

# **Parkett collaborations & editions since 1984 : a small museum & a large library of contemporary art**

**Texts by Deborah Wye and Susan Tallman**

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OF CONTEMPORARY ART  
&  
A SMALL MUSEUM  
PARKETT  
COLLABORATIONS &  
EDITIONS  
SINCE 1984  
PUBLISHED ON THE OCCASION OF THE  
PARKETT EXHIBITION AT THE MUSEUM  
OF MODERN ART NEW YORK, 2001  
PARKETT PUBLISHERS

Doug Aitken 57  
 Laurie Anderson 49  
 John M Armleder 50/51  
 Richard Artschwager 23, 46  
 John Baldessari 29  
 Stephan Balkenhol 36  
 Matthew Barney 45  
 Georg Baselitz 11  
 Vanessa Beecroft 56  
 Ross Bleckner 38  
 Alighiero e Boetti 24  
 Christian Boltanski 22  
 Louise Bourgeois 27  
 Sophie Calle 36  
 Maurizio Cattelan 59  
 Vija Celmins 44  
 Francesco Clemente 9, 40/41  
 Chuck Close 60  
 Enzo Cucchi 1  
 Martin Disler 3  
 Marlene Dumas 38  
 Eric Fischl 5  
 Fischli/Weiss 17, 40/41  
 Sylvie Fleury 58  
 Günther Förg 26, 40/41  
 Katharina Fritsch 25  
 Franz Gertsch 28  
 Gilbert & George 14

Liam Gillick 61  
 Robert Gober 27  
 Nan Goldin 57  
 Felix Gonzalez-Torres 39  
 Douglas Gordon 49  
 Andreas Gursky 44  
 David Hammons 31  
 Thomas Hirschhorn 57  
 Damien Hirst 40  
 Jenny Holzer 40  
 Rebecca Horn 13, 40  
 Roni Horn 54  
 Gary Hume 48  
 Ilya Kabakov 34  
 Alex Katz 21  
 Mike Kelley 31  
 Ellsworth Kelly 56  
 Karen Kilimnik 52  
 Martin Kippenberger 19  
 Imi Knoebel 32  
 Jeff Koons 19, 50/51  
 Jannis Kounellis 6  
 Yayoi Kusama 59  
 Wolfgang Laib 39  
 Sherrie Levine 32  
 Sarah Lucas 45  
 Brice Marden 7  
 Mario Merz 15

# alphabetically for no. 1-61, 1984-2001

Tracey Moffatt 53  
Mariko Mori 54  
Malcolm Morley 52  
Sarah Morris 61  
Juan Muñoz 43  
Jean-Luc Mylayne 50  
Bruce Nauman 10  
Cady Noland 46  
Meret Oppenheim 4  
Gabriel Orozco 48  
Tony Oursler 47  
Jorge Pardo 56  
Raymond Pettibon 47  
Elizabeth Peyton 53  
Sigmar Polke 2, 30, 40/41  
Richard Prince 34  
Markus Raetz 8  
Charles Ray 37  
Jason Rhoades 58  
Gerhard Richter 35  
Bridget Riley 61  
Pipilotti Rist 48  
Matthew Ritchie 61  
Tim Rollins + K.O.S 20  
Ugo Rondinone 52  
James Rosenquist 58  
Susan Rothenberg 43  
Thomas Ruff 28

Ed Ruscha 18, 55  
Thomas Schütte 47  
Cindy Sherman 29  
Roman Signer 45  
Andreas Slominski 55  
Beat Streuli 54  
Thomas Struth 50  
Hiroshi Sugimoto 46  
Philip Taaffe 26  
Sam Taylor-Wood 55  
Diana Thater 60  
Wolfgang Tillmans 53  
Rirkrit Tiravanija 44  
Rosemarie Trockel 33  
James Turrell 25  
Luc Tuymans 60  
Kara Walker 59  
Jeff Wall 22, 49  
Andy Warhol 12  
Lawrence Weiner 42  
Franz West 37  
Rachel Whiteread 42  
Sue Williams 50  
Robert Wilson 16  
Christopher Wool 33



**MUSEUM OF  
MODERN ART  
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PARKETT

Collaborations  
Editions

**A Small Museum &  
a Large Library of Contemporary Art**

**rations &  
since 1984**

**Texts by Deborah Wye and Susan Tallman  
Published on the occasion of the Parkett  
Exhibition at the Museum of Modern Art  
New York, 2001**

**Parkett Publishers**

**Parkett**

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1986

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# Table of Contents

Parkett Collaborations & Editions  
alphabetically: front endpaper  
chronologically: back endpaper

Foreword	8
Collaborations with Parkett: From 1984 to Now by Deborah Wye	10
Musée en Appartement by Susan Tallman	22
The Small Museum: All Editions by Artists	38
The Library: All Issues from no. 61-1	278
The Inserts	294
The Spines	296
The Authors	298
The Exhibitions	344

# Foreword

## Dieter von Graffenried

Publisher

It has been Parkett's long-cherished goal to explore and publish the work of inspiring contemporary artists in direct collaboration with them. With great pleasure we present this comprehensive catalogue raisonné of all editions, upon the occasion of the Parkett exhibition at the Museum of Modern Art in New York. The book documents in-depth the small museum of some 120 editions and works made by artists especially for Parkett. The essay by Susan Tallman traces the diversity and richness of these works, which represent distinct responses from many of the most influential and important contemporary artists worldwide. Deborah Wye, Chief Curator, Department of Prints and Illustrated Books at MoMA, looks at the various ways in which Parkett collaborates with artists, including the editions, inserts, spines, covers, texts, and the design of the publication. At the same time this catalogue pays tribute to all of the authors who have written for Parkett and who thereby have created a formidable library of the art of our time. Parkett's unusual publishing project is being made possible by the contributions of many people. Our thanks go to the co-founding editors Bice Curiger, editor-in-chief, and Jacqueline Burckhardt, to our team past and present, and to all those who enable us to publish a new volume every four months. Above all we wish to thank the many artists and authors, whose dedicated support and commitment have made this small museum and large library come true.

# Collabo- rations with Parkett

Deborah Wye is Chief Curator, Department of Prints and Illustrated Books, at the Museum of Modern Art, New York.

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**Collaborations with Parkett: 1984 to Now**

"We are aiming to produce a vehicle of direct confrontation with art, providing not only coverage *about* artists, but original contributions *by* them."<sup>1</sup> Thus reads the stated goal in the first issue of *Parkett*, a journal of contemporary art and ideas, in 1984; it has remained the editorial challenge through volume 60, in 2001. This exhibition focuses on the original contributions by artists that have resulted from *Parkett's* project of editions, inserts, and spine designs. Over the past eighteen years the editors have collaborated with nearly 150 artists, resulting in an extraordinary array of prints, page art projects, photographs, drawings, paintings, multiples, videos, DVDs, sound pieces, and other inventive formats, all available to subscribers in editions. While most are small in scale and imbued with the fascination that comes with miniaturization, others expand across the space of a billboard or require the walk-around room of a full-size sculpture. They are encompassed here within one gallery, where a concise survey of contemporary art unfolds. A full set of these works was acquired by The



Museum of Modern Art in 1998, with new publications added to the collection as they appeared. This exhibition provides an opportunity not only to celebrate the remarkably diverse art of our own time, but also to highlight the creative forces at work in this innovative publishing venture.

### **The Parkett Project**

In Zurich in the early 1980's, a group of friends, stimulated by the new level of communication between art communities in Europe and the United States, hoped to contribute to the burgeoning dialogue. Bice Curiger, Jacqueline Burckhardt, Peter Blum, Walter Keller, and soon thereafter, Dieter von Graffenried, decided to create a new periodical that would present articles in both English and German and be "an equal pleasure to read in both languages."<sup>2</sup> Their goal was a journal that would be not academic but artist-driven, necessitating active collaboration. Artists would be chosen to take part in shaping each issue by suggesting authors, conferring on layout, proposing cover ideas, and creating a separate artwork that could be editioned and offered for sale to subscribers. Eventually, additional artists were asked to contribute insert to the magazine, most often in the form of page art bound into the volume, and also designs for the spines. With offices in Zurich and New York, cross-Atlantic communication and the efforts needed for translation made the process slow and thoughtful, something the editors valued.

When the journal appeared in New York, there was immediate talk about the meaning and pronunciation of its title. The editors responded with a piece in the second issue entitled “?Parkett?” that would become a hallmark of their thoroughness, poetic imagination, and humor. They explained that this German noun derives from the French word *parquet* and that it is “a term for a whole variety of inlaid wooden floors ...” They alluded to the word’s relationship to dance floors, as well as diplomatic statesmanship, and also invoked the theater by noting that it can refer to seats in the audience closest to the stage. Wittily, they even uncovered obscure connections to “the office of the public prosecutor” and “the stock exchange,” and noted the similarity of the sound of the word *parkett* to the English word *parakeet*, and even to the combination of the words *parking lot* and *luncheonette*. In explicating their title, the editors hinted at the richness, complexity, and pleasure that would unfold in their dialogue with people who speak different languages but share a passion for art and ideas.

Eighteen years later, *Parkett* has enlisted nearly 550 writers in addition to their artist-collaborators, and the magazine is printed in 12,000 copies. Such growth and longevity is a significant accomplishment when one looks back in the modern period on the relatively short runs for periodicals that base their activities around contributions from artists. Its erratic nature notwithstanding, the tradition is a rich one. In the 1890’s—a time when many artists and literary figures shared close bonds with each other, and similar thematic concerns

vis-à-vis Symbolism—journals such as *La Revue Blanche* commissioned prints to be bound into their pages, or offered portfolios to subscribers. In the twentieth century, such periodicals were generated from a variety of impulses. Some were political and/or satiric, such as *L'Assiette au Beurre*, *The Masses*, and *The New Masses*. In other instances, artists and like-minded editors joined forces, as they did during the German Expressionist period, and upon the arrival of the Dada, Surrealist, and Cobra movements. In the 1960s the adventurous publication *S.M.S.* appeared, with each issue in the form of a small portfolio containing ephemeral artworks by such artists as Christo, Roy Lichtenstein, On Kawara, and Joseph Kosuth.

Among the most illuminating precedents for the *Parkett* project, however, is the work of Marcel Duchamp, whose interest in reproduction found expression through designs and inserts for periodicals, and the publication of multiples. His *Box in a Valise* intersects tellingly with the *Parkett* project. In 1941 he issued his first edition of this carrying-case containing a carefully-constructed display box packed with color reproductions and miniature replicas of his past works. The artist characterized this piece as a “portable museum” and sold it over the years in various editions, for a total of about 300 copies. In homage to this concept, *Parkett's* editors look back over the small-scale, editioned artworks created in conjunction with their journal, and characterize them as a kind of *Musée en Appartement*.

In addition to its collaborations with artists, *Parkett* provides a variety of thematic sections for ideas and opinions by critics, historians, curators, and other writers interested in contemporary art, but it does not contain exhibition reviews or art-world news items. Several conceptual rubrics under which authors are invited to participate are as follows: "Cumulus" brings together one art professional from the United States and one from a European country to write on any subject of current interest; "Balkon" offers "observations from a certain distance, as if from a balcony rather than the seats up front in the parquet area"; and "Les Infos du Paradis" is described as including "the delicate, the unexpected, the seldom-seen, the theoretical." These various components, along with articles devoted to collaborating artists and the commissioned artworks, create a kind of synergy that is unique to each issue and form a kind of event-between-covers. The periodical becomes a medium or, as the editors have called it, an "instrument."

### **The Editions: 1984–2001**

Conceived during the period in which Neo-Expressionism held center stage in the art world, *Parkett* collaborated on its first issue with the Italian artist, Enzo Cucchi. For his edition, Cucchi created a rich black aquatint and drypoint that was bound into a separate copy of the journal. This version of the journal was published in an edition of 80 and was available for purchase to subscribers of the regular, trade version of *Parkett*.



While many artists have decided on editions to be bound into special versions of the journal in this way, others created them as entirely free-standing works. As each issue of the trade version arrives, subscribers can see what the edition consists of through a reproduction, and then decide whether or not to purchase it.

*Parkett's* collaborating artists, and the editions they have created, represent a variety of artistic generations and directions. Artists such as Louise Bourgeois, born in 1911, and Vanessa Beecroft, born nearly sixty years later in 1969, for example, fit within these parameters. Artistic strategies representing Neo-Conceptualism and language-based ideas, social and political themes, Pop and consumer-based imagery, performance art, feminist issues, documentary and staged photography, and pure abstraction, are all to be found in these projects.

Popular culture merges with feminist issues, for instance, when artists Mariko Mori and Sylvie Fleury bring together elements of performance art, installation, and video in their startling "products." Mori created *Star Doll*, her version of the ubiquitous Barbie, and Fleury duplicated a stylish shoe from the fashion line of a hot designer with *Her Mistress' Toy*. Both objects provoke a certain delight: there is the possibility of playing with Mori's little self-portrait figure as a child would, posing and dressing her; and one can try on Fleury's rubberized stiletto platform mule, or throw it to the dog and hear it squeak. Social and political issues infuse the work of Kara

Walker, whose black and white linoleum cut *Boo-Hoo*, falls within the long tradition of incisive prints that express social injustice. Her silhouetted figure takes on an abstract and decorative shape that provokes a kind of tension when joined to her narrative of racism and exploitation. With a uniquely Californian sensibility, Ed Ruscha gives his own slant to conceptual and language-based art. In the lithograph *Hell 1/2 Way Heaven*, Ruscha takes the format of the book into consideration—involving the reader not only in the act of opening his edition, which is bound into the volume, but also in unfolding it and deciding the orientation from which to view it.

### The Book as Medium

Ruscha's edition draws attention to the book as a creative medium. Throughout the twentieth century and into the present, there has been a proliferation of deluxe books in a tradition developed particularly in France and known as the *livre de peintre*. Picasso, Matisse, and Miró, among many others, have linked their etchings, lithographs, woodcuts, and screenprints to accompanying literary texts, with masterful results. During the 1960's an alternative phenomenon called "artists books" gained momentum; this format took advantage of the less costly technique of offset lithography for small, illustrated volumes in large editions. During this idealistic period, the affordable artists books were meant to be available to a very broad audience, and the page became an alternative exhibition venue.



The structure of *Parkett* combines elements from both these book traditions, as well as from the exhibition catalogue, and becomes a variant genre. Artists provide many of its distinctive attributes. Their suggestions for covers include images for the front and back as well as the inside flaps. Charles Ray's cover of supermodel Tatjana Patitz is integral to the work he created for his separate edition. Executed as a standard fashion shoot, it includes credits for art direction, makeup, and hair. In contrast, Ray's edition consists of a series of nine snapshots of that same model taken at home, where she appears not with professionally designed makeup and hairdo, but in everyday outfits, sitting around the house, and doing everyday tasks.

Artists' interactions with the book-like quality of *Parkett* exist in many guises. Several have referenced the structure and proportions of the journal's pages. Alighiero e Boetti did this with his double twins portrait collotype, which simulates a double-page spread and incorporates a fold and a compositional element drawn down the center where the gutter of the magazine would be. Similarly, Günther Förg responded to the page proportions with his two sculptural editions, both of which include components to be installed side by side on the wall. Others who have incorporated the framework of the book include Georg Baselitz, who chose the traditional frontispiece as the location for a jewel-like drypoint, and Brice Marden and Robert Wilson, each of whom conceived foldout panels connected to prints bound into the magazine.

Some artists have devised separate books for their editions. Martin Kippenberger created eighty small, unique volumes, each with pages showing the same snapshot or found image from his personal archive. Raymond Pettibon fashioned an accordion construction that proposes a reading from left to right. Sigmar Polke subverted the act of reading with fifty unique books that look exactly like issues of *Parkett* but consist of pages rejected during the journal's printing process due to double-printing or other errors.

*Parkett's* insert series has given page art a regular platform. Over fifty artists have participated thus far. A few have chosen to reproduce works as posters to be folded and tucked into the journal, but most have put together sequences of up to twenty pages to be bound in. Cindy Sherman, whose photographs in series are shown together on gallery walls, generated a very different kind of anticipation, suspense, and drama, with her sequence of images for *Parkett*. Damien Hirst, who has produced ambitious pop-up books among his many other mediums, provided a chilling insert on the subject of cigarette smoking.

By *Parkett's* fifteenth issue, the editors realized that the spines of a yearly set offered yet another opportunity for artistic collaboration. A composition now completes itself at the end of every year as issues arrive in the mail, are read, and then placed in sequence on the bookshelf. Christian Marclay took the opportunity to put an image of each of the four Beatles on separate spines, and Niele Toroni arranged diamond shapes to

make a playing card. Ross Bleckner's abstract composition can be read as a reference to the bones of a human spine.

### Art and Dissemination

Publishing in the art field is a risky and adventurous activity which has produced a wide array of works available in editions. Many examples by the most significant artists of the modern period are included in the Museum's collection. These works came into being through the instigation of such historic publishers as Ambroise Vollard, Daniel-Henry Kahnweiler, Aimé Maeght, Tatyana Grosman, and others. The editions commissioned by *Parkett* are now included alongside these examples. Sometimes referred to as "democratic" mediums, printmaking and book formats have provided artists with distinctive forms of expression while also enlarging the community of those who have the opportunity to experience these works up close by owning them. The inventive artworks published by *Parkett*, available to a relatively broad audience, carry on this rich tradition and demonstrate its potential for new and fertile developments.

- 1 Quotations are from editorial statements in various issues of *Parkett* and from conversations with the editors in Zurich, summer 2000.
- 2 Peter Blum eventually left to concentrate on activities in New York; Walter Keller left to found the Scalo publishing imprint. Karen Marta, Louise Neri, and now Cay Sophie Rabinowitz (assisted by Ali Subotnick) have served as New York editors. Editing and production is coordinated by Susanne Schmidt. Editions are handled by Beatrice Fässler in Zurich, and Subotnick in New York.

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# Musée en Apparte- ment

Susan Tallman is a writer and the author of "Contemporary Prints: Pre-Pop to Postmodern", Thames and Hudson, 1996



Back when the world was young, in 1967, there was this notion that art was about to be changed forever by mechanical reproduction. A tide of small, multiple sculptures and prints and books were going to wash away the old idea of art as a luxury product whose spiritual value was neatly indexed to its rarity. Art was no longer to be "a prestige object," proclaimed Documenta. The Swedes put on an exhibition in 100 locations simultaneously, proving the obsolescence of the traditional museum. The Americans sold art by mail order, making the same point about galleries. In the New World, jumbo canvasses would be abandoned in favor of what the sculptor Pol Bury dubbed *rêveries postales*<sup>1</sup>. Art would be as easily available as magazines. Reduce the size and increase the distribution, promised Pierre Restany, and you would create "a new language of communication between men."

Now, of course, we know better. The art-consuming public bought the argument and just went on buying. In 2001, museums and galleries are more powerful than ever, and the pandering to social pretensions more slavish than ever. And yet, the notion of an art object that climbs down off its pedestal and wanders out into the world remains a deeply alluring one.



When *Parkett* was founded in 1984, one element of its planned “collaborations” with artists was a series of limited editions designed for, and purchasable through, the magazine. This now amounts to some 120 editions, ranging from Enzo Cucchi’s brooding *Elegy and Etching* in issue 1 to Matthew Ritchie’s portable one-shot wall installation for issue 60. Taken together, these objects form a remarkable pocket history of contemporary art—a *Musée en Appartement*, to use the publisher’s own phrase. It is a museum that accommodates many departments: prints and drawings, sculpture, European painting, decorative arts, costume. And it is a museum moored in both the late-sixties ideal of accessible art and the late-capitalist reality of a commodity-based culture.

The artists that *Parkett* has chosen to work with are a savvy lot, attuned to nuances of material and cultural contexts. They have recognized that the situation of art made for—and frequently within the physical body of—a magazine, is fundamentally different than that of art on the gallery wall. Many of the early editions were bound in the magazine, in the manner of older European high-art publications. Small, compelling, beautifully printed etchings by Eric Fischl, Markus Raetz, Georg Baselitz, and Mario Merz were fixed into limited-edition runs of the magazine. Francesco Clemente’s airy *Reconciliation* spills out onto both halves of the magazine spread; James Turrell and Martin Disler each bound multiple images in the magazine; and Robert Wilson’s *A Letter for Queen Victoria* opens out into a storyboard. Brice Marden used foldouts and

the *Parkett* column divisions and hang lines, transforming the mechanics of magazine layout into transcendent geometry. These are artists who understand the tactile intimacy of etching and also the leveling effect of binding a page into a book: its status as a precious "original work of art" is de-emphasized; glued to the words and ideas on the adjacent pages, the print's intellectual content is promoted over its decorative qualities and over its economic clout (most people want art that can be framed). These are serious works of art, by design.

Other artists desired a looser attachment. For issue 26, Günther Förg made four bronze reliefs, each the length and breadth of a *Parkett* issue, but twice as thick, and Liam Gillick's stackable plexi and aluminum plates for issue 61 are similarly *Parkett*-sized—the magazine as sculptural presence. Four years later, Förg paired a *Parkett*-sized mirror with a *Parkett*-sized copper sheet (both mounted on wood) to make a diptych that, like Yayoi Kusama's screen-printed mirror, echoes not just *Parkett*'s form, but also its dialogue between reflected life and pictorial devices.

Gilbert & George, for whom stiff adherence to form is a signature style, produced a stiff, double self-portrait that can be tucked into the magazine or stood upon the mantel. Marlene Dumas' explosive lithograph collapses into its slipcase in a zigzag fold. Meret Oppenheim tucked a pair of surreal, veined gloves into die-cut pages of the magazine—a nested game of concealment and emancipation. Sigmar Polke, never one to mince allusions, took not just the design of the magazine, but

the magazine itself, using the overprinted by-product of the magazine sheets to create a visual cacophony of veiled art and cracked Swiss design. Like teenagers, these objects demonstrate an ambiguous attachment to home—superficially attuned, but fundamentally subversive. With his gaudy *Pouch for Parkett*, Franz West manages to make a political statement (about the dearth of Third World art to be found in *Parkett*),<sup>2</sup> a countercultural fashion statement (who would wear such a thing?), and an Oedipal statement (the edition subsumes the magazine) all at the same time.

He also raises the interesting question of whether the association with original art elevates the magazine to the status of an art object, or reduces the art to the status of a pretentious accessory. Jannis Kounellis' gorgeously somber photo-etching would appear to give one answer, while Jeff Koons' collectible *Parkett* plate gives another. Prints like that of Kounellis, or Malcolm Morley, or Bridget Riley, or Elizabeth Peyton, hark back to the illustrious tradition of art editions descended from Vollard, while works like Koons' plate ally themselves with the tawdry "limited-edition collectible" tradition popularized by the Franklin Mint. These two traditions are points along the same line, of course. Both are stuck—with greater or lesser degrees of self-awareness—with all the messy compromises implicit in the "limited edition": kind of original (the artist thought about it), kind of industrial (somebody else actually made it), kind of private (you can have it at home), kind of public (so can a bunch

of other people), kind of exclusive (but not too many other people.)

While many *Parkett* editions adhere to the standard edition formula—a series of identical images, mechanically produced, signed and individually numbered by the artist—others have treated the edition rather like the 10 x 8½-inch (25,5 x 21 cm) *Parkett* page, as a format to be manipulated. Gerhard Richter, Ross Bleckner, John Armleder, and Jorge Pardo are among those who bypassed mechanical reproduction in favor of a series of unique handmade works (or in the case of Douglas Gordon, mouth-made works.) Others impose a modicum of hand-work onto the printed image: Louise Bourgeois' and Andy Warhol's prints are hand-stitched as is one version of Luc Tuymans' shirt edition; Raymond Pettibon's small book features printed images but handwritten texts; and Philip Taaffe customized each impression of his *Lineament Monotypes*. Thomas Hirschhorn's Swiss watch is pointedly handmade—a cargo-cult icon of mechanical efficiency that doesn't work. In a world overrun with mass-produced pictures (and in a magazine chockablock with reproduced art) this imposition of the human stamp is an act of defiance.

Unique photographs, such as those of Wolfgang Tillmans (whose collection is an "edition" only in the loosest sense), Charles Ray, or Sigmar Polke, strike us as particularly perverse and poignant, since photography is the ultimate in reproductive media: efficient, transparent, capable (as Walter Benjamin predicted) of stripping the "aura" from an image. Ray uses



unexpected uniqueness to toy with our perceptions of familiarity and distance—his snapshots of supermodel Tatjana Patitz (each collector gets nine) changes his subject from Olympian fashion goddess to (unusually lovely) girl next door. Martin Kippenberger's photo-offset books are intimate and irritating—instead of 80 books all reproducing the same photographs, he made 80 unique books, each featuring a single photograph, repeated on all pages. Polke, in *Desastres und andere bare Wunder*, began with one of the great monuments to the power of the printed image—Goya's *Desastres de la Guerra*—and developed the film with his own barmy alchemy of Himbeergeist and Pril. He then reproduced the film as an accordion-folded *leporello*<sup>3</sup> in the magazine and printed 60 unique photographs for the edition. In place of photographic reproduction without aura, Polke gives us aura without reproduction. Any visible resemblance to the Goya has disappeared, and the connection exists only as a spiritual residue of the process—exactly what the printed images resemble. Polke's editions for *Parkett* (there have been three so far) point to one important revelation—that the seeds of transcendence don't lie outside the seemingly dehumanizing mechanisms of reproduction, but deep within it.

The lovely thing about editions—the thing that so changed the Western world in the 1450s and so seduced the art world of the 1960s—is their promise of financial accessibility and broad distribution. This is the lure of the *rêverie postale*. But accessibility and distribution necessitate limits of size and



expense. *Parkett's Musée en Appartement* is also largely a Musée en Miniature. The question is, do important art ideas always fit in the post?

For some artists, small scale comes naturally: Vija Celmins' galactic mezzotint, Alex Katz's serene woodcut, and Ellsworth Kelly's elegant curve are all examples of the power of visual concentration. Bruce Nauman, Vanessa Beecroft, and Diana Thater use video, photography, and DVD to document events in an easily posted way. Sarah Morris' screen print *Capital* incorporates the esthetics of monumentalism on a manageable scale.

Jeff Koons and Felix Gonzalez-Torres both trumped the issue of scale by producing collapsible editions: Koon's rubbery, phallic flower inflates to an intimidating five feet in diameter; while Gonzalez-Torres, ever the maestro at the intersection of private life and public responsibility, created a billboard of footprints in the sand, broken onto 8 sheets—a testament to grandeur and ephemerality. (Andreas Slominski achieved the opposite effect with his folding-rule edition, which is—perversely—shipped in its unfolded, fully extended 80-inch-long [2-meter] length.)

Other sculptors collapsed their concerns into two dimensions: Gabriel Orozco's digitally manipulated photograph, like his harlequin-painted skull, locks nature to artifice; Wolfgang Laib's silk-screen, oilstick on Rivoli evokes his wax- and pollen-filled installations; Roni Horn's silk-screen of weather terms maintains her signature continuity between the personal and the environmental.

But what of artists such as Cady Noland or Jason Rhoades or Ilya Kabakov, whose installations mimic the chaotic envelope of the world at large? What of painters like James Rosenquist, who employs gargantuan scale to avoid that troublesome, traumatic edge where the eye falls out of the picture and onto the wall? What of photographers such as Beat Streuli, Thomas Struth, and Andreas Gursky, whose primary works assume epic proportions in order to deal with the ebb and flow of real life? How is it possible to compensate for the physical involvement of being *within* an artwork?

The solutions have been manifold and ingenious: Kabakov built two of his Kafka-esque scenarios, but scaled for a housefly (plastic fly included); Gursky plays a nesting game—since his picture of people looking at pictures is being looked at by people, it escapes the confines of its margins; Streuli's *Oxford Street* uses a grid to make a crowd and to evoke the urban rhythm of his slide installations. Sam Taylor-Wood relies on a panoramic camera rather than sheer size, and so could shrink her work to pocket size while keeping context in tact.

Rosenquist, for many years the world-record-holder in the largest lithograph category, confines himself here to a modest rectangle of cascading colors and gleaming shards. It has every appearance of being a fragment, a quality that gives it an ineffable scale. Franz Gertsch's woodcut is literally a detail from one of his monumental landscapes. Instead of depicting a colossal certainty, these prints suggest an infinite possibility. Similarly, Tracey Moffatt's and Jeff Wall's editioned photo-

graphs are escapees from their installations, and, like Noland's spray-painted cardboard and Rhoades' hand-painted gourd, have the feel of souvenirs, members of the chorus unexpectedly picked for a solo.

For her edition, Nan Goldin abandoned her long-term portrayal of real lives lived and lost, photographs in which the interconnections between the people shown were everything, and whose power increased with numbers. For *Parkett*, Goldin photographed a field of sage—a retreat from narrative and love and pain, a place apart, a space for contemplation.

Instead of overwhelming the viewer—filling fields of vision and dictating movement—these pieces rely on quieter means: seduction, suggestion, infiltration. The artists can work in small and subtle ways, in fragments and in tangents, in part because they are attached to the magazine, in which their larger body of work is reproduced and discussed at length.<sup>4</sup> Within such a context, Christopher Wool's canine photo is understood as a coy allusion to his *Run Dog Run* paintings; Maurizio Cattelan and David Hammons can edition intriguing but simple photographs, which will be seen in light of their intriguing and complex thought; and Susan Rothenberg can produce a small, rubbery *Bear Skin Rug*, embodying the same concerns as her paintings, but in a form built for the hand as much as for the eye.

One of the fundamental differences between the art reproduced on the pages of *Parkett*—the paintings, sculptures, installations, and performances—and the art *published* by

*Parkett* is that the editions exist less to be exhibited than to be *owned*. Ownership implies many things: exclusivity and control, certainly, but also physical and emotional intimacy—touching, turning, handling. An extraordinary number of *Parkett* editions ask to be held. Sarah Lucas' testicular metal *Lion Hearts* and Stephan Balkenhol's lead figurines have the feel of talismans—things your fingers want to know. Thomas Ruff's photographs usually require the viewer to step back to get the full image, but the double-sided night sky with vellum overlays that he produced for *Parkett* cannot be understood without taking it in one's hands. The same is true of Sue Williams' layered Mylar lithograph. Gary Hume's paintings are usually large, hard, and shiny; but his edition for *Parkett* is silk-screened on felt, a sort of highbrow security blanket. Kara Walker adapts the cool and complex silhouettes of her installations to the visceral, intimate, hands-on medium of linocut. And Juan Muñoz's tiny *Augenblick (Glimpse)* requires the close presence of a living being to be seen at all: the image in the etched glass only appears when it is breathed upon.

The shift from large to small, from delusions of grandeur to *rêveries postales*, is also a shift from the public crowd to the individual viewer—from the museum to the apartment. It is a shift that is reflected in the iconography of these editions: Rebecca Horn, for example, exchanges the mechanical paintbrush, with its implications of heroic artists and great institutions, for the quill and the mighty hammer, with its implica-



tions of creation and destruction, becomes a dapper, silver-plated instrument of ambiguous intent. Damien Hirst abandons the abattoir for a hair-dryer and Ping-Pong ball. Tony Oursler and Katharina Fritsch offer to transform our habitats with CDs and records. The domestic environment is both the anticipated location and the subject. Rachel Whiteread's eloquent, inverted light-switch plate; Sherrie Levine's itty-bitty shoes; Fischli/Weiss' rubber record; Sylvie Fleury's glamorous lady's slipper in squeaky, chewable plastic—all are twisted domestic artifacts, familiar but functionless, all form and fetish. Pipilotti Rist, on the other hand, designed her suction-cupped 3-D photo for dotty functionality—it is meant to be stuck to the television when not in use. Matthew Barney's baby barbell, Karen Kilimnik's fairy-tale totem, Thomas Schütte's dotted wallpaper, and Mariko Mori's mutant doll all suggest not just the home, but also the nursery. Seductively, they draw us back to a time in our lives when we knew the world not from a well-behaved visual distance, but up close, through the messy senses of touch and taste and smell (the Barney barbell is partly made of sugar). They want to play.

There are also several *Parkett* editions that can be worn. In addition to the Oppenheim gloves, there are eyeglasses by Rirkrit Tiravanija, a ring by Jenny Holzer, a tie by Sophie Calle, Laurie Anderson's *Hearring*, Roman Signer's *Fireman's Glove*, and Luc Tuymans' shirt. *The Musée en Appartement* is also a *Musée prêt-à-porter*. But these works have no interest in the benign, ornamental role of the museum-shop silk scarf.



Instead, each enacts a parasitic game in which the wearer acts as the host for the artist's program. Sophie Calle's tie tells the story of an attempt to remake an attractive stranger through anonymous gifts of clothing—an act that is at once generous and insidious. Dressed in clothes by Calle, it becomes difficult to tell where art leaves off and life begins.

If there is a "house style" at *Parkett*, it exists in an editorial fondness for ambiguous situations, for crossovers, for artists and objects that confound the usual borders between art and life. Andreas Slominski, who provided a readymade folding ruler as his edition, describes his work as "an experiment that explores what we can and cannot identify as art in this culture."<sup>5</sup> Over the years, *Parkett* artists have moved from seeing the connection to the magazine as a formal issue to seeing it as a social one, involving not just how things look, but how they are made, distributed, and marketed, and how they relate to the sagging body of individual identity.

Many editions mimic the look of commonplace things: Robert Gober, Alighiero e Boetti, and Christian Boltanski all co-opt mass-market publications, customized with greater or less subtlety. Fischli/Weiss replicate dirty and not particularly attractive paint buckets, painstakingly, by hand. These works cause us to look afresh at the objects that surround us, and also at the framing devices—physical and cultural—that cause us to view particular things in particular ways. How is the Fischli/Weiss bowl different because it is handmade? The Slominski folding rule differs from one you might buy in the

hardware store only in the recalcitrant form in which it is shipped. Once refolded, it makes no visible acknowledgement of its connection to *Parkett*, and yet its entire meaning depends on that connection.

In sharp contrast to the reproductive images that fill *Parkett's* pages, the editions are very self-conscious objects—things engineered to call attention to themselves *as things*. No more pointed example of this exists than Imi Knoebel's decision to cast pigment, not as an image, but as a brick. Elaborate, look-at-me-Ma packaging figures throughout the *Parkett* museum, from John Baldessari's "environmentally impervious" enameled smiles, to Richard Prince's gold record, to Hiroshi Sugimoto's preciously boxed photos at sea. Even Lawrence Weiner chose to emphasize the object as much as the content with his boxed set of a rubber stamp, an ink pad, and a photo. Ross Bleckner, Cindy Sherman, and Rosemarie Trockel all designed works in which the frame is a conspicuous part of the composition. Mike Kelley's photograph of a straw-headed fetish is matted and framed and ennobled with a calligraphic quote from Goethe. Jean-Luc Mylayne's two-color photos are mounted back-to-back on aluminum, under Plexiglas, in a freestanding wooden frame—nature, packaged by culture.

This urge to package the world can also be seen in the mirrors of Förg and Kusama, and in Doug Aitken's mirrored kite—yet another artifact, familiar in form, but bent on reflecting the unpredictable. Ugo Rondinone's plastic-wrapped rock from the Valle Maggia is quite literally a packaged piece of the natu-

ral world, as is Richard Artschwager's wonderfully guileless *Untitled* (1000 cubic inches). In crates of different shapes but identical volume, Artschwager packages nothing more than air, and questions: What is more important—the package or the contents? Or the arbitrary limitation of the contents? Or the suddenly clear depiction of an art object as a line drawn in space—an arbitrary delimitation of all that's going on around us all the time?

In the final analysis, all art objects are nothing more than a form of packaging—packaging an idea, an emotion, a faith. If in *Parkett's* museum the artists have chosen to call attention to the package, shifting the usual balance between “frame” and “image,” it is to give to the *rêverie postale* a psychological weight.

In 1967, when the world was young, Gerhard Richter was reproducing his work as photo-offsets, silk-screens, Xeroxes, “anything,” he said, “that could be produced in vast quantity.”<sup>6</sup> In 1993, Richter's *Parkett* edition consisted of a series of 115 tiny, glamorous oil paintings. The paintings—handmade but hardly labor-intensive—betray Richter's ambivalence about personal expression and about the endless proliferation of images.

The *Parkett Musée en Appartement*, with its mix of machine and hand facture, of personal and impersonal, of familiar objects and contrary purposes, reveals a similar ambivalence. In 2001, the wholehearted embrace of mass-production requires neither ideology nor effort, while fetishizing the artist's hand is not cutely naive, but escapist, dishonest, and

stupid. The *Parkett* situation is rife with contradictions—it is populist *and* elitist; critical *and* self-promoting; apparently in pursuit of both humanist *and* capitalist values. But these contradictions are the stuff of which our world, and our identities, are made—and insofar as the *Parkett* museum reveals them, it tells us who we are.

In issue 18, Ed Ruscha placed his lithograph half in, half out of the magazine.

A tall narrow sheet folded in three, *Hell 1/2 Way Heaven* was bound-in in such a way that the top flap opens to the word HELL and the bottom half to the word HEAVEN. The part that is attached to the *Parkett* spine reads 1/2 WAY.

It's not Hell. It's not Heaven. But it's where we live now.

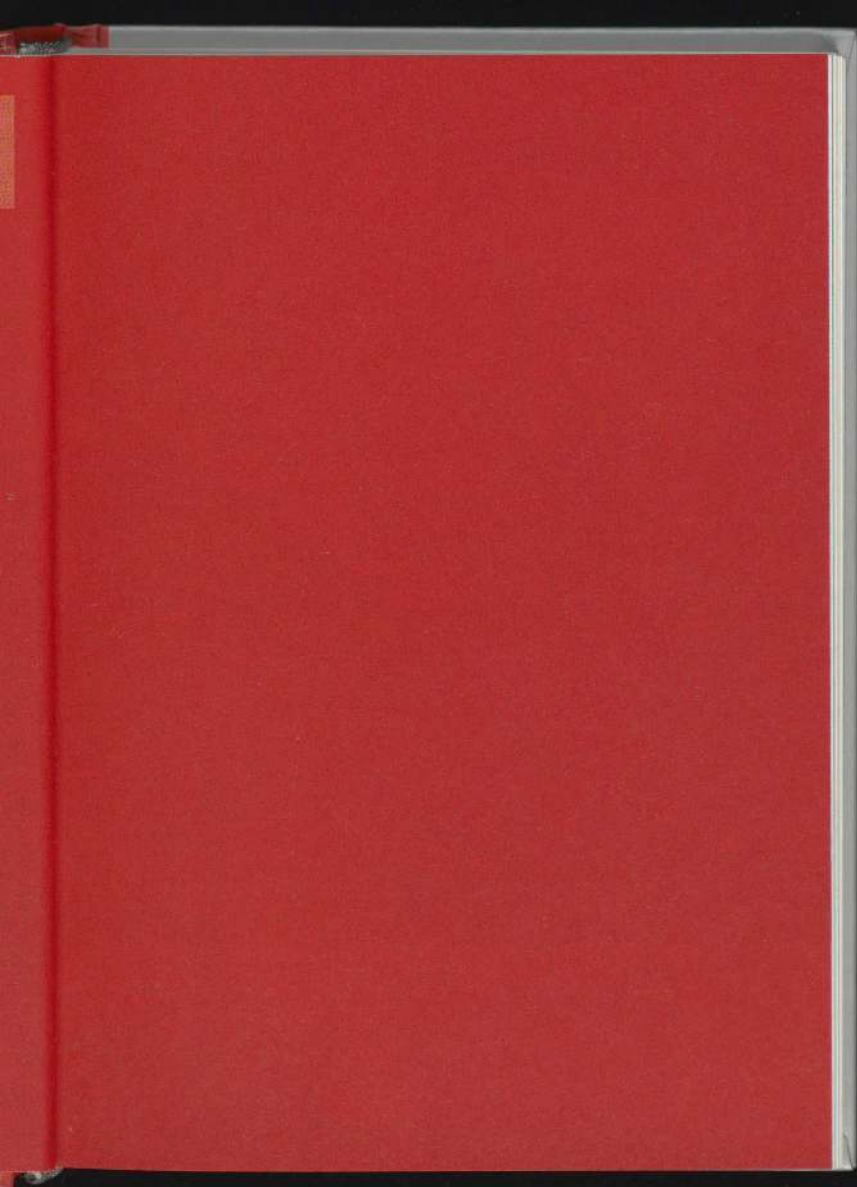
- 1 Pol Bury in: "Du Point à la Ligne/van Punt tot Lijn", Brussels, 1976.
- 2 Maintaining editorial offices in New York and Zurich, *Parkett* does a better job than most art periodicals of covering the world, but there is still very little representation of the Southern Hemisphere.
- 3 A *leporello* is an accordion-folded sheet of paper.
- 4 In place of the usual art-magazine smattering of news and analysis, each issue of *Parkett* focuses in depth on generally three artists, previously one or two.
- 5 In "Slominski: A conversation with Boris Groys," Bettina Funcke and Jens Hoffmann, *Parkett* 55, 1999, p. 99.
- 6 Gerhard Richter in an interview with Dorothea Dietrich, *The Print Collector's Newsletter*, Vol. XVI, No. 4, September – October 1985, p. 131.



# The Small Museum:

All Editions  
by Artists





## Doug Aitken

**Decrease the Mass and Run like Hell, 1999** (Edition for Parkett 57)

mirror kite, approx. 34 x 33 1/2" (approx. 86,5 x 85 cm), tail 37 3/8" (95 cm), with poster of flying kite, approx. 20 x 15 5/8" (approx. 51 x 39,6 cm), Ed. 60/XX, stamped and numbered

Aitken's great technical mastery is obvious in the framing of his shots, the precision with which he captures the light, and the perfection of his editing, which alternates shots of nature with the motion of the machines. A sound mix of intelligent techno music provides rhythm for the ensemble of screens and images. A narrative subjectivity emerges out of this unexpected encounter, one with an ideological viewpoint on the world in all its contemporary complexity.

Christine Van Assche, Parkett No. 57, 1999/2000



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## Laurie Anderson

### Hearing, 1997 (Edition for Parkett 49)

earring with playable sound message (approx. 20 sec.), brass, copper, circuit board, loudspeaker, lithium battery, Plexiglas, wires, approx. size:  $3\frac{3}{8} \times 1\frac{3}{4} \times 1$ " (approx. 8,5 x 4,5 x 2,5 cm), jewelry by Josiah Dearborn, engineering design Bob Bielecki, Ed. 150/XXX, with monogram and numbered

Firmly rooted in time and in the world, her art explores a territory between keen wakefulness and (day-)dreams, where things of the real world and visions together penetrate consciousness, where perception stimulates dreams, and dreams sharpen perception. ...For almost three decades, ceaselessly circling themes and motifs in text, image, and music have been coupled in Laurie Anderson's performances and installations with new material, forever evolving in a cosmology-in-flux, in the endless flow of a great work in progress.

Jacqueline Burckhardt, Parkett No. 49, 1997

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## John M Armleder

**Untitled, 1997** (Edition for Parkett 50/51)

unique Perspex sculptures in fluorescent colors: yellow, light blue, orange, or colorless, approx. 16 x 16 x 8" (approx. 40 x 40 x 20 cm), Ed. 50/XX, signed and numbered, yellow: 1-20, blue: 21-33, orange: 34-42, colorless: 43-50

The idea one gets when looking at the work of John Armleder is the idea of the twentieth century itself, the age of modernity. This is not only because he uses an abstract pictorial vocabulary, but also because he uses objects that have served to construct the new life of this century.

