Sigmar Polke : works on paper 1963-1974

Margit Rowell, with essays by Michael Semff and Bice Curiger

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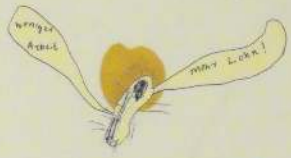


SIGMAR POLKE WORKS ON PAPER 1963–1974

POLKE

THE MUSEUM OF MODERN ART NEW YORK

Sigmar Polke: Works on Paper 1963–1974 by Margit Rowell,
with essays by Michael Semff and Bice Curiger

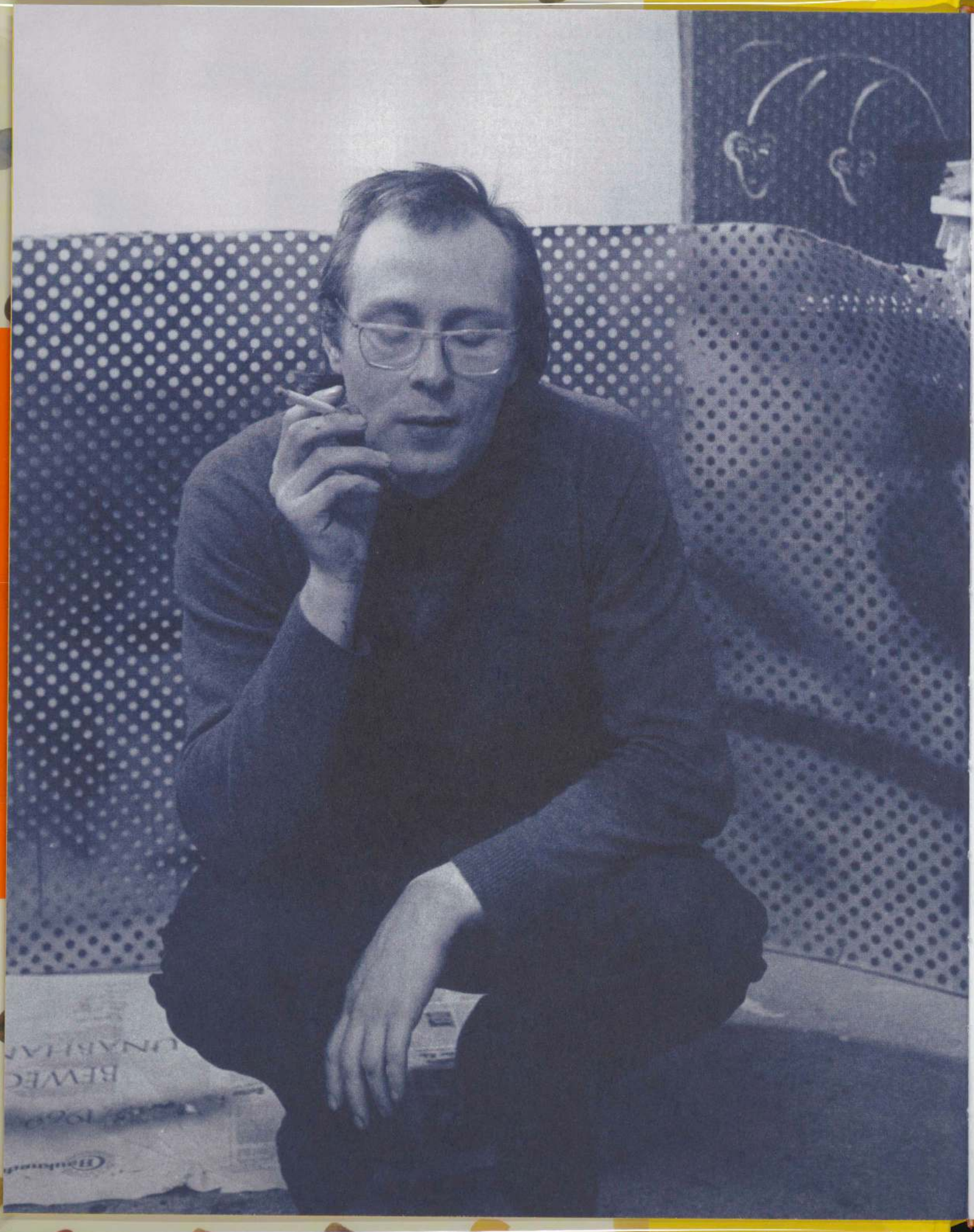
Sigmar Polke's thirty-five-year career, during which he has produced a vast range of work in all mediums, has earned him a reputation as one of the most significant artists of his generation. Born in 1941, he began his creative output around 1963 in Düsseldorf during a time of enormous social, cultural, and artistic changes in Germany and elsewhere. Few of his works demonstrate more vividly his imagination, sardonic wit, and subversive approach than the drawings, watercolors, and gouaches produced during the 1960s and early 1970s. Embedded in these images are incisive and parodic commentaries on consumer society, the postwar political scene in Germany, and classic artistic conventions.

