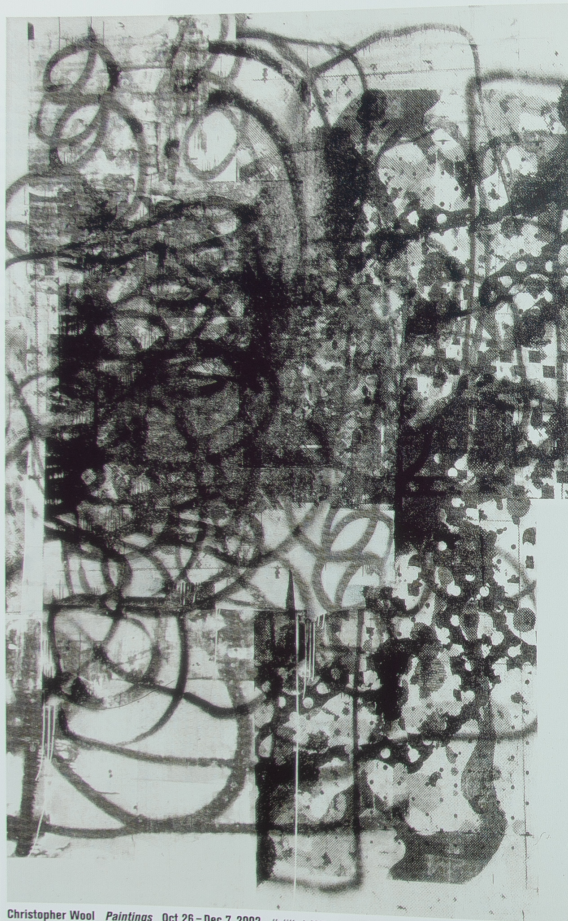


Berlin 1994–2003



maxhetzler.com



Christopher Wool *Paintings* Oct 26 – Dec 7, 2002 *Untitled*, 2001 enamel on linen, 274.3 x 182.9 cm (P 381)



Untitled, 2001 enamel on linen, 274.3 x 182.9 cm (P 384)



Untitled, 2001 enamel on linen, 274.3 x 182.9 cm (P 379)



Untitled, 2001 enamel on linen, 274.3 x 182.9 cm (P 380)



Glenn Brown Sep 14 – Oct 19, 2002 *Dark Angel (for Ian Curtis) after Chris Foss*, 2002 oil on canvas, 225 x 341 cm

Glenn Brown describes himself as an Arcimboldo deriving his wherewithal neither from the vegetable garden nor from the fishmonger's stall, but from an altogether subjective history of painting, whose more or less happy heroes may be recognized artists, minor masters, anonymous painters, or sci-fi illustrators, like Chris Foss, whose small-format illustrations – meant to evoke cosmic vastness! – Brown blows up to the proportions of colossal historical painting.

■ Frédéric Paul
in: Glenn Brown, *Domaine de Kerguelhenec*, Bignan 2000

Lila, weiß und andere Farben A Summer Group Show

Franz Ackermann, Darren Almond, Werner Büttner, Thomas Demand, Rineke Dijkstra, Bart Domburg, Günther Förg, Ulrich Lamsfuß, Michel Majerus, Frank Nitsche, Yves Oppenheim, Yan Pei-Ming, Thomas Struth, Mette Tronvoll

Lila (lilac) and weiß (white) are the colours of the sports club Tennis Borussia Berlin. The exhibition was held to support the soccer youth of TeBe.



Lila, weiß und andere Farben – A Summer Group Show (Lilac, white and other colours) Aug 10 – Sep 7, 2002
left to right Rineke Dijkstra: *Max and Levent, Berlin, June 8, 2002*, 2002 c-print, 75 x 65 cm, framed
Darren Almond: *Deep in the Second Half*, 2002 battery powered clock, enamel steel perspex and electric motor, edition of 11, 53.5 x 10 cm





Glenn Brown *Paintings and Sculptures* Apr 15 – Jun 3, 2000 Installation view

2000



Albert Oehlen *Das Privileg* (The privilege) Feb 19 – Apr 8, 2000

left to right *Das Privileg / M IV*, 2000 watercolour on paper, 169 x 160.5 cm *Das Privileg / FI*, 2000 watercolour on paper, 199.5 x 162 cm



Larry Clark Dec 18, 1999 – Jan 5, 2000

Tulsa, 1960 portfolio, edition of 100, 50 b/w photographs, numbered and signed by the artist, each 36 x 28 cm
Teenage Lust, 1963 portfolio, edition 29, 95 b/w photographs, numbered and signed by the artist, each 35.5 x 28 cm

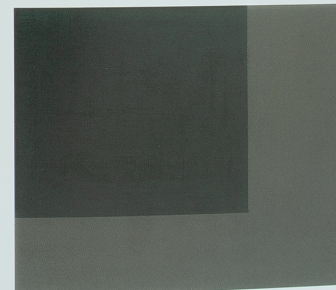


I was born in Tulsa Oklahoma in 1943. When I was sixteen I started shooting amphetamine. I shot with my friends everyday for three years and then left town but I've gone back through the years. Once the needle goes in it never comes out.
 ■ Larry Clark
 in: Larry Clark, Tulsa, New York 1971

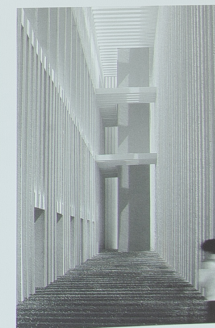
2000 / 1999

The *Corner Field Paintings* contain a form that can be read as half an upside down T. Transformations of this kind are encountered time and again in Federle's works but it is unnecessary to trace them back to possible points of departure because what predominates is the suggestiveness of the result. The *Corner Field Paintings* combine an area of colour with an angular shape, the act of enclosing with being enclosed, the undirected with the directed, a one-part structure with a two-part structure, lightness with darkness, and so on.

■ Gottfried Bohem
 in: Helmut Federle, XLVII Venice Biennale, Bern 1997



Helmut Federle / Peter Zumthor Oct 2 – Nov 6, 1999 Back building
 Helmut Federle: *Corner Field Painting XL*, 1999 oil and resin on canvas, 48 x 58 cm



Peter Zumthor: *Topography of Terror*, model

Zumthor's works pose the early problems of the Modern Movement anew. His themes are the site, the space, the processing of the world on site, the role of construction, the repression of the mechanical (building technology), the rediscovery of nature's laws in building, the immediacy of materials and textures and structures related to them. All of these themes, however, are not symptoms of a return to the past, but of a new look at things.
 ■ Friedrich Achleitner
 in: Peter Zumthor, Architecture and Urbanism, February 1998 extra edition, Tokyo