Giacinto di Pietrantonio, Parkett No. 50/51, 1997

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## Richard Artschwager

### **Hair Box, 1990 (Edition for Parkett 23)**

**paint on rubberized hair, wood backing, 10 x 15 x 5" (26 x 38 x 13 cm),  
Ed. 100/XX, signed and numbered**

An Artschwager chair is a chair distilled to its platonic essence, all trace of ornamentation edited and pruned away, abridged to the intellectual state of chairhood, part of a kit through which we teach the meanings of "chair" and "table."

Arthur C. Danto, Parkett No. 23, 1990

intellectual state of Chaimiboci, part of a kit through which we  
teach the meanings of "chair" and "table."

Arthur C. Danro, Parkett No. 23, 1990



# Richard Artschwager

## Untitled (1000 Cubic Inches), 1996 (Edition for Parkett 46)

plywood and pine with steel hardware, Ed. 60/XL, signed and numbered

- No. 1 ed. 1/60-12/60, 10 x 10 x 10" (25,4 x 25,4 x 25,4 cm)  
No. 2 ed. 13/60-24/60, 9 x 18 1/2 x 6" (22,9 x 47 x 15,2 cm)  
No. 3 ed. 25/60-36/60, 11 x 13 x 7" (28 x 33 x 17,8 cm)  
No. 4 ed. 37/60-48/60, 5 x 16 12 1/2" (12,7 x 40,6 x 31,8 cm)  
No. 5 ed. 49/60-60/60, 7 x 7 x 20 1/2" (17,8 x 17,8 x 52 cm)

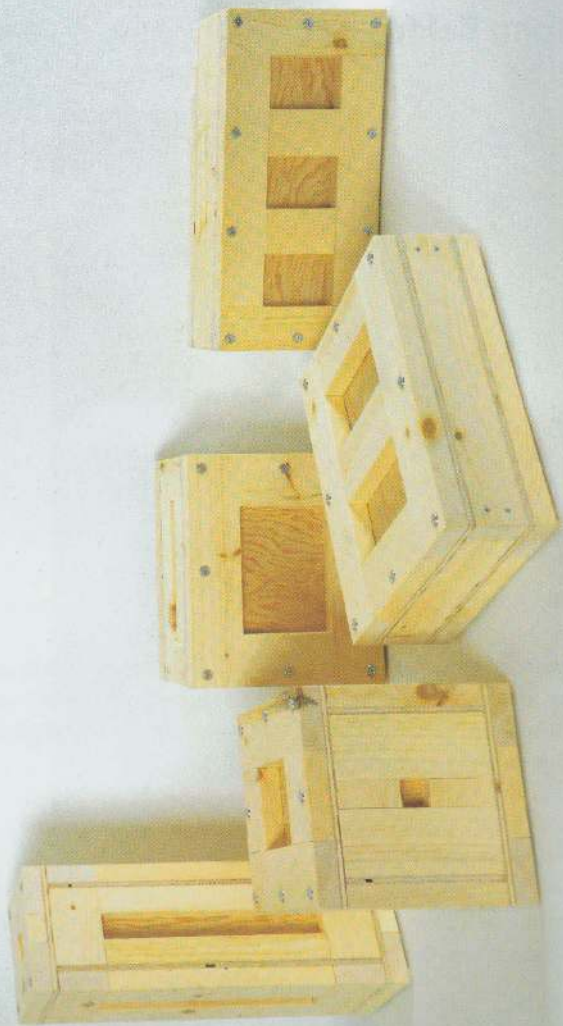
What is American about Artschwager's objects goes beyond analogy—and there is more to it than the aggressive way they display their surface textures. Whether Formica or fiberboard, flowing grain or rigid pattern, their surfaces appear hermetic. Their sheer size further reinforces their presence as pure surface. ... They are like those organisms that have settled into extreme ecological niches, just below the boiling point of water, or in the anaerobic ocean depths. That is the kind of position that Artschwager's objects occupy in the realm of art objects: By scale and texture, they have one foot in the world of objects and one foot in the world of art.

Kurt W. Forster, Parkett No. 46, 1996



objects occupy in the realm of art objects, by  
they have one foot in the world of objects and one foot in the  
world of art.

Kurt W. Forster, *Parkett* No. 46, 1996



## John Baldessari

### **Six Colorful Expressions (Frozen), 1991** (Edition for Parkett 29)

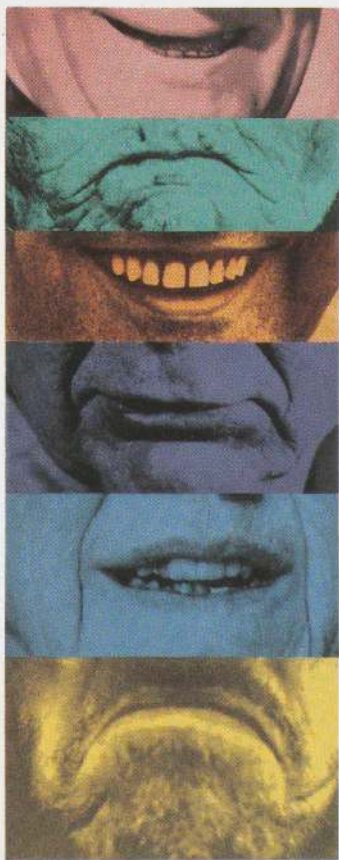
porcelain enamel steel plate, eight color photographic screen process print, imaged by a proprietary photographic ceramic process, impervious to environmental influences,  $10\frac{7}{16} \times 4\frac{3}{4} \times \frac{1}{16}$ " (26,5 x 12 x 0,2 cm), signed and numbered

On the evidence of his images, Baldessari argues for the metaphysical atmosphere of pictoriality and the pictorial nature of abstraction... Thus, any image that aspires to portray the historical moment must do so by enclosing it—by stopping its pulse and suspending the laws of its nature.

Dave Hickey, Parkett No. 29, 1991

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Six Colorful Expressions (Frozen)

Soldzevari, 1991

# Stephan Balkenhol

## Two Lizards and a Man, 1993 (Edition for Parkett 36)

group of three cast lead figurines, each figure approx.  $11\frac{7}{8} \times 5\frac{1}{8} \times 1\frac{1}{2}$ " (approx.  $30 \times 13 \times 4$  cm), weighing approx. 4.5 lbs. (2 kg), cast by Bartschi Foundry, Aeffligen, Switzerland, Ed. 85/XXV, signed and numbered

Balkenhol's sculptures derive their qualitative currency and significance from their origin in two diametrically opposed fields. They draw on the rational, sober, anorganic, and serial character of Minimal Art; yet they also provide immediate sensual access to the world.

Max Katz, Parkett No. 36, 1993





## Matthew Barney

**Sweet Bolus, 1995** (Edition for Parkett 45)

cast sugar and Viratex epoxy resin on satin ribbon with single cultured pearl, dumbbell:  $3\frac{7}{8} \times 4 \times 11\frac{1}{2}$ " ( $9,8 \times 10 \times 29,2$  cm), overall length with satin ribbon  $26\frac{1}{2}$ " (67 cm), Ed. 50/XXV, signed and numbered

Barney's work has always involved a carefully balanced combination of exoteric and esoteric elements, aspects that anyone can follow and enjoy mixed in with cryptic signs and personal myths almost impossible to decipher... Part of Barney's skill lies in creating initial scenographies so compelling in visual terms that it is almost impossible for the viewer not to be drawn in by them.

Norman Bryson, Parkett No. 45, 1995

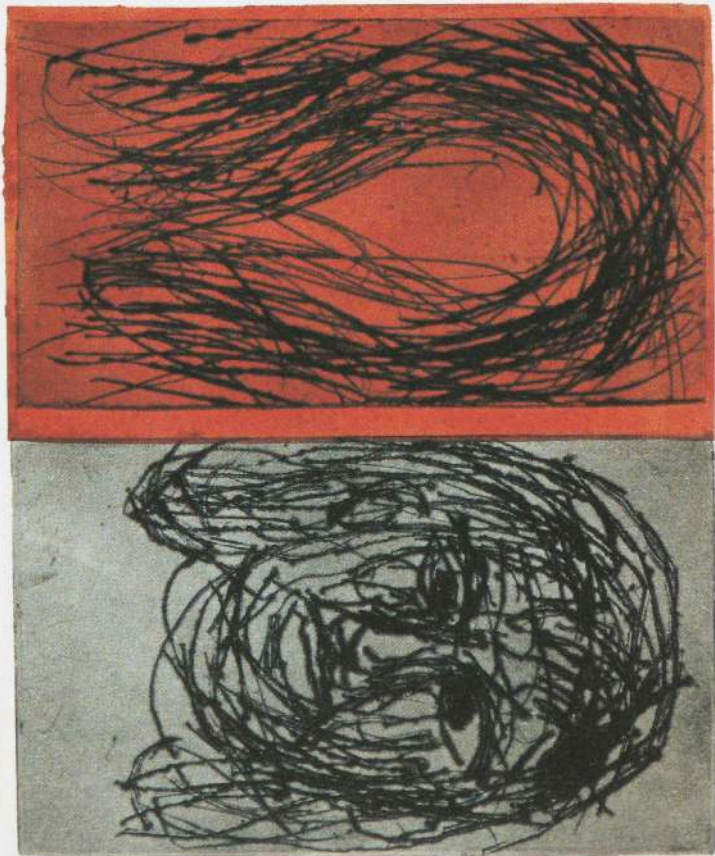


**Face and Teardrop, 1986** (Edition for Parkett 11)

drypoint etching on stenciled english-red ground of two plates on Zerkall book paper 145g, bound in the magazine, left plate: 5 x 3 1/8" (12,7 x 8,1 cm), right plate: 4 13/16 x 2 13/16" (12,3 x 7,2 cm), printed by Verclas/Bergman, Hamburg, Ed. 60/XV, signed and numbered

In Baselitz's work, sculpture and painting represent two forms of what might be called his "opinione contraria," to cite Vasari's Man-  
nerist expression in referring to Rosso. It signifies the opposition and commitment involved in freeing expression and exposing the aggression of structure.

Eric Darragon, Parkett No. 11, 1986



## Vanessa Beecroft

**Untitled, 1999** (Edition for Parkett 56)

five silkscreen color prints of photographs from the artist's archive (VB08, VB35, VB16, VB39 & VB39), 19<sup>7</sup>/<sub>8</sub> x 27<sup>7</sup>/<sub>16</sub>" (50 x 70 cm) each, printed by Lorenz Boegli, Zurich, Ed. 50/LV, signed and numbered certificate

...Beecroft does something no one else does—she does images live. And that changes everything. Even though most viewers probably only know her work through photographs and videos, it's the staging and theatricality of the live event that make these images of girls, whose vacancy and seductive appeal are equally pronounced, so compelling.

Jan Avgikos, Parkett No. 56, 1999





VB16



VB39



VB08



VB39



VB35

## Ross Bleckner

### **Untitled, 1993** (Edition for Parkett 38)

**100 unique pieces, watercolor, inks, and wax on watercolor paper in handpainted and waxed wooden desktop picture frame, 11 x 9" (29 x 23 cm), Ed. 100, signed and numbered**

The question of whether Bleckner is an abstractionist or an expressionist completely misses the point: that he is avid to demonstrate the most intimate pulse of consciousness lurking behind a veil of abstract energy—"dematerialized life," as he calls it. Or he can call a painting "a language to think thought..."

Edmund White, Parkett No. 38, 1993



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**Probing the Mysteries of a Double Life, 1990**  
(Edition for Parkett 24)

collotype (Granolitho), overpainted by hand in red,  $19\frac{5}{8} \times 27\frac{1}{2}$ " (50 x 70 cm), printed by Lichtdruck AG, Dielsdorf, Switzerland, Ed. 100/XX, signed and numbered

The works of Alighiero e Boetti open onto the world, onto the fluid passage of forms; they capture chaos without diminishing it, and one can always cross over from one work into another, while maintaining the same degree of precision, which demonstrates everything with the facts. If there is a route, it is one that leads where routes branch out, bifurcate and multiply. If there is a key, it is a passe-partout that opens and at the same time "closes" every frame, every possible door.

Giovanni Battista Salerno, Parkett No. 24, 1990

THE TOKYO STOCK MARKET  
Could It Trigger the Crash of '89?  
**Newsweek**  
THE INTERNATIONAL EDITION



\$ 40

THE DEFICIT DILEMMA  
A Poll on Higher Taxes vs. Spending Cuts  
**Newsweek**





# Christian Boltanski

**El Caso, 1989** (Edition for Parkett 22)

**booklet with 17 photographs, 2 x 3 1/8" (5 x 7 cm), Ed. 80/XX, signed and numbered**

There is in the work of the artist something of the high priest and something of the charlatan. Boltanski transforms shards of nothing into art, bits of cardboard, lumps of sugar, old photos, but plays the game of showing us that his transformation is also mere illusion, that this art is also the nothing or next to nothing from which it has sprung.

Duclier-Samin, Parkett No. 22, 1989

...monks, that this art is also the nothing of text to nothing from  
which it has sprung.

Didier Semin, Parkett No. 22, 1989

CHRISTIAN BOLLEANSKI

EL CASO



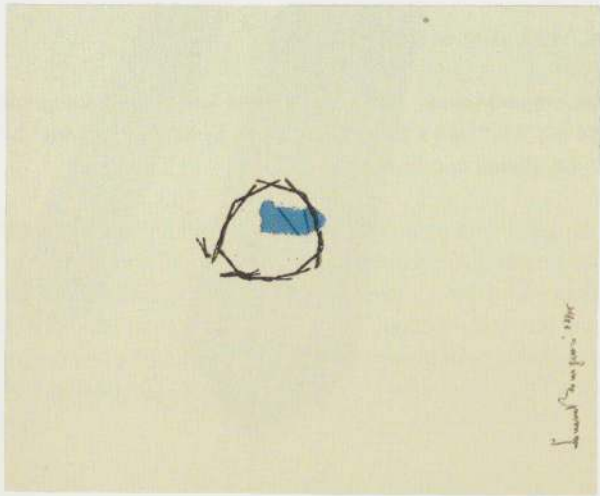
# Louise Bourgeois

## Reparation, 1991 (Edition for Parkett 27)

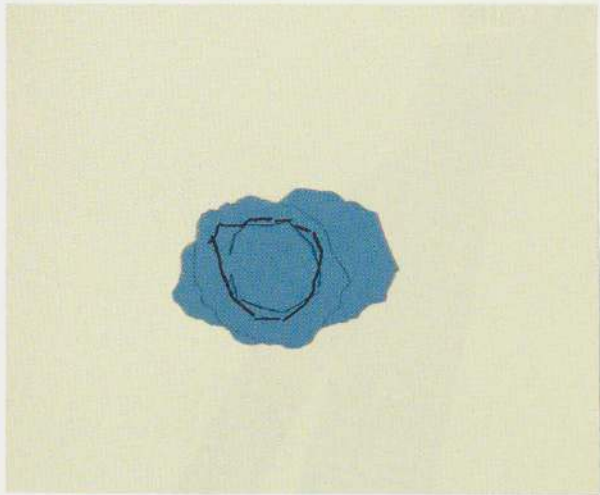
fabrication of printed and handcolored paper, handtorn, pierced, and sewn with thread, 10 x 8 1/4" (25,5 x 21 cm), bound in the magazine, fabricated by Rebecca Lax, Solo Press, New York, Ed. 75/XX, signed and numbered

[Under] the psychic conditions of production in which Bourgeois works, the object is made for psychic use. For Bourgeois, cathexis is often coupled with self-representation, or more precisely, with a projection of the self onto the object which becomes its substitute.

Mignon Nixon, Parkett No. 27, 1991



Mignon Nixon 1991



## Sophie Calle

### **The Tie, 1993** (Edition for Parkett 36)

**pure silk crêpe-de-chine man's tie, printed with an autobiographical story, 56<sup>5</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>8</sub>" (144 x 8,5 cm), produced by Fabric Frontline, Zurich, Ed. 150/LX, signed and numbered**

Like a sculptor of a past century, Sophie Calle in her art manipulates and reconfigures a commodity central to the economy of her time. This commodity does not happen to be bronze or marble, however, but information, the elusive stuff that circulates constantly between consciousness, document and cyberspace.

Luc Sante, Parkett No. 36, 1993





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## Maurizio Cattelan

**Untitled, 2000** (Edition for Parkett 59)

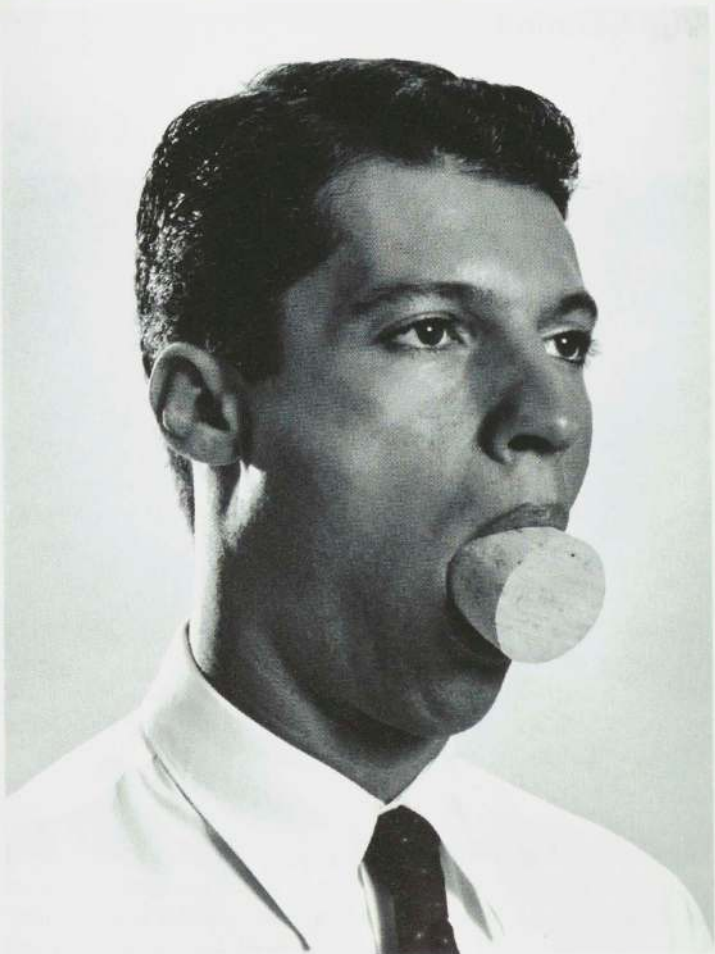
**black-and-white photograph, digital print on paper (Uso Mano), 16 1/4 x 13" (41,3 x 33 cm), image: 12 x 9 1/2" (image: 30,5 x 24 cm), photo by Armin Linke, printed by De Stefanis, Milan, Ed. 60/XXII, signed and numbered certificate**

Cattelan, for his part, directs the forms he manipulates towards conflict and comedy; through works of the most embarrassing, constraining and cumbersome sort he seeks conflicts with the administrators of the art system. In a word, his conduct as an artist consists of orienting the forms he manipulates towards delinquency.

Nicolas Bourriaud, Parkett 59, 2000

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## Vija Celmins

**Untitled, 1995** (Edition for Parkett 44)

**mezzotint (manière noire), 5 x 5 1/8" (12,6 x 13 cm), on Rives, 16 7/8 x 14" (43 x 35,5 cm), printed by Simmelink/Sukimoto Editions, Los Angeles, Ed. 60/XXV, signed and numbered**

Vija Celmins's mature work is a repeated image of uninhabitability, without foothold or air. It depicts space liquefied or rarefied, and further carbonized in the rendering. It is a space of drowning or asphyxiation, and, though without fantasy's comforts, of dreams.

Nancy Princenthal, Parkett No. 44, 1995



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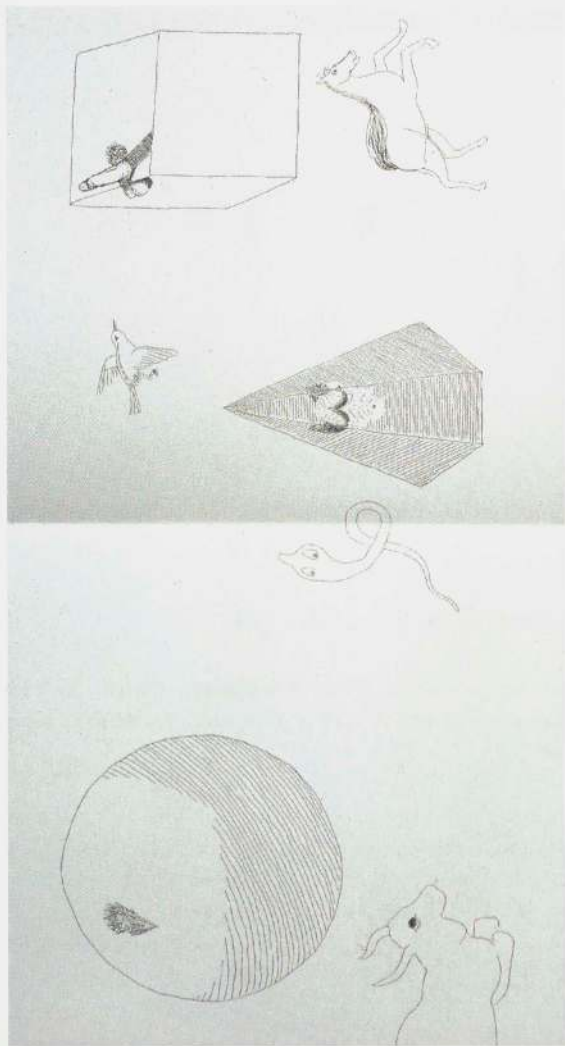
## Francesco Clemente

### Reconciliation, 1986 (Edition for Parkett 9)

**drypoint etching on Somerset Satin, bound in the magazine, 10 x 16 1/2" (25,5 x 42 cm), printed by Jennifer Melby, New York, Ed. 100/XV, signed and numbered**

The intensity of Francesco Clemente's art is one that is never divorced from the flux of surfaces, from worldliness and its signs, from individuality and its ill-defined limits, and from the excess of action. Clemente participates not in the "anxiety of influence," but what may be justly called the joys of influence, a willingness to accept secondariness or "belatedness" without pedantry or populism.

David Shapiro, Parkett No. 9, 1986



## Francesco Clemente

**Sorrow, 1994** (Edition for Parkett 40/41)

photo-etching, printed by Peter Kneubühler, Zurich, on handmade vellum paper, 11<sup>4</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>8</sub>" (29 x 20,5 cm), Ed. 60/XX, signed and numbered

Is Clemente's art about the unsolid, about flux? An art that doesn't want to linger, to revise, to build up, work through? He seems to be moving from one picture to the next without stopping; you are watching them the same way, taking them in like a scent...

Holland Cotter, Parkett No. 40/41, 1994



SORROW

## Chuck Close

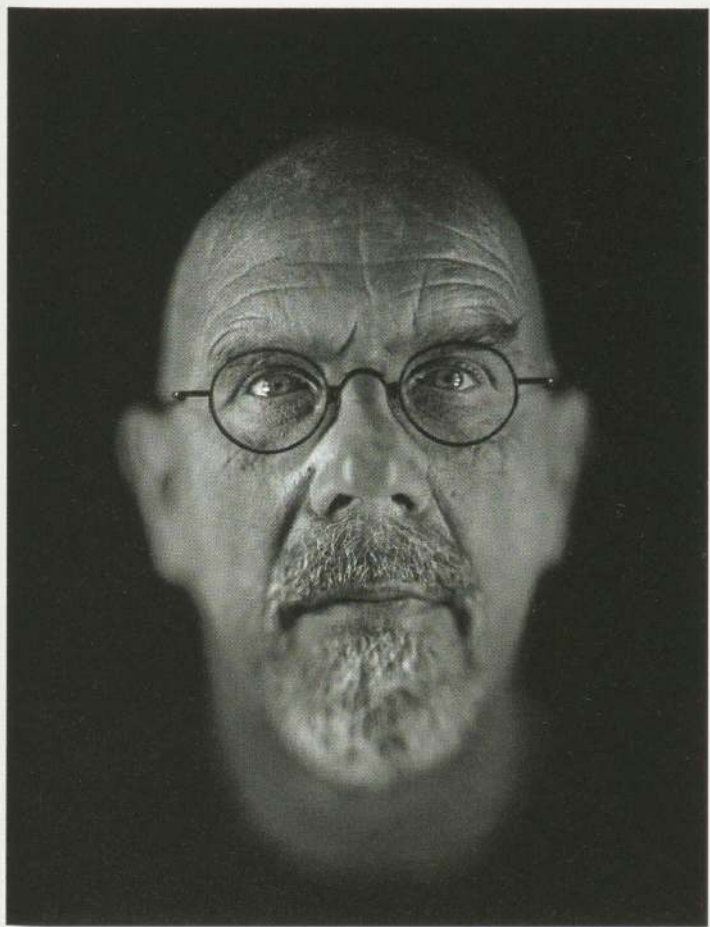
### **Self-Portrait, 2000** (Edition for Parkett 60)

digital ink-jet print of a daguerreotype original on Crane Muséo paper, printed by Adamson Editions, Washington D.C., 22 x 17" (56 x 43,2 cm), image size: 15 1/2 x 12" (39,4 x 30,5 cm), Ed. 70/XXX, signed and numbered

"When I make someone flat I can remember that image. I have an almost photographic memory for flat things. Also, I'm really overwhelmed by the problem of the whole: By breaking it down into these little bite-size decisions, by not thinking about a face, just a chunk, I'm not worried about what it's going to end up as."

Chuck Close in conversation with Elizabeth Peyton, Parkett 60, 2000–2001.





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**Elegy and Etching, 1983** (Edition for Parkett 1)

aquatint and drypoint on Vélin d'Arches, bound in the magazine, 10 x 16 1/2" (25,5 x 42 cm), printed by Peter Kneubühler, Zurich, Ed. 80/XVI-II, signed and numbered

The present moment and far-reaching memories. Naked exposure and sheltered safety. Enzo Cucchi conjures up opposing forces from the depths of human emotions with such artistic power that his painting becomes itself the wave, the fire, the earth, the living objects it represents. "Bisogna togliere i grandi dipinti dal paccaggio."

Bice Curiger, Parkett No. 1, 1984

Elegia

il fumo di Roma  
 calunnia nelle  
 gambe di una festia antica.  
 I morti sepolton  
 mille morti si muovono  
 con rumore.  
 New York ci sentiva;  
 vedeva altri dinosauri  
 iniettarsi nei tetti!!

Dentro le case di Roma  
 si respira - 7/10  
 1983 Europa. Guido Carli -



**In the Erotic Space of a Head, 1984** (Edition for Parkett 3)

drypoint, aquatint, open bite and sugar lift on Rives Wove, bound in the magazine, 10 x 8 1/4" (25,5 x 21 cm), printed by Aldo Crommelynck, Paris, Ed. 50/VIII, signed and numbered

**Little Red Pusher, 1984**

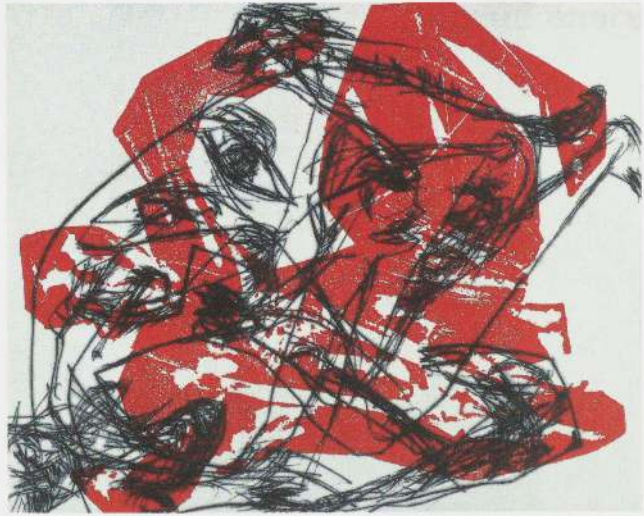
leathercut and drypoint on Rives Wove, bound in the magazine, 10 x 8 1/4" (25,5 x 21 cm), printed by Aldo Crommelynck, Paris, Ed. 50/X, signed and numbered

It seems as if Disler were trying to recall (modern) man's immense capacity to record and store images in order to penetrate into the memory of mankind. Unperturbed he surrenders to the excitement and with invincible power paces off the boundaries of deeper and deeper dimensions.

Bice Curiger, Parkett No. 3, 1984

er and deeper dimensions.

Bice Curiger, Parkett No. 3, 1984





## Marlene Dumas

84

**The Black Man, the Jew, and the Girl, 1993** (Edition for Parkett 38)

triptych printed by Marcel Kalksma, Amsterdam, in three processes on 250g Arches: blockprint in one color, two transfer lithographs from one stone rendered in two colors, inked and inscribed by hand, with eyes and organs scratched out, folded zigzag, 10 x 24 1/4" (25,5 x 63 cm), Ed. 60/XX, signed and numbered

Ever-enquiring into what is reflection, what is real, what is love, what is violence, what is pain, what is lust, what is presence, what is absence, Marlene Dumas constructs, like a piece of architecture, a feeling with corridors, doors, rooms, and empty spaces, many empty spaces, but without a single resting-place for the banal which is perhaps the beginning of evil: the banality of self-deception.

Anna Tilroe, Parkett No. 38, 1993

which is perhaps the beginning of evil: the banality of self-deception.

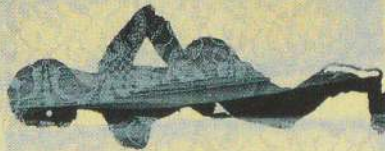
Anna Tihoe, Parkett No. 38, 1993



— The Black man is tired —



— The Jewish nose doesn't exist —



The girl can't help it, womanisation

## Eric Fischl

### **Squatter, 1985** (Edition for Parkett 5)

**aquatint and sugar lift on Zerkall-Vellum, bound in the magazine, 10 x 8 1/4" (25,5 x 21 cm), printed by Peter Kneubühler, Zurich, Ed. 80/XX, signed and numbered**

As for what has entered Fischl's work, it is simply consciousness: a heightened, unhappy, ambivalent consciousness that can no longer be confined to the frame of primal scenes and suburban anecdotes. Almost helplessly, it observes a constant ramification of context and themes: context that links artist and audience, audience and social class, social class and the wider world...

Peter Schjeldahl, Parkett No. 5, 1985

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**Record, 1988** (Edition for Parkett 17)

**record, beracryl, 11<sup>4</sup>/<sub>5</sub>" (30 cm), Ed. 120/XXVI, signed and numbered**

In appearance, the work of Fischli/Weiss is ironic and humorous; oscillating between game and joke, it seems to mock the seriousness of art. The artists' combinations of things and objects, figures and actions, whether in balance or in movement, tend to restore the value of wit and playfulness to creative commitment, but their goal is to contest the claim to truth, to contest the absolutism of the art process, repudiating cleverness and replacing it with inept intentions... or removing its core... or even collapsing it.

Germano Celant, Parkett No. 17, 1988





**Untitled (Small Bucket), 1994** (Edition for Parkett 40/41)

**carved object, polyurethane, acrylic, dispersion, Ø 7<sup>5</sup>/<sub>8</sub> x 3<sup>2</sup>/<sub>8</sub>" (Ø 19,5 x 8 cm), Ed. 32/X, signed and numbered**

Peter Fischli/David Weiss's replicants refuse to give us any insight into their inner nature and structure, which we, as products of a scientific age, automatically want to investigate. Instead, we are radically confronted with a surface that cannot be penetrated because it conceals nothing but a void.

Boris Groys, Parkett No. 40/41, 1994



## Sylvie Fleury

### **His Mistress' Toy, 2000** (Edition for Parkett 58)

size 37 women's mule cast in polyurethane, with integrated noise maker (squeak), produced at T.E.S.T Kreashens, Saugus, CA, USA, Ed. 99/XXX; no. 1-50 (left shoe), no. 51-99 (right shoe), engraved signature, numbered

Sylvie Fleury's "studio work" thus takes place in all the various realms of social added-value production and fetishization, and she whirls together—codes pertaining to fashion, art, high and low culture, models of male and female self-configuration—appropriating and playing with self-images, life-models, and forms of existence in styling and manner that in effect pulverizes every last hierarchy of sex, class, and genre.

Beatrix Ruf, Parkett 58, 2000





## Günther Förg

### **Four Bronze Reliefs, 1990** (Edition for Parkett 26)

**10 x 8 1/4 x 1 3/8" (25,5 x 21 x 3,5 cm), cast by Gogarte, Rancate, Ed. of 20/X each, signed and numbered**

Förg redirects painting by painting picture surfaces like a house painter, by composing rooms like a workman, by taking photographs à la Titian and painting photographs à la Godard... Förg opens a space and invites us to take a walk in it, with his eyes.

Wilfried Dickhoff, Parkett No. 26, 1990





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**Untitled, 1994** (Edition for Parkett 40/41)

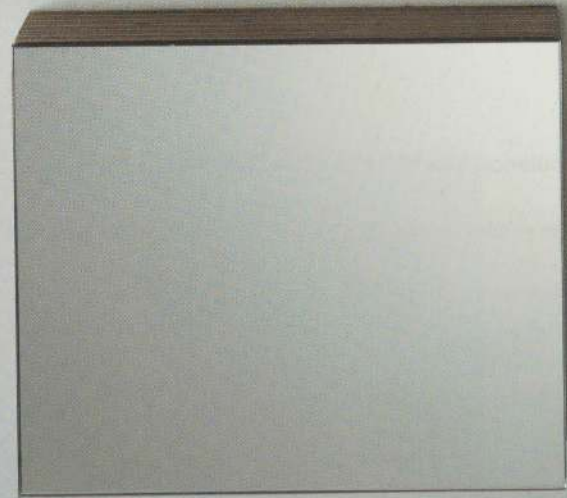
two-part object, consisting of one mirror and one copperplate each mounted on wood in Parkett format, each 10 x 8 1/4 x 1 1/4" (each 25,5 x 21 x 3,2 cm) produced by Jürgen Zimmermann, Karlsruhe, Ed. 45/XV, signed and numbered

Förg wants to access a past seemingly sealed off. He wants to reinvent himself within an apparently completed project, but a project the success or failure of which is still very much in question. It is inevitably a melancholy and nostalgic game, and regardless of the formal elegance and seduction that Förg's installations promise, he is always somewhat a loser. Maybe part of the point of his work is being just that, a graceful, good loser in a foreclosed historical gambit—and that way, surreptitiously, a success.

David Rummenell, Parkett No. 40/41, 1994

gambit—and that way, surreptitiously, a success.

David Rimanelli, Parkett No. 40/41, 1994



## Katharina Fritsch

**Mill/Ambulance/Toads, 1990** (Edition for Parkett 25)

**set of three single records, Ø 7<sup>7</sup>/<sub>8</sub>" (17,5 cm), Ed. of 2000 sets, unsigned**

All of Katharina Fritsch's works start with a clear and precisely visualized image of a thing: a situation that, by definition, incorporates both the individual view and the collective sign.

Julian Heynen, Parkett No. 25, 1990

**Unken**

**Krankenwagen**

**Mühle**



## Franz Gertsch

### Cima del Mar (detail), 1990/91 (Edition for Parkett 28)

woodcut (cobalt turquoise and ultramarine, half and half) on Heizoburo Japan paper, 10 x 16<sup>3/8</sup>" (25,4 x 41,6 cm), folded, not bound in the magazine, Ed. 80/XXX, signed and numbered

In Gertsch's woodcuts, everything makes it impossible to "pocket" the image as a finite subject. One must go inside, adjust, let one's eyes wander, orient oneself. Beyond the dimensions of the block (and the print), there is no scale.

Rainer Michael Mason, Parkett No. 28, 1991



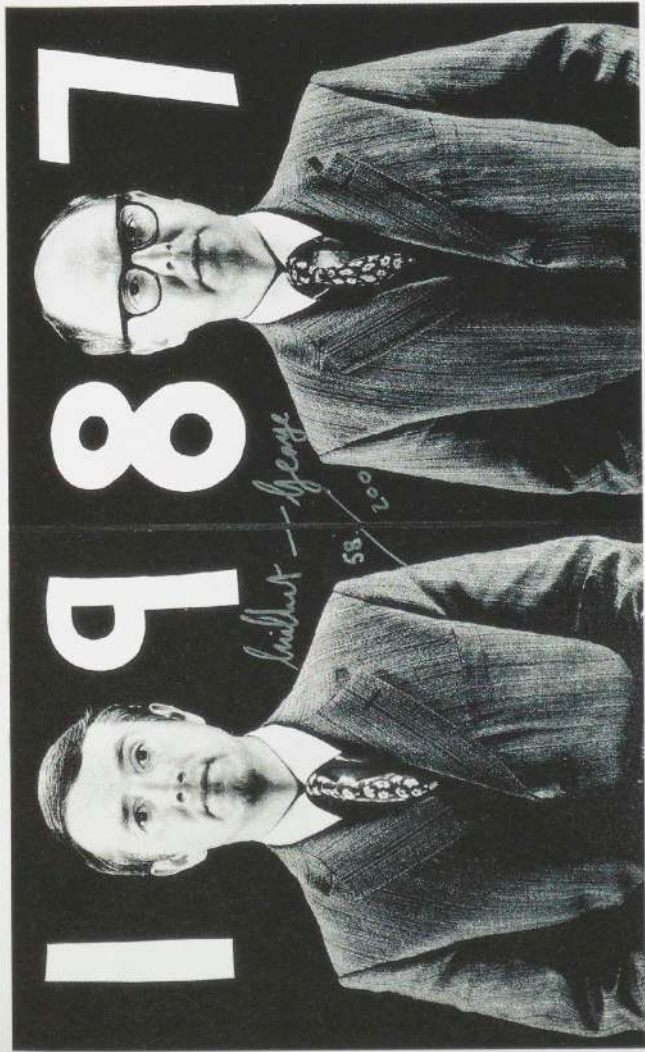
## Gilbert & George

**Gilbert & George, 1987** (Edition for Parkett 14)

**photograph, mounted on cardboard folded in the middle, 10 x 16 1/2"**  
**(25,5 x 42 cm), Ed. 200, signed and numbered**

Gilbert & George consider themselves warriors "fighting for a total expression." They want to involve all our experiences, intellectual and physical, even the most dramatic, the most banal, the most shunned by social custom. Their daily struggle for artistic creative action becomes a metaphor of the unceasing desperate activity of man.

Mario Codignato, Parkett No. 14, 1987



## Liam Gillick

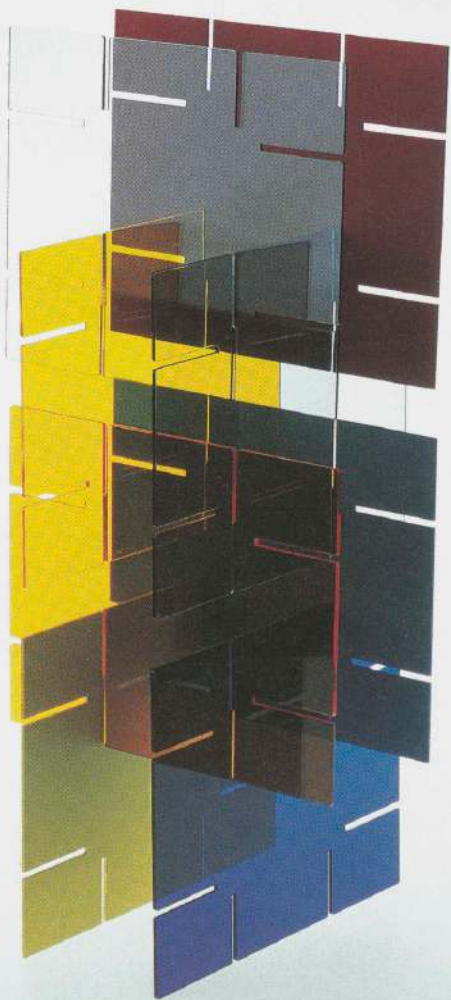
### **Literally No Place, 2001** (Edition for Parkett 61)

**5 Plexiglas and 3 aluminum plates in different colors, each plate:  
8 x 10" (25 x 20,5 cm), edition of 70/XXV, signed and numbered**

Gillick's DISCUSSION ISLANDS—the choice of form and material, their combinations, the reference to architectural elements—suggest an affinity with Minimal art that is deceptive. His structures are more fragile and convoluted; they do not seek to evoke “strong gestalt impressions” (Robert Morris) or to make an impact through serial repetition, which could give the viewer an experience of presence and place. Instead they show a responsiveness to the potential inherent in the structure of the artifact.

Gregor Stemmerich, Parkett 61, 2001







## Robert Gober

### Untitled, 1991 (Edition for Parkett 27)

**lithograph on newsprint with handtorn edges, printed on both sides and folded three times, 22 1/8 x 13 7/8" (56,2 x 35,3 cm), hand-colored with coffee by the artist, Ed. of 75/XXV unique pieces, printed by Maurice Sanchez & Joe Petruzzelli, Derrière L'Etoile Studio, New York, signed and numbered**

As assemblages of props, costumes, and sets, Gober's installations of domestic dreamscapes pose as sites for the unfolding of narrative sequences; each element serves as a silent accoutrement to the human drama awaiting to be enacted therein... in this potent mise-en-scène we are implicated as participants. Gober's fabricated, home-like spaces are uncanny in the truest sense of the word.

Nancy Spector, Parkett No. 27, 1991



**Lambs Ears, 1999** (Edition for Parkett 57)

**C-print, 15 $\frac{3}{4}$  x 23 $\frac{5}{8}$ " (40 x 60 cm), Ed. 60/XXX, signed and numbered**

The states of subjectivity in Goldin's work are achieved by closing in on her subjects, sometimes almost to the point of addictive hallucination. Looking in the mirror. Lying in bed. Being alone. Being together. Dressing to go out. Hanging out in a bar. Talking. Sleeping. Crying. Kissing. The actions or feelings, the joys or sorrows, shown in the pictures relate neither to professional activity nor to public life: There's no school, shopping mall, or work, no doctors or teachers. Enemies have been removed. It is striking how the faces and their gazes, whether or not they are looking towards the lens, or the bodies, naked or dressed, evoke so little of our common cultural heritage.

Elisabeth Leboyec, Parkett No. 57, 1999/2000



## Felix Gonzalez-Torres

**Untitled, 1994** (Edition for Parkett 39)

8-sheet billboard, silkscreen on Appleton coated stock, 125 x 272"  
(317,5 x 690,9 cm), printed by Triumph Productions, New York,  
Ed. 84/XV, signed and numbered

Gonzalez-Torres finds and mobilizes materials which may function as analogues for experience and emotions which are not "explained" in any extended biographical supplementary exegesis. They are works about love, desire, loss, death, and mourning, and much of their extraordinary power derives from the artist's refusal to retreat into didacticism.

Simon Watney, Parkett No. 39, 1994



to retreat into didacticism.

Simon Watney, *Parkett No. 39*, 1994





## Douglas Gordon

### **Signature, April 1997** (Edition for Parkett 49)

**the artist's bite, 2 1/8 x 2" (5,5 x 5 cm), on Fabriano paper 160 g, 10 x 8 1/4" (25,5 x 21 cm), bound in the magazine, Ed. 50/XX, numbered**

Douglas Gordon exposes certain time-based effects that are at the root of our sense of psychological security. This process is implemented by re-emphasizing key elements from carefully researched material, as well as using specially made video and film footage to restructure the mass of connections that influence an artist's activity. What could be described as aestheticising the dynamic of trauma and reassurance has been combined with an ongoing desire to acknowledge his position as a self-conscious artist working within the specific power structures of the art world.