This book is published to accompany the first American museum exhibition of Polke's drawings from this period, shown at The Museum of Modern Art in New York in 1999. More than 300 works are illustrated, virtually all of them in color. They include small sketches in ballpoint and felt-tipped pen, larger sheets in watercolor and gouache, and still others stamped with a dot screen process. There are also pages from a dozen sketchbooks and several monumental works on paper. This selection of Polke's drawings offers an exciting introduction to the artist's early work.

200 pages; 326 illustrations, including 299 in color

Sigmar Polke

WORKS ON PAPER 1963–1974



MARGIT ROWELL

Sigmar Polke

WORKS ON PAPER 1963–1974

with essays by

MICHAEL SEMFF

and

BICE CURIGER

The Museum of Modern Art, New York

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Front and back cover: Details from works by
Sigmar Polke. Untitled *(Dots)*. 1963. Watercolor;
"Less Work, More Wages!" 1963. Ballpoint pen.
Both Froehlich Collection, Stuttgart
pp. 1, 200: Sigmar Polke in his studio,
Cologne, 1998
Frontispiece: Sigmar Polke in his Düsseldorf
studio, 1965

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Contents

Preface and Acknowledgments

A unique artistic presence on the contemporary scene, Sigmar Polke, the person and the artist, is an enigma to many. Although to those close to him, Polke's warmth, attentiveness, and generosity are legendary, equally legendary is his "reclusiveness," or a fierce protection of his privacy. And just as he is often absent from what one thought was an appointed hour on an appointed day, his art keeps no preconceived appointments. Perpetually astonishing and unpredictable, it eludes the comfortable structures and strictures of a linear history or neat classification. Thus, attempting to follow Polke on his erratic course over the past thirty-five years is like trying to track Alice on her journey through Wonderland. Like Alice, one continuously encounters the most mysterious events that provoke and sustain a permanent sense of wonder. And, as Alice would (and did) say, the viewer must get "well used to queer things happening."

For an art historian, critic, or committed *amateur*, this represents an unequaled challenge, but a challenge that is well worth confronting. Entering Sigmar's private domain, observing his astounding intelligence, imagination, and curiosity, witnessing his acutely sensitive and deeply humanistic response to the world around him, and trying to understand his unique vision are incomparable privileges. They offer access to an astonishing mind in motion as it deftly plumbs the constants and idiosyncracies of twentieth-century Western culture.

The concept of this exhibition of Sigmar Polke's works on paper from 1963 to 1974 went through many metamorphoses. Polke's prolificacy is so great that it precluded the idea of a retrospective showing. Since the early works have rarely been seen in the United States, and never as a body, it was decided to focus on them in particular. And indeed their significance is paramount. As the earliest works in the artist's career, they reveal his conceptual origins and priorities, and provide a key for the explosive creativity of his later years. They also represent the simplest translation of his approach to the role and activity of the artist, as an incisive scribe of modern society's beliefs and follies.

Many persons were instrumental in bringing this exhibition together, and I would like to sincerely thank them for their participation in this project. In the first instance mention should be made of the lenders, without whom the exhibition could not exist in its present form. Many of them are listed separately on page 198; to these, and to those who have preferred to remain anonymous, I express my deepest gratitude.