Liam Gillick, Parkett No. 49, 1997

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## Andreas Gursky

**Centre Georges Pompidou, 1995** (Edition for Parkett 44)

**C-print in wooden frame, Plexiglas, 21 $\frac{1}{4}$  x 27 $\frac{1}{2}$ " (54 x 70 cm),  
Ed. 60/XXV, signed and numbered**

The rampant beauty of Gursky's photographs culminates in his interiors of factories or stock exchanges. That these places of labor, alienation and of the most cynically disembodied business could provide an opportunity for unparalleled visual delight, even ahead of "nature," is a paradox that will perhaps leave an ashen aftertaste.

Jean-Pierre Criqui, Parkett No. 44, 1995

ahead of nature, is a paradox that win peripherals leave an ashen  
aftertaste.

Jean-Pierre Criqui, Parkett No. 44, 1995



## David Hammons

**Money Tree, 1992** (Edition for Parkett 31)

**Sepia-Print photograph, 16½ x 11" (42 x 28 cm), Ed. 70/XXV, signed and numbered**

Hammons has described his practice as "tragic magic," taking the discarded vestiges of black life and transforming them, restoring them to a lost potency reinvested with the power of the fetish.

*Emma Dexter and Iwona Blazwick, Parkett No. 31, 1992*





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## Thomas Hirschhorn

**Swiss Made, 1999** (Edition for Parkett 57)

**cardboard, aluminium, foil, felt, wood, plastic, transparent foil, in three pieces, overall size ca.  $86\frac{5}{8} \times 19\frac{11}{16} \times 3\frac{1}{8}$ " (approx. 220 x 50 x 8 cm), Ed. 50/XX, signed and numbered**

Thomas Hirschhorn—an artist easily recognized for his persistent use of low-grade materials such as tinfoil, cardboard, plywood, plastic, and masking tape in his sculptural assemblages—perfectly illustrates cheapness in all of its senses. From the connotation of poor quality or shoddy standing to appearing easily made, despicable, or having little value, Hirschhorn has cultivated more than aesthetic consistency in his oeuvre. Underlying the objects that he fashions out of these meager materials is a sophisticated machine whose inner workings produce affects and interpretations that extend beyond mere formal statement. Cheap is no longer just an adjective; Hirschhorn makes it a procedure.

Alison Gingeras, Parkett No. 57, 1999/2000

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## Damien Hirst

**What Goes Up Must Come Down, 1994** (Edition for Parkett 40/41)

ping-pong ball, hairdryer, Plexiglas container for laboratories, approx.  
Ø 12 x 12" (Ø 30 x 30 cm), Ed. 30/XV, signed and numbered

The revolutionary geometrical ideal of the twentieth century plays the same role for Damien Hirst that the classical norm played for nineteenth century decadent art. Hirst is primarily interested in the injuries inflicted upon living reality by the canon of geometric form, that is, the violence and terror that emanate from this canon.

Boris Groys, Parkett No. 40/41, 1994

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## Jenny Holzer

### **With you inside me comes the knowledge of my death, 1994**

(Edition for Parkett 40/41)

silver snake ring with inscription, sterling silver, 925/000, matt, centrifugal cast, hand-finished, felt-lined wooden case,  $1\frac{5}{8} \times 3\frac{3}{8} \times 2\frac{1}{8}$ " (4 x 8,7 x 5,3 cm), produced by Patrick Muff, Cologne, Ed. 75/XX, signed and numbered

The fact that Holzer's "mock-cliché" truisms sound like the vices, virtues, and prescriptions printed at the turn of the century is at least stylistically no accident, for as she has said about these, her first writings: "I try to polish them so they sound as if they had been said for a hundred years, but they're mine..."

Joan Simon, Parkett No. 40/41, 1994



## Rebecca Horn

### **The Double, 1987 (Edition for Parkett 13)**

**little silver-plated brass hammer,  $9\frac{7}{8} \times 3\frac{3}{16} \times \frac{1}{4}$ " (25,2 x 8,2 x 0,7 cm),  
Ed. 99/XX, placed in a signed and numbered box**

The transitions in Rebecca Horn's world are in a state of flux between pretense and reality, spirituality and surface appearance, seeming and being, between live event and fiction. And everything appears to be sustained by the calming sense of control exercised by the rituals in which humans and machines are caught up.

Bice Curiger, Parkett No. 13, 1987



## Rebecca Horn

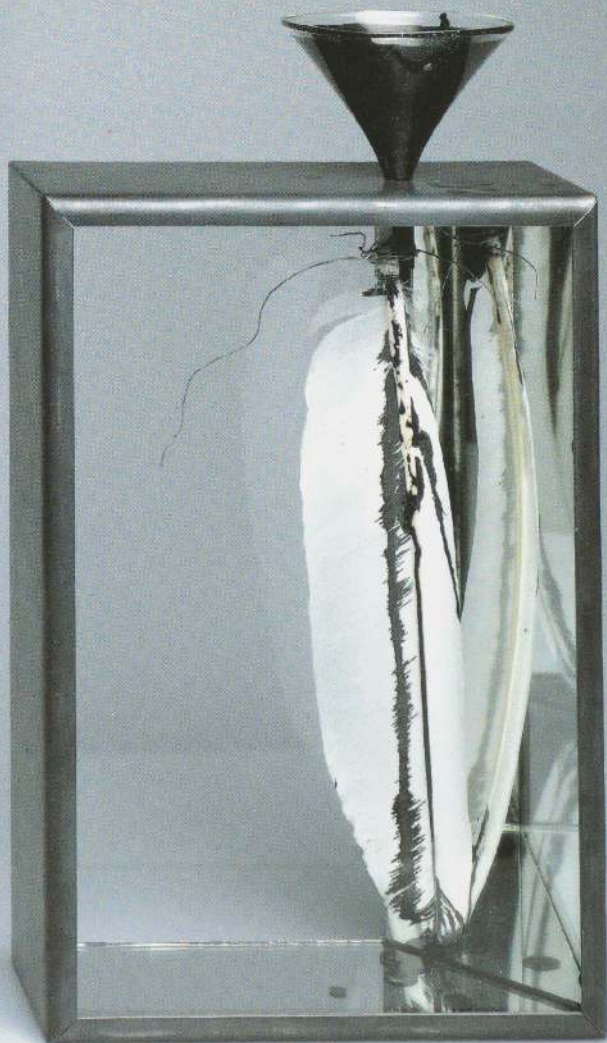
### **Swan Ladder, 1994** (Edition for Parkett 40/41)

swan's feather in metal-frame box with glass funnel, ink, glass windows front and back, mirror,  $12\frac{1}{4} \times 8\frac{1}{4} \times 3\frac{1}{8}$ " (31 x 21 x 8 cm), packed in wooden box with Styrofoam,  $18\frac{3}{4} \times 13 \times 8\frac{7}{8}$ " (47,5 x 33 x 22,5 cm), Ed. 45/VI, signed and numbered

The works of Rebecca Horn make us think about the brusque, the sudden, the unexpected, the instantaneous. They likewise lead us to reflect upon waverings and alternations.

Gilbert Lascault, Parkett No. 40/41, 1994





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**from: You Are the Weather, 1998** (Edition for Parkett 54)

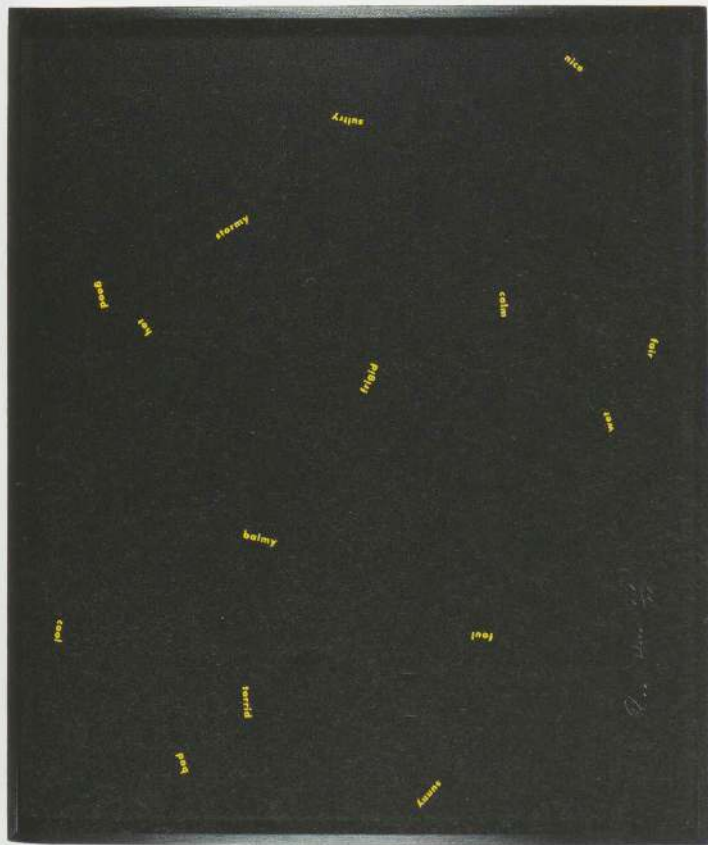
**two-color silkscreen on Arches, 20 x 24" (50 x 60 cm), in wooden frame, 20<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>4</sub>" (54 x 65 cm), printed by Lorenz Boegli, Zurich, Ed. 60/XX, signed and numbered**

Horn is fascinated by Hitchcock's attraction to women and the cinematic consequences of his lack of satisfaction; by Kafka's hatred of fur, teeth, children, flowers, meat, and heavy furniture as a reflection of his introverted sensuality; by Dickinson's reclusiveness and the passion that seemed to be reserved exclusively for the mundane world that surrounded her; by Pasolini's and Polanski's raw sensuality. Horn knows that sexuality crystallizes on the circumference of one's being and that it is symptomatic of the center of human existence. Thus Horn asserts her place in the world by introducing her pathology into the pure geometry of the ideal world.

Jerry Goroway, Parkett No. 54, 1998/99

by introducing her pathology into the pure geometry of the ideal world.

Jerry Górovoy, Parkett No. 54, 1998/99



## Gary Hume

**Snowman, 1996** (Edition for Parkett 48)

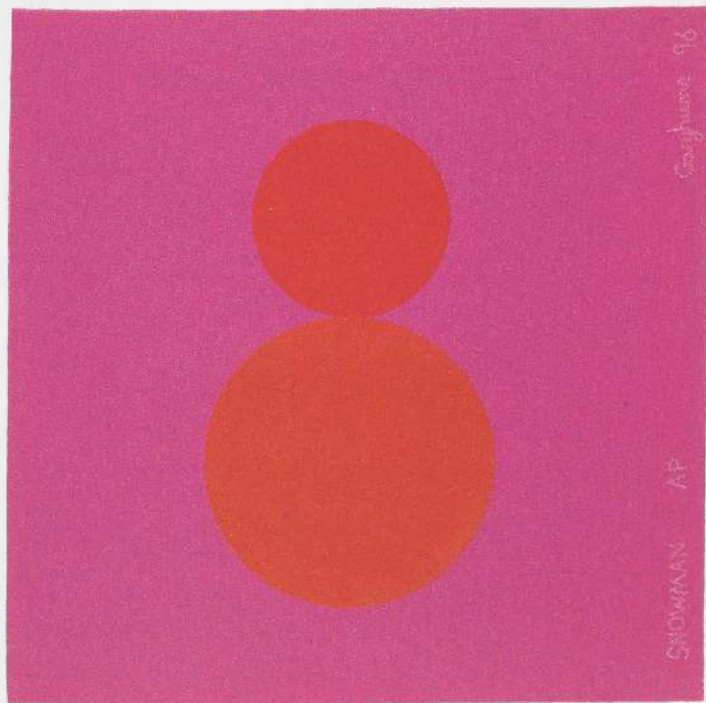
**silkscreen on pink felt, printed by Print Workshop, London, 12 x 12"**  
**(30 x 30 cm), Ed. 50/XX, signed and numbered**

In fact, the artist himself has likened his canvases to flesh, suggesting that the underpainting takes on the function of skin in relation to the surface paint's role as makeup. Like skin, these paintings act as interfaces between the realm of subject and object, viewer and viewed, drawing us into the orbit of their saccharine sheen while at the same time maintaining a high-gloss barrier to any unwelcome entry.

Douglas Fogle, Parkett No. 48, 1996

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# Ilya Kabakov

## Two Friends, 1992 (Edition for Parkett 34)

silkscreened acid-free cardboard box with two plastic flies and a paper script (in Russian) attached, English and German translations provided, 2 x 4 1/2 x 5 5/8" (5 x 11,5 x 14,5 cm), Ed. 50/XX, signed and numbered

## Citation, 1992

silkscreened picture and plastic fly mounted on paper and cardboard in hand-printed passe-partout, wood frame with acrylic glass, 13 5/8 x 9 1/2 x 1" (34,6 x 24,3 x 2,5 cm), printed by Lorenz Boegli, Zurich, Ed. 50/XX, signed and numbered

No one travels more these days than Ilya Kabakov. And in no one else's work are the suction of finite spaces and the vacuum of infinite spaces more powerfully felt or more deftly shown to be two aspects of the same uncanny force.

Robert Storr, Parkett No. 34, 1992

...it spaces more powerfully felt or more deeply known to be two  
 aspects of the same uncanny force.

Robert Storr, Parkett No. 34, 1992



# Alex Katz

**Black Pond, 1989** (Edition for Parkett 21)

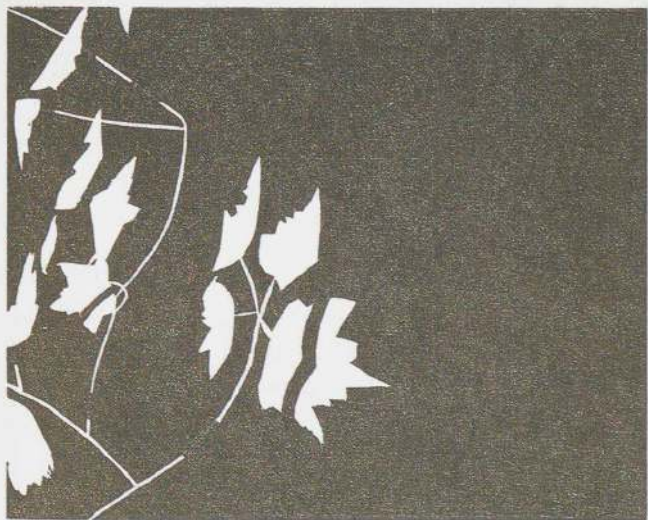
woodcut on Goya paper, 11<sup>5</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>8</sub>" (29,5 x 46 cm), printed by John C. Erickson, New York, Ed. 100/XX, signed and numbered

Alex Katz practices a very particular kind of society portraiture. His paintings may resemble billboards, or they may adopt the more intimate scale of the painted sketch, but they are always... portraits in an extended sense-slices of life ennobled by a deadpan iconic American eye.

Brooks Adams, Parkett No. 21, 1989

in an extended series of the Chimborazo by a Canadian comic  
American eye.

Brooks Adams, Parkett No. 21, 1989



## Mike Kelley

**Goethe Quote, 1992** (Edition for Parkett 31)

**b/w photograph with silkscreened mat in black wooden frame with Plexiglas, 25 x 17 1/2" (63,5 x 44,5 cm), Ed. 60/XX, signed and numbered**

The man cracking the circus whip, the one encouraging our higher officials to jump through hoops is Mr. Kelley: for some time now, Kelley has been herding toy animals and homemade dolls into his wall reliefs and sculptural tableaux, training them to perform intellectual feats, parrot artistic statements, to act out his fantasies about the world and how it works.

Lane Relyea, Parkett No. 31, 1992





Imagination lies in wait as the most powerful enemy.  
Naturally raw, and enamored of absurdity  
it breaks out against all civilizing restraints  
like a savage who takes delight in grimacing idols.  
(Goethe)

## Ellsworth Kelly

**Red Curve, 1999** (Edition for Parkett 56)

single-color lithograph, 10 x 7½" (25,4 x 19 cm), printed by Gemini, Los Angeles, Ed. of 70 and 30 A.P., signed and numbered

One does not often encounter such quintessential "art" as the art of Ellsworth Kelly. It radically sets itself off against what is not art—thereby actually putting itself on the same level as the objects in our lives and thus entering into a dialogue with them.

Simon Maurer, Parkett No. 56, 1999

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## Karen Kilimnik

140

### Rapunzel, 1998 (Edition for Parkett 52)

hank of gold thread (hair) on bed of moss (thread and moss are separately packaged to be assembled by the collector), Plexiglas box, approx. 4 x 8 x 10" (approx. 10 x 20 x 25 cm), Ed. 45/XX, signed and numbered certificate with diagram by the artist

Unlike other painters who focus on the well-known, the beautiful, and the dynamic between the famous and the secondary... Kilimnik is less absorbed in their perfection... Kilimnik is a bit of a killer. She loves to love them but at times they seem to get on even her nerves. Each character, from fairy tale princesses and birds, to heiresses, orphans, and models, becomes a vessel for a broad mixture of self-doubt and conceit.

Collier Schorr, Parkett No. 52, 1998





# Martin Kippenberger

**80 Unique Books, 1989** (Edition for Parkett 19)

**printed in offset, 6 x 3<sup>3</sup>/<sub>4</sub>" (13,2 x 9,5 cm), 260 pages, inserted in the magazine, Ed. 80/XX, signed and numbered**

In Kippenberger's work visual subjects follow an order which is that of the dehierarchized way of reading the world that distinguishes the masses who have not been thoroughly cultivated from the masses who have; such as can be seen, for instance, in the anti-bourgeois order of values and importance found in tabloid newspapers and other subcultural or pop-cultural sites, where sense (and the power that feeds parasitically off it) plays no part in determining the order of priority of meaning.

Dietrich Diederichsen, Parkett No. 19, 1989

MARTIN KIPPENBERGER

Markus Lupertz, die Erfindung  
von Michael Werner

EDITION PARKETT 19



## Imi Knoebel

**Cementi, 1992** (Edition for Parkett 32)

**concrete and ferric oxide,  $9\frac{1}{2} \times 4\frac{3}{4} \times 3"$  (24 x 12 x 7,5 cm), Ed. 100/XX,  
signed and numbered**

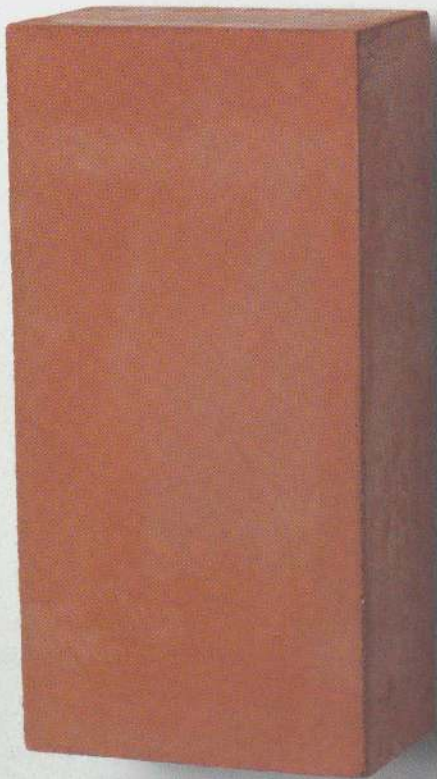
Knoebel's work, finally, has to do with progress and regression, construction and destruction, and indeed, most poetically, with childhood, in the light of actual space and place.

Lisa Liebmann, Parkett No. 32, 1992

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## Jeff Koons

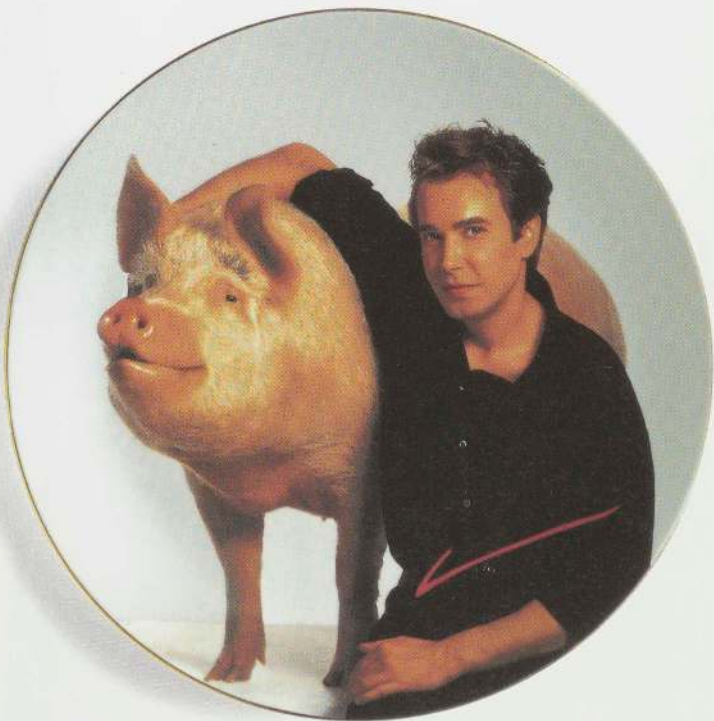
### Signature Plate, 1989 (Edition for Parkett 19)

porcelain, with a decal fired at 1652 F, 10 $\frac{1}{4}$ " (26 cm), made by Porzellanfabrik Langenthal, Switzerland, Ed. 80/L, numbered, signature integrated into the picture

Jeff Koons's art is most amusing. It is provocative in the most archly targeted way. It makes grown art critics sick.

Glenn O'Brien, Parkett No. 19, 1989





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## Jeff Koons

**Inflatable Balloon Flower (Yellow), 1997** (Edition for Parkett 50/51)

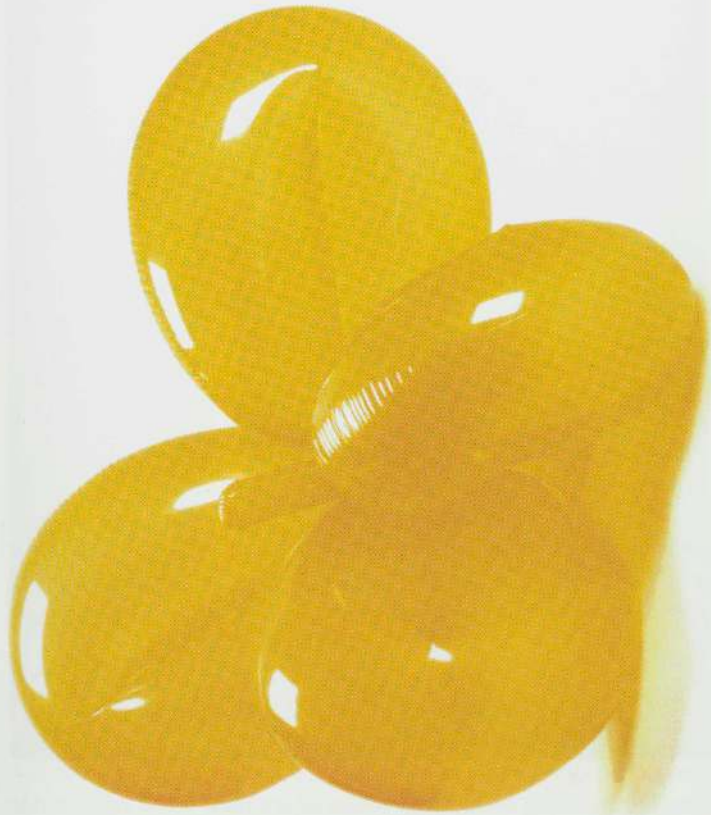
PVC, approx. 51 x 59 x 70" (approx. 128 x 148 x 180 cm), manufactured by Schultes, Vienna, Ed. 100/XL, signed and numbered

Like a capricious genie, Jeff Koons gives people far more than they secretly ask for. In the toylike reflective surfaces of these works, one sees a morally distorted self, a primal, naked persona shamefully satisfying an unbridled appetite for sensation, the child one never grew up to be.

Vik Muniz, Parkett No. 50/51, 1997

fully satisfying an unbridled appetite for sensation, the child one  
never grew up to be.

Vik Muniz, Parkett No. 50/51, 1997



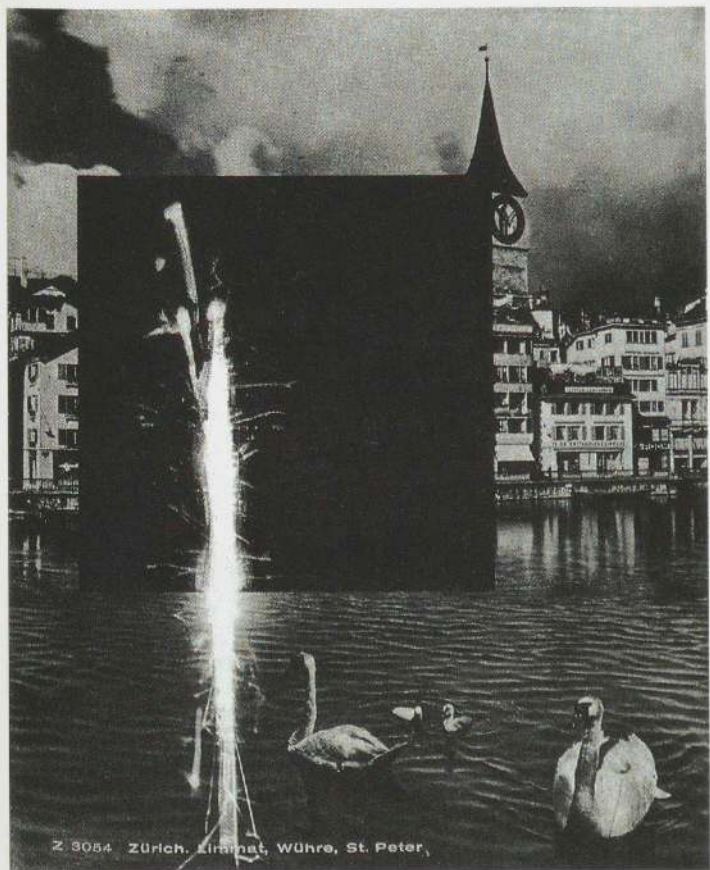
## Jannis Kounellis

**Untitled, 1985** (Edition for Parkett 6)

photo-etching, aquatint and scraping on Zerkall-Vellum, bound in the magazine, 10 x 8 1/4" (25,5 x 21 cm), printed by Peter Kneubühler, Zurich, Ed. 80/XX, signed and numbered

I am interested in an experience that is not literally surrealistic but one that leaves room for fantasy, that opens up possibilities in the sense of an inner life. Reality is so terribly obsessive. An abstract, geometric work, like a Mondrian... It's extraordinary but you can find other means today, freer forms of life than these rigid, mystical ones.

Jannis Kounellis in: *Ein Magnet im Freien*, Berne/Berlin, 1992



Z. 3054 Zürich. Limmat, Wühre, St. Peter,



## Yayoi Kusama

### **Infinity Nets, 2000** (Edition for Parkett 59)

**silkscreen print on mirror, 10 x 8 1/4" (25,5 x 21 cm), Ed. 70/XXX, signed and numbered on the back**

She achieves a protean transformation of the "polka dot" pattern into the accumulation of banal found objects (airmail stickers, working gloves, sofa springs) and stuffed protruding sculptural units and maintains stylistic independence from major artistic schools of her time—Abstract Expressionism, Pop, Minimalism, Nouvelle Tendance—while indicating some overlap with their experimental characteristics.

Midori Matsui, Parkett 59, 2000



## Wolfgang Laib

### **A Wax Room for a Mountain, 1994** (Edition for Parkett 39)

**silkscreen, oilstick on Rivoli SK2 240g, 19½ x 16⅛" (49,3 x 41 cm),  
printed by Lorenz Boegli, Zurich, Ed. 75/XL, signed and numbered**

For Wolfgang Laib, the pollen, like the milk, beeswax, rice, and marble, is a material with properties that extend beyond his individual powers of invention; and he accepts this, playing the role of mediator rather than creator, combining organic materials that have invisible energies—perhaps even healing powers.

Clare Farrow, Parkett No. 39, 1994



**Two Shoes, 1992 (Edition for Parkett 32)**

**pair of children's shoes, brown leather, each  $6\frac{1}{2} \times 2\frac{1}{2} \times 2\frac{1}{2}$ " (each  $16 \times 6 \times 6$  cm), Ed. 99/XXXVI, signed and numbered**

It is into this story, the story of art history as narrative of becoming in which each proper name becomes a historical site, that Sherrie Levine has always "liberated" her objects. But it is also where she has always found them.

Howard Singerman, Parkett No. 32, 1992

has always found them.

Subject: Don't know where she  
Howard Singerman, Parkett No. 32, 1992





## Sarah Lucas

158

**Lion Heart, 1995** (Edition for Parkett 45)

cast metal, approx.  $2\frac{3}{4} \times 2\frac{3}{4} \times 1\frac{3}{4}$ " (approx.  $7 \times 7 \times 4.5$  cm), 50 pieces of cast lead, 50 pieces of cast brass, produced at the Jäger Brothers Foundry, Pfäffikon SZ, Switzerland, Ed. 100/XXX, signed and numbered

Sarah Lucas gives as good as she gets. She's a code-breaker and a ball-buster, a saboteur and a spy. Elegantly in-your-face, Lucas is a smutty, salt-of-the-earth lout whose unequivocal work is raw and loud and startling. It is also efficient and concise. In her art, Lucas doesn't mince words and she doesn't waste them either. She gets quickly to the point—and the point usually has to do with the ways women are viewed in society.

Jerry Saltz, Parkett No. 45, 1995

quarry to one point and the point about 100 to 200 yards from the  
ways women are viewed in society.

Jerry Saltz, Parkett No. 45, 1995



## Brice Marden

### Etching for Parkett, 1986 (Edition for Parkett 7)

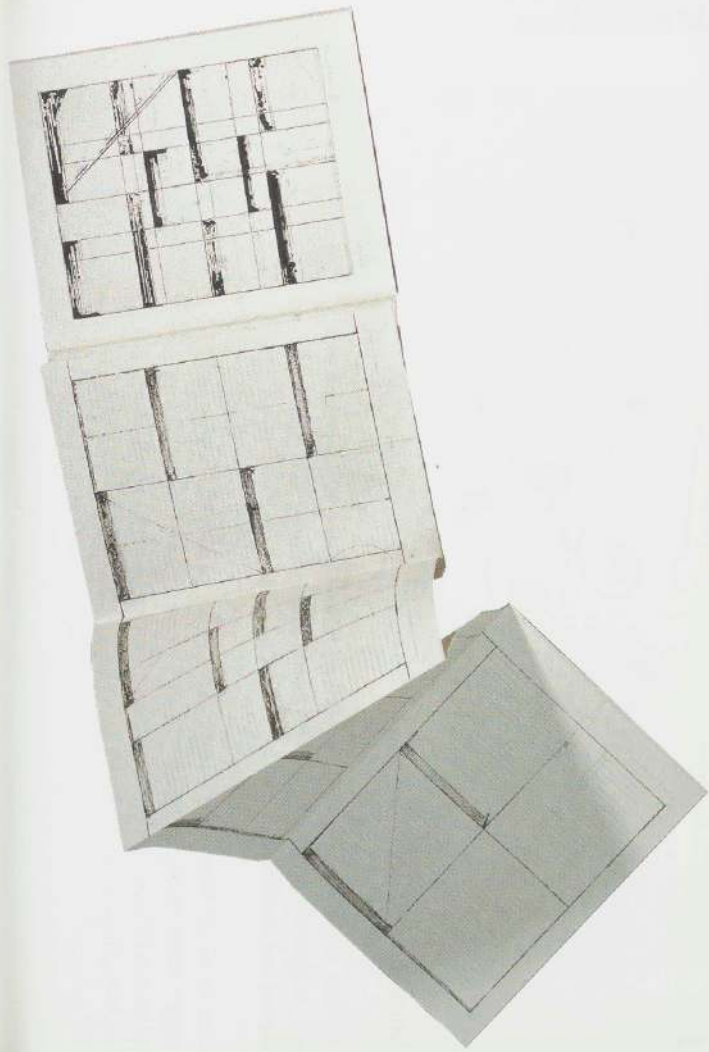
sugar lift and aquatint on Rives BVK, bound in the magazine, 10 x 8 1/4" (25,5 x 21 cm), printed by Jennifer Melby, New York, Ed. 100/X, signed and numbered

The physical singularity of Marden's paintings may be attributed to the fact that from the very start he pitched his work with resolute intensity to this key of chromatic enigmas—literally with the mysterious tones of gray—and as he advanced, he simply compounded the chords, adding sharps or flats, moving from minor to major scales.

Lisa Liebmann, Parkett No. 7, 1986

the chords, adding sharps or flats, moving from minor to major scales.

Lisa Helmann, Parquet No. 7, 1986



## Mario Merz

162

**Untitled, 1988** (Edition for Parkett 15)

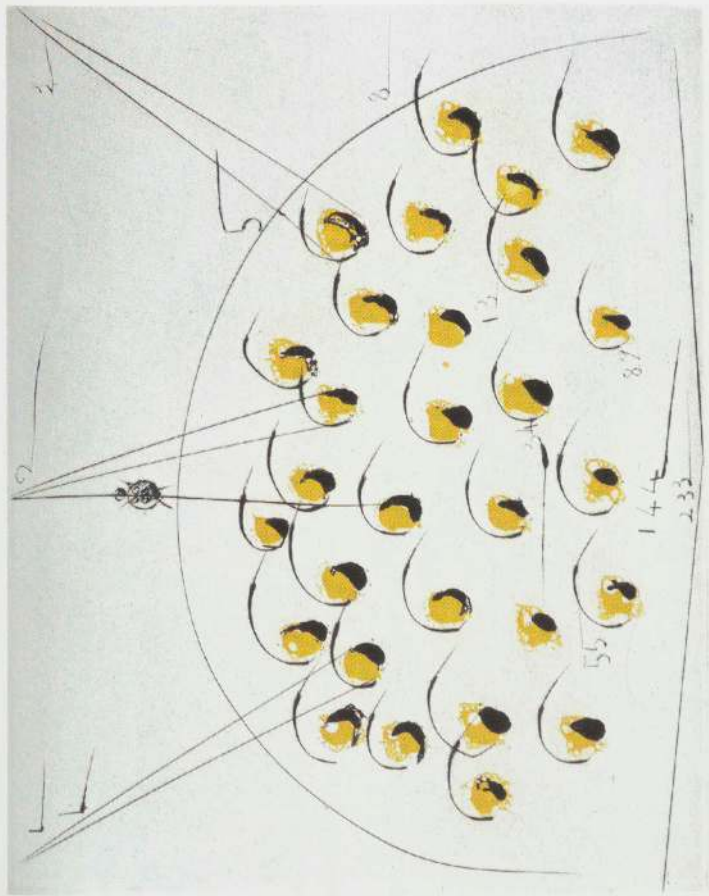
etching, sugar lift, drypoint, aquatint on Hahne-Mühle 300 g, bound in the magazine, printed by Peter Kneubühler, Zurich, Ed. 100/XXIX, signed and numbered

The work of Mario Merz leaves the impression of a compulsive urge toward transcendence. On the one hand, he is himself a kind of Second Coming, considerably less glorious than was anticipated, bringing confirmation of another postponement in the offing, a third and fourth and fifth Coming. On the other hand, he is the last futurist left standing in the wake of a future that has exhausted itself in an orgy of big bangs.

Jeanne Silverthorne, Parkett No. 15, 1988

last futurist ten slanking in the wake of a future that has exhausted  
itself in an orgy of big bangs.

Jeanne Silverthorne, Parkett No. 15, 1988



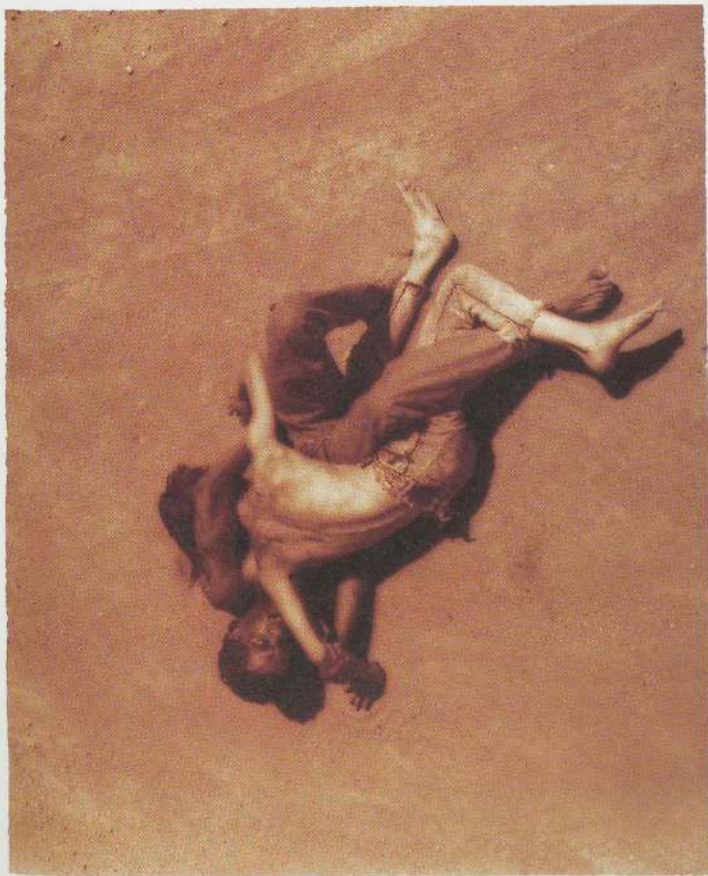


From the "Up in the Sky" Photo Series, 1997 (Edition for Parkett 53)

four-color offset lithograph, 17 1/8 x 21" (43,5 x 53,5 cm), on archival book design paper, 20 x 27" (50,9 x 68,5 cm), printed by Link Printing, Sydney, Ed. 60/XX, signed and numbered

...her work dramatizes, in many different ways, the primal violence of socialisation—the invariably traumatic way in which each individual must be "inserted" into an ever-widening set of social, institutional frames: family, school, community, nation. ... And this rite of passage is for her characters as for each of us never a total success—indeed, it is often a botched job.

Adrian Martin, Parkett No. 53, 1998



Adrian Martin, 1998

Adrian Martin, 1998

## Mariko Mori

### **Star Doll, 1998** (Edition for Parkett 54)

**doll with microphone, earphones, with boots, white stockings, red plaid skirt, top in blue, black and white, transparent bracelets, yellow shoulder pads, brooch and blue hair, 10 $\frac{1}{4}$ " (26 cm) high, Ed. 99/XX, signed and numbered certificate**

In Mori's work since 1996 the contours and shaping pressures of the contemporary image-stream are explored less by way of the classical-modernist strategy of distancing and analysis than by impersonation: She uses her body as a lens that captures the light of the contemporary image-stream, and through certain enhancements and exaggerations makes it clear what the image-stream really wants of us.

Norman Bryson, Parkett No. 54, 1998/99



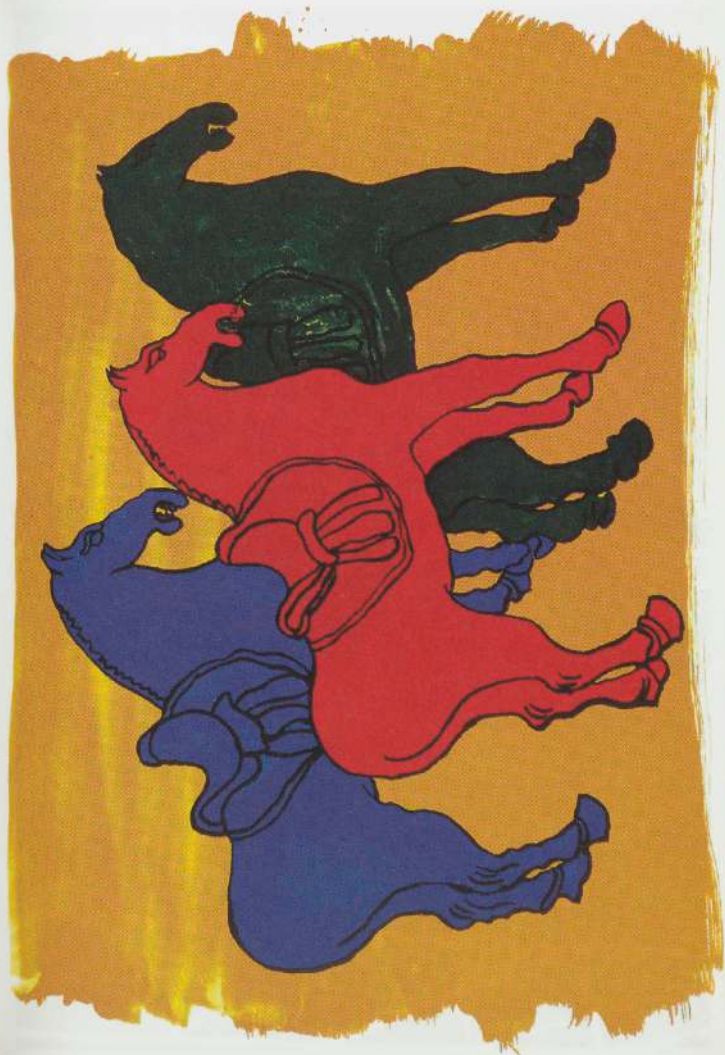
**Ancient Chinese Horses, 1998** (Edition for Parkett 52)

**11-color lithograph, 23 1/4 x 33 7/8" (59 x 86 cm), on Somerset soft white paper, 28 3/4 x 38" (73 x 96.4 cm), printed by Maurice Sanchez, Derrière l'Etoile Studio, New York, Ed. 60/XX, signed and numbered**

Morley's work method—and he is an artist who cultivates the most refined ironies—is obsessive and scrupulous, almost mantra-like. The first paintings that brought him notoriety, his surrealist ocean-liners of the 1960s, derive from photographs that he divided in little squares so that he could copy them with the greatest possible accuracy. Seen from a distance, these works look like photographs, but close up they disclose themselves as jubilant pictorial feasts made up of tiny, dynamic brushstrokes.

Enrique Juncosa, Parkett No. 52, 1998







## Sarah Morris

**Capital (A Film by Sarah Morris), 2001** (Edition for Parkett 61)

**silkscreen on Somerset Satin, 60 x 40" (150 x 100 cm), designed by Sarah Morris/Peter Saville, printed by Coriander Studio Ltd., London, edition of 70/XX, signed and numbered**

Sarah Morris's work languishes in the perceptual fields of late-twentieth- and early-twenty-first century capitalism. It is a world of flat grids that mimic perspective but deny us any experience of the referent (of which there is none except codes and signals drawn from the language of geometric abstraction, Modernist urban architecture, Op Art, and the poetics of everyday life stripped of the experience of everyday life).

Thyrza Nichols Goodeve, Parkett 61, 2001

# CAPITAL

A Film by Sarah Morris

Cinematography David Daniel

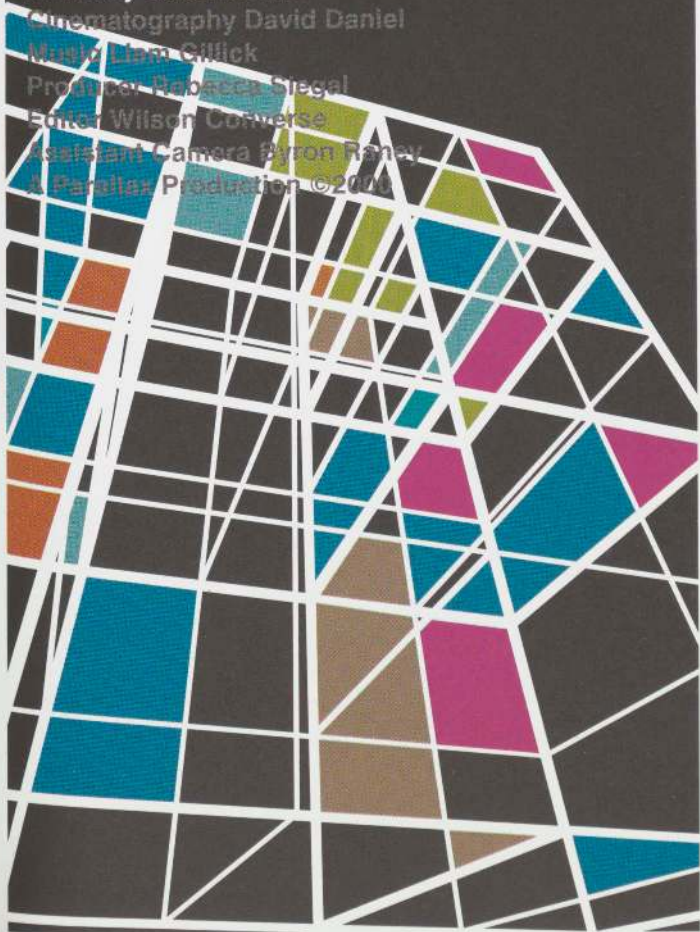
Musik Liam Gillick

Producer Rebecca Siegal

Editor Wilson Converse

Assistant Camera Byron Roney

A Parallel Production ©2000



## Juan Muñoz

### **Augenblick (Glimpse), 1995** (Edition for Parkett 43)

**hand-etched glass, the image becomes momentarily visible by breathing on the glass, 4<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>2</sub> x 1<sup>1</sup>/<sub>8</sub>" (12 x 9 x 0,3 cm), Ed. 70/XXV, signed and numbered**

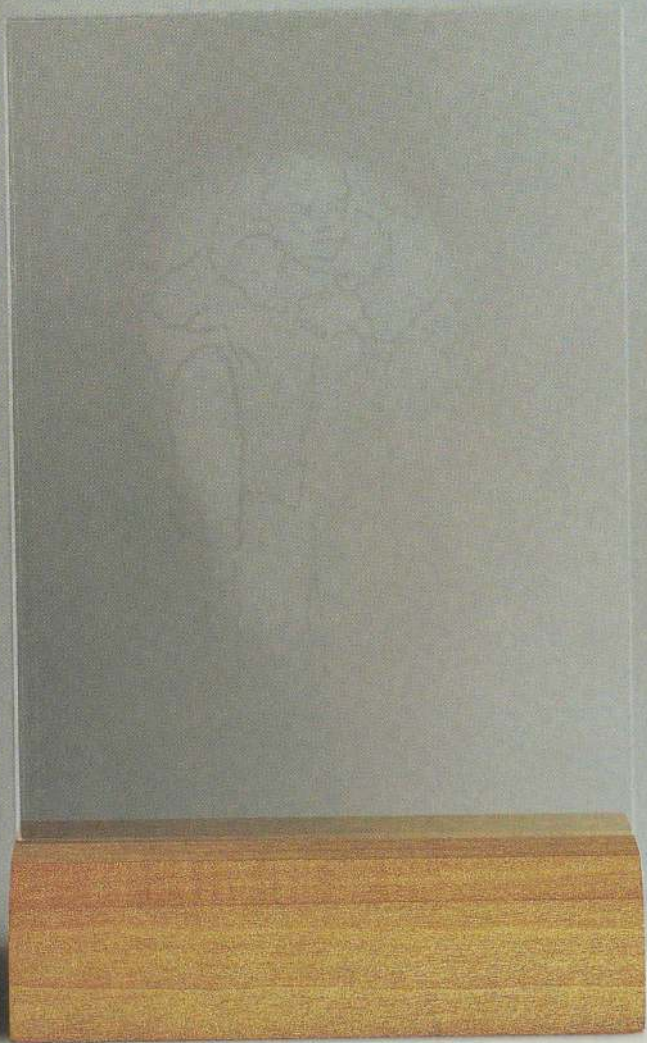
Muñoz's sculptures are inviable, incomplete, restricted bodies that no longer define a human, integral, and self-determined posture, but rather a semi-, pseudo-, or post-human condition in which the place of the body is less the result of the positive affirmation of a will, an individuality, or a desire than the result of a system of external spatial relations and determinations.

Alexandre Melo, Parkett No. 43, 1995

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## Jean-Luc Mylayne

**No. 37-38, Aout 1982** (Edition for Parkett 50/51)

two color photographs,  $9\frac{1}{2} \times 9\frac{1}{2}$ " (24 x 24 cm) each, mounted back to back on aluminum under Plexiglas, encased in a massive, free-standing wooden frame,  $14\frac{3}{8} \times 14\frac{3}{8} \times 2\frac{3}{4}$ " (36,5 x 36,5 x 7,5 cm), Ed. 48/XII, with signed and numbered certificate

...Each of his unique photographs represents not merely the one-thousandth of a second it takes for the camera to click its shutter but also the days, weeks, and months of devotion and patience it takes to build a bond of trust with a subject. The crux of his work is the moment at which the bird returns the gaze of the photographer. It is a glance not of hostility or mistrust but of recognition. The individual bird accomplishes a task still difficult for most of humanity: to recognize itself as one of many species.

Mark Dion, Parkett No. 50/51, 1997



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## Bruce Nauman

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**Violent Incident—Man-Woman, Segment, 1986**  
(Edition for Parkett 10)

**videotape, 30 min., time of one sequence: 28 sec., color, sound,  
Ed. 200/XX, signed and numbered**

One suspects that Nauman would agree with Wittgenstein that language has meaning only in use, and its users are bodies. In the recent work, he seems to want to metaphorically slow language down (perhaps now recognizing that it cannot be really stopped to show that, although language may live on, bodies do not).

Jeanne Silverthorne, Parkett No. 10, 1986

the world, and, although language may have got, DOUGLAS ROBBY).

Jeanne Silverthorne, Parkett, No. 10, 1986



## Cady Noland

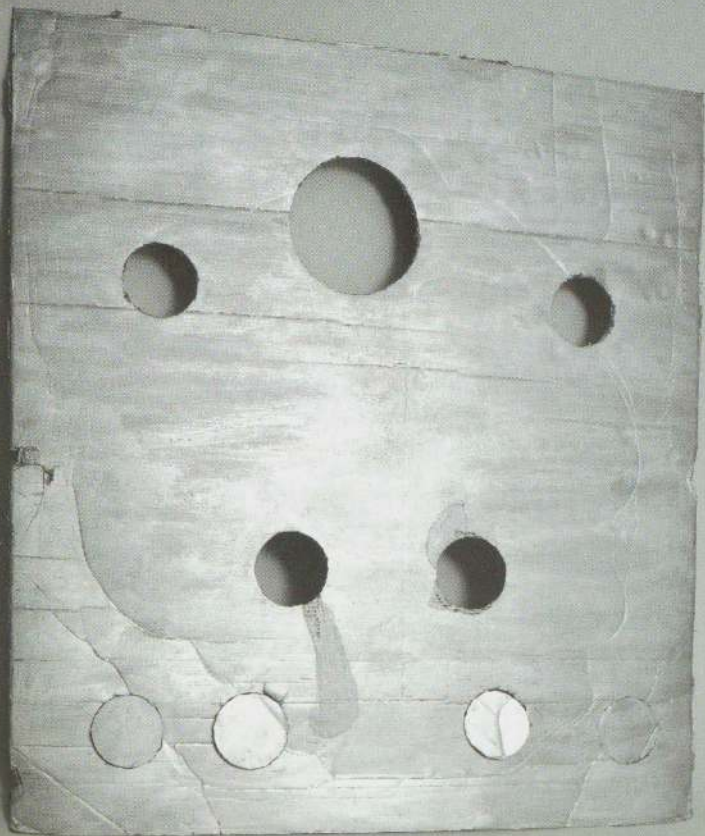
**(Not Yet Titled), 1996** (Edition for Parkett 46)

**cardboard, lacquer-based sanding sealer and aluminum enamel spray paint (please note: surface inflections differ from one piece to another), 56 x 54" (142 x 137 cm), Ed. 50/XV, signed and numbered**

Imagine, then, each of Cady Noland's installations as an entry into an ever-collecting, mortally transient, tactile encyclopedia of visceral Americana, where each entry is constructed of principled materials (for instance, aluminum), storied objects (handcuffs, rubber tires, Budweiser beer cans, bug sprayers, American flags, wire mesh baskets and fences), and embodied ephemera (Patty Hearst, Charles Manson, Wilbur Mills, Vince Foster): Art as encyclopedia, history as vaudeville. Thyra Nichols Goodeve, Parkett No. 46, 1996

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## Meret Oppenheim

**Glove, 1985** (Edition for Parkett 4)

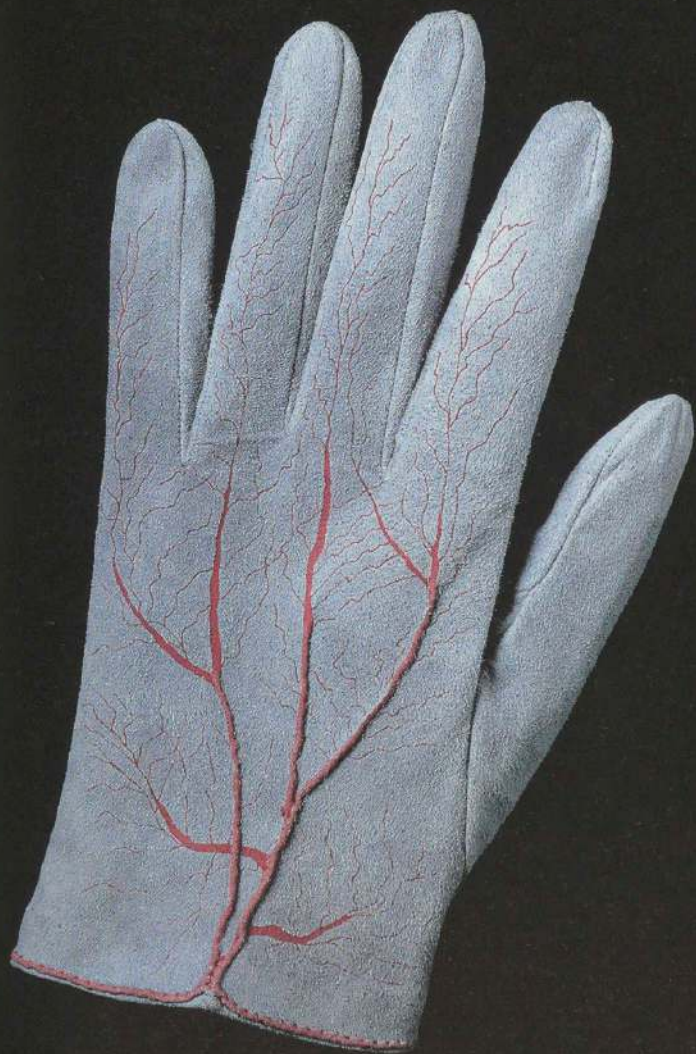
**goat suede with silk-screen and handstitched, included in Parkett issue, 5<sup>5</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>4</sub>" (22 x 9 cm), Ed. 150/XII, signed and numbered**

Meret Oppenheim's abstruse, multi-leveled work sometimes stubbornly eludes facile interpretation; her virtuoso performance on many instruments at once has long left viewers at something of a loss. On a picture done early in 1933 she wrote the laconic statement: "Well, then we'll live a little later." Only gradually, after the critic's stodgy demand for clear development and stylistic consistency had paled, yielding to a growing fascination for the unfettered approach of recent art, Meret Oppenheim has finally come into her own.

Jacqueline Burckhardt, Parkett No. 4, 1985

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## Gabriel Orozco

**Light through Leaves, 1996** (Edition for Parkett 48)

Iris computer print, archival water-based ink on paper (500 g sm Somerset Satin 100% cotton rag), produced by Cone Laumont Editions, New York, image size: 20 x 30 1/8" (50,8 x 76,5 cm), paper size: 22 x 32 1/8" (55,9 x 81,6 cm), Ed. 60/XX, signed and numbered

We are looking at an artist who analyzes the alphabet created by sculpture in art history, and then mixes it with the alphabet created by things in reality. Inside Orozco's work, a series of threads are woven, but along those threads the communication flow is interrupted by knots of meaning. These knots are, simply, those things—transformed into sculpture—which break the circuit of artistic language. The logical and historical consequences of the artwork are subverted or, at least, diverted.



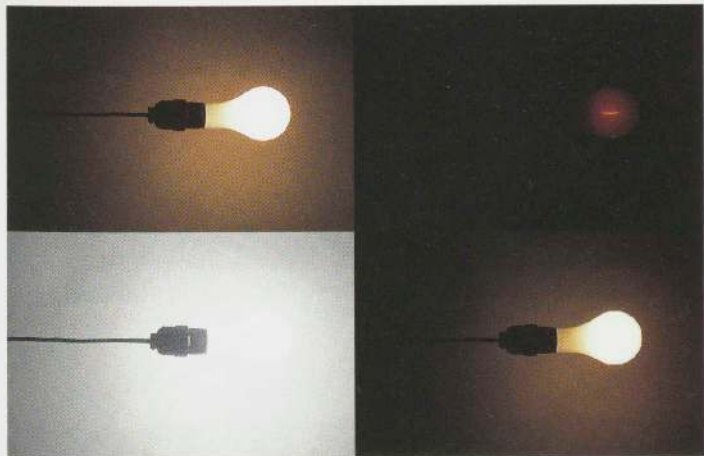
**Talking Light, 1996** (Edition for Parkett 47)

compact disk with artist's voice (running time approx. 15 min.), light bulb, sound organ kit, the light bulb reacts to the frequency of the voice on the CD, installation manual, Ed. 50/XX, signed and numbered

I've always been interested in things which are on the verge of falling apart but which still maintain their original quality. It's a constant battle because I have a pretty low boredom threshold. At the beginning when I started looking at Structuralist films, I just couldn't stand all that repetition. Our culture is obsessed with the whole horror-sex-violence thing. It's a weird form of refinement, like bonsai. We love to watch it, and I'm obsessed by the fact that we love to watch it.

Tony Oursler in conversation with Louise Neel & Tracy Leopold, Parkett No. 47, 1996





## Jorge Pardo

### **Untitled, 1999** (Edition for Parkett 56)

**unique sculpture, archival paper mounted on cardboard, colored pencil, approx. 9 7/8 x 4 x 4" (approx. 25 x 10 x 10 cm), Ed. 55/XX, signed and numbered certificate**

We all know that no holds are barred when Jorge Pardo is at work. Neither floor covering nor pictures, books nor beds, lamps, houses nor boots escape his attention. He addresses such diverse fields as interior design, arts and crafts, graphic design, and architecture. Common to these uncommon works is one thing only: They all deal in curious cycles of contradictory settings... Pardo speaks of tonality that motivates his delight in speculative experimentation.

*Cristina Végh, Parkett No. 56, 1999*

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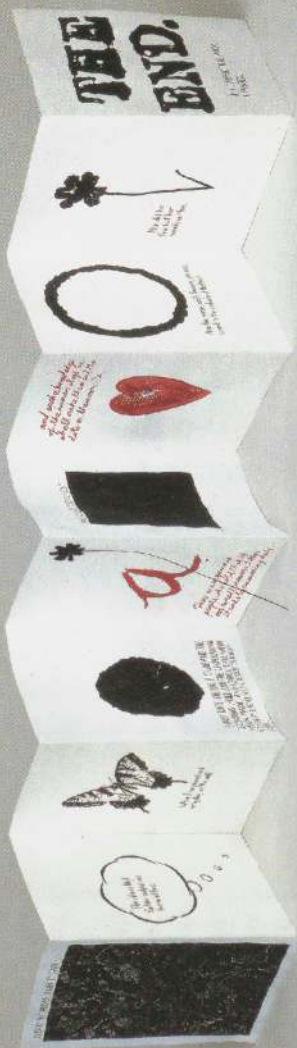


# Raymond Pettibon

## Untitled (Justly Felt and Brilliantly Said), 1996 (Edition for Parkett 47)

silkscreen, handwritten texts by the artist which vary in each edition, pressed flower, printed by Lorenz Boegli, Zurich, on Arches 120 g, approx.  $9\frac{5}{8} \times 7\frac{5}{8}$ " (approx. 24,5 x 19,5 cm), a 10-part foldout, full length  $9\frac{5}{8} \times 76\frac{3}{4}$ " (24,5 x 19,5 cm), Ed. 60/XX, signed and numbered

By placing texts in unique, single drawings, Pettibon has found a means of surmounting his intrinsic difficulty and revealing the aesthetic potential of "bad" commercial mass literature within the framework of his art. Pettibon is not the only artist over the past few decades to pursue such ends in incorporating texts in his work; others have also grasped this opportunity—both literally and figuratively. However, in contrast to most conceptual artists, Pettibon is not interested in the critical, art-theoretical or social relevance of his words but primarily in their poetic, melodic, and rhetorical qualities. His pictures serve the interests of poetry, which—given the hegemony of the mechanically-printed word in current culture—cannot afford the appropriations and recontextualizations which have already become standard practice in art.





## Elizabeth Peyton

190

Oscar and Bosie, 1998 (Edition for Parkett 53)

two-color lithograph on hand-tinted Somerset Satin, lightly finished with pearlescent dust, ca.  $24\frac{3}{8} \times 22\frac{3}{4}$ " (62 x 57.8 cm), printed by Maurice Sanchez and James Miller, Derrière l'Etoile Studio, New York, Ed. 60/XX, signed and numbered

These are all people who I have made part of my daily life. I read about them or listen to their music for pleasure. I look for books about them, but I'm not even thinking about work at this point. Then I see a particular image of them and I really want to make pictures of them. And then I do it. It's very seamless. Life and work are not so separated. You know that excitement when you're walking down the street and you see someone who attracts you? Suddenly, just for a second, all possibilities are open.

Elizabeth Peyton in an interview with Linda Pagnin, Parkett No. 53, 1998



## Sigmar Polke

**Desasters und andere bare Wunder, 1982/84** (Edition for Parkett 2)

**60/5 E. A. unique photographs,  $11\frac{3}{16} \times 15\frac{1}{2}$ " (30 x 40 cm), signed and numbered**

Sigmar Polke with his consistently effortless use of old and new, rich and poor materials, applies a gentle insight and an unswerving determination to everything he does, endowing his imagery with an irrefutable validity.

Bice Curiger, Parkett no. 2, 1984

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## Sigmar Polke

**Dr Pabscht het z'Schpiez s'Schpäckbschteck  
z'schpät bschteut, 1980/91** (Edition for Parkett 30)

(tongue twister in Swiss-German: The pope ordered the bacon cutlery in Spiez too late.), computer reproduction in vinyl, mounted on stretcher, 19<sup>5</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub>" (50 x 40 cm), Ed. 100/XX, signed and numbered

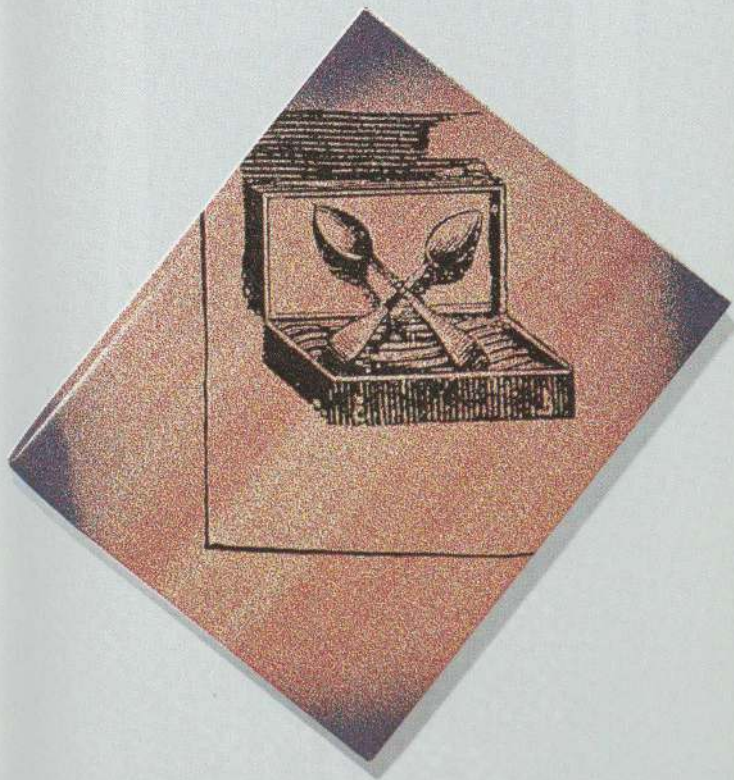
Somehow, for all the visual excitement of their collective presence, each picture of Polke's as it flickers before us, seems simultaneously drawn backward into the time and place of its creation and sucked upward into some wheeling constellation of enduring cultural concerns.

Dave Hickey, Parkett no. 30, 1991



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## Sigmar Polke

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**Untitled, 1994** (Edition for Parkett 40/41)

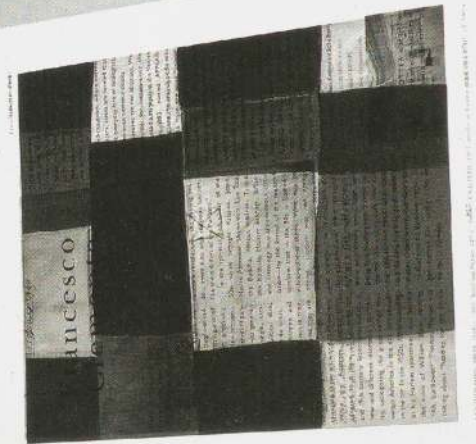
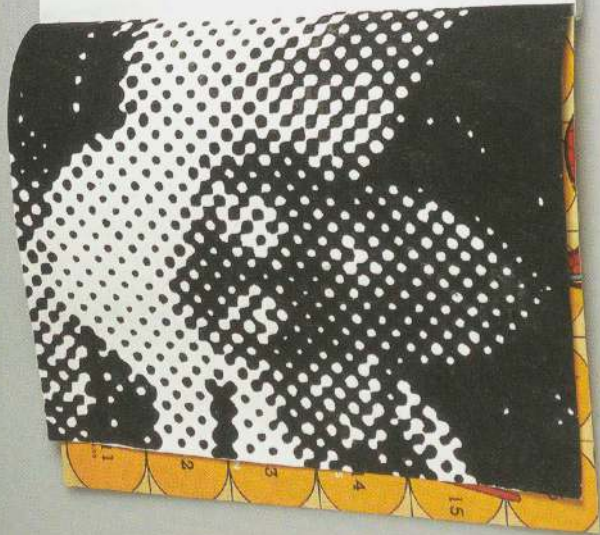
volume of Parkett made of overprint paper, individual sheets bound at random, 10 x 8 1/4" (25,5 x 21 cm), Ed. 25/X, signed and numbered, and Ed. 25/X with an original contribution (gouache), signed and numbered

By discovering a vital metaphorical means of equating the higher domain of art with all efforts to attain "knowledge of higher worlds" (Rudolf Steiner), Sigmar Polke has staked out a vast playing field for himself. With the frivolity dictated by gravity, he has let evil snakes loose in spaces cluttered up with metaphysical ladders. Starting with the painterly fabric of dots from blown-up newspaper photographs, he annexed the mental substance attendant upon them as a provocative snake pit.

Bire Cariger, Parkett No. 40/41, 1994

them as a provocative snake pit.

Bice-Curiger, Parkett No. 40/41, 1994



## Richard Prince

### **Good Revolution, 1992** (Edition for Parkett 34)

presentation gold record with engraved plaque mounted on C-print, framed, includes a playable vinyl record by the artist, recorded both sides, "Good Revolution" (1:46) and "Don't Belong" (1:46), arranged and performed by Richard Prince, recorded and mixed at Harmonic Ranch by Mark Degliantoni, September 1992, 20½ x 16½" (52 x 41,9 cm), Ed. 80/XX, signed and numbered

Prince's style of appropriation is not about the transgressive aspect of the process, that is, stealing from popular culture to turn it inside out and reveal its manipulative aspect; rather, he mines it to unearth the myths that crystallize American culture.

Daniela Salvioni, Parkett No. 34, 1992



Richard  
Prince

★ good revolution ★





## Markus Raetz

200

**Untitled, 1986** (Edition for Parkett 8)

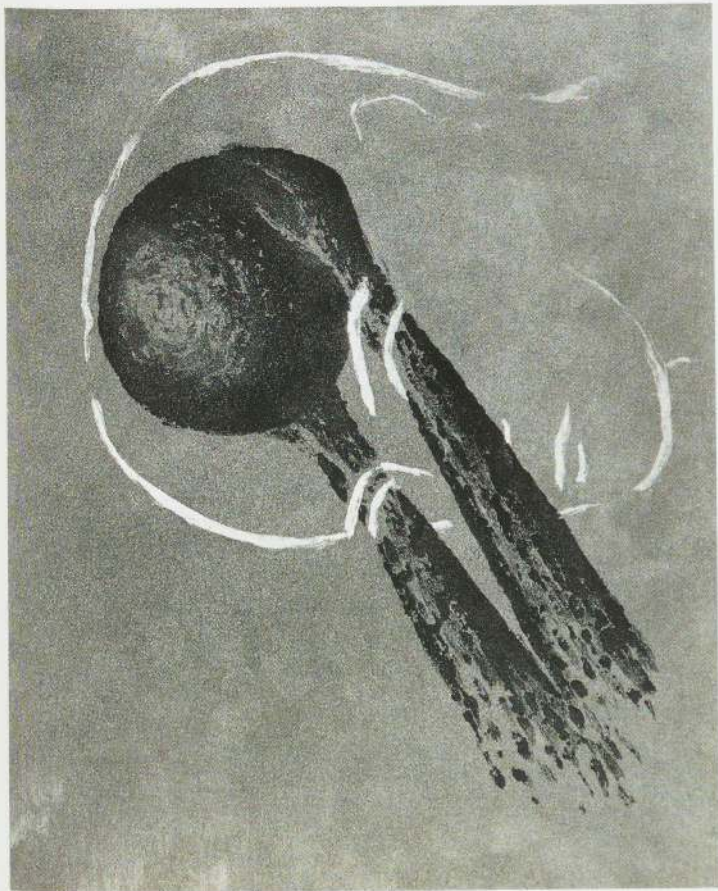
**aquatint and sugar lift on Zerkall-Vellum, bound in the magazine, 10 x 16 1/2" (25,5 x 42 cm), printed by Peter Kneubühler, Zurich, Ed. 100/XV, signed and numbered**

Since the 1960s, Markus Raetz has been playing with a perspective that is not mathematical but at once pragmatic and intuitive. It leads him to explore distortions obtained by certain—extra-vagances of perspective, sometimes pushed to the point of anamorphosis. Such works present a problematic of the function of sight, replacing the conventional hierarchy of the eye over the world.

Claude Bitschard, Parkett No. 42, 1994

on again, replacing the conventional materiality of the eye over the world.

Claude Ritschard, Parkett No. 42, 1994



**The Most Beautiful Woman in the World, 1993**  
(Edition for Parkett 37)

photo edition, each comprising a set of nine unique color snapshots of Tatjana Patitz, 4 x 6" (10 x 15 cm), Ed. 60/XXIII, signed and numbered

Generic, infinitely reproducible, Ray himself became the consumerized ideal, an American standard, at once the victim and the victimizer of technological replication.

Klaus Kertess, Parkett No. 37, 1993



## Jason Rhoades

**Bottle Pumpkin from Perfect World, 2000** (Edition for Parkett 58)

hand-painted gourd with seeds that last 2000 years, backpack (each different), 11 snapshots, round cardboard container/pedestal, Ed. 70/XX, signed and numbered certificate

... "When I build something, I build it for literally two or three people, for the interaction at that point." Despite the often gigantic scale on which he works, the essence of his practice remains surprisingly intimate. The larger-than-life stereotypes that fill Rhoades's work fade into their real role. They are merely vehicles that get the artist and his audience to somewhere else. In the end the smoke and mirrors of explanation with which Rhoades both illuminates and obfuscates his work act like the mile of string that Duchamp wound around the space of the "First Papers of Surrealism" exhibition in 1942, a simultaneously translucent yet impenetrable medium within which floats the real content of the work.

Russell Ferguson, Parkett 58, 2000



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# Gerhard Richter

206

## Green-Blue-Red, 1993 (Edition for Parkett 35)

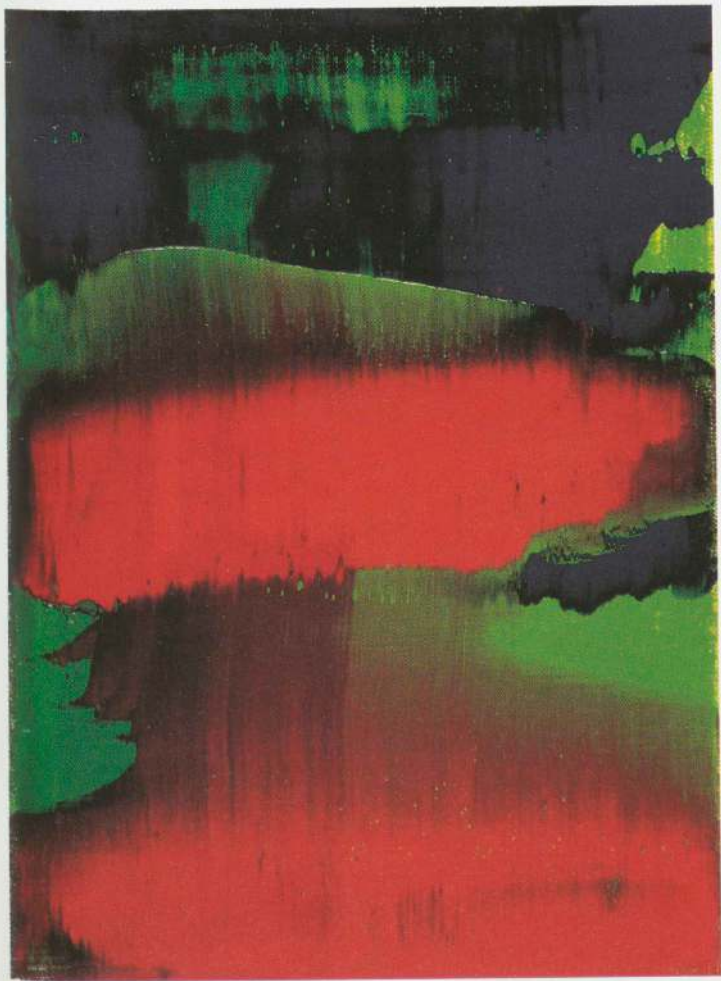
oil on canvas,  $11\frac{4}{5} \times 15\frac{3}{4}$ " (30 x 40 cm) each, Ed. of 115 originals, signed and numbered (789-1 to 789-115) on verso

Gerhard Richter's work investigates and explores malaise—that void, that gap, that speck of death, that violence we carry inside us—reality as a screen compared to the unbearable real. Painting inscribes the tragic dimension—tragedy concerning that area where death encroaches on life.

Birgit Helzer, Parkett No. 35, 1993

where death encroaches on life,  
where the wage dimension—wagedy—concerning that area

Birgit Peizer, Parkett No. 35, 1993



## Bridget Riley

208

### Going Across, 2001 (Edition for Parkett 61)

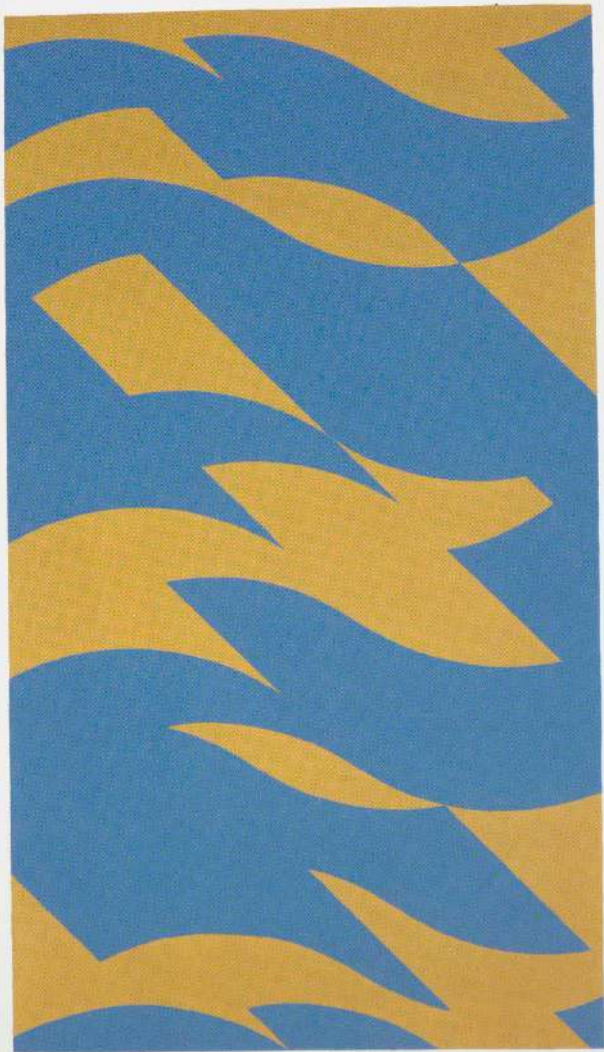
silkscreen print on Somerset satin, paper size: 23 x 34<sup>7</sup>/<sub>8</sub>" (59 x 88 cm),  
image size: 16<sup>1</sup>/<sub>2</sub> x 28<sup>7</sup>/<sub>8</sub>" (42 x 73 cm), printed by Sally Gimson for  
Artizan Editions, Hove, England, Ed. 90/X, signed and numbered

The desire to read visible images as we do bits of language... is undeniable, and it is exactly the urgency of this desire that Riley's paintings exploit even as they tantalizingly frustrate its object. By seducing and conflating the relationship between shape and pattern, Riley's paintings invariably compromise both the spatial arrangements that relate pattern to syntax and the autonomous boundaries that relate shapes to external referents.

Dave Hickey, Parkett 61, 2001

autonomous boundaries that relate shapes to external referents.

Dave Hickey, *Pinkert* 61, 2001





## Pipilotti Rist

**I've Only Got Eyes for You—(Pin Down Jump Up Girl), 1996**  
(Edition for Parkett 48)

3-D image, color photograph under lenticulated film, mounted on flexible plastic with four suction cups, to be attached to TV screen when not in use, photograph by Rita Palanikumar, 8 1/4 x 11" (21 x 28 cm), Ed. 80/XX, signed and numbered

Pipilotti Rist... exploits the general acceptance of the video medium as a kind of substitute for the easel painting—and, above all, its role as a component of spatial installations. The specific appeal of video, as employed by Rist, also incorporates such shadow disciplines as the pop video, the television commercial, and the trailer. Here, Rist's idiom, schooled in Expanded Cinema, receives a highly contemporary infusion of entertainment value. The theme of art has become her theme; hence the self-dramatization that encompasses not only the means of production but also her existential self-definition as a subject within society, as a woman, and as an artist.

Marius Babbias, Parkett No. 48, 1996

self-definition as a subject within society, as a woman, and as an artist.

Marius Babias, *Pardent No. 48*, 1996



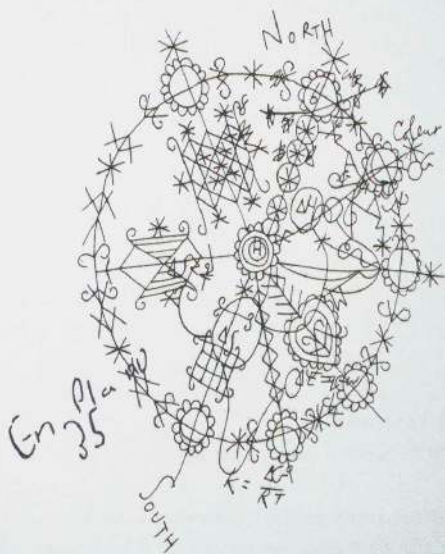
## Matthew Ritchie

### **The Bad Need, 2001** (Edition for Parkett 61)

adhesive-backed vinyl wall drawing, ca. 36 x 40" (91 x 101 cm), edition of 70/XXVIII, accompanied by an annotated artists' book, thermographically printed in black ink on acid-free paper, signed and numbered

Ritchie's cross-media activity can be seen to deny the by-now-traditional conventions of installation art where the specific detail or purpose is sacrificed for an overall spectacle. In his installations, which are made up of various elements, specific details become cumulative wholes—fractals and ecologies.

Cary Sophie Rabinowitz, Parkett 61



## Tim Rollins + K.O.S.

### Winterreise – Wasserfluth

South Bronx, 1989 (Edition for Parkett 20)

acryl, mica and offset print on Saunders rag, mounted on rag board,  
11 $\frac{7}{8}$  x 8 $\frac{15}{16}$ " (30,2 x 22,7 cm), Ed. 80/XX A. P., originals, signed and  
numbered

Tim Rollins: I love what we do with our projects. We drive people crazy because they can't figure out what it is. Is it social work? Is it a school? Is it an art project? Is it a fraud? Is it socialism? Is it rehabilitation for juvenile delinquents? Richard Cruz: All and none of the above!

Tim Rollins + K.O.S., Dialogue, Parkett No. 20, 1989



VI.

# Wasserfluth.

Composed by Franz Schubert, Op. 10, No. 1.

**Singstimme.** *Langsam.*

**Piano forte.**

Was ich dich sah, mit mir ist es  
 Ich hab dich nie, ich hab dich nie  
 Ich hab dich nie, ich hab dich nie  
 Ich hab dich nie, ich hab dich nie

Ich hab dich nie, ich hab dich nie  
 Ich hab dich nie, ich hab dich nie  
 Ich hab dich nie, ich hab dich nie  
 Ich hab dich nie, ich hab dich nie

**All Moments Stop Here and Together We Become Every Memory That Has Ever Been, 1998** (Edition for Parkett 52)

stone from the Valle Maggia, Ticino, Switzerland, approx. 12 x 8 x 4" (approx. 30 x 20 x 10 cm), approx. weight 14 to 20 lbs. (7–10 kg), Polaroid photo of the stone by the artist, Ed. 50/XX, signed and numbered

The Pop dandy is aware of the aesthetic surfaces to which he owes his subjectivity and enjoys taking both serious and ironic stabs at it and himself. His melancholy is articulated in camp; he celebrates his longings in a lusty mix of excessive empathy and affectionate self-irony. He acts out his life in a self-devised aesthetic universe, an isolated space that is filled with the media of his longing, with the pictures and the music that he loves. There he plays a game of sentimental identification and contemplative self-detachment that allows him to enjoy his melancholy split ego.

Jan Verwoert, Parkett No. 52, 1998



## James Rosenquist

**Drifter: Speed of Light, 2000** (Edition for Parkett 58)

9-color lithograph on Somerset soft white paper, 17 $\frac{1}{4}$  x 14 $\frac{5}{8}$ " (43,8 x 37,1 cm), printed by Maurice Sanchez, Derrière L'Etoile Studio, New York, Ed. 60/XX, signed and numbered

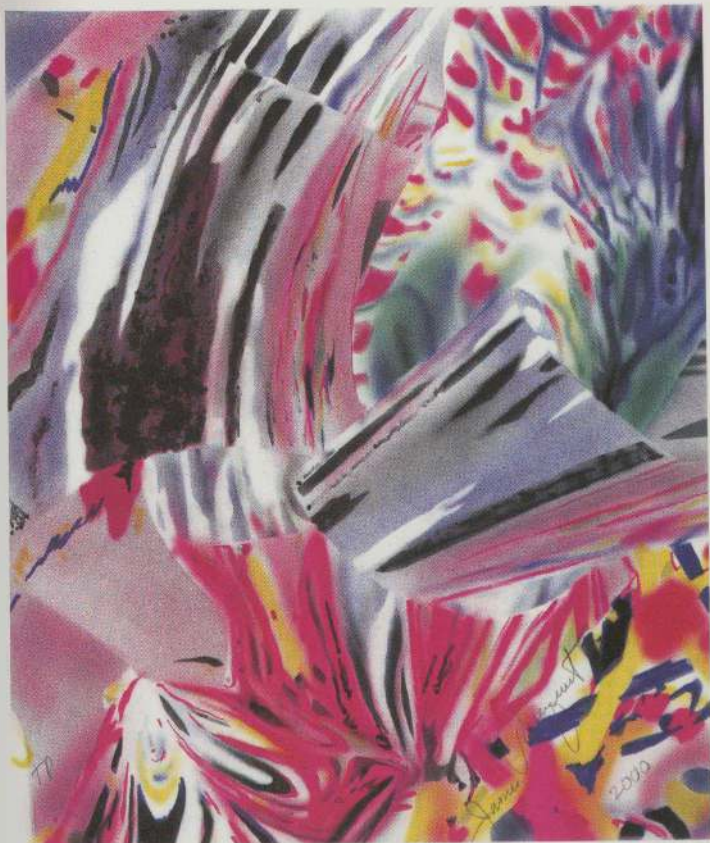
James Rosenquist undoubtedly deserves to be called a "monumentalist" among American Pop artists and his tactics clearly pay off when the relationship between "subject matter" and "size" is right. Twenty-five feet of painting at one stretch is not only a rarity in Pop art. The only exceptions, perhaps, are Claes Oldenburg's objects and a few of Andy Warhol's late works.

Zdenek Felix, Parkett 58, 2000

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# Susan Rothenberg

220

**Bear Skin Rug, 1995 (Edition for Parkett 43)**

**synthetic latex, 12 1/4 x 12 1/2 x 2" (31 x 32 x 5 cm), cast by Art Foundry,  
Santa Fé, Ed. 70/XX, signed and numbered**

Susan Rothenberg always outlines, structures, isolates emotion. She has transformed the sounding-board of painting into a sound shape. ... Breathing is metaphorically taken out of the painting and transferred to the subject matter. The painting is condensation, condensed in the subject matter, but the subject matter is not the prime mover of the painting. It joins the painting at the juncture of idea, immense feeling, and the necessity of painting.

Jean-Christophe Arnoult, Parkett No. 43, 1995



# Thomas Ruff

222

## C-Prints, 1991 (Edition for Parkett 28)

two C-prints (photos: ESO), each 19 1/2 x 19 1/2" (each 50 x 50 cm), with astronomic data silkscreened on front and back of transparent wrappers, Ed. of 50/X each, signed and numbered

Common uses of the medium [photography], its division into genres, its social function, and the ease with which it can be misused, are themes which pervade all of Ruff's work.

Marc Freidus, Parkett No. 28, 1991

used, are themes which pervade all of Ruff's work.

Marc Freidus, Parkett No. 28, 1991



## Edward Ruscha

**Hell 1/2 Way Heaven, 1988** (Edition for Parkett 18)

**lithograph on Rives, 10 x 24" (25,5 x 61 cm), bound in the magazine, printed by Ed Hamilton, Los Angeles, Ed. 80/18 A. P., signed and numbered**

Ruscha's art is a vivid, and sometimes sweetly poignant, silhouette of the displaced psyche that fitfully inhabits mass culture.