Several lenders were extremely helpful and attentive to our needs, as were numerous colleagues who supplied invaluable research, information, and support. In this respect, I would like to thank the following individuals in particular: Sarah Addis, New York; Jürgen Becker, Hamburg; Daniel Blau, Munich; Bruno Brunnet, Berlin; Benjamin Buchloh, New York; Alfred Fischer, Cologne; Richard Francis, New York; Gary Garrels, San Francisco; Christophe Heinrich, Hamburg; Josef Helfenstein, Bern; Martin Hentschel, Stuttgart; Fred Jahn, Munich; Erhard Klein, Münstereifel; Sabine Knust, Munich; Rosalind Krauss, New York; Sylvère Lotringer, New York; Joshua Mack, New York; Anthony Meier, San Francisco; Helen van der Meij, London; Tobias Meyer, New York; Claudia Neugebauer, Basel; David Nolan, New York; Laura Paulson, New York; Klaus Schrenk, Karlsruhe; and David Zwirner, New York. Michael Trier of Cologne deserves particular recognition for his careful and competent restoration of the four works in the cycle *The Ride on the Eight of Infinity*. Wolfgang Morell of Bonn provided superb photographs in record-breaking time. I would furthermore like to add my special thanks to the Michael Werner Gallery: to Michael Werner and his staff in Cologne, which includes Erika Költzsch, Fiede Leray, Seyhan Baris, and Angelina Enderlein; and to Gordon VeneKlasen in New York, assisted by Justine Birbil and Fergus McCaffrey, who have been attentive to our every need.

Bice Curiger, Editor-in-chief of *Parkett* magazine and

a curator at the Kunsthaus, Zurich, and Michael Semff, Chief Curator of Twentieth-Century Drawings at the Staatliche Graphische Sammlung in Munich, provided essays for the catalogue which open pertinent perspectives on the works shown here. We are extremely appreciative of their unique insights.

The production of an exhibition of this scale and complexity has required the commitment and energy of many members of the Museum staff. Although space does not permit me to define each person's role, I would like to particularly thank the following individuals: Liz Addison, Deputy Director of Marketing and Communication, aided by Elisa Behnk, Mary Lou Strahlendorff, Graham Leggat, and Lisa Batitto; Karl Buchberg, Senior Conservator; John Calvelli, Director of Graphics, and Kathryn Marsan; Diane Farynyk, Registrar, and Jennifer Wolfe; Michael Margitich, Deputy Director of Development, and Monika Dillon, aided by Rebecca Stokes; Jerome Neuner, Director of Exhibition Design and Production, Andrew Davies, and Mari Shinagawa; Pete Omlor and his crew for installation; Peter Perez, for framing and presentation; Jennifer Russell, Deputy Director for Exhibitions and Collection Support, Linda Thomas, Coordinator of Exhibitions, and Maria DeMarco; Patterson Sims, Deputy Director of Education and Research, and Josiana Bianchi.