Christopher Knight, Parkett No. 18, 1988



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## Edward Ruscha

**Vine / Melrose, 1999** (Edition for Parkett 55)

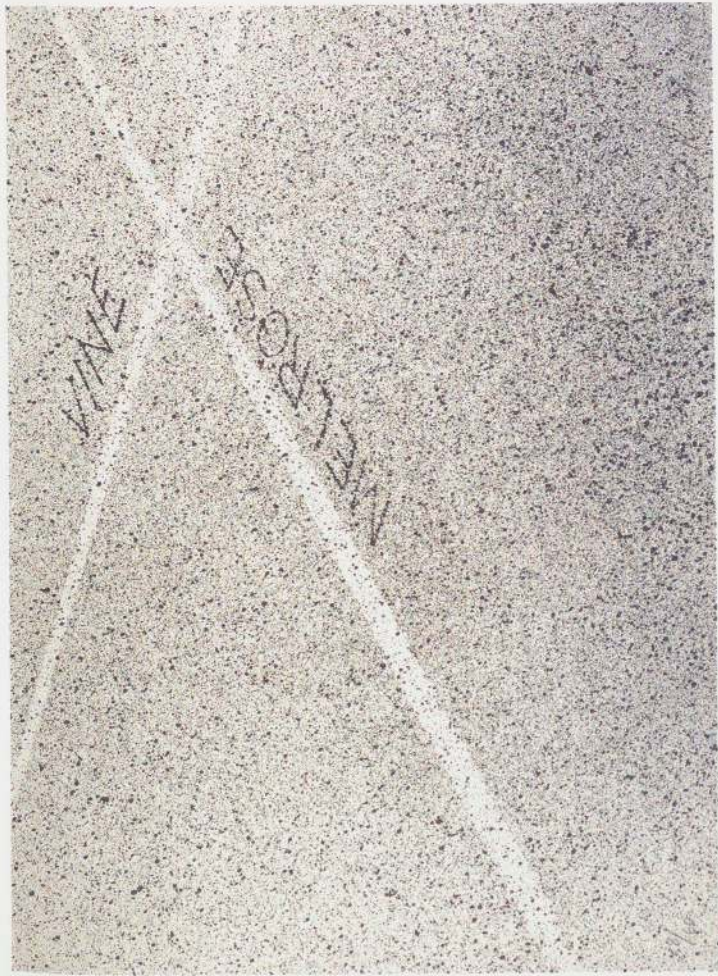
two-color Lithograph on Rives, 22 $\frac{1}{4}$  x 30 $\frac{1}{8}$ " (56,5 x 76,5 cm), printed by Hamilton Press, Venice, California, Ed. 60/XX, signed and numbered

Ruscha throws out connections and images that initially look controlled, even cold, and then you realize—none of it makes any sense, in the accepted sense of the word. They're about finding new meanings in things, about seeing something fresh in the dullest or most contained of spaces. You won't ever get it, if getting it is what you want.

Jennifer Huggie, Parkett No. 55, 1999

dullest or most contained of spaces. You won't ever get it, if getting it is what you want.

Jennifer Huggie, Parkett No. 55, 1999



## Thomas Schütte

**Olga's Wallpaper, 1996 (1977)** (Edition for Parkett 47)

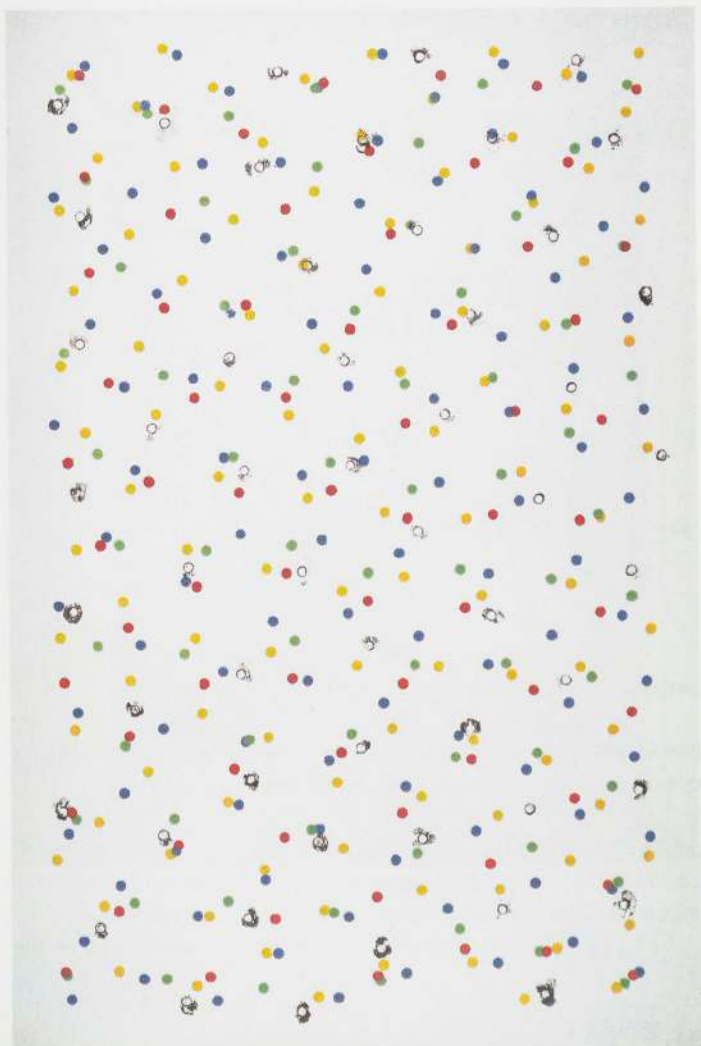
**lithograph, stone-pulled, 5 colors, printed by Felix Bauer, Cologne, on handmade Indian Vellum, 250 g, 40 1/8 x 27" (102 x 68,5 cm), Ed. 60/XX, signed and numbered**

Thomas Schütte's oeuvre possesses a rare quality: It is contemporary without being modernist. It possesses subjectivity, but a subjectivity devoid of egoism. It possesses versatility of expression along with the rigor of a program it sometimes hides and sometimes reveals. Schütte's concern is the representation of the human condition as it is right now. But what fascinates me is the fact that he is not interested in either a utopian or a catastrophic future, or why he doesn't drift into golden ages located in some imaginary past. Schütte is a realist: He represents what he sees using materials directly linked to that vision, materials anchored in the literalness of the image.

Bartomeu Mari, Parkett No. 47, 1996

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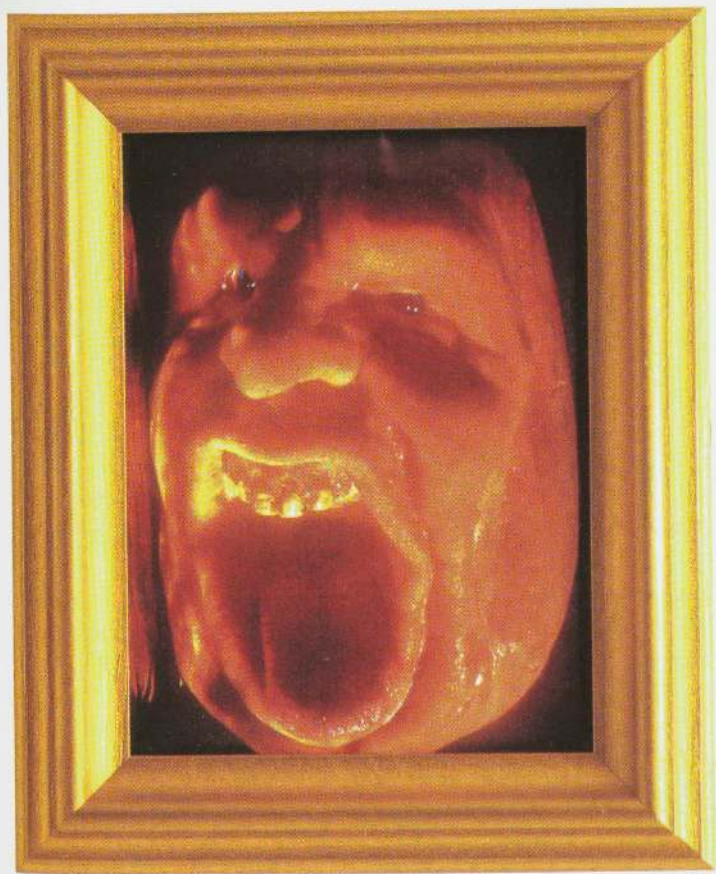
## Cindy Sherman

**Untitled, 1991** (Edition for Parkett 29)

printed silk, padded, in gilded wooden frame,  $8\frac{3}{8} \times 6\frac{7}{8}$ " (21,3 x 17,4 cm) with frame, Ed. 100/XX, signed and numbered

They say that with her approach to photography the line between painting and photography starts oscillating. Success is immediate, uncomplicated, undisputed, as if it were (still) child's play.

Ursula Pia Jauch, Parkett No. 29, 1991



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## Roman Signer

### **Fireman's Glove with Photograph, 1995** (Edition for Parkett 45)

heat-resistant glove, length  $13\frac{3}{4}$ " (35 cm), still from a video by Aleksandra Signer, approx.  $5\frac{1}{8} \times 7\frac{1}{8}$ " (approx. 13 x 18 cm), Ed. 80/XV, signed and numbered

Action and sculpture, dynamics and stasis in Roman Signer's oeuvre do not oppose each other but are rather different states of the same structure. It is a structure that displays the potential of future, energetic change; it is transformation as transient shape; it is detritus as traces of past events. The sculptural form in Signer's oeuvre, the static object in space is expanded—liquefied, as it were—to include the dimension of time.

Konrad Bitterli, Parkett No. 45, 1995

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## Andreas Slominski

**Folding Rule, 1999** (Edition for Parkett 55)

**the rule is to be shipped extended, length: 78<sup>11</sup>/<sub>16</sub>" (2 m), Ed. 55/XX,  
with a signed and numbered certificate**

And so we gaze at the Slominski traps, at some point we suddenly see that they are indeed peculiar, very strange objects—strange, that is to say, from an artistic point of view. The really strange, peculiar thing about them is their ever taut, ever perilously enticing beauty which does not really seem to be geared towards our synaesthetic sensibilities but towards the sensory capacities of rats, grouse, or orange slugs (and how to outwit these).

Patrick Frey, Parkett No. 55, 1999



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## Beat Streuli

**Oxford Street, 1998** (Edition for Parkett 54)

laserchrome print on Agfa high-gloss paper, poster with 32 colored and b/w photographs, enlarged by Grieger GmbH, Dusseldorf, 53 1/8 x 39 3/8" (132 x 100 cm), Ed. 60/XX, signed and numbered

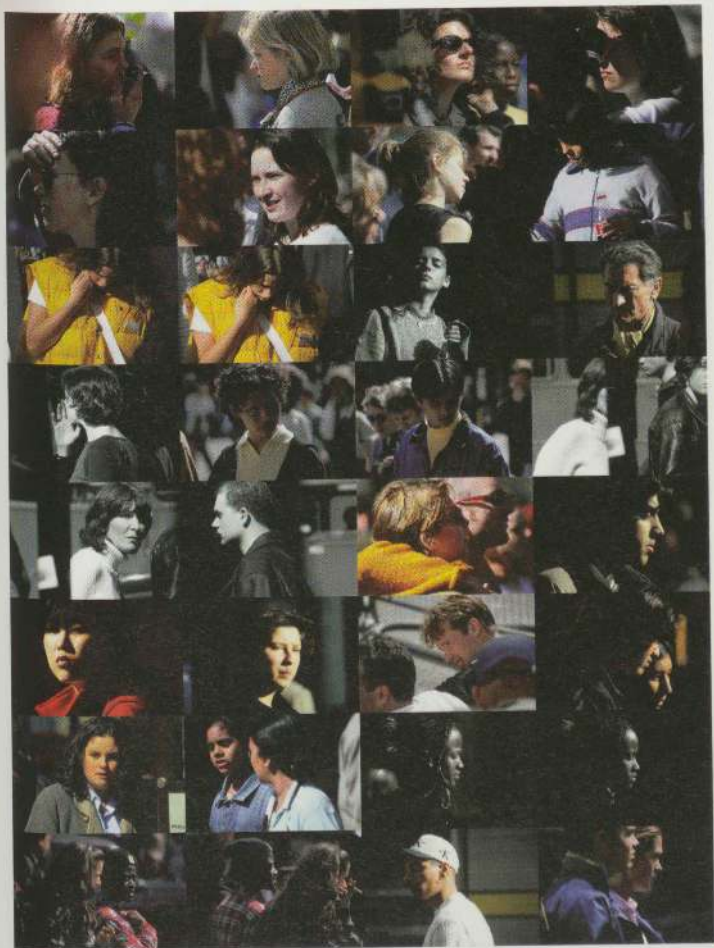
Surprised in heavily trafficked spaces or in moments of rest, the impromptu actors he chooses for his photos seem neither very old nor very young. They compose a mosaic of unknown characters who become recognizable when we identify the everyday in their gestures. Streuli lends dignity to the infinite encounters that secretly take place day after day in the center of the city: Students? Young professionals? White-collar workers? Unwittingly they pose for a meticulous and patient observer who is capable of distilling the quintessential human element that manifests itself when someone pauses in the clamor of daily routine.

José Lebrero Stals, Parkett No. 54, 1998/99

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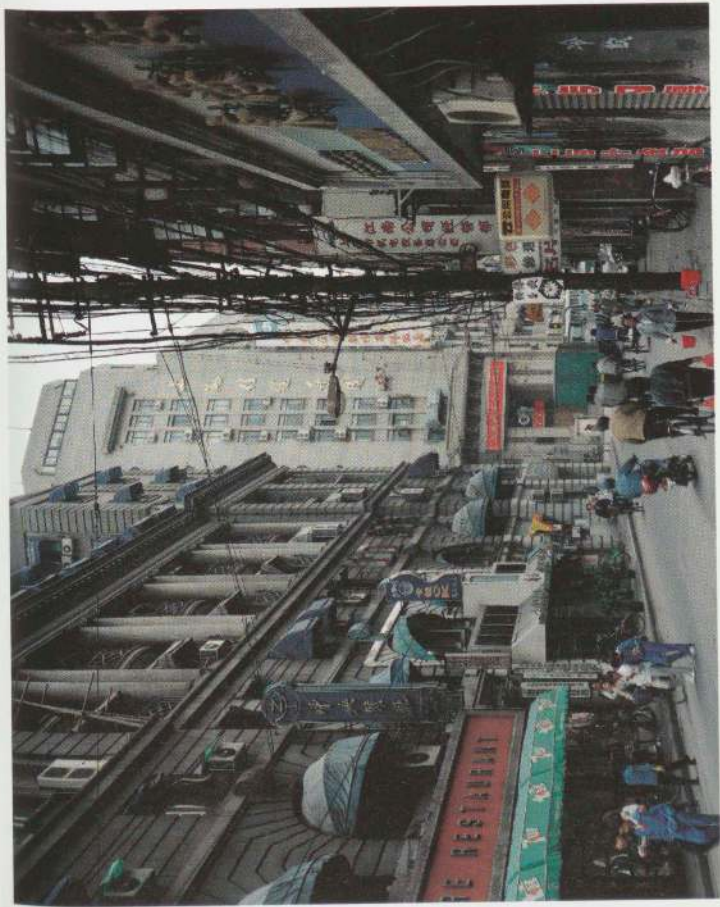
## Thomas Struth

Jiangxi Zhong Lu, Shanghai 1996 (Edition for Parkett 50/51)

color photograph, C-print, 1997, 161/16 x 201/16" (40,8 x 51 cm),  
image: 143/16 x 181/8" (36 x 46 cm), Ed. 60/XX, signed and numbered

Like many photographers, Struth watches and waits. But he's not interested in catching something, or in catching someone out. Responding to an increasing interest in photographing people, some he knows and others he does not, Struth has taken extreme care to resist the temptations of voyeurism.

James Lingwood, Parkett No. 50/51, 1997





# Hiroshi Sugimoto

240

Night Seascape, Ionian Sea, Santa Cesarea, 1990  
Day Seascape, English Channel, Weston Cliff, 1994  
(Edition for Parkett 46)

miniature photograph, paulownia box, rice paper-lined inner felt lid, silver-plated knob (hand made in Japan), image: approx.  $2 \times 1\frac{5}{8}$ " ( $5,2 \times 4$  cm), box: approx.  $6\frac{1}{4} \times 5 \times 1\frac{3}{4}$ " ( $15,8 \times 12,8 \times 4,6$  cm). Ed. of 35/X (day) and X (night) each, signed and numbered

"Maybe I am already half dead."—Hiroshi Sugimoto. I am almost inclined to take Hiroshi Sugimoto at his word. Since 1976 he has been elaborating on three basic themes—dioramas, movie theatres, and seascapes—and almost every picture shares the same quiet morbidity, as if all his prints had been developed in embalming fluid.

Ralph Rugoff, Parkett No. 46, 1996

quiet morbidity, as if all his prints had been developed in embalming fluid.

Ralph Rugoff, Parkett No. 46, 1996



## Philip Taaffe

### **Lineament Monotypes, 1990** (Edition for Parkett 26)

**lithographic ink on Japanese paper, made in Naples 1990, 19½ x 15¾"**  
**(49,5 x 40 cm), edition of 55 individually printed monotypes**

Taaffe's paintings are suffused with abandoned architecture, perambulations left open, fraught with possibilities—not closed, limited, bounded, imprisoned, like the grid. Tying ribbons around the bars of Western abstraction, he undermines stability with pinwheels, rotation, movement, access.

Jeff Perrone, Parkett No. 26, 1990

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## Sam Taylor-Wood

### Five Revolutionary Seconds XIV (Sketch), 1999 (Edition for Parkett 55)

C-print, 360-degree panorama shot, 2<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>2</sub>" (7 x 42 cm), Ed. 50/XX,  
signed and numbered

Not only does Sam Taylor-Wood construct a seamless yet heterogeneous space, in which people are both in close proximity, yet also infinitely distant, because, though in a mutually shared space, they inhabit another site: the scene of their private theater. Her photographic presentation is such that, even as it elicits our desire for narrative, it frustrates our hope for narrative coherence and closure.

Elisabeth Bronfen, Parkett No. 55, 1999



for narrative, it frustrates our hope for narrative coherence and closure.

Elisabeth Bronfen, *Parkett* No. 55, 1999



## Diana Thater

**Untitled, 2000** (Edition for Parkett 60)

**DVD (Digital Video Disc) with endless loop, no sound, Ed. 150/XXX, signed and numbered**

Diana Thater considers the perception of animals in parallel with a human perception which may be described as either conditioned by technology (the camera-assisted human) or as a product of it (the human wholly dependent on the idea of the photographic, i.e., as a post-human realization of itself). What is to be compared here is not the animal and the human but the animal and the apparatus, and while the work's content may be projected on the wall, its subject is the viewer in the gallery.

Jeremy Gilbert-Rolfe, Parkett 60, 2000–2001



Diana Thater 2000 Untitled Edition for Parkett Edition of 150 with 50 artist's proofs

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## Wolfgang Tillmans

**Parkett Edition, 1992-98** (Edition for Parkett 53)

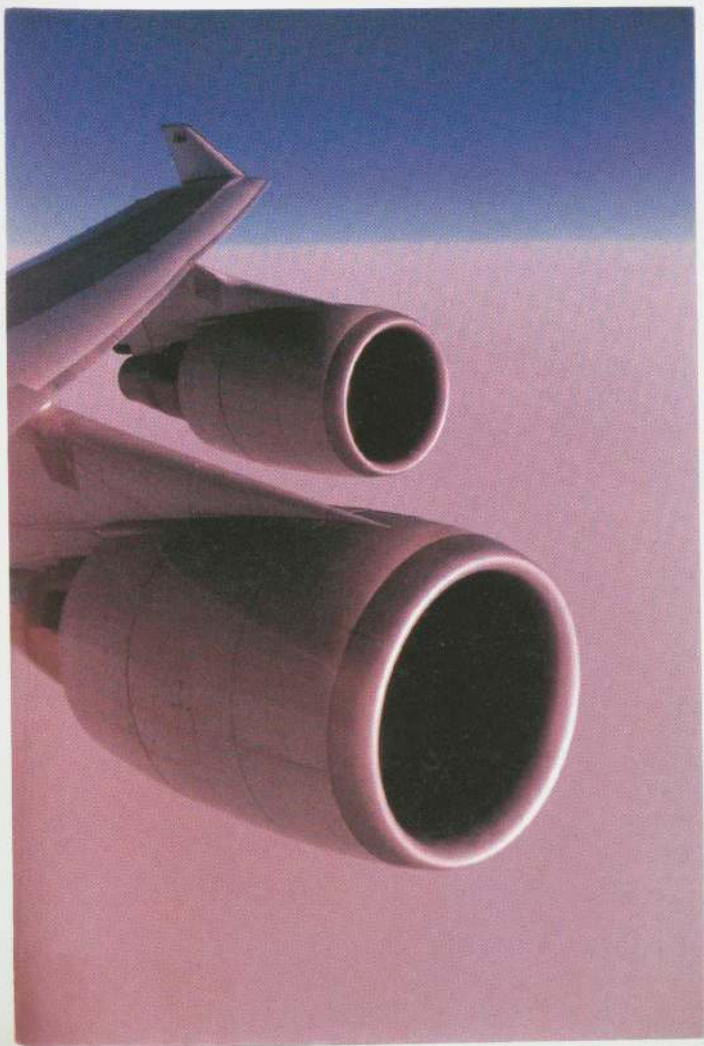
**60/X unique works on color-negative photographic paper, ca. 16 x 12"**  
**(ca. 40,5 x 30,5 cm), signed and numbered**

Tillmans's photos project a special aura due to their innate temporal element. His photos evoke in you the sense of having visited some place similar, or spent the same sort of intimate time with friends. That is owing to the fact that, through the manipulation of distance, his shots always indicate his presence, participating in the scene not as a voyeur but as someone with a strong empathy for those being photographed.

Midori Matsui, Parkett No. 53, 1998

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# Rirkrit Tiravanija

250

Untitled, 1995, (450/375) (Edition for Parkett 44)

gold-rimmed Ray Ban glasses with engraving on the lenses: LONG RIVER A SINGLE LINE ORANGE SAFFRON AT TWILIGHT, 5<sup>3</sup>/<sub>8</sub> x 1<sup>3</sup>/<sub>4</sub>" (4,5 x 13,5 cm), Ed. 80/XXV, numbered, with certificate and artist's seal

Art has many different levels and you have to make your own level. You have to decide where you want to be, and then just go for that. It doesn't have to do with anything else in the world. Just yourself. You get there, and maybe nobody sees it, but you get there. It is, at least as I think of it, a spiritual thing.

Rirkrit Tiravanija, Parkett No. 44, 1995



## Rosemarie Trockel

252

### Studio Visit, 1992 (Edition for Parkett 33)

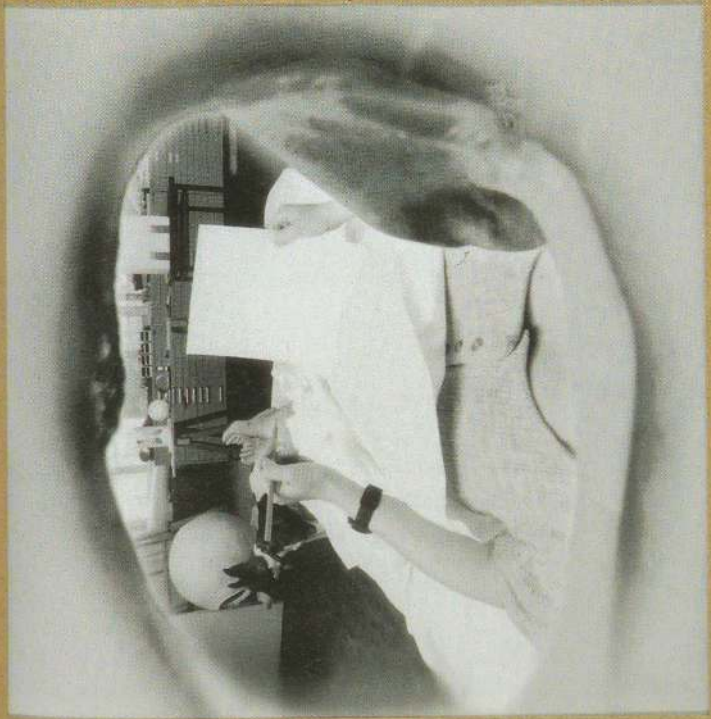
photo-etching and acid-free transparent foil in embossed strawboard matte, mounted on wood with hanger, image:  $8\frac{1}{4} \times 8\frac{1}{4}$ " (21 x 21 cm), frame:  $15 \times 13 \times \frac{3}{8}$ " (38 x 33 x 0,9 cm), printed by Peter Kneubühler, Zurich, Ed. 80/XX, signed and numbered

What language cannot do easily, and what Trockel achieves in her composite objects, is the simultaneous: she makes us spectators, at one and the same moment, of high art objects—and their tending, after hours, by the cleaner.

Amie M. Wagner, Parkett No. 33, 1992

at one and the same moment, or right at the moment of their being, after hours, by the cleaner.

Anne M. Wagner, Parkett No. 33, 1992



## James Turrell

**Squat, Juke, Carn, Alta, 1990** (Edition for Parkett 25)

four aquatint editions on Zerkall 250g, each 10 x 8<sup>11</sup>/<sub>24</sub>" (each 25,5 x 21 cm), bound in the magazine, Ed. of 40/III per print/X with four bound in one issue, each signed and numbered, printed by Peter Kneubühler, Zurich

Turrell treats light as substance. Instead of stone, wood, clay or bronze, he "molds" light—artificial or natural—whose density displays a barely visible but fluctuating, palpable presence: palpable through perception. The visitor who exposes himself to this perception is inevitably and bluntly confronted with himself.

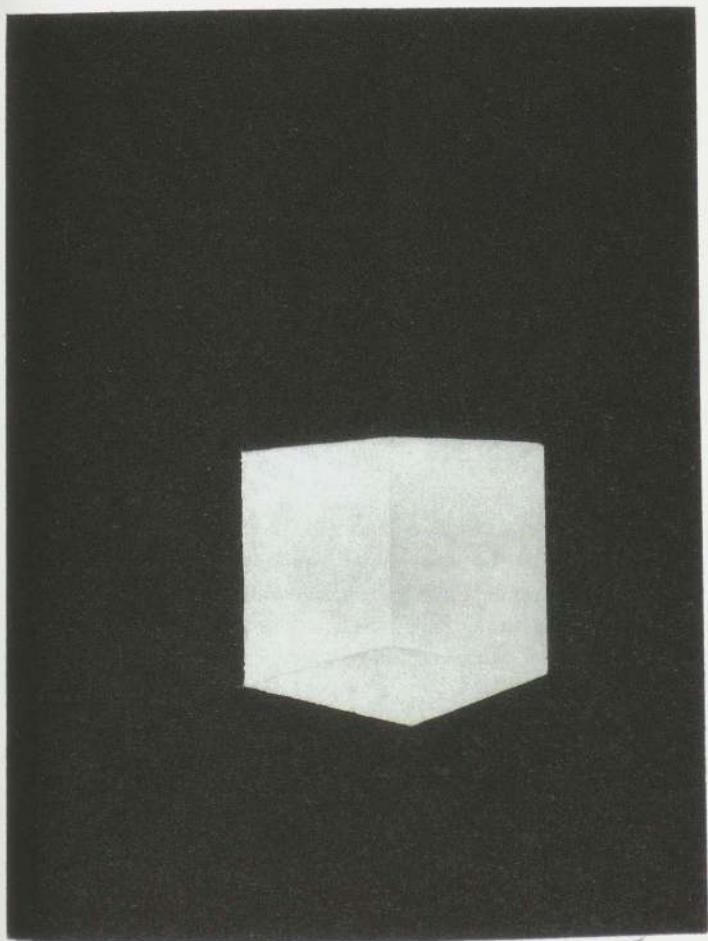
*Jean-Christophe Ammann, Parkett No. 25, 1990*



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## Luc Tuymans

### **Silence, 1990–2000** (Edition for Parkett 60)

men's cotton shirt with reproduction of the artist's painting **SILENCE**, 1991, shirt design by Walter van Beirendonck, 3 sizes (S, M, L) hand-stitched version made by Trois Quarts, Antwerp, Ed. 25/XXV, signed and numbered

**silkscreen version printed by Lorenz Boegli, Zurich, Ed. 99/XXX, signed and numbered**

Painting, like any memory, always comes too late and too soon. It mediates between the uncatchable moment of the past and a thought that springs from it. Luc Tuymans's pictures show this mediating relationship by including elements of the medial source after which they were painted: the fleetingness and the light of photographic paper, film or video stills.

Hans Rudolf Reust, Parkett 60, 2000–2001

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## Kara Walker

**Boo-hoo, 2000** (Edition for Parkett 59)

**linocut on Arches Cover White, 40 x 20 1/2" (101,6 x 52,1 cm), printed by Maurice Sanchez, James Miller and Matthew Letzelter, Derrière L'Etoile Studio, New York, Ed. 70/XXX, signed and numbered**

Walker's unwieldy imagination is fixated with race in the starkest and most American of terms, black and white, as they were forged in the ante-bellum South, a time not so long ago in a galaxy called here.

Hamza Walker, Parkett 59, 2000

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**Boy on TV, 1989** (Edition for Parkett 22)

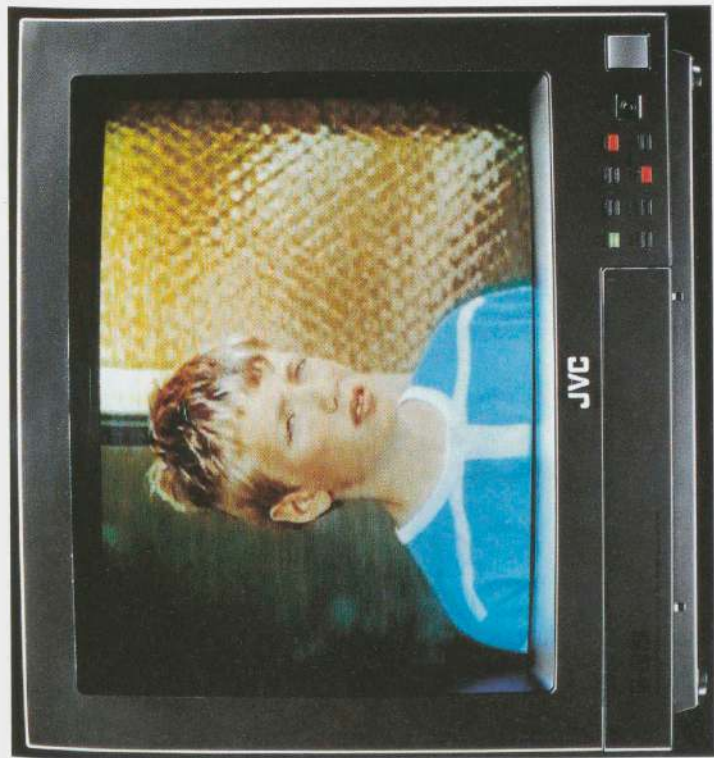
(from "Eviction Struggle"), cibachrome print, 13<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>2</sub>" (35 x 37 cm), photograph by Mancia/Bodmer, Zurich, Ed. 80/XX, signed and numbered

Wall's images reflect a reality which surrounds us, but which we do not necessarily want to face: racism, solitude, exploitation, poverty, the difficulty of relations between the sexes. Though anonymous, his characters are a part of each one of us.

Béatrice Parent, Parkett No. 22, 1988

mous, his characters are a part of each one of us.

Beatrice Parent, Parkett No. 22, 1988



Untitled (Edition for Parkett), 1997 (Edition for Parkett 49)

silver gelatin contact print, image ca.  $7\frac{1}{2} \times 9\frac{5}{8}$ " (ca. 19,2 x 24,3 cm),  
printed on archival paper, ca.  $15\frac{3}{4} \times 17$ " (ca. 40 x 43 cm), Ed. 55/XXV,  
signed and numbered

What we see in each picture are two images, one which Wall builds and the second which we invent in an instant, depending on what we saw on television that day, what article we read, what argument we participated in. As viewers, we find ourselves in a fragile place, a conflicted moment when stereotype and predisposition rush to finish sentences that never had beginnings.

Collier Schorr, Parkett No. 49, 1997

finish sentences that never had beginnings.

Gollier Schorr, Parkett No. 49, 1997



## Andy Warhol

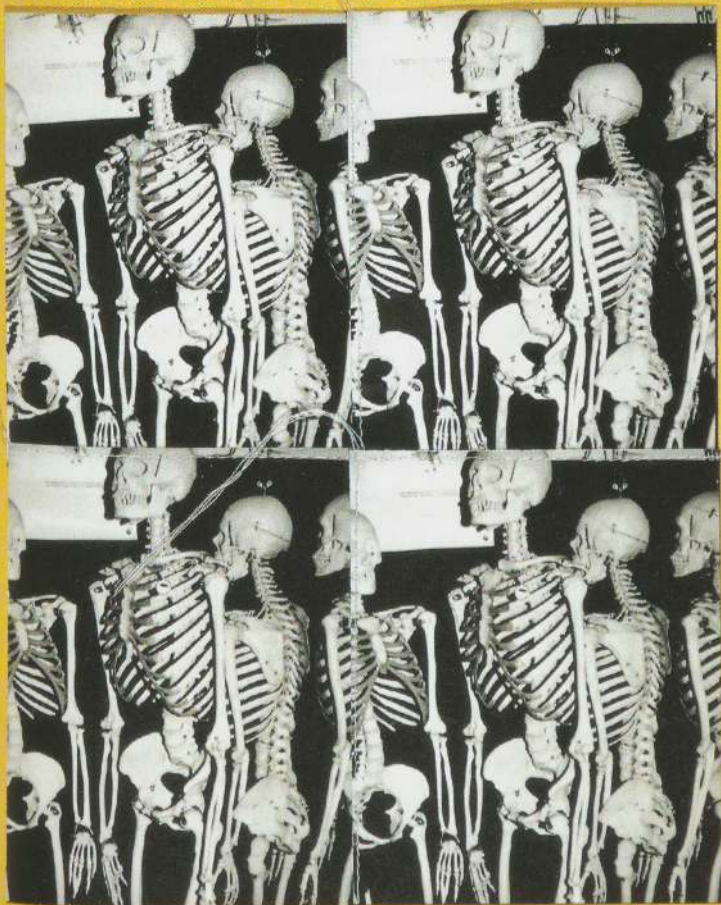
**Photo Edition for Parkett, 1987** (Edition for Parkett 12)

**machine-sewn and inserted in a parchment cover in the special edition of Parkett, 9 $\frac{3}{4}$  x 7 $\frac{3}{4}$ " (24,8 x 19,9 cm), Ed. 120, signed and numbered**

Andy was what sports fans call a most valuable player. His work is more valuable now, but not because of some laws of marketing, but because he's not around himself. Those works are souvenirs and relics. They're pieces of Andy.

Glenn O'Brien, Parkett No. 12, 1987





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, 1987

## Lawrence Weiner

**Unter den Linden—Under Lime Trees, 1994** (Edition for Parkett 42)

rubber stamp, approx.  $7\frac{1}{2} \times 3\frac{3}{4} \times 3\frac{1}{2}$ " (approx.  $19 \times 9,5 \times 9$  cm), with red ink pad in silkscreened card-board box printed by Lorenz Boegli, Zurich, Ed. 80/XXV, signed and numbered

The dialectical beauty of Weiner's work is its extreme freedom of meaning coupled with fundamentally being about what it says it's about.

Daniela Salvioni, Parkett No. 42, 1994

UNDER LIME TREES  
UNTER DEN LIMDEN

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2, 1994

## Franz West

**Pouch for Parkett, 1993** (Edition for Parkett 37)

printed African fabric, chain, 10<sup>5</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub>" (27 x 24,5 cm), Ed. 180/XX,  
signed and numbered

Despite their sedate qualities as couches and chairs, and pedestal-mounted or hand-held sculptures, Franz West's works seem always to belie another mission, as though publicly their masquerade was quietly aesthetic, but privately their purpose was fetishist and host to some orgiastic activity.

Jan Avgikos, Parkett No. 37, 1993

PARKETT



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1993



## Rachel Whiteread

**Switch, 1994** (Edition for Parkett 42)

**object, plaster (prestia ortho) and brass,  $3\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{8}$ " (9 x 9 x 3 cm),  
Ed. 60/XXV, signed and numbered**

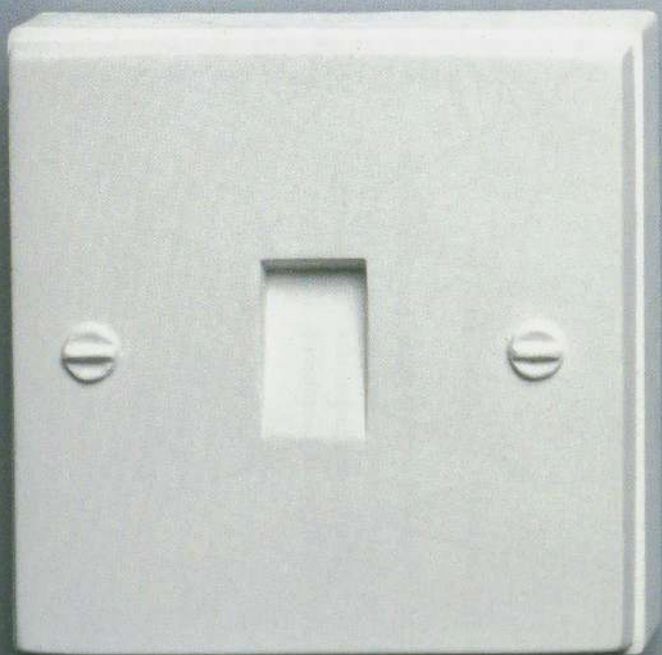
"I use furniture as a metaphor for human beings," says Whiteread. But as well as metaphor it is extension. Whiteread's casts of sinks, baths, and mattresses make poetic play of the introversions and extroversions of the body they propose.

Neville Wakefield, Parkett No. 42, 1994

cm),

read.  
inks,  
and

, 1994



## Sue Williams

272

**Untitled (Edition for Parkett), 1997** (Edition for Parkett 50/51)

three-layer lithograph on transparent archival Mylar, each image-layer printed in a different color on a separate loose sheet, 10 x 16 1/2" (25,5 x 42 cm), printed by Maurice Sanchez and James Miller, Derrière l'Etoile Studio, New York, Ed. 60/XXV, signed and numbered

Filled with the frenetic, automatic energy of sex, Williams' elaborate webs seem like vast abstract tissues of unconscious material being woven in someone's head. To make private traumas public can sometimes seem to be a strangely depriving experience for what remains of a sense of self. Williams says that when she is alone with herself she sometimes gives herself "the willicies," but by transforming these neuroses into high-spirited aesthetic practice she has found a way of giving them to us instead.

Leslie Cinnah, Parkett No. 50/51, 1997

forming these neuroses into high-spirited acrobatic practice she has found a way of giving them to us instead.

Leslie Camhi, Parkett No. 50/51, 1997



## Robert Wilson

**A Letter for Queen Victoria, 1988** (Edition for Parkett 16)

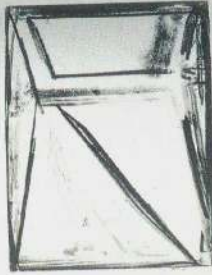
**lithograph on Rives, 10 x 24" (25,5 x 61 cm), bound in the magazine, printed by Champfleury, Paris, Ed. 80/XV, signed and numbered**

...by choosing theater as his medium, Wilson gained extraordinary power over the very properties which visual artists have labored hardest to represent, although it cost him the visual artist's ordinary power to make things permanent.



hardest to represent, although it cost him the visual artist's ordinary power to make things permanent.

Ellen Levy, *Parkett*, Nos. 16, 1988



*A. Levey: The Capital Room*

*A. Levey: The Capital Room*

## Christopher Wool



**Untitled, 1992** (Edition for Parkett 33)

**black-and-white photograph, 10 x 8" (25,4 x 20,3 cm), Ed. 70/XX,  
signed and numbered**

Wool looks you in the face; he says what you're used to hearing; he disrupts the communicative power of words; he affirms the communicative power of letters. Someone is shouting, but you can't tell if that person is trying to make you understand or insisting that you don't have a clue.

Greil Marcus, Parkett No. 33, 1992

70/XX,

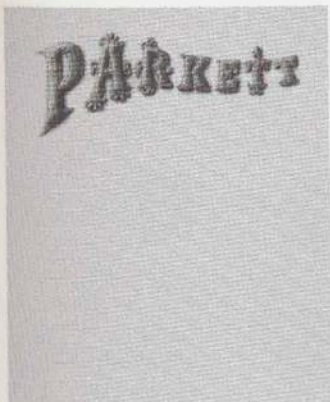
earing;  
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insist-  
33, 1992



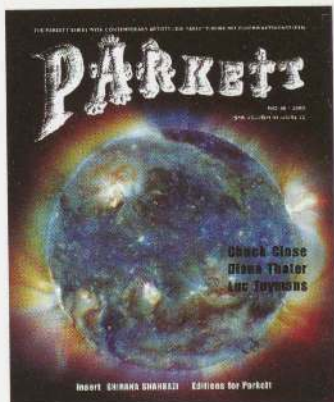
# The Library:

All Issues

from no. 61-1



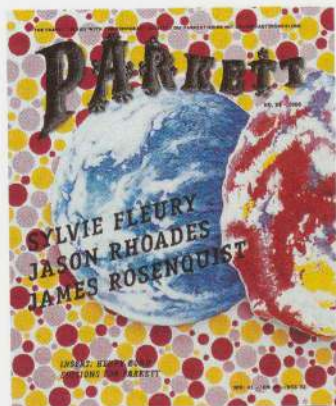
No. 61: Liam Gillick  
Sarah Morris, Bridget Riley  
Matthew Ritchie



No. 60: Chuck Close  
Diana Thater  
Luc Tuymans  
INSERT Shirana Shahbazi

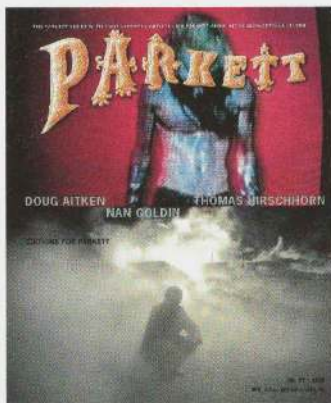


No. 59: Maurizio Cattelan  
Yayoi Kusama  
Kara Walker  
INSERT Andreas Züst

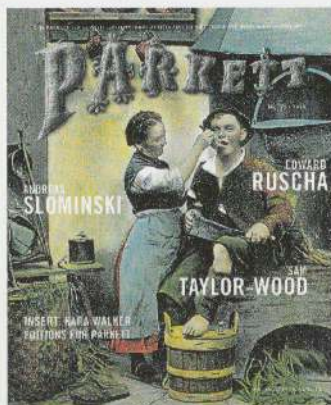


No. 58: James Rosenquist  
Sylvie Fleury  
Jason Rhoades  
INSERT Henry Bond

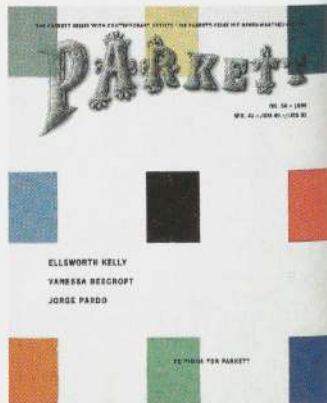




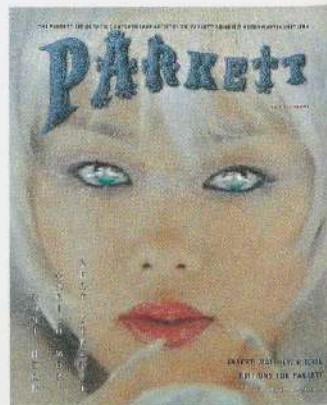
No. 57: Doug Aitken  
Nan Goldin  
Thomas Hirschhorn  
INSERT Doug Aitken



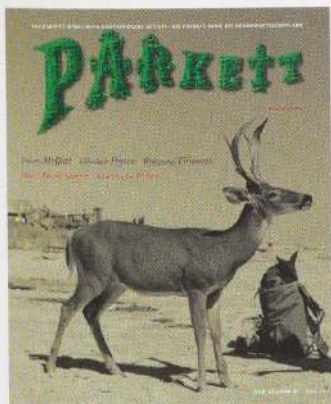
No. 55: Edward Ruscha  
Andreas Slominski  
Sam Taylor-Wood  
INSERT Kara Walker



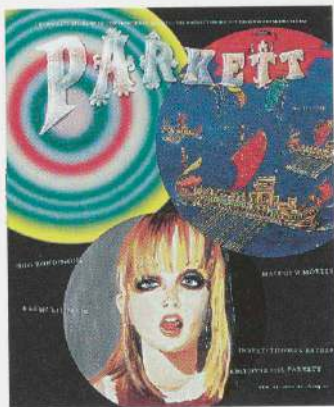
No. 56: Ellsworth Kelly  
Vanessa Beecroft  
Jorge Pardo



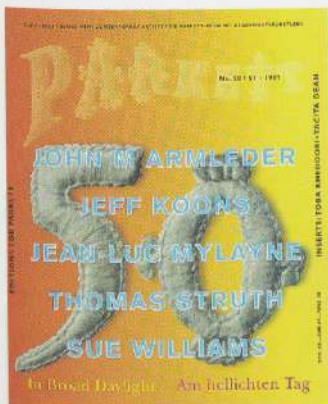
No. 54: Roni Horn  
Mariko Mori  
Beat Streuli  
INSERT Matthew Ritchie



No. 53: Tracey Moffatt  
Elizabeth Peyton  
Wolfgang Tillmans  
INSERT David Shrigley



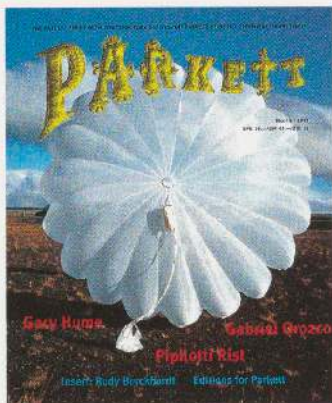
No. 52: Karen Kilimnik  
Malcolm Morley  
Ugo Rondinone  
INSERT Thomas Bayrle



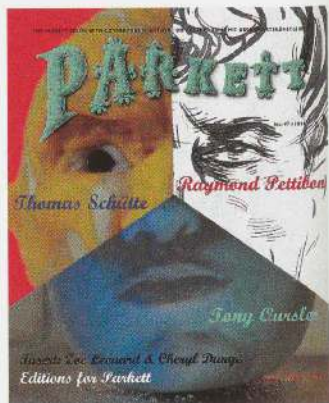
No. 50/51: John M Armleder  
Jeff Koons, Jean-Luc Mylayne  
Thomas Struth, Sue Williams  
INSERT Toba Khedoori, Tacita Dean



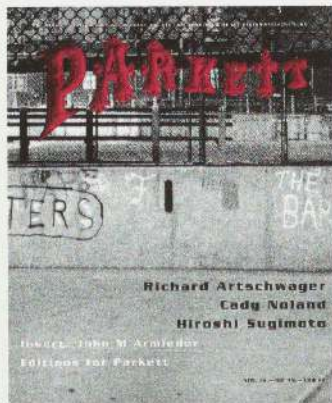
No. 49: Laurie Anderson  
Douglas Gordon  
Jeff Wall  
INSERT Silvia Bächli



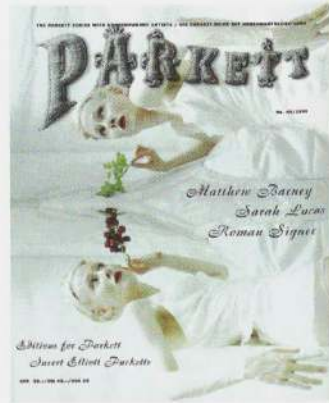
No. 48: Gary Hume  
Gabriel Orozco  
Pipilotti Rist  
INSERT Rudy Burckhardt



No. 47: Tony Oursler  
Raymond Pettibon  
Thomas Schütte  
INSERT Zoe Leonard & Cheryl Dunye

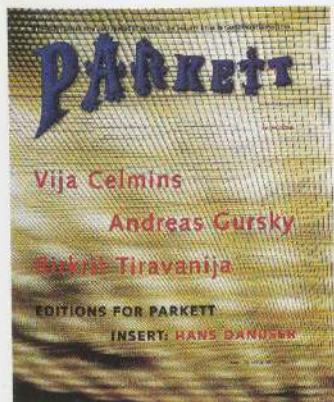


No. 46: Richard Artschwager  
Cady Noland  
Hiroshi Sugimoto  
INSERT John M. Armleder

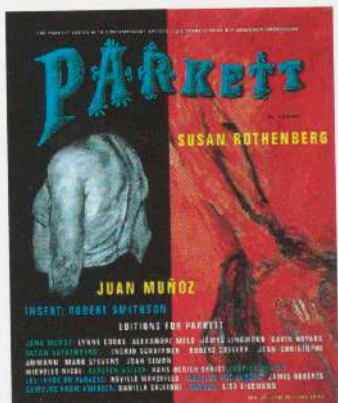


No. 45: Matthew Barney  
Sarah Lucas  
Roman Signer  
INSERT Elliott Puckette

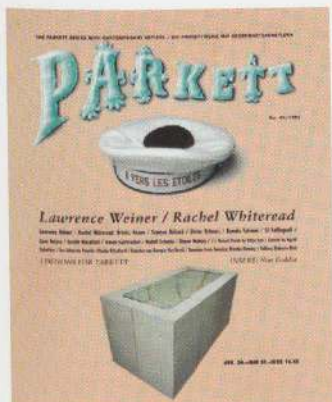




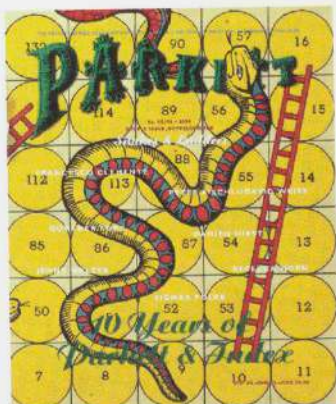
No. 44: Vija Celmins  
Andreas Gursky  
Birkrit Tiravanija  
INSERT Hans Danuser



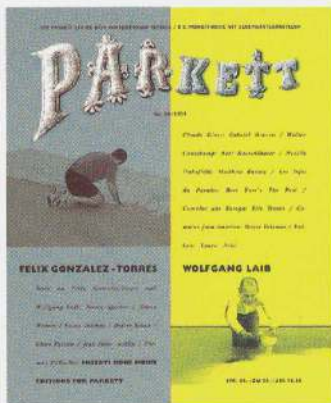
No. 43: Juan Muñoz  
Susan Rothenberg  
INSERT Robert Smithson



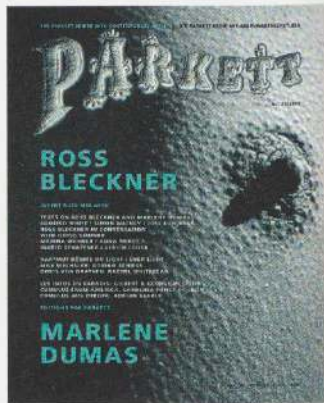
No. 42: Lawrence Weiner  
Rachel Whiteread  
INSERT Nan Goldin



No. 40/41: Francesco Clemente,  
Günther Förg, Peter Fischli / David Weiss  
Damien Hirst, Jenny Holzer  
Rebecca Horn, Sigmar Polke



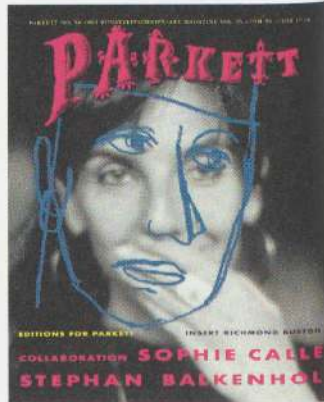
No. 39: Felix Gonzalez-Torres  
Wolfgang Laib  
INSERT Roni Horn



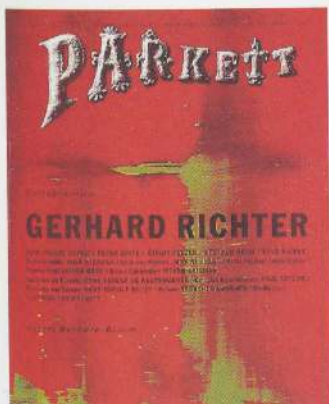
No. 38: Ross Bleckner  
Marlene Dumas  
INSERT Rudi Molacek



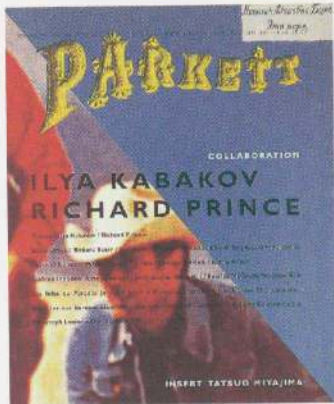
No. 37: Charles Ray  
Franz West  
INSERT Pipilotti Rist



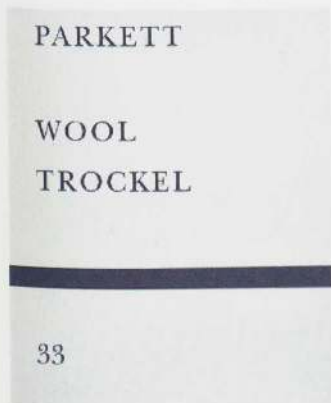
No. 36: Stephan Balkenhol  
Sophie Calle  
INSERT Richmond Burton



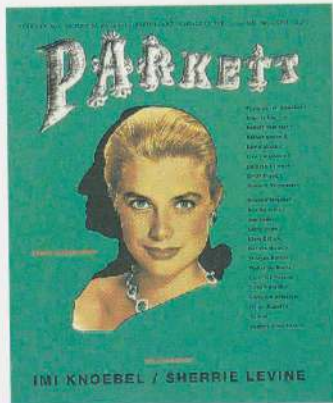
No. 35: Gerhard Richter  
INSERT Barbara Bloom



No. 34: Ilya Kabakov  
Richard Prince  
INSERT Tatsuo Miyajima

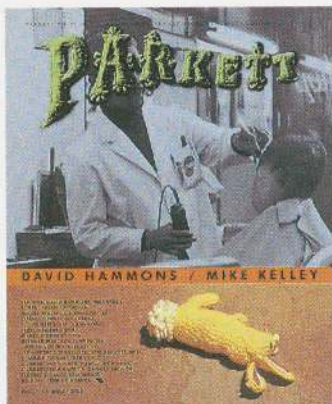


No. 33: Rosemarie Trockel  
Christopher Wool  
INSERT Adrian Schiess

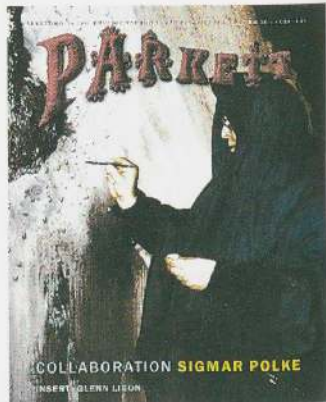


No. 32: Imi Knoebel  
Sherrie Levine  
INSERT Damien Hirst

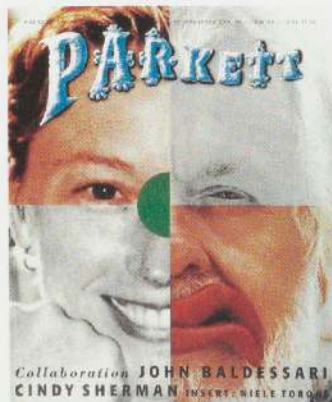




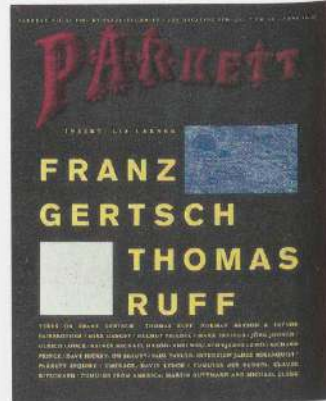
No. 31: David Hammons  
Mike Kelley  
INSERT Candida Höfer



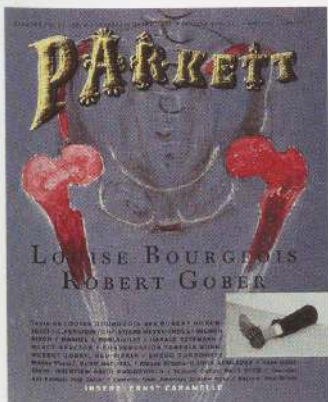
No. 30: Sigmar Polke  
INSERT Glenn Ligon



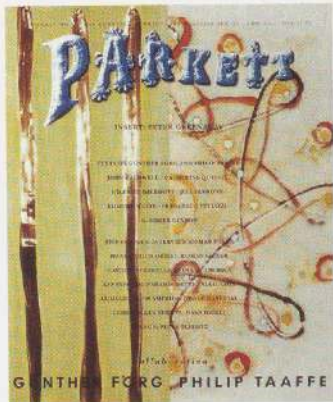
No. 29: John Baldessari  
Cindy Sherman  
INSERT Niele Toroni



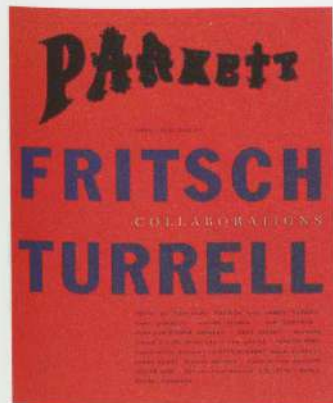
No. 28: Franz Gertsch  
Thomas Ruff  
INSERT Liz Larner



No. 27: Louise Bourgeois  
Robert Gober  
INSERT Ernst Caramelle



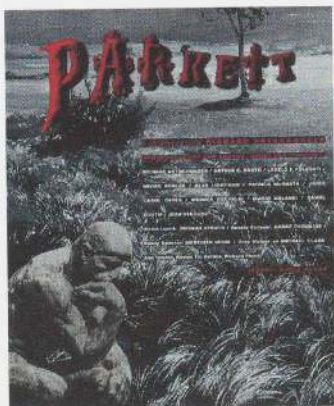
No. 26: Günther Förg  
Philip Taaffe  
INSERT Peter Greenaway



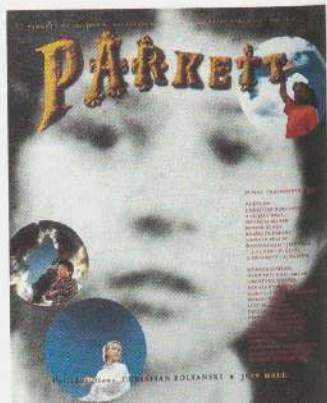
No. 25: Katharina Fritsch  
James Turrell  
INSERT Beat Streuli



No. 24: Alighiero e Boetti  
INSERT Cindy Sherman



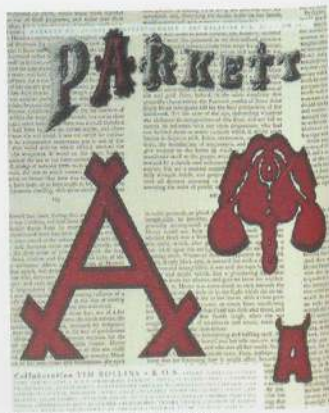
No. 23: Richard Artschwager  
INSERT David Byrne



No. 22: Christian Boltanski  
Jeff Wall  
INSERT Christopher Wool

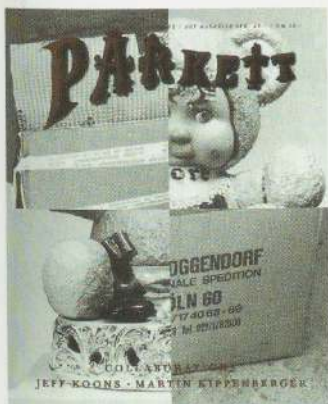


No. 21: Alex Katz  
INSERT William Wegman

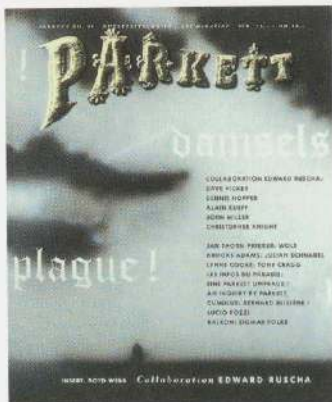


No. 20: Tim Rollins + K.O.S.  
INSERT Andreas Gursky

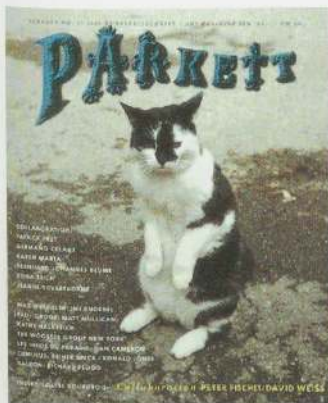




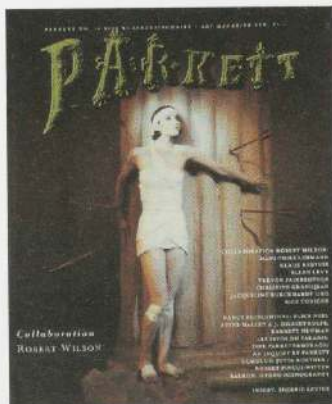
No. 19: Jeff Koons  
Martin Kippenberger  
INSERT Anselm Staider



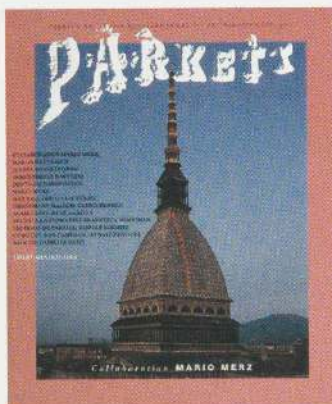
No. 18: Edward Ruscha  
INSERT Boyd Webb



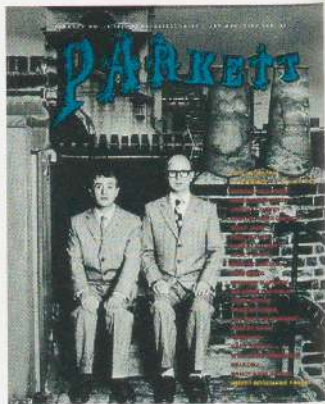
No. 17: Peter Fischli/David Weiss  
INSERT Louise Bourgeois



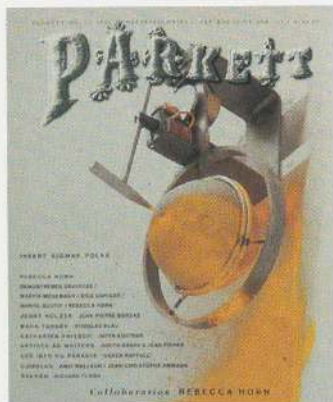
No. 16: Robert Wilson  
INSERT Sherrie Levine



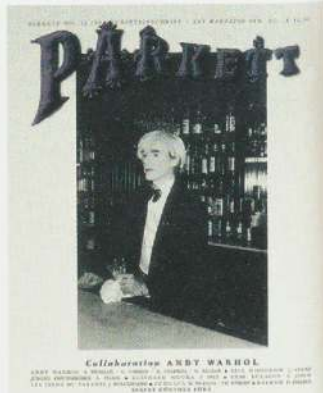
No. 15: Mario Merz  
INSERT General Idea



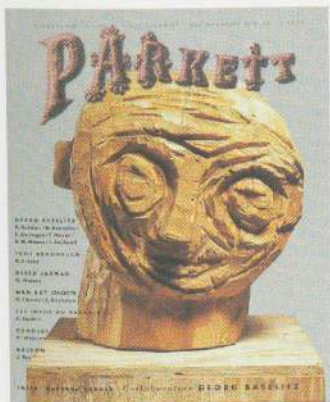
No. 14: Gilbert & George  
INSERT Rosemarie Trockel



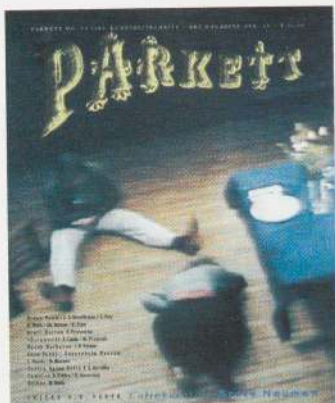
No. 13: Rebecca Horn  
INSERT Sigmar Polke



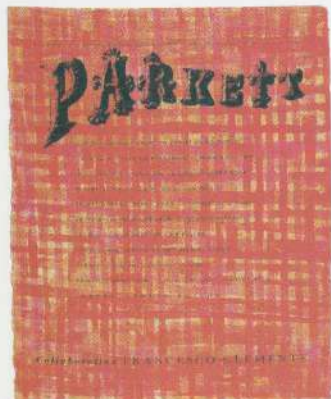
No. 12: Andy Warhol  
INSERT Günther Förg



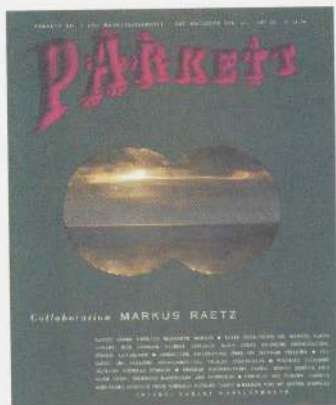
No. 11: Georg Baselitz  
INSERT Barbara Kruger



No. 10: Bruce Nauman  
INSERT A.R. Penck

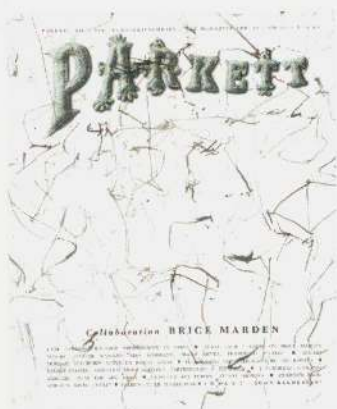


No. 9: Francesco Clemente  
INSERT Edward Ruscha

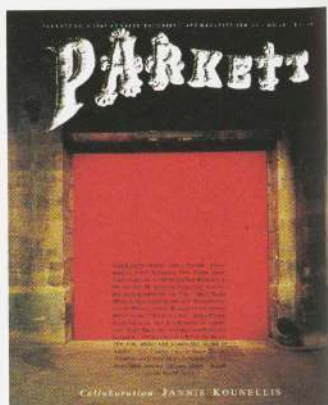


No. 8: Markus Raetz  
INSERT Robert Mapplethorpe

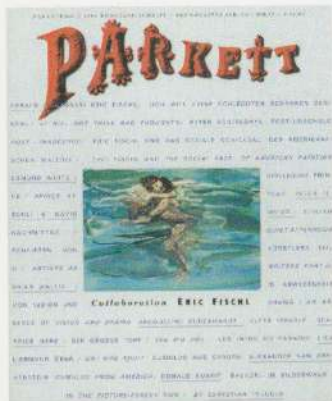




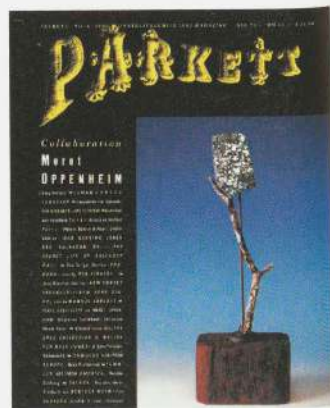
No. 7: Brice Marden  
INSERT John Baldessari



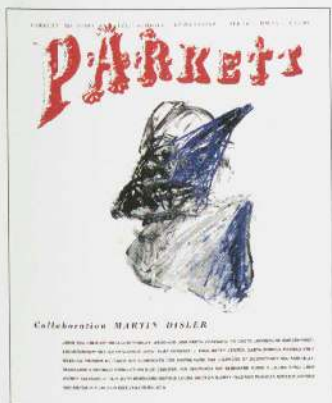
No. 6: Jannis Kounellis  
INSERT Lothar Baumgarten



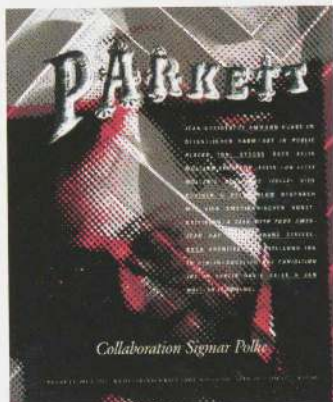
No. 5: Eric Fischl



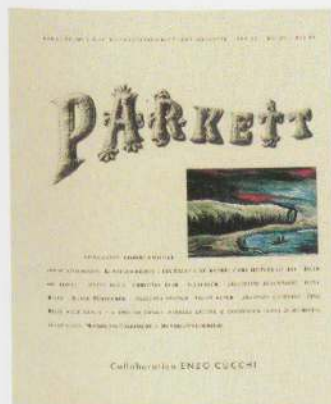
No. 4: Meret Oppenheim



No. 3: Martin Disler



No. 2: Sigmar Polke



No. 1: Enzo Cucchi

# The Inserts

no. 60-6

SI  
A  
H  
D  
K  
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D  
T  
T  
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R  
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J  
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R  
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R  
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A  
D

- Shirana Shahbazi no. 60  
 Andreas Züst no. 59  
 Henry Bond no. 58  
 Doug Aitken no. 57  
 Kara Walker no. 55  
 Matthew Ritchie no. 54  
 David Shrigley no. 53  
 Thomas Bayrle no. 52  
 Toba Khedoori no. 50/51  
 Tacita Dean no. 50/51  
 Silvia Bächli no. 49  
 Rudi Burckhardt no. 48  
 Zoe Leonard &  
 Cheryl Dunye no. 47  
 John Armleder no. 46  
 Elliott Puckette no. 45  
 Hans Danuser no. 44  
 Robert Smithson no. 43  
 Nan Goldin no. 42  
 Roni Horn no. 39  
 Rudi Molacek no. 38  
 Pipilotti Rist no. 37  
 Richmond Burton no. 36  
 Barbara Bloom no. 35  
 Tatsuo Miyajima no. 34  
 Adrian Schiess no. 33  
 Damien Hirst no. 32  
 Candida Höfer no. 31  
 Glenn Ligon no. 30  
 Niele Toroni no. 29  
 Liz Larner no. 28  
 Ernst Caramelle no. 27  
 Peter Greenaway no. 26  
 Beat Streuli no. 25  
 Cindy Sherman no. 24  
 David Byrne no. 23  
 Christopher Wool no. 22  
 William Wegman no. 21  
 Andreas Gursky no. 20  
 Anselm Stalder no. 19  
 Boyd Webb no. 18  
 Louise Bourgeois no. 17  
 Sherrie Levine no. 16  
 General Idea no. 15  
 Rosemarie Trockel no. 14  
 Sigmar Polke no. 13  
 Günther Förg no. 12  
 Barbara Kruger no. 11  
 A.R. Penck no. 10  
 Edward Ruscha no. 9  
 Robert Mapplethorpe no. 8  
 John Baldessari no. 7  
 Lothar Baumgarten no. 6





Markus Raetz nos. 15-18  
Ross Bleckner nos. 19-22  
Andre Thomkins nos. 23-27  
Niele Toroni nos. 28-31  
Sam Samore nos. 32-35  
Jean-Jacques Rullier nos. 36-39  
Christian Marclay nos. 42-45  
Emma Kunz nos. 46-48  
Sylvie Fleury nos. 52-54  
Louise Bourgeois nos. 55-57  
Dave Eggers nos. 58-60  
Frances Alijs nos. 61-63



# The Authors

For  
an  
Pa  
sp

To  
li  
sp

to  
in

F  
d  
v  
u  
n  
b

Following is an index of all Parkett authors and their texts. Each article is referenced by the respective issue number and the Parkett rubric it was published under.<sup>1</sup>) If the text focuses on specific artists, their names are also listed.

Texts, interviews, and discussions by more than one author are listed separately under each author's name. The type of text is specified as follows:

text contribution = a)

interview/conversation = b)

For further information on all Parkett articles—over 1'000 to date—you may also consult the search engine on Parkett's website at [www.parkettart.com/search](http://www.parkettart.com/search). It is continuously updated and allows to also search by artist, rubric, and issue number. An additional search category helps to find articles based on some 250 art-related subjects.

<sup>1</sup> The Parkett text rubrics include: Collaborations, Cumulus, Balkon, Les Infos du Paradis, and Miscellaneous. These rubrics are complemented by the three artists' contributions: Edition, Insert, and Spine.

**Acker, Kathy**

Parkett 34 – Collaborations: Prince, Richard

**Acocella, Joan**

Parkett 20 – Cumulus: Morris, Mark

**Adams, Brooks**

Parkett 18 – Miscellaneous / Varia: Schnabel, Julian

Parkett 21 – Collaborations: Katz, Alex

Parkett 42 – Collaborations: Weiner, Lawrence

**Adrichem, Jan van**

Parkett 45 – Collaborations: Lucas, Sarah b)

**Agencia de Viaje**

Parkett 32 – Les Infos du Paradis

**Akerman, Chantal**

Parkett 45 – Miscellaneous / Varia: Akerman, Chantal b)

**Als, Hilton**

Parkett 47 – Collaborations: Pettibon, Raymond

**Amano, Taro**

Parkett 54 – Collaborations: Streuli, Beat

**Ammann, Jean-Christophe**

Parkett 1 – Collaborations: Cucchi, Enzo

Parkett 2 – Miscellaneous / Varia

Parkett 7 – Miscellaneous / Varia: Artschwager, Richard

Parkett 13 – Cumulus

Parkett 19 – Collaborations: Koons, Jeff

Parkett 24 – Collaborations: Alighiero e Boetti

Parkett 25 – Collaborations: Turrell, James

Parkett 36 – Collaborations: Balkenhol, Stephan

Parkett 43 – Collaborations: Rothenberg, Susan

**Anderson, Laurie**

Parkett 48 – Collaborations: Anderson, Laurie / Rist, Pipilotti

Parkett 49 – Collaborations: Anderson, Laurie

**Antomarini, Brunella**

Parkett 15 – Miscellaneous / Varia: Woodman, Francesca

**Anufriew, Sergej**

Parkett 34 – Collaborations: Kabakov, Ilya b)

**Arici, Laura**

Parkett 3 – Les Infos du Paradis: Palermo, Blinky b)

Parkett 39 – Balkon

**Armleder, John M**

Parkett 50 – Collaborations: Armleder, John M. c)

**Armstrong, Richard**

Parkett 10 – Cumulus

Parkett 46 – Collaborations: Artschwager, Richard

**Arnaudet, Didier**

Parkett 50 – Collaborations: Mylayne, Jean-Luc

**Arrhenius, Sara**

Parkett 60 – Collaborations: Thater, Diana

**Artschwager, Richard**

Parkett 23 – Collaborations: Artschwager, Richard

**Ashley, Robert**

Parkett 29 – Balkon: Robert, Ashley

**Aupetitallot, Yves**

Parkett 53 – Cumulus

**Avgikos, Jan**

Parkett 37 – Collaborations: West, Franz

Parkett 56 – Collaborations: Beecroft, Vanessa

Parkett 59 – Miscellaneous / Varia: Gaskell, Anna

**Avrilla, Jean-Marc**

Parkett 39 – Collaborations: Laib, Wolfgang

**Babias, Marius**

Parkett 48 – Collaborations: Rist, Pipilotti

**Bacchetta, Véronique**

Parkett 33 – Collaborations: Trockel, Rosemarie

**Ball, Edward**

Parkett 34 – Balkon

**Barry, Judith**

Parkett 13 – Miscellaneous / Varia: Barry, Judith

**Baselitz, Georg**

Parkett 11 – Collaborations: Baselitz, Georg b)

**Baudrillard, Jean**

Parkett 37 – Miscellaneous / Varia



**Acker, Kathy**

Parkett 34 – Collaborations: Prince, Richard

**Acocella, Joan**

Parkett 20 – Cumulus: Morris, Mark

**Adams, Brooks**

Parkett 18 – Miscellaneous / Varia: Schnabel, Julian

Parkett 21 – Collaborations: Katz, Alex

Parkett 42 – Collaborations: Weiner, Lawrence

**Adrichem, Jan van**

Parkett 45 – Collaborations: Lucas, Sarah b)

**Agencia de Viaje**

Parkett 32 – Les Infos du Paradis

**Akerman, Chantal**

Parkett 45 – Miscellaneous / Varia: Akerman, Chantal b)

**Als, Hilton**

Parkett 47 – Collaborations: Pettibon, Raymond

**Amano, Taro**

Parkett 54 – Collaborations: Streuli, Beat

**Ammann, Jean-Christophe**

Parkett 1 – Collaborations: Cucchi, Enzo

Parkett 2 – Miscellaneous / Varia

Parkett 7 – Miscellaneous / Varia: Artschwager, Richard

Parkett 13 – Cumulus

Parkett 19 – Collaborations: Koons, Jeff

Parkett 24 – Collaborations: Alighiero e Boetti

Parkett 25 – Collaborations: Turrell, James

Parkett 36 – Collaborations: Balkenhol, Stephan

Parkett 43 – Collaborations: Rothenberg, Susan

**Anderson, Laurie**

Parkett 48 – Collaborations: Anderson, Laurie / Rist, Pipilotti

Parkett 49 – Collaborations: Anderson, Laurie

**Antomarini, Brunella**

Parkett 15 – Miscellaneous / Varia: Woodman, Francesca

**Anufriew, Sergej**

Parkett 34 – Collaborations: Kabakov, Ilya b)

**Arici, Laura**

Parkett 3 – Les Infos du Paradis: Palermo, Blinky b)

Parkett 39 – Balkon

**Armleder, John M**

Parkett 50 – Collaborations: Armleder, John M. c)

**Armstrong, Richard**

Parkett 10 – Cumulus

Parkett 46 – Collaborations: Artschwager, Richard

**Arnaudet, Didier**

Parkett 50 – Collaborations: Mylayne, Jean-Luc

**Arrhenius, Sara**

Parkett 60 – Collaborations: Thater, Diana

**Artschwager, Richard**

Parkett 23 – Collaborations: Artschwager, Richard

**Ashley, Robert**

Parkett 29 – Balkon: Robert, Ashley

**Aupetitallot, Yves**

Parkett 53 – Cumulus

**Avgikos, Jan**

Parkett 37 – Collaborations: West, Franz

Parkett 56 – Collaborations: Beecroft, Vanessa

Parkett 59 – Miscellaneous / Varia: Gaskell, Anna

**Avrilla, Jean-Marc**

Parkett 39 – Collaborations: Laib, Wolfgang

**Babias, Marius**

Parkett 48 – Collaborations: Rist, Pipilotti

**Bacchetta, Véronique**

Parkett 33 – Collaborations: Trockel, Rosemarie

**Ball, Edward**

Parkett 34 – Balkon

**Barry, Judith**

Parkett 13 – Miscellaneous / Varia: Barry, Judith

**Baselitz, Georg**

Parkett 11 – Collaborations: Baselitz, Georg b)

**Baudrillard, Jean**

Parkett 37 – Miscellaneous / Varia

**Bayrle, Thomas**

Parkett 24 – Collaborations: Alighiero e Boetti,

**Bazzi, Danielle**

Parkett 15 – Balkon

**Beck, Robert**

Parkett 36 – Collaborations: Calle, Sophie / Shephard, Gregory

**Becker, Robert**

Parkett 12 – Collaborations: Warhol, Andy

**Bell, Tiffany**

Parkett 16 – Miscellaneous / Varia: Newman, Barnett

**Bellido, Ramon Tio**

Parkett 23 – Cumulus

**Benezra, Neal**

Parkett 36 – Collaborations: Balkenhol, Stephan

**Berman, Marshall**

Parkett 20 – Collaborations: Rollins + K.O.S., Tim

**Bernard, Catherine**

Parkett 53 – Miscellaneous / Varia: Grimonprez, Johan b)

**Bernardez, Carmen**

Parkett 8 – Cumulus

**Beuys, Joseph**

Parkett 8 – Miscellaneous / Varia: Beuys, Joseph b)

**Bezzola, Tobia**

Parkett 49 – Collaborations: Gordon, Douglas

**Birnbaum, Daniel**

Parkett 46 – Miscellaneous / Varia: Fahlström, Öyvind

Parkett 50 – Cumulus

**Bitterli, Konrad**

Parkett 45 – Collaborations: Signer, Roman

**Blau, Douglas**

Parkett 13 – Miscellaneous / Varia: Tansey, Mark

Parkett 36 – Miscellaneous / Varia: Kessler, Jon

**Blazwick, Iwona**

Parkett 19 – Cumulus

Parkett 31 – Collaborations: Hammons, David a)

**Bleckner, Ross**

Parkett 38 – Collaborations: Bleckner, Ross b)

**Blessing, Jennifer**

Parkett 53 – Cumulus

**Blistène, Bernard**

Parkett 18 – Cumulus

**Bloem, Marja**

Parkett 1 – Collaborations: Cucchi, Enzo

**Blum, Peter**

Parkett 2 – Miscellaneous / Varia (c)

**Blume, Bernhard Johannes**

Parkett 17 – Collaborations: David Weiss, Peter Fischli

**Bogdan, Robert**

Parkett 46 – Collaborations: Noland, Cady

**Boltanski, Christian**

Parkett 22 – Collaborations: Boltanski, Christian

**Bonami, Francesco**

Parkett 48 – Collaborations: Orozco, Gabriel

Parkett 52 – Collaborations: Rondinone, Ugo

Parkett 55 – Collaborations: Taylor-Wood, Sam

Parkett 57 – Collaborations: Aitken, Doug

Parkett 59 – Collaborations: Cattelan, Maurizio

**Bordaz, Jean-Pierre**

Parkett 7 – Miscellaneous / Varia: Anselmo, Giovanni

Parkett 10 – Miscellaneous / Varia: Darboven, Hanne

Parkett 13 – Miscellaneous / Varia: Holzer, Jenny

Parkett 24 – Collaborations: Alighiero e Boetti,

Parkett 31 – Miscellaneous / Varia: Genzken, Isa /

Knoebel, Imi / Merz, Gerhard

**Bordowitz, Gregg**

Parkett 27 – Collaborations: Gober, Robert

**Borja-Villel, Manuel J.**

Parkett 27 – Collaborations: Bourgeois, Louise

**Botta, Mario**

Parkett 10 – Balkon: Botta, Mario

**Bourgeois, Louise**

Parkett 27 – Collaborations: Bourgeois, Louise

**Bourriaud, Nicolas**

Parkett 59 – Collaborations: Cattelan, Maurizio

**Bovier, Lionel**

Parkett 47 – Cumulus: Fleury, Sylvie / Rist, Pipilotti a)

Parkett 48 – Collaborations: Hume, Gary

Parkett 50 – Collaborations: Armleder, John M

Parkett 57 – Miscellaneous / Varia: Miller, John

**Brea, José Luis**

Parkett 38 – Collaborations: Bleckner, Ross

**Bredekamp, Horst**

Parkett 54 – Miscellaneous / Varia: Huene, Stephan von

**Brett, Guy**

Parkett 42 – Cumulus

**Bronfen, Elisabeth**

Parkett 55 – Collaborations: Taylor-Wood, Sam

Parkett 59 – Miscellaneous / Varia: Messenger, Annette

**Brooks, Rosetta**

Parkett 11 – Miscellaneous / Varia: Brauntuch, Troy

**Brun, Carl**

Parkett 13 – Les Infos du Paradis: Fischer-Hinnen, Jakob Henri

**Bryars, Gavin**

Parkett 43 – Collaborations: Muñoz, Juan

**Bryson, Norman**

Parkett 28 – Collaborations: Ruff, Thomas a)

Parkett 29 – Collaborations: Sherman, Cindy

Parkett 45 – Collaborations: Barney, Matthew

Parkett 46 – Collaborations: Sugimoto, Hiroshi

Parkett 49 – Collaborations: Wall, Jeff

Parkett 50 – Collaborations: Struth, Thomas

Parkett 54 – Collaborations: Mori, Mariko

Parkett 56 – Collaborations: Beecroft, Vanessa

**Budney, Jen**

Parkett 49 – Collaborations: Anderson, Laurie

Parkett 53 – Collaborations: Tillmans, Wolfgang

**Bulloch, Angela**

Parkett 48 – Cumulus: Bulloch, Angela b)

**Bumiller, Rudolf**

Parkett 32 – Collaborations: Knoebel, Imi



**Burckhardt, Jacqueline**

- Parkett 1 – Miscellaneous / Varia: Reitz, Dana  
Parkett 3 – Miscellaneous / Varia b)  
Parkett 4 – Collaborations: Oppenheim, Meret  
Parkett 5 – Miscellaneous / Varia: Merz, Mario  
Parkett 12 – Les Infos du Paradis  
Parkett 16 – Collaborations: Wilson, Robert  
Parkett 21 – Miscellaneous / Varia: Romano, Giulio  
Parkett 40 – Editorial a)  
Parkett 44 – Collaborations: Gursky, Andreas  
Parkett 49 – Collaborations: Anderson, Laurie

**Burke & Hare**

- Parkett 19 – Collaborations: Koons, Jeff b)

**Burn, Gordon**

- Parkett 40 – Collaborations: Hirst, Damien

**Bush, Kate**

- Parkett 56 – Collaborations: Pardo, Jorge

**Bush, Teresia**

- Parkett 27 – Collaborations: Gober, Robert b)

**Butler, Connie**

- Parkett 57 – Cumulus

**Bätschmann, Oskar**

- Parkett 1 – Miscellaneous / Varia

**Böhme, Hartmut**

- Parkett 38 – Miscellaneous / Varia

**Bürgi, Bernhard**

- Parkett 3 – Les Infos du Paradis: Palermo, Blinky b)  
Parkett 52 – Collaborations: Kilimnik, Karen

**Büttner, Werner**

- Parkett 4 – Miscellaneous / Varia: Dali, Salvador a)

**Caldwell, John**

- Parkett 11 – Collaborations: Baselitz, Georg  
Parkett 26 – Collaborations: Förg, Günther