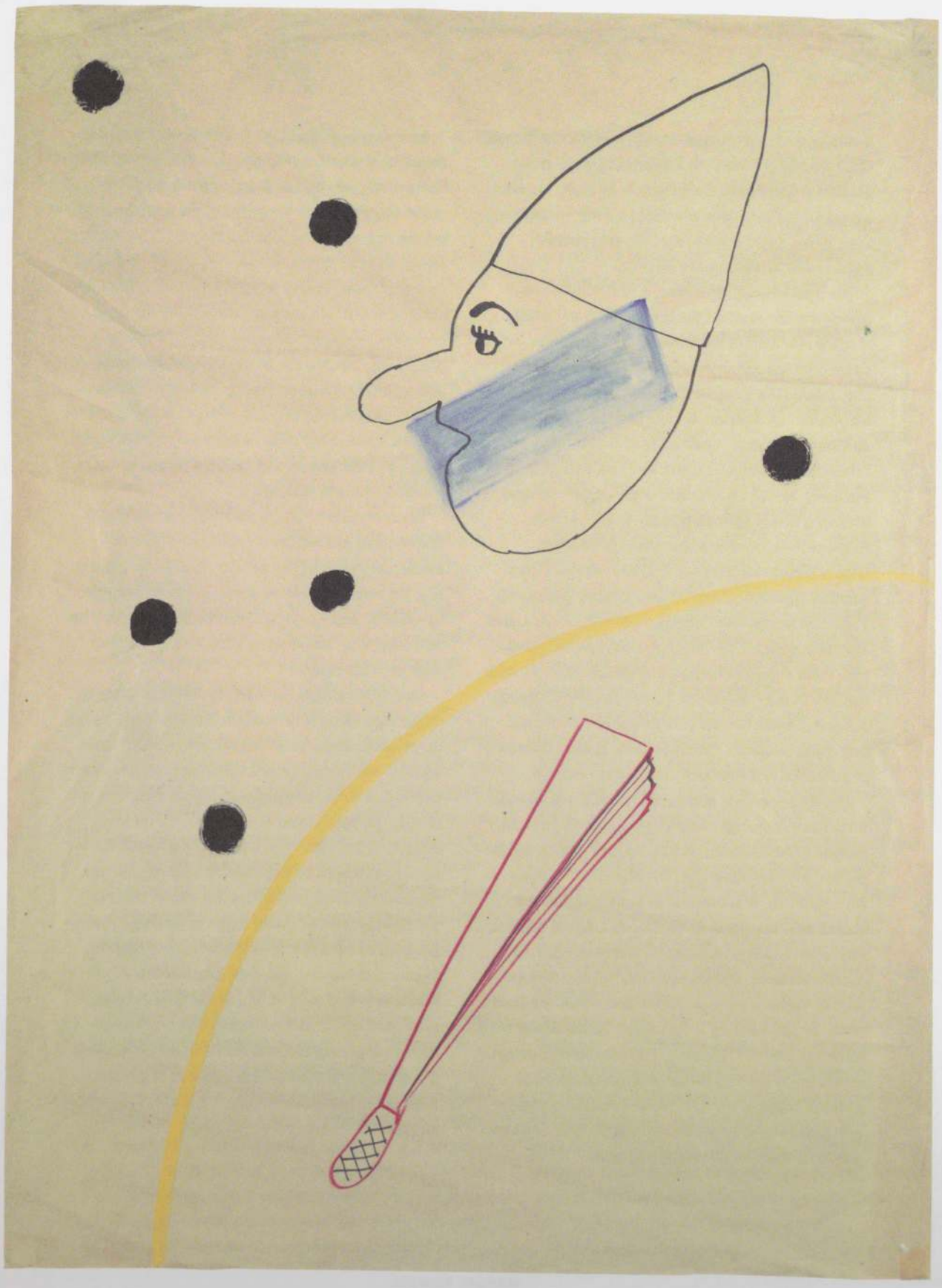
The accompanying publication has required an equal investment of energy, imagination, and time, and I am grateful to the following persons for their tireless collaboration: Michael Maegraith, The Museum of Modern Art's Publisher, who oversaw all aspects of the book; Harriet Bee, Managing Editor; Nancy T. Kranz, Manager, Promotion and Special Services; and Marc Sapir, Production Manager, and his assistant, Heather DeRonck. Special thanks are due to Joanne Greenspun, the book's editor, for her meticulous attention to all the details of an extremely complex catalogue. The publication's design, conceived by Cornelia Blatter and Marcel Hermans (COMA), captures the spirit of the exhibition's content with sensitivity, intelligence, and imagination, and I am grateful to them for an exceptional book.

A small core group in the Department of Drawings contributed practical help and research, undertook hours of retyping and xeroxing, and offered advice and moral support during the period of the exhibition and catalogue preparation. Elke Ahrens, our departmental intern, showed infinite enthusiasm and diligence in a variety of tasks. Rachel Warner, Assistant to the Chief Curator, carried out endless chores, from the most complex to the most mundane, with characteristic energy and cheerful efficiency. My deepest thanks and gratitude, however, must go to Kristin Helmick-Brunet, who coordinated every aspect of the exhibition and the publication, fulfilling her responsibilities with creativity, intelligence, and exacting precision, not to mention a tireless dedication.

The exhibition catalogue received a generous gift from Ronald and Jo Carole Lauder, to whom we extend our sincerest thanks. We are extremely happy that the exhibition will be shown at the Hamburger Kunsthalle, and we are grateful to our colleague Uwe Schneede for his continuing support of the project from its initial stages.

Last, but certainly not least, the expression of my deepest gratitude is reserved for Sigmar Polke, for his ready accessibility, enthusiastic engagement, acute lucidity, and infinite patience throughout the evolution of this enterprise. Working with Sigmar has been one of my more memorable experiences as a museum curator, as stimulating as it has been unpredictable. Accompanying us on this journey tumbling through the Looking Glass (or was it a vertiginous "Ride on the Eight of Infinity"?) was Augusta von Nagel, with her good sense and humor to cushion the falls. To Sigmar and Augusta, my most heartfelt thanks, for believing in and supporting a project that, like all manifestations of its kind, represents much more than a simple exhibition of works of art. In revealing the sources and the intimate workings of a major artist of the twentieth century, it is a tribute to artistic creativity of the highest order.

MARGIT ROWELL



1 *A-Man • A-Mann.* 1963.
Poster paint, 41 3/8 x 29 7/16" (105.1 x 74.8 cm)
(in exhibition; see checklist, p. 186)

Sigmar Polke
Stratagems of Subversion

MARGIT ROWELL

In the early 1960s, Sigmar Polke invented an expressive idiom that was crude and humorous, its images outrageous, its content seemingly trivial, and its social message obvious although ambivalent. Seeking an alternative to the accepted conventions of mid-century modernist painting, Polke directed his energies toward the creation of a narrative style that would correspond to a modern *Zeitgeist*, or true spirit of the times, and cover a range of experience as open, unlimited, and uncensored as that of life itself. Paradoxically, whereas this approach and its subsequent developments over his thirty-five-year career have earned him a reputation as one of the most significant artists of his generation, his radical resistance to classification has also served to confound his viewers, specialists and non-specialists alike.

Polke, born in 1941, came of age as an artist in the city of Düsseldorf around 1963, and one might argue that this place and time played a significant role in shaping his artistic priorities. During the 1960s, Düsseldorf was a prosperous, commercial city and an important center of artistic activity. In the context of the visual arts, it had a small but renowned modern museum (the Kunstmuseum Nordrhein-Westfalen), an extremely active Kunsthalle, and dealers such as Jean-Pierre Wilhelm and Alfred Schmela, who were significant players on the international art scene. The city hosted the first postwar Dada exhibition in 1958, saw early gallery exhibitions of American art, including the work of Robert Rauschenberg and Cy Twombly, in 1960, and welcomed the Fluxus group in 1962. Its proximity to Cologne (with dealers such as Rudolf Zwirner and, later, Michael Werner and Thomas Borgmann) and other affluent cities of the Ruhr Valley should not be overlooked as another component in the equation that produced a dynamic potential of artistic exchange and debate.

The city's open spirit, cultural vitality, and its art school, the Staatliche Kunstakademie, attracted artists from all over Europe and even from America. Whereas Frankfurt was arguably a more important center of intellectual life (with the development of the Frankfurt School of Sociology), and Berlin a focal point of political activism, Düsseldorf and the Academy would produce a generation of artists of unequaled distinction.

The artists at the Academy were extremely well informed about developments on the international scene. They were also incredibly free to transgress academic precedents. A diversified roster of professors, including Günther Uecker, Dieter Roth, Karl Otto Götz, Gerhard Hoehme, and, of course, Joseph Beuys, made it a place of experimentation, invention, and exchange. Polke studied at the Academy between 1961 and 1967, along with Gerhard Richter and Konrad Lueg (later to become the Düsseldorf dealer Konrad Fischer). The artistic references proposed were many, ranging, one might say, from American Pop art to the actions of Beuys: from an art looking toward commercial imagery for its formal cues in order to break with postwar abstraction and expressionism, to one that encouraged a more social and spiritual approach, recommending virtually an art for the people and by the people. Polke's artistic identity, when he finally found it around 1963, may be described as a subtle and equivocal blend of these two orientations. Inspired by the commodified images and messages of modern urban life, he aspired toward an art for the man in the street instead of for the cultivated and monied middle classes. His ambition to make a social statement couched in a

popular vernacular as heteroclitic, unstructured, and polymorphous as human existence itself may be interpreted as a subversive political gesture and an act of resistance to the imperatives and taboos that regulate modern society. In so doing, he would, of course, counteract as well the conventions that dictate the canons and market values in the sphere of contemporary art.