**Cameron, Dan**

- Parkett 15 – Cumulus  
Parkett 17 – Les Infos du Paradis

- Parkett 25 – Collaborations: Fritsch, Katharina  
 Parkett 30 – Cumulus
- Camhi, Leslie**  
 Parkett 50 – Collaborations: Williams, Sue
- Cardenas, Monica de**  
 Parkett 3 – Collaborations: Disler, Martin
- Castle, Frederick Ted**  
 Parkett 25 – Collaborations: Turrell, James
- Celant, Germano**  
 Parkett 17 – Collaborations: David Weiss, Peter Fischli
- Celmins, Vija**  
 Parkett 44 – Collaborations: Celmins, Vija b)
- Cherix, Christophe**  
 Parkett 47 – Cumulus: Fleury, Sylvie / Rist, Pipilotti
- Clark, T. J.**  
 Parkett 22 – Collaborations: Wall, Jeff
- Clegg & Guttman**  
 Parkett 28 – Cumulus: Clegg & Guttman
- Clemente, Francesco**  
 Parkett 2 – Les Infos du Paradis: Clemente, Francesco  
 Parkett 9 – Collaborations: Shapiro, David  
 Parkett 21 – Collaborations: Clemente, Francesco / Katz, Alex b)
- Close, Chuck**  
 Parkett 60 – Collaborations: Close, Chuck b)  
 Parkett 60 – Collaborations: Close, Chuck / Peyton, Elizabeth b)
- Codognato, Mario**  
 Parkett 14 – Collaborations: Gilbert & George
- Coleman, Beth**  
 Parkett 50 – Cumulus
- Colombo, Paolo**  
 Parkett 48 – Collaborations: Rist, Pipilotti
- Cooke, Lynne**  
 Parkett 12 – Miscellaneous / Varia: Woodrow, Bill  
 Parkett 18 – Miscellaneous / Varia: Cragg, Tony  
 Parkett 25 – Miscellaneous / Varia: Hamilton, Richard  
 Parkett 31 – Collaborations: Hammons, David  
 Parkett 34 – Miscellaneous / Varia: Hill, Gary

- Parkett 39 – Les Infos du Paradis: Barr, Burt
- Parkett 43 – Collaborations: Muñoz, Juan
- Parkett 44 – Miscellaneous / Varia
- Parkett 47 – Collaborations: Oursler, Tony
- Parkett 50 – Collaborations: Mylayne, Jean-Luc
- Parkett 56 – Miscellaneous / Varia: Thater, Diana

**Cooper, Jeremy**

- Parkett 14 – Collaborations: Gilbert & George

**Corà, Bruno**

- Parkett 6 – Collaborations: Kounellis, Jannis

**Cotter, Holland**

- Parkett 27 – Miscellaneous / Varia: Thek, Paul
- Parkett 40 – Collaborations: Clemente, Francesco

**Cottingham, Laura**

- Parkett 30 – Miscellaneous / Varia: Hamilton, Ann

**Creeley, Robert**

- Parkett 43 – Collaborations: Rothenberg, Susan

**Criqui, Jean-Pierre**

- Parkett 35 – Collaborations: Richter, Gerhard
- Parkett 44 – Collaborations: Gursky, Andreas

**Crone, Rainer**

- Parkett 9 – Collaborations: Clemente, Francesco
- Parkett 24 – Collaborations: Alighiero e Boetti a)
- Parkett 32 – Collaborations: Knoebel, Imi a)

**Cucchi, Enzo**

- Parkett 10 – Miscellaneous / Varia: Cucchi, Enzo
- Parkett 14 – Miscellaneous / Varia: Cucchi, Enzo

**Cueff, Alain**

- Parkett 8 – Collaborations: Raetz, Markus
- Parkett 13 – Miscellaneous / Varia: Alighiero e Boetti
- Parkett 15 – Miscellaneous / Varia: Daniels, René
- Parkett 18 – Collaborations: Ruscha, Edward
- Parkett 24 – Collaborations: Alighiero e Boetti

**Curiger, Bice**

- Parkett 1 – Collaborations: Cucchi, Enzo
- Parkett 1 – Editorial: Cucchi, Enzo
- Parkett 2 – Miscellaneous / Varia b)

- Parkett 2 – Collaborations: Polke, Sigmar
- Parkett 3 – Collaborations: Disler, Martin
- Parkett 3 – Les Infos du Paradis: Palermo, Blinky b)
- Parkett 4 – Miscellaneous / Varia: Kirkeby, Per
- Parkett 5 – Miscellaneous / Varia: David Weiss, Peter Fischli
- Parkett 6 – Les Infos du Paradis: Squat Theatre
- Parkett 8 – Collaborations: Raetz, Markus
- Parkett 10 – Balkon: Botta, Mario b)
- Parkett 13 – Collaborations: Horn, Rebecca
- Parkett 16 – Collaborations: Wilson, Robert
- Parkett 18 – Balkon: Polke, Sigmar
- Parkett 19 – Collaborations: Kippenberger, Martin
- Parkett 21 – Collaborations: Katz, Alex
- Parkett 23 – Collaborations: Artschwager, Richard
- Parkett 26 – Miscellaneous / Varia: Polke, Sigmar
- Parkett 30 – Collaborations: Polke, Sigmar
- Parkett 33–40 – Editorial
- Parkett 40 – Collaborations: Polke, Sigmar
- Parkett 42–50 – Editorial
- Parkett 50 – Collaborations: Mylayne, Jean-Luc
- Parkett 50–59 Editorial
- Parkett 60 – Collaborations: Close, Chuck b)
- Parkett 60 – Editorial

**Dannatt, Adrian**

- Parkett 50 – Collaborations: Williams, Sue
- Parkett 56 – Cumulus
- Parkett 58 – Collaborations: Fleury, Sylvie

**Danoff, I. Michael**

- Parkett 28 – Collaborations: Gertsch, Franz

**Danto, Arthur C.**

- Parkett 23 – Collaborations: Artschwager, Richard
- Parkett 54 – Collaborations: Streuli, Beat
- Parkett 57 – Collaborations: Goldin, Nan

**Darragon, Eric**

- Parkett 11 – Collaborations: Baselitz, Georg

**Dash, Robert**

- Parkett 14 – Les Infos du Paradis

**Dault, Gary Michael**

Parkett 37 – Cumulus

**Davis, Susan A.**

Parkett 29 – Collaborations: Baldessari, John

**Davvetas, Demosthenes**

Parkett 3 – Collaborations: Disler, Martin

Parkett 13 – Collaborations: Horn, Rebecca

Parkett 14 – Collaborations: Gilbert & George

Parkett 15 – Collaborations: Merz, Mario

**De Ak, Edit**

Parkett 3 – Balkon

**De Duve, Thierry**

Parkett 60 – Les Infos du Paradis b)

**De Land, Colin**

Parkett 45 – Collaborations: Signer, Roman

Parkett 49 – Miscellaneous / Varia: Waters, John b)

**De Zegher, M. Catherine**

Parkett 48 – Collaborations: Orozco, Gabriel

**Deitcher, David**

Parkett 21 – Cumulus: Serrano, Andres

Parkett 44 – Cumulus

Parkett 46 – Collaborations: Artschwager, Richard /

Noland, Cady / Sugimoto, Hiroshi

**Denson, G. Roger**

Parkett 26 – Collaborations: Taaffe, Philip

Parkett 30 – Collaborations: Polke, Sigmar

Parkett 33 – Miscellaneous / Varia: Oppenheim, Dennis

Parkett 40 – Miscellaneous / Varia

Parkett 46 – Collaborations: Sugimoto, Hiroshi

**Dercon, Chris**

Parkett 10 – Collaborations: Nauman, Bruce b)

Parkett 33 – Cumulus

**Dexter, Emma**

Parkett 31 – Collaborations: Hammons, David a)

**Di Pietrantonio, Giacinto**

Parkett 50 – Collaborations: Armleder, John M



**Diacono, Mario**

Parkett 10 – Miscellaneous / Varia: Cucchi, Enzo

**Dickel, Hans**

Parkett 26 – Cumulus

**Dickhoff, Wilfried**

Parkett 8 – Miscellaneous / Varia: Schulze, Andreas

Parkett 26 – Collaborations: Förg, Günther / Taaffe, Philip

Parkett 29 – Collaborations: Sherman, Cindy

**Diederichsen, Dietrich**

Parkett 2 – Balkon

Parkett 19 – Collaborations: Kippenberger, Martin / Koons, Jeff

Parkett 31 – Collaborations: Kelley, Mike

Parkett 33 – Collaborations: Wool, Christopher

**Dimitrijevic, Nena**

Parkett 4 – Cumulus

**Dion, Mark**

Parkett 50 – Collaborations: Mylayne, Jean-Luc

**Doswald, Christoph**

Parkett 45 – Collaborations: Signer, Roman

Parkett 48 – Balkon: Anüll, Ian

**Drahten, Doris von**

Parkett 35 – Miscellaneous / Varia: Neuhaus, Max

Parkett 38 – Miscellaneous / Varia: Whiteread, Rachel

**Draxler, Helmut**

Parkett 29 – Cumulus

**Drechsel, Jörg**

Parkett 24 – Collaborations: Alighiero e Boetti

**Drechsler, Wolfgang**

Parkett 14 – Cumulus

**Drohojowska, Hunter**

Parkett 34 – Cumulus: Kelley, Mike / Pace, Anita /

Pettibon, Raymond / Prina, Stephen

**Dubois Shaw, Gwendolyn**

Parkett 59 – Collaborations: Walker, Kara

**Dumas, Marlene**

Parkett 38 – Collaborations: Dumas, Marlene

**Ebeling, Knut**

Parkett 58 – Balkon: Kuhn, Hans Peter

**Editors / Redaktion**

Parkett 7 – Miscellaneous / Varia: Oppenheim, Meret

Parkett 8 – Miscellaneous / Varia: Beuys, Joseph /

Cucchi, Enzo / Kiefer, Anselm / Kounellis, Jannis

Parkett 9 – Miscellaneous / Varia

Parkett 12 – Collaborations: Warhol, Andy

Parkett 19 – Balkon: Brunner, Hannes

Parkett 28 – Les Infos du Paradis: Lynch, David

Parkett 48 – Miscellaneous / Varia: Disler, Martin

Parkett 49 – Miscellaneous / Varia: Kippenberger, Martin

**Eisenberg, Deborah**

Parkett 57 – Collaborations: Goldin, Nan

**Eizykman, Claudine**

Parkett 11 – Miscellaneous / Varia: Ray, Man a)

**Ellis, Stephen**

Parkett 20 – Miscellaneous / Varia: Bleckner, Ross

**Enwezor, Okwui**

Parkett 54 – Les Infos du Paradis: Kentridge, William b)

Parkett 61 – Cumulus: Roberts, Liisa

**Erdmann Ziegler, Ulf**

Parkett 53 – Collaborations: Tillmans, Wolfgang

**Evans, Steven**

Parkett 22 – Les Infos du Paradis

**Fairbrother, Trevor**

Parkett 16 – Collaborations: Wilson, Robert

Parkett 20 – Collaborations: Rollins + K.O.S., Tim

Parkett 24 – Les Infos du Paradis b)

Parkett 28 – Collaborations: Ruff, Thomas a)

Parkett 31 – Collaborations: Kelley, Mike

Parkett 35 – Miscellaneous / Varia: Vaisman, Meyer

Parkett 42 – Collaborations: Whiteread, Rachel

**Fallowell, Duncan**

Parkett 14 – Collaborations: Gilbert & George

**Farris, John**

Parkett 31 – Collaborations: Hammons, David

**Farrow, Clare**

Parkett 39 – Collaborations: Laib, Wolfgang

**Felderer, Brigitte**

Parkett 24 – Miscellaneous / Varia: West, Franz a)

**Felix, Zdenek**

Parkett 58 – Collaborations: Rosenquist, James

**Fer, Briony**

Parkett 56 – Collaborations: Kelly, Ellsworth

**Ferguson, Russell**

Parkett 49 – Collaborations: Gordon, Douglas

Parkett 56 – Collaborations: Pardo, Jorge

Parkett 58 – Collaborations: Rhoades, Jason

**Fihman, Guy**

Parkett 11 – Miscellaneous / Varia: Ray, Man a)

**Fisher, Jean**

Parkett 13 – Miscellaneous / Varia: Barry, Judith

**Fitzgerald, Michael**

Parkett 10 – Miscellaneous / Varia a)

**Fleck, Robert**

Parkett 32 – Cumulus

Parkett 46 – Les Infos du Paradis: Deleuze, Gilles

Parkett 57 – Collaborations: Hirschhorn, Thomas

**Fleissig, Peter**

Parkett 26 – Balkon

Parkett 35 – Miscellaneous / Varia

**Fleming, Martha**

Parkett 42 – Cumulus

**Fleury, Sylvie**

Parkett 50 – Collaborations: Armleder, John M b)

**Flood, Richard**

Parkett 8 – Cumulus: Stevens, Alfred

Parkett 13 – Balkon

Parkett 17 – Balkon

Parkett 21 – Collaborations: Katz, Alex

Parkett 23 – Balkon: Lewton, Val

Parkett 25 – Collaborations: Turrell, James b)

Parkett 30 – Balkon: Mangano, Silvana

Parkett 44 – Collaborations: Tiravanija, Rirkrit b)  
Parkett 49 – Collaborations: Gordon, Douglas

**Fogle, Douglas**

Parkett 48 – Collaborations: Hume, Gary

**Forster, Kurt W.**

Parkett 3 – Miscellaneous / Varia b)  
Parkett 46 – Collaborations: Artschwager, Richard  
Parkett 50 – Les Infos du Paradis: Gehry, Frank O.

**Francis, Mark**

Parkett 12 – Cumulus: Fabro, Luciano

**Frangenberg, Frank**

Parkett 56 – Collaborations: Pardo, Jorge

**Frank, Martin**

Parkett 6 – Balkon

**Franz, Erich**

Parkett 32 – Collaborations: Levine, Sherrie

**Freedman, Carl**

Parkett 45 – Collaborations: Lucas, Sarah

**Freidus, Marc**

Parkett 28 – Collaborations: Ruff, Thomas

**Frey, Patrick**

Parkett 1 – Miscellaneous / Varia: Gilbert & George  
Parkett 3 – Miscellaneous / Varia: Büttner, Werner  
Parkett 10 – Collaborations: Nauman, Bruce  
Parkett 12 – Miscellaneous / Varia: Mucha, Reinhard  
Parkett 16 – Les Infos du Paradis a)  
Parkett 17 – Collaborations: David Weiss, Peter Fischli  
Parkett 19 – Collaborations: Kippenberger, Martin  
Parkett 21 – Collaborations: Katz, Alex  
Parkett 25 – Miscellaneous / Varia: Schnyder, Jean-Frédéric  
Parkett 29 – Collaborations: Baldessari, John  
Parkett 35 – Miscellaneous / Varia: Roth, Dieter  
Parkett 36 – Collaborations: Calle, Sophie  
Parkett 55 – Collaborations: Slominski, Andreas

**Friedel, Helmut**

Parkett 12 – Balkon: Künzli, Otto  
Parkett 28 – Collaborations: Gertsch, Franz

**Friis-Hansen, Dana**

Parkett 57 – Collaborations: Goldin, Nan

**Funcke, Bettina**

Parkett 55 – Collaborations: Slominski, Andreas b)

**Földényi, Laszlo F.**

Parkett 23 – Collaborations: Artschwager, Richard

Parkett 36 – Miscellaneous / Varia: Schwarzkogler, Rudolf

Parkett 59 – Cumulus

**Gachnang, Johannes**

Parkett 1 – Les Infos du Paradis: Oppenheim, Meret

Parkett 2 – Miscellaneous / Varia

**Galison, Peter**

Parkett 61 – Collaborations: Ritchie, Matthew

**Garrels, Gary**

Parkett 14 – Cumulus

Parkett 25 – Collaborations: Fritsch, Katharina / Turrell, James

Parkett 30 – Collaborations: Polke, Sigmar

**Gassert, Siegmar**

Parkett 8 – Les Infos du Paradis b)

**Geissmar, Christoph**

Parkett 34 – Cumulus b)

**Gidal, Peter**

Parkett 35 – Collaborations: Richter, Gerhard

**Gilbert-Rolfe, Jeremy**

Parkett 16 – Miscellaneous / Varia: Newman, Barnett

Parkett 60 – Collaborations: Thater, Diana

**Gillick, Liam**

Parkett 32 – Miscellaneous / Varia: Huws, Bethan b)

Parkett 44 – Collaborations: Gillick, Liam / Tiravanija, Rirkrit b)

Parkett 44 – Les Infos du Paradis: Gillick, Liam / Gordon, Douglas a)

Parkett 49 – Collaborations: Gillick, Liam / Gordon, Douglas a)

Parkett 61 – Collaborations: Gillick, Liam

**Gilpin, Heidi**

Parkett 45 – Miscellaneous / Varia: Forsythe, William

**Gingeras, Alison**

Parkett 57 – Collaborations: Hirschhorn, Thomas

Parkett 59 – Collaborations: Cattelan, Maurizio



**Gintz, Claude**

Parkett 22 – Collaborations: Wall, Jeff

Parkett 39 – Miscellaneous / Varia: Orozco, Gabriel

**Glaesemer, Jürgen**

Parkett 8 – Collaborations: Raetz, Markus

**Glenn, Constance W.**

Parkett 58 – Collaborations: Rosenquist, James

**Glozer, Laszlo**

Parkett 7 – Miscellaneous / Varia: Merz, Gerhard

Parkett 30 – Collaborations: Polke, Sigmar

**Gober, Robert**

Parkett 19 – Cumulus

Parkett 27 – Collaborations: Gober, Robert b)

**Goldberg, Roselee**

Parkett 4 – Cumulus

Parkett 35 – Les Infos du Paradis: De Keersmaecker, Anne Teresa

**Goldin, Nan**

Parkett 44 – Miscellaneous / Varia: Hujar, Peter

**Gookin, Kirby**

Parkett 36 – Miscellaneous / Varia: Lerner, Liz

**Gordon, Douglas**

Parkett 44 – Les Infos du Paradis: Gillick, Liam /

Gordon, Douglas a)

Parkett 49 – Collaborations: Gillick, Liam / Gordon, Douglas a)

**Gorovoy, Jerry**

Parkett 54 – Collaborations: Horn, Roni

**Gould, Claudia**

Parkett 35 – Balkon: Kawamata, Tadashi

**Graevenitz, Antje von**

Parkett 6 – Miscellaneous / Varia: Armando

**Graffenried, Dieter von**

Parkett 40 – Editorial a)

**Graham, Dan**

Parkett 22 – Collaborations: Wall, Jeff

**Grandjean, Christine**

Parkett 16 – Collaborations: Wilson, Robert

**Grasskamp, Walter**

Parkett 39 – Miscellaneous / Varia: Kasseböhmer, Axel

**Greenberg, David**

Parkett 57 – Miscellaneous / Varia: Baechler, Donald

**Greil, Marcus**

Parkett 33 – Collaborations: Wool, Christopher

**Greskovic, Robert**

Parkett 52 – Les Infos du Paradis: Cunningham, Merce

**Grevenstein, Alexander van**

Parkett 5 – Cumulus

**Grigely, Joseph**

Parkett 36 – Collaborations: Calle, Sophie

**Grimonprez, Johan**

Parkett 53 – Miscellaneous / Varia: Grimonprez, Johan b)

**Groot, Paul**

Parkett 17 – Miscellaneous / Varia: Mullican, Matt

**Group-Material**

Parkett 26 – Cumulus: "Group-Material"

**Groys, Boris**

Parkett 34 – Collaborations: Kabakov, Ilya b)

Parkett 40 – Collaborations: Hirst, Damien

Parkett 40 – Collaborations: David Weiss, Peter Fischli

Parkett 47 – Collaborations: Pettibon, Raymond

Parkett 55 – Miscellaneous / Varia: Pepperstein, Pavel

Parkett 55 – Collaborations: Slominski, Andreas b)

**Grundbacher, François**

Parkett 8 – Collaborations: Raetz, Markus

**Grüterich, Marlis**

Parkett 15 – Collaborations: Merz, Mario

**Guidieri, Remo**

Parkett 11 – Collaborations: Baselitz, Georg

Parkett 12 – Collaborations: Warhol, Andy

**Guilbaut, Serge**

Parkett 22 – Collaborations: Wall, Jeff

**Gumpert, Lynn**

Parkett 29 – Cumulus

**Gunnarsson, Styrmir**

Parkett 54 – Collaborations: Horn, Roni

**Gutman, Martin**

Parkett 37 – Collaborations: West, Franz

**Haase, Amine**

Parkett 12 – Miscellaneous / Varia: Partenheimer, Jürgen

**Haden-Guest, Anthony**

Parkett 22 – Cumulus

**Hakert, Ulmann-Matthias**

Parkett 57 – Collaborations: Goldin, Nan

**Halbreich, Kathy**

Parkett 17 – Miscellaneous / Varia: Wooster Group

**Halley, Peter**

Parkett 16 – Miscellaneous / Varia: Newman, Barnett b)

**Hammons, David**

Parkett 31 – Collaborations: Hammons, David b)

**Haslinger, Regina**

Parkett 60 – Collaborations: Thater, Diana

**Helfenstein, Josef**

Parkett 27 – Collaborations: Bourgeois, Louise / Gober, Robert

**Heller, Martin**

Parkett 46 – Balkon

**Helwing, Anna**

Parkett 58 – Les Infos du Paradis: Walder, Susann

**Herzog, Jacques**

Parkett 20 – Les Infos Du Paradis: de Meuron, Pierre /  
Herzog, Jacques b)

**Heusch, Georg**

Parkett 18 – Miscellaneous / Varia: Wols b)

**Heynen, Julian**

Parkett 25 – Collaborations: Fritsch, Katharina  
Parkett 55 – Collaborations: Slominski, Andreas

**Hickey, Dave**

Parkett 18 – Collaborations: Ruscha, Edward  
Parkett 20 – Balkon: Warhol, Andy  
Parkett 25 – Collaborations: Turrell, James

Parkett 28 – Miscellaneous / Varia  
Parkett 29 – Collaborations: Baldessari, John  
Parkett 30 – Collaborations: Polke, Sigmar  
Parkett 35 – Collaborations: Richter, Gerhard  
Parkett 40 – Miscellaneous / Varia  
Parkett 61 – Collaborations: Riley, Bridget

**Higgie, Jennifer**

Parkett 55 – Collaborations: Ruscha, Edward

**Hilty, Greg**

Parkett 56 – Miscellaneous / Varia: Wyn Evans, Cerith  
Parkett 60 – Miscellaneous / Varia: Deller, Jeremy

**Hirsch, Faye**

Parkett 48 – Miscellaneous / Varia: Connor, Bruce

**Hoet, Jan**

Parkett 2 – Cumulus

**Hoffmann, Jens**

Parkett 55 – Collaborations: Slominski, Andreas b)

**Hohmeyer, Jürgen**

Parkett 3 – Cumulus

**Hoptman, Laura**

Parkett 52 – Collaborations: Rondinone, Ugo  
Parkett 60 – Collaborations: Tuymans, Luc

**Horn, Rebecca**

Parkett 4 – Balkon: Horn, Rebecca  
Parkett 13 – Collaborations: Horn, Rebecca

**Huber, Axel**

Parkett 37 – Collaborations: West, Franz

**Hulten, Pontus**

Parkett 58 – Collaborations: Rosenquist, James

**Humeltenberg, Hanna**

Parkett 19 – Miscellaneous / Varia: Ruff, Thomas

**Hybert, Fabrice**

Parkett 43 – Miscellaneous / Varia: Hybert, Fabrice b)

**Hürlimann, Annemarie**

Parkett 19 – Miscellaneous / Varia: Bloom, Barbara

**Inboden, Gudrun**

Parkett 34 – Miscellaneous / Varia: Gröting, Asta

**Indiana, Gary**

- Parkett 2 – Miscellaneous / Varia b)  
Parkett 2 – Les Infos du Paradis: Clemente, Francesco  
Parkett 4 – Miscellaneous / Varia:  
Landseer, Edwin / Wegman, William

**Ingold, Felix Philipp**

- Parkett 13 – Collaborations: Horn, Rebecca  
Parkett 19 – Miscellaneous / Varia: Zugg, Rémy

**Isaak, Jo Anna**

- Parkett 34 – Les Infos du Paradis: Reicheck, Elaine

**Jahn, Wolf**

- Parkett 14 – Collaborations: Gilbert & George

**Janus, Elizabeth**

- Parkett 47 – Collaborations: Schütte, Thomas  
Parkett 59 – Collaborations: Walker, Kara

**Jauch, Ursula Pia**

- Parkett 29 – Collaborations: Sherman, Cindy  
Parkett 31 – Balkon

**Jelinek, Elfriede**

- Parkett 29 – Collaborations: Sherman, Cindy

**Johnen, Jörg**

- Parkett 28 – Collaborations: Ruff, Thomas

**Jolles, Claudia**

- Parkett 12 – Miscellaneous / Varia: Bulatow, Erik  
Parkett 34 – Collaborations: Kabakov, Ilya /  
Inspection Medhermeneutics b)  
Parkett 34 – Collaborations:

**Jones, Caroline**

- Parkett 61 – Collaborations: Ritchie, Matthew

**Jones, Ronald**

- Parkett 17 – Cumulus

**Joselit, David**

- Parkett 7 – Cumulus

**Jouannais, Jean-Yves**

- Parkett 45 – Collaborations: Signer, Roman

**Juan, Muñoz**

- Parkett 43 – Collaborations: Juan, Muñoz



**Juncosa, Enrique**

Parkett 52 – Collaborations: Morley, Malcolm

**Kabakov, Ilya**

Parkett 34 – Collaborations: Kabakov, Ilya b)

**Kahmen, Volker**

Parkett 18 – Miscellaneous / Varia: Wols b)

**Katz, Alex**

Parkett 21 – Collaborations: Clemente, Francesco / Katz, Alex b)

**Katz, Max**

Parkett 36 – Collaborations: Balkenhol, Stephan

**Katz, Vincent**

Parkett 48 – Miscellaneous / Varia: Burckhardt, Rudy

Parkett 54 – Miscellaneous / Varia: Katz, Alex

Parkett 59 – Miscellaneous / Varia: de Campos, Augusto /  
de Campos, Haroldo / Pignatari, Décio

**Kawara, On**

Parkett 7 – Miscellaneous / Varia: Kawara, On

**Kellein, Thomas**

Parkett 32 – Miscellaneous / Varia: De Maria, Walter

Parkett 56 – Collaborations: Kelly, Ellsworth

**Kelley, Mike**

Parkett 21 – Les Infos du Paradis: Kelley, Mike /  
Survival Research Laboratories (SRL)

Parkett 31 – Collaborations: Kelley, Mike b)

**Kentridge, William**

Parkett 54 – Les Infos du Paradis: Kentridge, William b)

**Kertess, Klaus**

Parkett 16 – Collaborations: Wilson, Robert

Parkett 19 – Collaborations: Koons, Jeff

Parkett 20 – Miscellaneous / Varia: Brown, Trisha

Parkett 37 – Collaborations: Ray, Charles

Parkett 39 – Les Infos du Paradis: Barr, Burt

**Kittlmann, Udo**

Parkett 49 – Cumulus

**Kittler, Friedrich**

Parkett 24 – Collaborations: Alighiero e Boetti

**Klein, Joe**

Parkett 61 – Collaborations: Sarah, Morris

**Kley, Elisabeth**

Parkett 61 – Miscellaneous / Varia: Lincoln, Paul

**Knight, Christopher**

Parkett 12 – Cumulus

Parkett 18 – Collaborations: Ruscha, Edward

Parkett 37 – Collaborations: Ray, Charles

**Koch, Gertrud**

Parkett 35 – Collaborations: Richter, Gerhard

**Koeplin, Dieter**

Parkett 11 – Collaborations: Baselitz, Georg b)

Parkett 22 – Miscellaneous / Varia: Balkenhol, Stephan

**Koether, Jutta**

Parkett 13 – Miscellaneous / Varia: Fritsch, Katharina

Parkett 16 – Cumulus

Parkett 24 – Miscellaneous / Varia: Kelley, Mike

Parkett 58 – Collaborations: Fleury, Sylvie

**Kohler, Georg**

Parkett 23 – Collaborations: Artschwager, Richard

**Koons, Jeff**

Parkett 19 – Collaborations: Koons, Jeff b)

Parkett 58 – Collaborations: Rosenquist, James b)

**Kowaljow, Andrei**

Parkett 25 – Balkon: Tinguely, Jean

Parkett 30 – Miscellaneous / Varia: Boucher, François

**Kozloff, Max**

Parkett 15 – Miscellaneous / Varia: Peress, Gilles

**Kroksnes, Andrea**

Parkett 57 – Miscellaneous / Varia: Lawler, Louise

**Kruger, Barbara**

Parkett 1 – Cumulus: Spottiswood, Roger

**Krüger, Michael**

Parkett 21 – Collaborations: Katz, Alex

**Kudielka, Robert**

Parkett 61 – Collaborations: Riley, Bridget

**Kuoni, Carin**

Parkett 30 – Les Infos du Paradis: Reitz, Dana

**Kurjakovic, Daniel**

Parkett 44 – Miscellaneous / Varia: Burki, Marie José

**Kurzmeyer, Roman**

Parkett 52 – Cumulus

**Kuspit, Donald**

Parkett 5 – Cumulus

**Lachmayer, Herbert**

Parkett 24 – Miscellaneous / Varia: West, Franz a)

**Ladda, Justen**

Parkett 10 – Miscellaneous / Varia b)

**Lajer-Burcharth, Ewa**

Parkett 53 – Collaborations: Moffatt, Tracey

Parkett 55 – Collaborations: Taylor-Wood, Sam

**Lambrecht, Luk**

Parkett 44 – Miscellaneous / Varia: Luyten, Mark

**Lanier, Jaron**

Parkett 34 – Balkon

**Lascault, Gilbert**

Parkett 8 – Collaborations: Raetz, Markus

Parkett 9 – Miscellaneous / Varia: Boltanski, Christian

Parkett 24 – Collaborations: Alighiero e Boetti

Parkett 40 – Collaborations: Horn, Rebecca

**Lawson, Thomas**

Parkett 29 – Collaborations: Baldessari, John

**Lebensztejn, Jean-Claude**

Parkett 9 – Balkon

Parkett 52 – Collaborations: Morley, Malcolm

**Lebovici, Elisabeth**

Parkett 57 – Collaborations: Goldin, Nan

**Leffingwell, Edward**

Parkett 30 – Miscellaneous / Varia: Weiner, Lawrence

Parkett 42 – Collaborations: Weiner, Lawrence

**Leggat, Graham**

Parkett 48 – Cumulus

**Lehmann, Hans-Thies**

Parkett 16 – Collaborations: Wilson, Robert

**Leipold, Tracy**

Parkett 47 – Collaborations: Oursler, Tony b)

**Leo, Vince**

Parkett 42 – Miscellaneous / Varia: Frank, Robert

**Levi Strauss, David**

Parkett 26 – Miscellaneous / Varia: Beuys, Joseph

Parkett 33 – Cumulus

**Levin, Kim**

Parkett 25 – Cumulus

**Levin, Thomas Y.**

Parkett 56 – Miscellaneous / Varia: Marclay, Christian

**Levy, Ellen**

Parkett 16 – Collaborations: Wilson, Robert

**Lewis, Diane**

Parkett 54 – Collaborations: Horn, Roni

Parkett 56 – Les Infos du Paradis

**Lewis, James**

Parkett 28 – Miscellaneous / Varia: Prince, Richard

Parkett 29 – Collaborations: Baldessari, John

**Lewis, Jim**

Parkett 32 – Miscellaneous / Varia: Clark, Larry

Parkett 33 – Collaborations: Wool, Christopher

Parkett 44 – Collaborations: Celmins, Vija

Parkett 47 – Collaborations: Pettibon, Raymond b)

**Liebermann, Valeria**

Parkett 53 – Les Infos du Paradis: Fritsch, Katharina

**Liebmann, Lisa**

Parkett 2 – Miscellaneous / Varia b)

Parkett 5 – Les Infos du Paradis

Parkett 7 – Collaborations: Marden, Brice

Parkett 21 – Miscellaneous / Varia: Gober, Robert

Parkett 32 – Collaborations: Knoebel, Imi

Parkett 43 – Balkon

Parkett 53 – Collaborations: Peyton, Elizabeth

Parkett 57 – Collaborations: Goldin, Nan

**Lienhard, Marie-Louise**

Parkett 29 – Les Infos du Paradis: Ireland, David

**Lightman, Alan**

Parkett 23 – Collaborations: Artschwager, Richard

**Lind, Maria**

Parkett 54 – Cumulus

**Lingwood, James**

Parkett 43 – Collaborations: Juan, Muñoz b)

Parkett 50 – Collaborations: Struth, Thomas

**Linhardt, Eva**

Parkett 24 – Collaborations: Alighiero e Boetti

**Lippert, Werner**

Parkett 22 – Miscellaneous / Varia: Feldmann, Hans-Peter /  
Ruscha, Edward / Weiner, Lawrence

**Lobel, Michael**

Parkett 58 – Collaborations: Rosenquist, James

**Loers, Veit**

Parkett 50 – Collaborations: Koons, Jeff

**Loock, Ulrich**

Parkett 6 – Miscellaneous / Varia: Stalder, Anselm

Parkett 23 – Miscellaneous / Varia: Struth, Thomas

Parkett 28 – Collaborations: Gertsch, Franz

Parkett 38 – Collaborations: Dumas, Marlene

Parkett 47 – Collaborations: Schütte, Thomas

**Louis, Eleonora**

Parkett 34 – Cumulus b)

**Lowe, Geoff**

Parkett 45 – Miscellaneous / Varia: Lowe, Geoff b)

**Lucas, Sarah**

Parkett 45 – Collaborations: Lucas, Sarah b)

**Magnaguagno, Guido**

Parkett 53 – Balkon: Rhoades, Jason / Roth, Dieter a)

**Malsch, Friedemann**

Parkett 15 – Miscellaneous / Varia: Herold, Georg

Parkett 21 – Cumulus

Parkett 24 – Collaborations: Alighiero e Boetti



**Marcadé, Bernard**

Parkett 14 – Miscellaneous / Varia: Hamilton Finlay, Ian

Parkett 24 – Balkon

Parkett 31 – Collaborations: Kelley, Mike

Parkett 53 – Miscellaneous / Varia: Goyer, Robert

**Marcus, Ben**

Parkett 61 – Collaborations: Ritchie, Matthew

**Mari, Bartomeu**

Parkett 47 – Collaborations: Schütte, Thomas

**Marsh, Georgia**

Parkett 22 – Collaborations: Boltanski, Christian b)

**Marta, Karen**

Parkett 16 – Les Infos du Paradis a)

Parkett 17 – Collaborations: David Weiss, Peter Fischli

**Martin, Adrian**

Parkett 53 – Collaborations: Moffatt, Tracey

**Marzorati, Gerald**

Parkett 5 – Collaborations: Fischl, Eric

**Mason, Rainer Michael**

Parkett 9 – Cumulus

Parkett 11 – Collaborations: Baselitz, Georg

Parkett 28 – Collaborations: Gertsch, Franz

**Matsui, Midori**

Parkett 53 – Collaborations: Tillmans, Wolfgang

Parkett 59 – Collaborations: Kusama, Yayoi

**Maurer, Simon**

Parkett 56 – Collaborations: Kelly, Ellsworth

**McEvelley, Thomas**

Parkett 30 – Collaborations: Polke, Sigmar

Parkett 39 – Collaborations: Laib, Wolfgang

Parkett 45 – Cumulus: Kabakov, Ilya / Cumulus: Kounellis, Jannis

**McGrath, Patrick**

Parkett 23 – Collaborations: Artschwager, Richard

Parkett 34 – Miscellaneous / Varia: Ellis, Stephen

**McKenzie, Robyn**

Parkett 45 – Miscellaneous / Varia: Lowe, Geoff b)

**Meier, Dieter**

Parkett 1 – Miscellaneous / Varia: Dior, Christian

**Melo, Alexandre**

Parkett 43 – Collaborations: Muñoz, Juan

Parkett 44 – Cumulus

Parkett 44 – Collaborations: Tiravanija, Rirkrit

**Merz, Beatrice**

Parkett 5 – Miscellaneous / Varia: Merz, Mario

**Merz, Mario**

Parkett 15 – Collaborations: Merz, Mario

**Meyer, Franz**

Parkett 7 – Collaborations: Marden, Brice

Parkett 11 – Collaborations: Baselitz, Georg

**Meyer, James**

Parkett 49 – Cumulus

**Meyer-Hermann, Eva**

Parkett 58 – Collaborations: Rhoades, Jason b)

**Meyer-Thoss, Christiane**

Parkett 4 – Collaborations: Oppenheim, Meret

Parkett 8 – Miscellaneous / Varia: Villiger, Hannah

Parkett 27 – Collaborations: Bourgeois, Louise

**Miller, John**

Parkett 18 – Collaborations: Ruscha, Edward

**Miller, Paul D.**

Parkett 46 – Cumulus

Parkett 54 – Miscellaneous / Varia: Neshat, Shirin

Parkett 58 – Miscellaneous / Varia: Ofili, Chris b)

**Moos, David**

Parkett 24 – Collaborations: Alighiero e Boetti a)

Parkett 32 – Collaborations: Knoebel, Imi a)

**Morgan, Stuart**

Parkett 7 – Miscellaneous / Varia: Beuys, Joseph b)

Parkett 7 – Cumulus: Hodgkin, Howard

Parkett 9 – Miscellaneous / Varia: Haas, Philip / Webb, Boyd

Parkett 12 – Collaborations: Warhol, Andy

**Morgan, Susan**

Parkett 18 – Les Infos du Paradis a)

Parkett 47 – Les Infos du Paradis: Arbus, Diane

**Morley, Malcolm**

Parkett 52 – Collaborations: Morley, Malcolm

**Mosebach, Martin**

Parkett 13 – Collaborations: Horn, Rebecca

**Mosquera, Gerardo**

Parkett 60 – Collaborations: Tuymans, Luc

**Moure, Gloria**

Parkett 30 – Cumulus

**Muir, Gregor**

Parkett 48 – Collaborations: Hume, Gary

**Muniz, Vik**

Parkett 36 – Collaborations: Balkenhol, Stephan

Parkett 40 – Miscellaneous / Varia

Parkett 46 – Collaborations: Artschwager, Richard

Parkett 50 – Collaborations: Koons, Jeff

**Muñoz, Juan**

Parkett 45 – Collaborations: Muñoz, Juan b)

**Murphy, Jay**

Parkett 50 – Miscellaneous / Varia: Artaud, Antonin /  
Schneemann, Carolee

**Mylayne, Jean-Luc**

Parkett 50 – Collaborations: Mylayne, Jean-Luc

**Nakazawa, Shin'ichi**

Parkett 54 – Collaborations: Mori, Mariko

**Nash, Michael**

Parkett 20 – Miscellaneous / Varia: Viola, Bill

**Nauman, Bruce**

Parkett 10 – Collaborations: Nauman, Bruce b)

**Nedoma, Petr**

Parkett 56 – Cumulus

**Neri, Louise**

Parkett 25 – Cumulus

Parkett 31 – Collaborations: Hammons, David b)

Parkett 33 – Les Infos du Paradis: Vital, Not

Parkett 47 – Collaborations: Oursler, Tony b)

**Nesbit, Molly**

Parkett 50 – Collaborations: Williams, Sue

**Nesbitt, Judith**

Parkett 53 – Collaborations: Tillmans, Wolfgang

**Nichols Goodeve, Thyrsa**

Parkett 45 – Collaborations: Barney, Matthew

Parkett 46 – Collaborations: Noland, Cady

Parkett 47 – Collaborations: Pettibon, Raymond

Parkett 50 – Collaborations: Koons, Jeff

Parkett 54 – Collaborations: Mori, Mariko

Parkett 61 – Collaborations: Morris, Sarah

**Nickas, Robert**

Parkett 46 – Collaborations: Noland, Cady

**Nicol, Michelle**

Parkett 43 – Miscellaneous / Varia: Höller, Carsten

Parkett 50 – Miscellaneous / Varia: Samore, Sam

Parkett 55 – Cumulus: Forester, Ridge

Parkett 59 – Balkon

**Nieuwenhuyzen, Martijn van**

Parkett 38 – Les Infos du Paradis: Gilbert & George

**Nixon, Mignon**

Parkett 27 – Collaborations: Bourgeois, Louise

**Noble, Richard**

Parkett 35 – Miscellaneous / Varia: Sterbak, Jana

**Nordman, Maria**

Parkett 29 – Miscellaneous / Varia: Nordman, Maria b)

**Novalis**

Parkett 9 – Balkon

**Oates, Joyce Carol**

Parkett 23 – Collaborations: Artschwager, Richard

**Obrist, Hans-Ulrich**

Parkett 26 – Miscellaneous / Varia: Signer, Roman

Parkett 27 – Miscellaneous / Varia: Rabinowitch, David b)

Parkett 31 – Cumulus

Parkett 43 – Miscellaneous / Varia: Hybert, Fabrice b)

Parkett 57 – Cumulus: Soane, John

**Ochaim, Brygida**

Parkett 9 – Miscellaneous / Varia: Fuller, Loie

**Odermatt, Jean**

Parkett 4 – Miscellaneous / Varia: Lüpertz, Markus

**Oechslin, Werner**

Parkett 2 – Miscellaneous / Varia

Parkett 23 – Collaborations: Artschwager, Richard

**Oehlen, Albert**

Parkett 4 – Miscellaneous / Varia: Dali, Salvador a)

**Ofilii, Chris**

Parkett 58 – Miscellaneous / Varia: Ofilii, Chris b)

**Ohr, Roberto**

Parkett 42 – Balkon: Krebber, Michael / Würthle, Michel

Parkett 58 – Collaborations: Rhoades, Jason

**Okutsu, Kiyoshi**

Parkett 50 – Collaborations: Struth, Thomas

**Onfray, Michel**

Parkett 45 – Collaborations: Barney, Matthew

Parkett 50 – Miscellaneous / Varia: Rigaud, Hyacinthe

**Oppenheim, Meret**

Parkett 4 – Collaborations: Oppenheim, Meret

**Orlandi, Mario A.**

Parkett 23 – Collaborations: Artschwager, Richard

**Oursler, Tony**

Parkett 47 – Collaborations: Oursler, Tony b)

**O'Brian, Glenn**

Parkett 12 – Collaborations: Warhol, Andy

Parkett 19 – Collaborations: Koons, Jeff

Parkett 21 – Collaborations: Katz, Alex

**Panhans-Bühler, Ursula**

Parkett 36 – Miscellaneous / Varia: Hesse, Eva

Parkett 59 – Collaborations: Kusama, Yayoi

**Panicelli, Ida**

Parkett 3 – Miscellaneous / Varia: Magazzini Criminali  
Production

**Parent, Beatrice**

Parkett 22 – Collaborations: Boltanski, Christian / Wall, Jeff

**Pellizzi, Francesco**

Parkett 7 – Collaborations: Marden, Brice



- Parkett 9 – Collaborations: Clemente, Francesco  
 Parkett 26 – Collaborations: Taaffe, Philip
- Pelzer, Birgit**  
 Parkett 35 – Collaborations: Richter, Gerhard
- Penck, A. R.**  
 Parkett 10 – Insert: Penck, A. R.
- Pepperstein, Pavel**  
 Parkett 34 – Collaborations: Kabakov, Ilya b)
- Perrone, Jeff**  
 Parkett 26 – Collaborations: Taaffe, Philip  
 Parkett 33 – Collaborations: Wool, Christopher  
 Parkett 40 – Miscellaneous / Varia  
 Parkett 55 – Collaborations: Ruscha, Edward
- Pettibon, Raymond**  
 Parkett 47 – Collaborations: Pettibon, Raymond
- Peyton, Elizabeth**  
 Parkett 53 – Collaborations: Peyton, Elisabeth  
 Parkett 60 – Collaborations: Close, Chuck / Peyton, Elizabeth b)
- Pfluger, Christian**  
 Parkett 5 – Balkon: Hiller, Holger / Kirberg, Rainer / der Plan
- Piccoli, Valéria**  
 Parkett 54 – Cumulus
- Pilgrim, Linda**  
 Parkett 53 – Collaborations: Peyton, Elizabeth b)  
 Parkett 53 – Collaborations: Peyton, Elizabeth b)
- Pincus-Witten, Robert**  
 Parkett 16 – Cumulus
- Pohlen, Annelie**  
 Parkett 10 – Cumulus
- Polke, Sigmar**  
 Parkett 26 – Miscellaneous / Varia: Polke, Sigmar b)
- Pollock, Griselda**  
 Parkett 59 – Collaborations: Kusama, Yayoi
- Ponce de León, Carolina**  
 Parkett 38 – Cumulus
- Pontbriand, Chantal**  
 Parkett 49 – Collaborations: Wall, Jeff