Polke's stratagems were heterogeneous and remain so to this day. His work of the sixties is humorous (whereas art was supposed to be serious), narrative (a pictorial system that had fallen out of fashion), and seems technically crude (whereas art was supposed to demonstrate superior technical skills). In the 1970s, Polke shifted most of his energies from drawing and painting to the medium of photography, in which he excelled, producing a totally unorthodox range of experiments. In the 1980s and 1990s, he returned to painting, introducing technical devices and tactics that were no less surprising: cut-out stencils, metallic and fluorescent spray paints, poured lacquers, photographic reproduction, and screen printing, for example; he subsequently explored unusual and fugitive chemical substances, including hydrosensitive mediums, and integrated photocopying techniques in works of gigantic scale. With each recasting of his artistic language, he has seemed to reinvent his identity, an identity that continues to mystify since it appears to burgeon rather than be distilled. Indeed, it may be argued that throughout his career, the whole notion of identity, as of authorship, is perpetually undermined.

The one thing that is patently clear about Polke's activity is that he has accorded himself a freedom from all authority except that of his own will. The broad spectrum of issues he addresses—which includes various areas of art and science, culture and politics—may only be communicated by a plurality of idioms and styles. As an attentive witness of the infinite experiences of modern life, he has invented many voices to convey a boundless array of personal impressions and emotions, general observations and singular truths, many of which are overlooked, discredited, or repressed by present-day society.

These objectives are never so evident as in Polke's work of the sixties, when he began to formulate his vision and to elaborate a counter-canonical artistic voice. They are even more explicit in the drawings he made between 1963 and 1974, which show the genesis of his ideology and his manner. These drawings are among the more unsettling and disconcerting images by a major artist of the twentieth century. Yet this was not Polke's prime intention; it was only a means to an end. These works participate in a complex master strategy that was and is to regenerate the language and meaning of Western artistic experience.

• • •

A first encounter with Polke's drawings from the 1960s inspires surprise at their imagery, perplexity as to their content, and a kind of bemused skepticism, triggered by their modest formats and techniques. The rudimentary markings denoting quixotic human figures or hybrid animal forms, sometimes accompanied by crudely printed lettering, more readily evoke cartoons or comic strips than the aesthetic conventions to which we are accustomed. The content appears droll and trivial. The medium—ballpoint or felt-tipped pen, watercolor, and gouache—is unexpected. One checks the automatic reaction that "a child or amateur could have done these," yet one has difficulty summoning another response.

Polke's drawings from the sixties may be divided into several groups, based on medium and thematic content. The largest group is that of the ballpoint (or sometimes felt-tipped) pen drawings on small sheets of paper that span the entire decade and have extremely diverse subject matter. Smaller groups, parallel to this one, are executed in watercolor or gouache on larger but not finer sheets of paper and are devoted to specific themes: the "platypus," 1963–64; children's drawings, 1964–65; human ("face-to-face") relationships, 1963–66; "potato heads," 1965–66; ghosts or spirits, 1963–69; "modern art," 1967–69; "baroque" motifs, 1963–68.[1] Another small group, which stands technically apart from the others, is that of the "raster-dot" drawings of 1963–69. Although all of the above-designated groups initially appear as spontaneously conceived and as cursorily drawn, none confound the viewer as totally as do the ballpoint pen drawings.

The ballpoint drawings evoke many things but certainly none of the accepted conventions of fine drafts-

[1] These designations are sometimes generic and descriptive and do not always correspond to actual titles of works.

manship. Their imagery may include isolated foodstuffs or ordinary commodities such as thumbtacks or dish towels; it may refer to banal domestic situations such as eating or bathing; evoke leisure activities or nostalgia for exotic places; contain political commentaries, sometimes accompanied by awkwardly lettered texts; or show subjects inspired by movie marquees, commercial advertisements, or women's magazines. Other drawings are more difficult to decipher but seem to show the free transcription of imaginative fantasies or simply random jottings. Humorously conceived, crudely drawn, with no regard for accepted artistic grammar or conventions, these works in most cases could indeed be compared in style to a child's unself-conscious renderings of the surrounding world. And although one might be tempted to evoke the drawings and graffiti of Paul Klee and Jean Dubuffet in this context, Polke's subject matter and style are far more radically mundane than theirs. It is perplexing to try to imagine how an artist as knowledgeable and sophisticated as Polke could arrive at such a level of absurdity and a seemingly debased stylistic manner.