**Popper, Alexander**

Parkett 36 – Balkon

**Pozzi, Lucio**

Parkett 18 – Cumulus

**Prince, Richard**

Parkett 6 – Miscellaneous / Varia: Prince, Richard

**Princenthal, Nancy**

Parkett 10 – Miscellaneous / Varia: Burton, Scott

Parkett 14 – Balkon

Parkett 16 – Miscellaneous / Varia: Neel, Alice

Parkett 44 – Collaborations: Celmins, Vija

Parkett 47 – Cumulus

**Prinzhorn, Martin**

Parkett 19 – Collaborations: Kippenberger, Martin b)

Parkett 37 – Collaborations: West, Franz

Parkett 61 – Collaborations: Morris, Sarah

**Prose, Francine**

Parkett 60 – Collaborations: Close, Chuck

**Puvogel, Renate**

Parkett 15 – Cumulus

Parkett 22 – Miscellaneous / Varia: Flavin, Dan / Judd, Donald

Parkett 23 – Miscellaneous / Varia: Thomkins, André

**Pélenc, Arielle**

Parkett 22 – Collaborations: Wall, Jeff

**Queloz, Catherine**

Parkett 26 – Collaborations: Förg, Günther

**Rabinowitch, David**

Parkett 27 – Miscellaneous / Varia: Rabinowitch, David b)

**Rabinowitz, Cay Sophie**

Parkett 60 – Les Infos du Paradis b)

Parkett 61 – Collaborations: Ritchie, Matthew

**Ratcliff, Carter**

Parkett 2 – Miscellaneous / Varia b)

Parkett 7 – Collaborations: Marden, Brice

**Rattemeyer, Christian**

Parkett 58 – Collaborations: Rosenquist, James

**Reck, Hans Ulrich**

Parkett 60 – Cumulus

**Relyea, Lane**

Parkett 31 – Collaborations: Kelley, Mike

Parkett 42 – Collaborations: Weiner, Lawrence

Parkett 46 – Collaborations: Noland, Cady

**Reust, Hans Rudolf**

Parkett 35 – Cumulus

Parkett 37 – Miscellaneous / Varia: Tuymans, Luc

Parkett 47 – Collaborations: Schütte, Thomas

Parkett 60 – Collaborations: Tuymans, Luc

**Ricard, René**

Parkett 21 – Balkon

Parkett 22 – Balkon

**Richard, Frances**

Parkett 42 – Collaborations: Weiner, Lawrence

Parkett 47 – Collaborations: Oursler, Tony

**Richter, Gerhard**

Parkett 19 – Miscellaneous / Varia: Richter, Gerhard b)

**Rieff, David**

Parkett 6 – Miscellaneous / Varia

**Riff, Bernhard**

Parkett 37 – Collaborations: West, Franz

**Rifkin, Ned**

Parkett 27 – Collaborations: Gober, Robert b)

Parkett 27 – Balkon: Klein, Yves / Warhol, Andy

**Riley, Bridget**

Parkett 61 – Collaborations: Riley, Bridget b)

**Rimanelli, David**

Parkett 21 – Collaborations: Katz, Alex

Parkett 24 – Cumulus

Parkett 36 – Cumulus

Parkett 40 – Collaborations: Förg, Günther

Parkett 53 – Collaborations: Peyton, Elizabeth

Parkett 56 – Collaborations: Kelly, Ellsworth

**Rirkrit, Tiravanija**

Parkett 44 – Collaborations: Gillick, Liam / Tiravanija, Rirkrit b)

**Rist, Pipilotti**

Parkett 48 – Collaborations: Anderson, Laurie / Rist, Pipilotti b)

**Ritschard, Claude**

Parkett 27 – Miscellaneous / Varia: Armleder, John M

Parkett 28 – Cumulus

Parkett 29 – Miscellaneous / Varia: Klossowski, Pierre

Parkett 31 – Miscellaneous / Varia: Zaugg, Rémy

Parkett 42 – Les Infos du Paradis: Raetz, Markus

**Robbins, David**

Parkett 58 – Cumulus

**Roberts, James**

Parkett 43 – Cumulus

Parkett 57 – Collaborations: Aitken, Doug

**Rollig, Stella**

Parkett 61 – Balkon: Schinwald, Markus

**Rollins + K.O.S., Tim**

Parkett 20 – Collaborations: Rollins + K.O.S., Tim

**Rolnik, Suely**

Parkett 55 – Cumulus

**Rorimer, Anne**

Parkett 30 – Miscellaneous / Varia: Asher, Michael

**Rosenquist, James**

Parkett 28 – Miscellaneous / Varia: Rosenquist, James b)

Parkett 58 – Collaborations: Rosenquist, James b)

**Ross, Andrew**

Parkett 27 – Cumulus

**Rothenberg, Susan**

Parkett 43 – Collaborations: Rothenberg, Susan b)

**Rowell, Margit**

Parkett 59 – Cumulus

**Ruf, Beatrix**

Parkett 55 – Miscellaneous / Varia: Ahtila, Eija-Liisa

Parkett 58 – Collaborations: Fleury, Sylvie

**Rugoff, Ralph**

Parkett 32 – Cumulus: Duchamp, Marcel

Parkett 46 – Collaborations: Sugimoto, Hiroshi

Parkett 47 – Collaborations: Pettibon, Raymond

**Russell, John**

Parkett 21 – Collaborations: Katz, Alex

Parkett 58 – Collaborations: Rosenquist, James

**Salerno, Giovan Battista**

Parkett 24 – Collaborations: Alighiero e Boetti

**Salle, David**

Parkett 2 – Cumulus: Salle, David

**Saltz, Jerry**

Parkett 45 – Collaborations: Lucas, Sarah

**Salvioni, Daniela**

Parkett 31 – Cumulus

Parkett 32 – Collaborations: Levine, Sherrie

Parkett 34 – Collaborations: Prince, Richard

Parkett 42 – Collaborations: Weiner, Lawrence

Parkett 43 – Cumulus: Mario, Botta

Parkett 49 – Miscellaneous / Varia: Clegg & Guttmann

**Sandqvist, Gertrud**

Parkett 37 – Cumulus

**Sante, Luc**

Parkett 8 – Miscellaneous / Varia

Parkett 36 – Collaborations: Calle, Sophie

**Sarje, Kimmo**

Parkett 24 – Cumulus: Sarje, Kimmo

**Sauer, Christel**

Parkett 4 – Les Infos du Paradis

**Scanlan, Joe**

Parkett 55 – Collaborations: Ruscha, Edward

**Schaffner, Ingrid**

Parkett 38 – Collaborations: Dumas, Marlene

Parkett 42 – Miscellaneous / Varia

Parkett 43 – Collaborations: Rothenberg, Susan

Parkett 46 – Collaborations: Artschwager, Richard

**Scheidemann, Christian**

Parkett 58 – Collaborations: Rhoades, Jason b)

**Schenker, Katja**

Parkett 55 – Collaborations: Ruscha, Edward



**Schjeldahl, Peter**

- Parkett 5 – Collaborations: Fischl, Eric  
Parkett 7 – Balkon  
Parkett 37 – Collaborations: Ray, Charles  
Parkett 50 – Collaborations: Struth, Thomas

**Schlebrügge, Elisabeth**

- Parkett 37 – Collaborations: West, Franz

**Schmatz, Ferdinand**

- Parkett 37 – Collaborations: West, Franz

**Schmitz, Rudolf**

- Parkett 15 – Les Infos du Paradis  
Parkett 29 – Miscellaneous / Varia: Chamberlain, John  
Parkett 42 – Collaborations: Whiteread, Rachel  
Parkett 55 – Miscellaneous / Varia: Kluge, Alexander  
Parkett 57 – Les Infos du Paradis: Melani, Fernando

**Schneider, Nadia**

- Parkett 48 – Cumulus: Bulloch, Angela b)

**Schorr, Collier**

- Parkett 44 – Collaborations: Gursky, Andreas  
Parkett 45 – Collaborations: Lucas, Sarah  
Parkett 49 – Collaborations: Wall, Jeff  
Parkett 52 – Collaborations: Kilimnik, Karen  
Parkett 54 – Collaborations: Horn, Roni

**Schwarz, Dieter**

- Parkett 8 – Balkon: Roth, Dieter  
Parkett 20 – Cumulus  
Parkett 25 – Miscellaneous / Varia: Coleman, James  
Parkett 42 – Collaborations: Weiner, Lawrence

**Schöllhammer, Georg**

- Parkett 37 – Collaborations: West, Franz

**Searle, Adrian**

- Parkett 38 – Cumulus  
Parkett 47 – Collaborations: Schütte, Thomas

**Seidner, David**

- Parkett 38 – Collaborations: Bleckner, Ross b)

**Semin, Didier**

Parkett 22 – Collaborations: Boltanski, Christian

Parkett 39 – Collaborations: Laib, Wolfgang

**Serra, Richard**

Parkett 40 – Miscellaneous / Varia: Judd, Donald

**Serraller, Francisco Calvo**

Parkett 10 – Les Infos du Paradis

**Seward, Keith**

Parkett 45 – Collaborations: Barney, Matthew

Parkett 50 – Collaborations: Koons, Jeff

Parkett 56 – Collaborations: Beecroft, Vanessa

**Shapiro, David**

Parkett 9 – Collaborations: Clemente, Francesco

**Shiff, Richard**

Parkett 44 – Collaborations: Celmins, Vija

**Silverthorne, Jeanne**

Parkett 10 – Collaborations: Nauman, Bruce

Parkett 11 – Cumulus: Schnabel, Julian

Parkett 15 – Collaborations: Merz, Mario

Parkett 17 – Collaborations: David Weiss, Peter Fischli

Parkett 32 – Balkon

Parkett 44 – Collaborations: Celmins, Vija b)

**Simon, Jason**

Parkett 44 – Miscellaneous / Varia: Dion, Mark / Painlevé, Jean

**Simon, Joan**

Parkett 40 – Collaborations: Holzer, Jenny

Parkett 43 – Collaborations: Rothenberg, Susan b)

**Singerman, Howard**

Parkett 29 – Collaborations: Baldessari, John

Parkett 32 – Collaborations: Levine, Sherrie

Parkett 55 – Collaborations: Ruscha, Edward

Parkett 60 – Miscellaneous / Varia: Bunn, David

**Smith, Roberta**

Parkett 3 – Cumulus

**Smith, Trevor**

Parkett 54 – Collaborations: Streuli, Beat

**Smolik, Noemi**

Parkett 44 – Miscellaneous / Varia: Slominski, Andreas

**Solomon-Godeau, Abigail**

Parkett 29 – Collaborations: Sherman, Cindy

**Sorkin, Michael**

Parkett 6 – Cumulus: Serra, Richard

**Soutif, Daniel**

Parkett 13 – Collaborations: Horn, Rebecca

Parkett 23 – Collaborations: Artschwager, Richard

**Speck, Rainer**

Parkett 17 – Cumulus

**Spector, Nancy**

Parkett 22 – Les Infos du Paradis

Parkett 23 – Miscellaneous / Varia: Monk, Meredith

Parkett 27 – Collaborations: Gober, Robert

Parkett 39 – Collaborations: Gonzalez-Torres, Felix

Parkett 48 – Collaborations: Rist, Pipilotti

Parkett 54 – Collaborations: Horn, Roni

Parkett 55 – Collaborations: Slominski, Andreas

**Spies, Werner**

Parkett 40 – Collaborations: Horn, Rebecca

**Sprecher, Jacqueline von**

Parkett 4 – Miscellaneous / Varia: Kirkeby, Per

**Squiers, Carol**

Parkett 11 – Les Infos du Paradis

**Staffelbach, Franz**

Parkett 2 – Miscellaneous / Varia

**Stals, José Lebrero**

Parkett 54 – Collaborations: Streuli, Beat

**Steinbach, Haim**

Parkett 14 – Miscellaneous / Varia: Steinbach, Haim

**Steiner, Juri**

Parkett 47 – Miscellaneous / Varia: Kunz, Emma

Parkett 50 – Balkon: Hirst, Damien

Parkett 53 – Balkon: Rhoades, Jason / Roth, Dieter a)

Parkett 57 – Balkon: Coste, Annelise

**Steiner, Rochelle**

Parkett 44 – Collaborations: Tiravanija, Kirkrit b)

**Steinweg, Marcus**

Parkett 57 – Collaborations: Hirschhorn, Thomas

**Stemmrich, Gregor**

Parkett 61 – Collaborations: Gillick, Liam

**Stevens, Mark**

Parkett 43 – Collaborations: Rothenberg, Susan

**Stich, Sidra**

Parkett 17 – Collaborations: David Weiss, Peter Fischli

**Stigliano, Carl**

Parkett 21 – Collaborations: Katz, Alex

Parkett 25 – Collaborations: Turrell, James b)

**Stooss, Toni**

Parkett 2 – Miscellaneous / Varia: Müller, Felix

**Storr, Robert**

Parkett 8 – Miscellaneous / Varia: Murray, Elizabeth

Parkett 9 – Miscellaneous / Varia: Bourgeois, Louise

Parkett 10 – Collaborations: Nauman, Bruce

Parkett 14 – Miscellaneous / Varia: Spero, Nancy

Parkett 20 – Collaborations: Rollins + K.O.S., Tim

Parkett 22 – Miscellaneous / Varia: Lawler, Louise

Parkett 34 – Collaborations: Kabakov, Ilya

Parkett 37 – Collaborations: Ray, Charles

Parkett 49 – Miscellaneous / Varia: Keita, Seydou

**Strouse, Jean**

Parkett 23 – Collaborations: Artschwager, Richard

**Subotnick, Ali**

Parkett 59 – Les Infos du Paradis: Fischerspooner

**Suter, Peter**

Parkett 1 – Balkon: Modespacher, Theo

**Sylvester, Julie**

Parkett 31 – Collaborations: Kelley, Mike b)

**Szeemann, Harald**

Parkett 15 – Collaborations: Merz, Mario

Parkett 27 – Collaborations: Bourgeois, Louise / Gober, Robert

Parkett 37 – Collaborations: West, Franz

**Tallman, Susan**

Parkett 34 – Collaborations: Prince, Richard

Parkett 39 – Collaborations: Gonzalez-Torres, Felix

**Talvacchia, Bette**

Parkett 26 – Les Infos du Paradis: Cronenburg, David

**Tannert, Christoph**

Parkett 36 – Cumulus

**Tarantino, Michael**

Parkett 45 – Miscellaneous / Varia: Akerman, Chantal b)

**Taylor, Paul**

Parkett 9 – Cumulus

Parkett 14 – Collaborations: Gilbert & George

Parkett 28 – Miscellaneous / Varia: Rosenquist, James b)

Parkett 35 – Cumulus

**Tazzi, Pier Luigi**

Parkett 56 – Collaborations: Beecroft, Vanessa

**Teerlinck, Hilde**

Parkett 58 – Cumulus

**Temkin, Ann**

Parkett 23 – Cumulus: Duchamp, Marcel

**Thompson, Robert Farris**

Parkett 31 – Collaborations: Hammons, David

**Thorn-Prikker, Jan**

Parkett 18 – Miscellaneous / Varia: Wols b)

Parkett 19 – Miscellaneous / Varia: Richter, Gerhard

Parkett 34 – Collaborations: Kabakov, Ilya

**Tilroe, Anna**

Parkett 3 – Collaborations: Disler, Martin

Parkett 38 – Collaborations: Dumas, Marlene

**Tiravanija, Rirkrit**

Parkett 44 – Collaborations: Gillick, Liam / Tiravanija, Rirkrit b)

Parkett 44 – Collaborations: Tiravanija, Rirkrit b)

**Trockel, Rosemarie**

Parkett 24 – Collaborations: Alighiero e Boetti

**Troncy, Eric**

Parkett 39 – Cumulus

**Turrell, James**

Parkett 25 – Collaborations: Turrell, James b)

**Ursprung, Philip**

Parkett 48 – Collaborations: Rist, Pipilotti

Parkett 53 – Collaborations: Peyton, Elizabeth



**Vaisman, Meyer**

Parkett 24 – Les Infos du Paradis

Parkett 39 – Cumulus

**Van Assche, Christine**

Parkett 57 – Collaborations: Aitken, Doug

**Van Bruggen, Coosje**

Parkett 7 – Les Infos du Paradis b)

**Van der Walle, Mark**

Parkett 48 – Miscellaneous / Varia: Long, Charles

Parkett 50 – Miscellaneous / Varia: Currin, John /

Kilimnik, Karen / Peyton, Elizabeth

**Vergne, Philippe**

Parkett 57 – Collaborations: Hirschhorn, Thomas

**Verna, Gianfranco**

Parkett 1 – Cumulus

**Verwoert, Jan**

Parkett 52 – Collaborations: Rondinone, Ugo

**Vett, Spark**

Parkett 50 – Collaborations: Armleder, John M. b)

**Vettese, Angela**

Parkett 46 – Cumulus

**Vicuña, Cecilia**

Parkett 52 – Balkon: Vicuña, Cecilia

**Viewing, Pia**

Parkett 45 – Collaborations: Signer, Roman

**Vischer, Theodora**

Parkett 1 – Miscellaneous / Varia: Suter, Vivian

Parkett 20 – Les Infos Du Paradis: de Meuron, Pierre / Herzog, Jacques b)

Parkett 29 – Miscellaneous / Varia: Nordman, Maria b)

**Végh, Christina**

Parkett 56 – Collaborations: Pardo, Jorge

**Wadin, Craig**

Parkett 53 – Collaborations: Peyton, Elisabeth b)

**Wagner, Anne M.**

Parkett 22 – Collaborations: Wall, Jeff b)

Parkett 33 – Collaborations: Trockel, Rosemarie

**Wagstaff, Sheena**

Parkett 24 – Miscellaneous / Varia: Calle, Sophie

Parkett 32 – Miscellaneous / Varia: Celmins, Vija

**Wakefield, Neville**

Parkett 39 – Miscellaneous / Varia: Barney, Matthew

Parkett 42 – Collaborations: Whiteread, Rachel

Parkett 43 – Les Infos du Paradis: Smithson, Robert

Parkett 44 – Collaborations: Gursky, Andreas

Parkett 45 – Cumulus

Parkett 47 – Collaborations: Schütte, Thomas

Parkett 52 – Miscellaneous / Varia: Serra, Richard

Parkett 53 – Collaborations: Tillmans, Wolfgang

**Walker, Hamza**

Parkett 52 – Cumulus

Parkett 59 – Collaborations: Walker, Kara

**Wall, Jeff**

Parkett 22 – Collaborations: Wall, Jeff b)

**Wallach, Amei**

Parkett 13 – Cumulus: Wyeth, N. C., Andrew and Jamie

Parkett 28 – Collaborations: Close, Chuck / Gertsch, Franz

**Wallis, Brian**

Parkett 5 – Miscellaneous / Varia: Acker, Kathy / Indiana, Gary /

Prince, Richard / Tillmans, Lynne

Parkett 6 – Miscellaneous / Varia: Prince, Richard

**Walter, Jürgen**

Parkett 37 – Collaborations: West, Franz

**Ward, Frazer**

Parkett 60 – Cumulus: Aziz + Cucher / Burden, Chris

**Warner, Marina**

Parkett 27 – Miscellaneous / Varia

Parkett 33 – Miscellaneous / Varia: Hiller, Susan

Parkett 38 – Collaborations: Dumas, Marlene

Parkett 61 – Cumulus

**Waters, John**

Parkett 49 – Miscellaneous / Varia: Waters, John

**Watney, Simon**

Parkett 38 – Collaborations: Bleckner, Ross

Parkett 39 – Collaborations: Gonzalez-Torres, Felix

Parkett 42 – Collaborations: Whiteread, Rachel

**Watson, Gray**

Parkett 11 – Miscellaneous / Varia: Jarman, Derek

Parkett 23 – Les Infos du Paradis: Clark, Michael

**Watten, Barrett**

Parkett 33 – Collaborations: Trockel, Rosemarie

**Wechsler, Max**

Parkett 17 – Miscellaneous / Varia: Knoebel, Imi

Parkett 38 – Miscellaneous / Varia: Schiess, Adrian

Parkett 40 – Collaborations: Förg, Günther

Parkett 45 – Collaborations: Signer, Roman

Parkett 47 – Miscellaneous / Varia: Rütimann, Christoph

**Weiermair, Peter**

Parkett 11 – Cumulus

**Weinstock, Jane**

Parkett 2 – Miscellaneous / Varia: b)

**West, Franz**

Parkett 24 – Miscellaneous / Varia: West, Franz

Parkett 37 – Collaborations: West, Franz: a)

**White, Edmund**

Parkett 5 – Miscellaneous / Varia: Prince

Parkett 26 – Collaborations: Taaffe, Philip

Parkett 34 – Collaborations: Prince, Richard

Parkett 38 – Collaborations: Bleckner, Ross

Parkett 52 – Miscellaneous / Varia: Othoniel, Jean-Michel

**Wiesel, Miriam**

Parkett 18 – Les Infos du Paradis: a9

**Wildermuth, Armin**

Parkett 6 – Miscellaneous / Varia

**Williams, Gilda**

Parkett 52 – Miscellaneous / Varia: Wearing, Gillian

Parkett 58 – Miscellaneous / Varia: Wilson, Jane & Louise

**Williams, Parker**

Parkett 50 – Collaborations: Armleder, John M.: a)

**Winkel, Camiel van**

Parkett 31 – Les Infos du Paradis: Newman, Barnett

Parkett 33 – Miscellaneous / Varia

Parkett 56 – Collaborations: Pardo, Jorge

**Wix, Gabriele**

Parkett 30 – Collaborations: Ernst, Max / Polke, Sigmar

**Wolfs, Rein**

Parkett 10 – Collaborations: Nauman, Bruce

**Wollen, Peter**

Parkett 61 – Collaborations: Gillick, Liam

**Wäspe, Roland**

Parkett 46 – Miscellaneous / Varia: Wurm, Erwin

**Yakimovich, Alexander**

Parkett 22 – Cumulus

**Yau, John**

Parkett 3 – Miscellaneous / Varia: Morley, Malcolm

Parkett 11 – Balkon: Ernst, Max

**Zacharopoulos, Denys**

Parkett 6 – Cumulus

Parkett 9 – Miscellaneous / Varia: Caramelle, Ernst

Parkett 15 – Collaborations: Merz, Mario

Parkett 37 – Collaborations: West, Franz

**Zaugg, Rémy**

Parkett 8 – Les Infos du Paradis b)

**Zizek, Slavoj**

Parkett 58 – Miscellaneous / Varia

**Zutter, Jörg**

Parkett 14 – Miscellaneous / Varia: Huber, Thomas

Parkett 27 – Cumulus: Nauman, Bruce

# The Exhibitions

Parkett

Exhibitions

in Public

Institutions



New York, The Museum of Modern Art  
(April-June, 2001)

Geneva, Centre d'Art Contemporain  
(November, 1999)

Siena, Palazzo delle Papesse  
(June-October, 1999)

Cologne, Ludwig Museum  
(November 1998-January 1999)

Humblebaek, Denmark, Louisiana Museum  
(September-October, 1996)

Tokyo, Hillside Forum  
(February-March, 1996)

Los Angeles, MAK-Center at Schindler House  
(March-June 1995)

Geneva, Centre de Gravure Contemporaine  
(April-May, 1992)

Marseille, Centre de la Vieille Charité,  
Les Musées de Marseille  
(February-March, 1991)

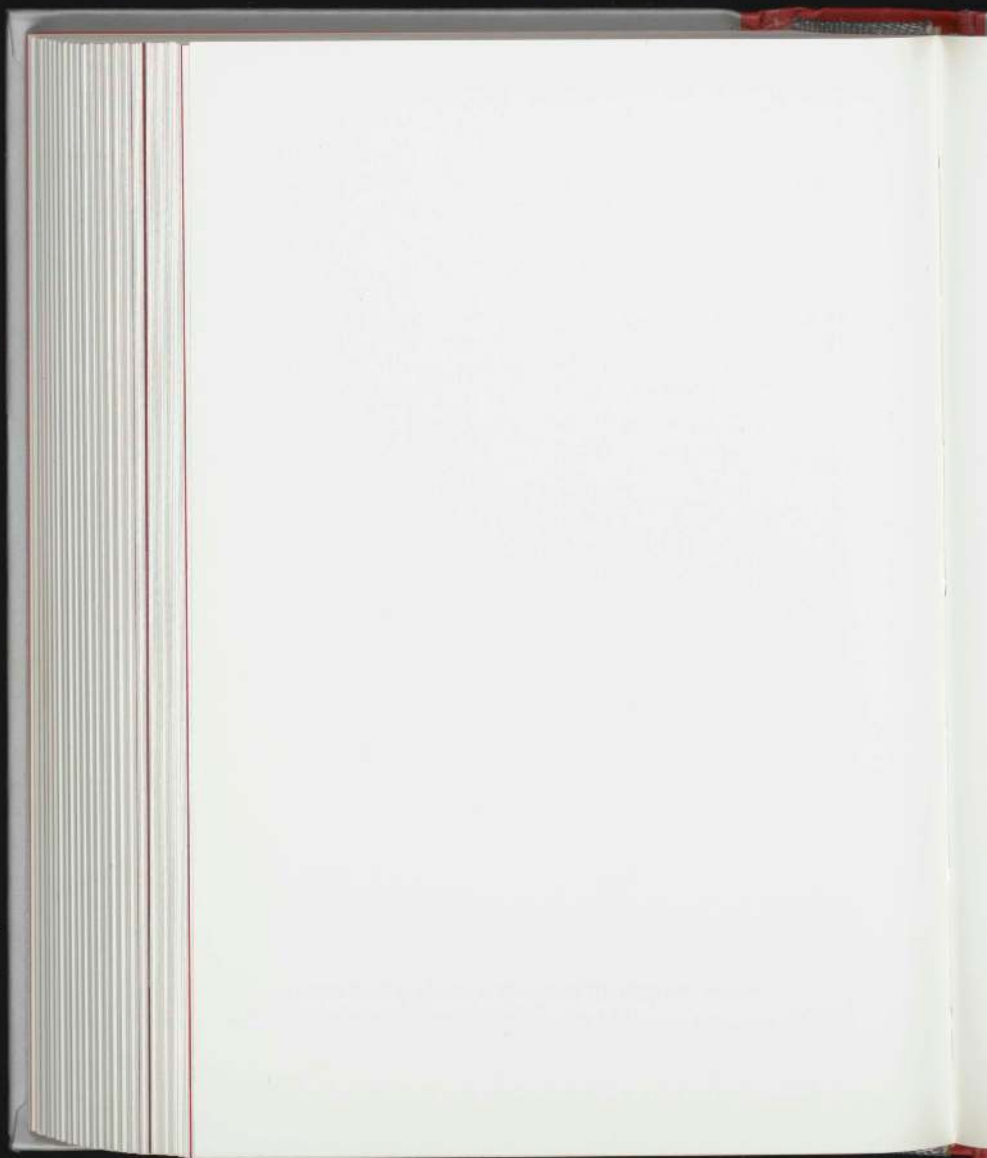
Zurich, Helmhaus  
(January-February, 1989)

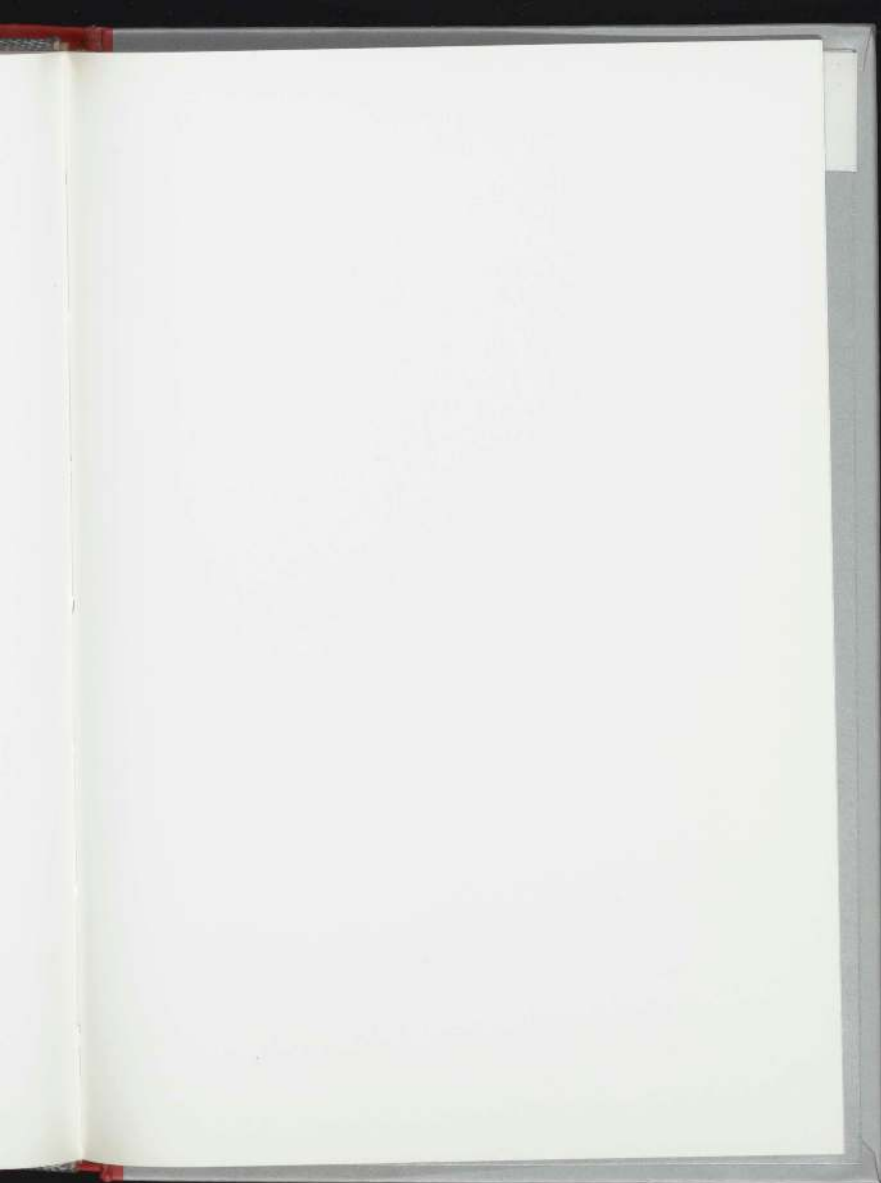
Frankfurt, Portikus  
(September-Oktober, 1988)

Paris, Centre Georges Pompidou  
(April-June, 1987)

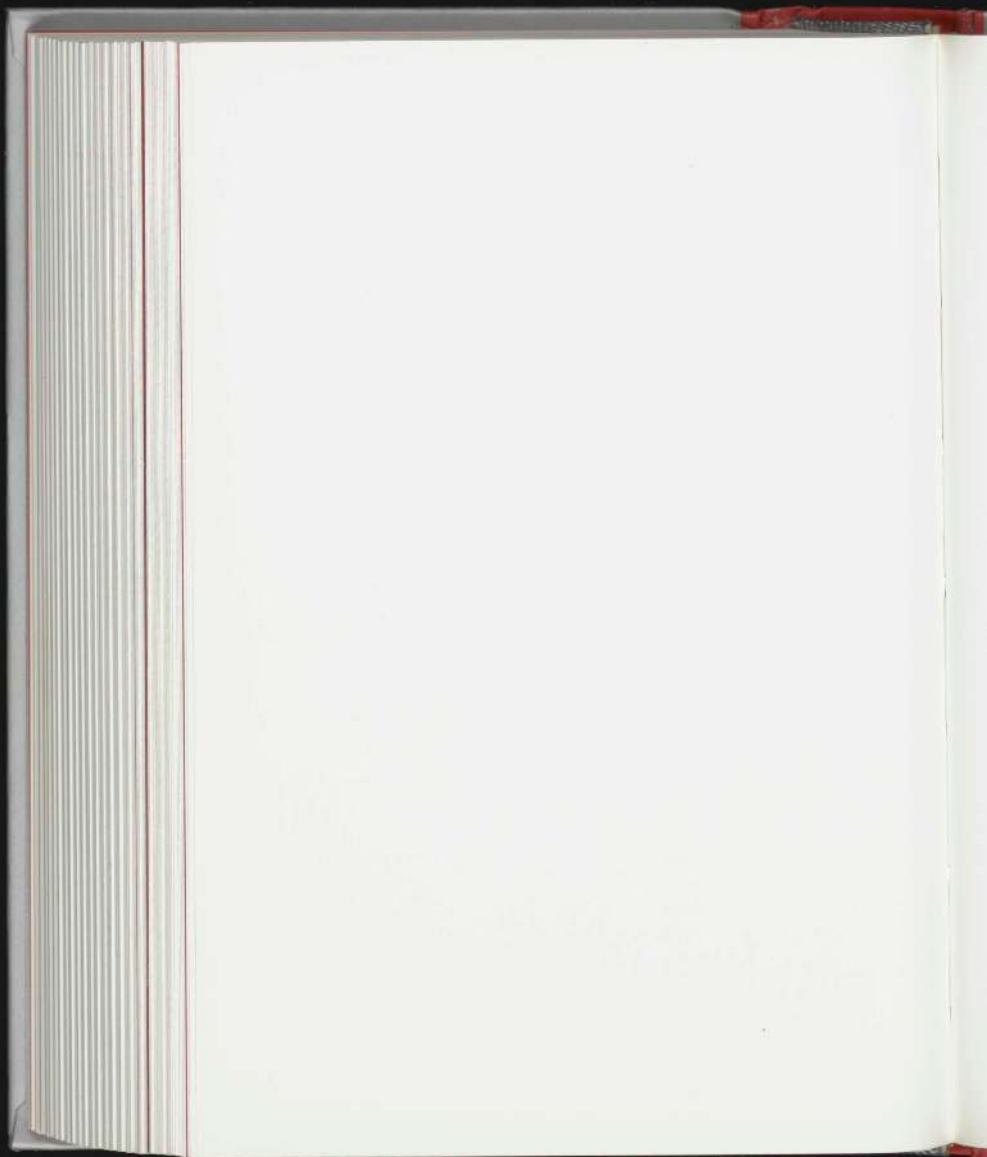
The text of this book is typeset in Garamond ITC (light and regular)  
and in Corporate (bold) for the titles.



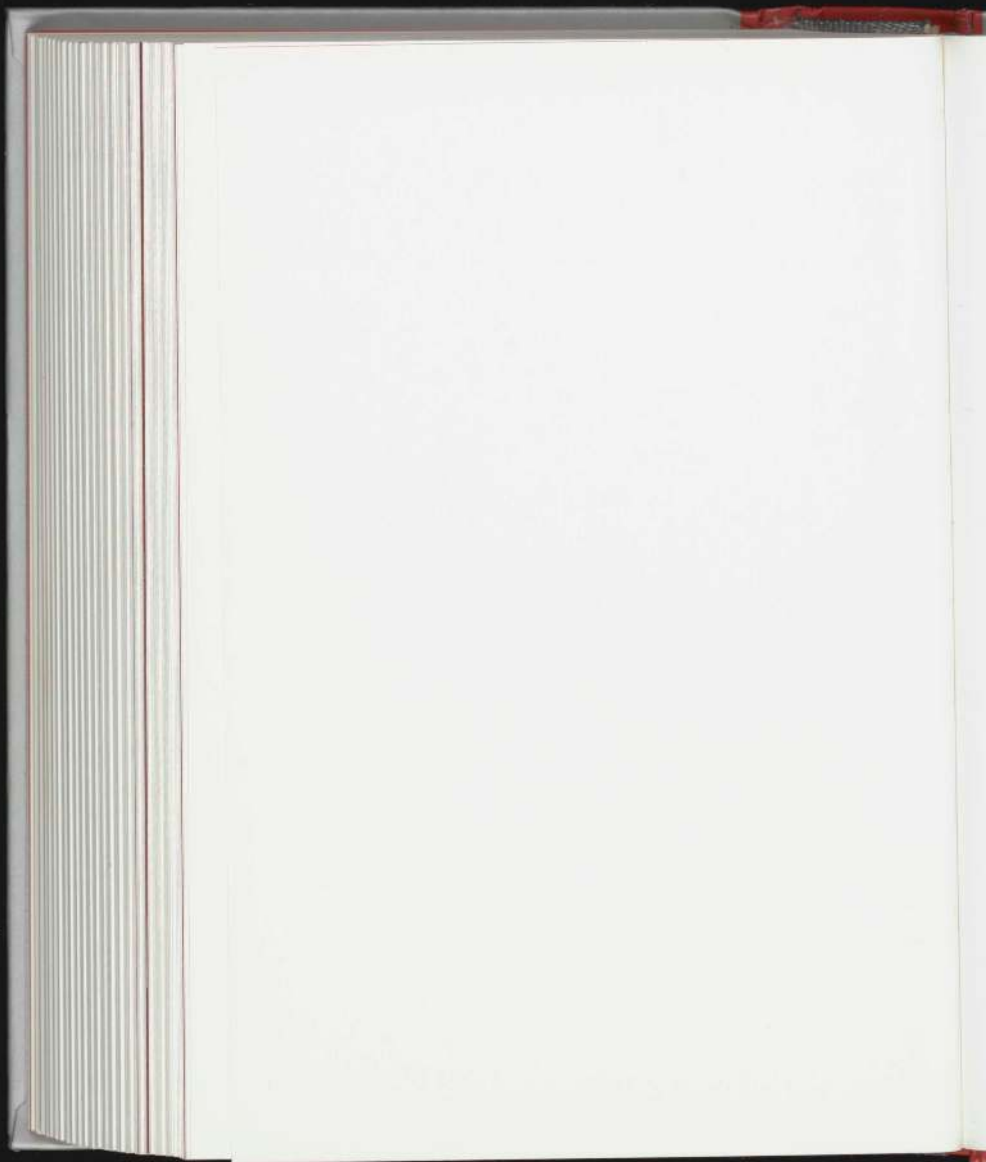














# Parkett Collaborations & Editions chron

- |                               |                                 |
|-------------------------------|---------------------------------|
| Enzo Cucchi 1 · 1984          | Louise Bourgeois 27 · 1991      |
| Sigmar Polke 2 · 1984         | Robert Gober 27                 |
| Martin Disler 3 · 1984        | Franz Gertsch 28 · 1991         |
| Meret Oppenheim 4 · 1985      | Thomas Ruff 28                  |
| Eric Fischl 5 · 1985          | John Baldessari 29 · 1991       |
| Jannis Kounellis 6 · 1985     | Cindy Sherman 29                |
| Brice Marden 7 · 1986         | Sigmar Polke 30 · 1991          |
| Markus Raetz 8 · 1986         | David Hammons 31 · 1992         |
| Francesco Clemente 9 · 1986   | Mike Kelley 31                  |
| Bruce Nauman 10 · 1986        | Imi Knoebel 32 · 1992           |
| Georg Baselitz 11 · 1986      | Sherrie Levine 32               |
| Andy Warhol 12 · 1987         | Rosemarie Trockel 33 · 1992     |
| Rebecca Horn 13 · 1987        | Christopher Wool 33             |
| Gilbert & George 14 · 1987    | Ilya Kabakov 34 · 1992          |
| Mario Merz 15 · 1988          | Richard Prince 34               |
| Robert Wilson 16 · 1988       | Gerhard Richter 35 · 1993       |
| Fischli/Weiss 17 · 1988       | Stephan Balkenhol 36 · 1993     |
| Ed Ruscha 18 · 1988           | Sophie Calle 36                 |
| Martin Kippenberger 19 · 1989 | Charles Ray 37 · 1993           |
| Jeff Koons 19                 | Franz West 37                   |
| Tim Rollins + K.O.S 20 · 1989 | Ross Bleckner 38 · 1993         |
| Alex Katz 21 · 1989           | Marlene Dumas 38                |
| Christian Boltanski 22 · 1989 | Felix Gonzalez-Torres 39 · 1994 |
| Jeff Wall 22                  | Wolfgang Laib 39                |
| Richard Artschwager 23 · 1990 | Francesco Clemente 40/41 · 1994 |
| Alighiero Boetti 24 · 1990    | Fischli/Weiss 40/41             |
| Katharina Fritsch 25 · 1990   | Günther Förg 40/41              |
| James Turrell 25              | Damien Hirst 40/41              |
| Günther Förg 26 · 1990        | Jenny Holzer 40/41              |
| Philip Taaffe 26              | Rebecca Horn 40/41              |

chronologically for no. 1-61

The Museum of Modern Art



300133790

- Sigmar Polke 40/41  
Lawrence Weiner 42 · 1994  
Rachel Whiteread 42  
Juan Muñoz 43 · 1995  
Susan Rothenberg 43  
Vija Celmins 44 · 1995  
Andreas Gursky 44  
Rirkrit Tiravanija 44  
Matthew Barney 45 · 1995  
Sarah Lucas 45  
Roman Signer 45  
Richard Artschwager 46 · 1996  
Cady Noland 46  
Hiroshi Sugimoto 46  
Tony Oursler 47 · 1996  
Raymond Pettibon 47  
Thomas Schütte 47  
Gary Hume 48 · 1996  
Gabriel Orozco 48  
Pipilotti Rist 48  
Laurie Anderson 49 · 1997  
Douglas Gordon 49  
Jeff Wall 49  
John M Armleder 50/51 · 1997  
Jeff Koons 50/51  
Jean-Luc Mylayne 50/51  
Thomas Struth 50/51  
Sue Williams 50/51  
Karen Kilimnik 52 · 1998  
Malcolm Morley 52  
Ugo Rondinone 52  
Tracey Moffatt 53 · 1998  
Elizabeth Peyton 53  
Wolfgang Tillmans 53  
Roni Horn 54 · 1998/99  
Mariko Mori 54  
Beat Streuli 54  
Ed Ruscha 55 · 1999  
Andreas Slominski 55  
Sam Taylor-Wood 55  
Vanessa Beecroft 56 · 1999  
Ellsworth Kelly 56  
Jorge Pardo 56  
Doug Aitken 57 · 1999  
Nan Goldin 57  
Thomas Hirschhorn 57  
Sylvie Fleury 58 · 2000  
Jason Rhoades 58  
James Rosenquist 58  
Maurizio Cattelan 59 · 2000  
Yayoi Kusama 59  
Kara Walker 59  
Chuck Close 60 · 2000  
Diana Thater 60  
Luc Tuymans 60  
Liam Gillick 61 · 2001  
Sarah Morris 61  
Bridget Riley 61  
Matthew Ritchie 61



More than one hundred artists have participated in this unique and ongoing publishing project, contributing some one hundred twenty works made especially for Parkett. All works are fully documented and reproduced in color. Deborah Wye, Chief Curator, Department of Prints and Illustrated Books at the Museum of Modern Art in New York, looks at the different ways in which Parkett collaborates with artists, including the editions, inserts, spines, covers, texts, and the design of the publication. The essay by Susan Tallman explores the diversity and richness of the artists' editions, which represent a unique "musée en appartement" with distinct responses from many of the most inspiring and influential contemporary artists worldwide. At the same time this book pays tribute to all of the authors who have written texts for the more than sixty Parkett issues to date and who thereby have created a formidable library of the art of our time. The publication of this book coincides with the Parkett exhibition at the Museum of Modern Art in New York.