The medium of these rudimentary markings serves to reinforce the impression of artless banality. For what is more commonplace than a ballpoint pen? Designed for the most expeditious and ordinary usage, a ballpoint pen was not considered a "fine-art" tool in the 1960s.[2] In the practice of handwriting, it renders the notion of penmanship extinct (and, for several years, it was proscribed in elementary schools); as an artist's implement, it precludes expression through the impossibility of variety or inflection. Indeed, it allows for no intensification or dilution of a given line, no broadening or narrowing of a stroke. The line is always hopelessly spare and inevitably the same. The felt-tipped pen that is sometimes present in the same series was just as primitive and discredited a medium at that time.

Polke's drawing support was small sheets of paper of the cheapest, most ordinary kind: either flimsy white typing paper, yellowed (and yellowing still) wood pulp paper, or lined or gridded sheets from stenographic pads or loose-leaf notebooks. Purchased in stationery stores (as opposed to art-supply stores), this chosen material again reflects a deliberate banality and commonality. As Polke has quipped concerning these drawings: "They are not for eternity."

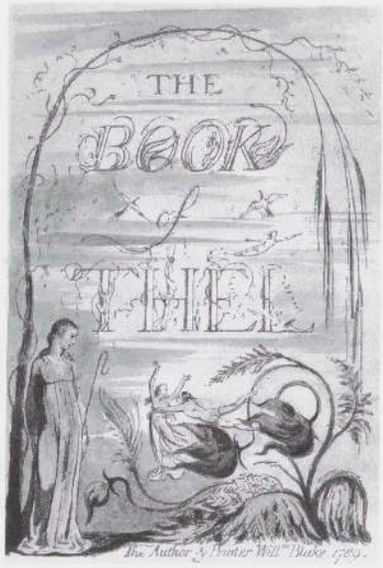
That Polke was challenging the status quo of artistic conventions is all too clear in the methods and choices visible in these works. And, in this specific context, Polke's stated preferences lean toward the most unfinished and unformulated, the most blatantly ordinary, the most comical and seemingly spontaneous renderings. Yet if he was seeking to express innocence, as so many twentieth-century artists have done before him, it was not innocence in the Surrealist sense, or the subconscious drives dear to Sigmund Freud and André Breton. Polke's innocence is subtly different. Closer to that of the ingenuous gaze of the child, who sees and does things differently from the socialized adult, this form of natural innocence, as opposed to the corruptions of social experience, can be found in German Romanticism and more explicitly still in the poetry and watercolors of William Blake. Blake's anti-rationalist, anti-materialist stance and, in particular, his visionary imagination, were much appreciated by the German Romantics, an appreciation that Polke shares.[3] Indeed, one could argue that his subversive strategies, which may be generally defined in terms of a disorganization of classical norms, are comparable to those of German Romanticism. In the case of these drawings, his "innocent" idiom encompassed a deliberate perversion of the canons of mid-twentieth-century avant-garde expression, and a disavowal of the expectations of its commercial market. Who could pretend that these ragged scribbles on torn and spotted paper would have any commercial appeal or art-historical destiny?

The content of the drawings is more complex to describe and requires some insight into the history of postwar Germany. An adequate analysis of the ambiguities and contradictions of this socio-political period is beyond the scope of this essay, yet it is important to note a few aspects of the situation in order to clarify Polke's sources of inspiration.

These sources are most openly related to the devastating effects of World War II that were still felt in Germany throughout the 1950s. On both sides of the border between East and West Germany, there had been a depressed economy with few of the capitalist commodities that were taken for granted elsewhere in

[2] It was, of course, appropriated by Andy Warhol at about the same time, for its mechanical line; it has also been used by default by self-trained artists.

[3] See cats. 84, 88, and 280 for examples of drawings inspired by Blake's watercolors.



William Blake. Title page of *The Book of Thel*. 1789. Engraved and handcolored with watercolor, 12 x 9 1/2" (30.3 x 24.1 cm). The Huntington Library, Art Collections, and Botanical Gardens, San Marino, Calif.

Filippo Tommaso Marinetti. *Vive la France*. 1914. Ink, crayon, and cut and pasted printed paper, 12 1/8 x 12 3/4" (30.9 x 32.6 cm). The Museum of Modern Art, New York. Gift of the Benjamin and Francis Benenson Foundation

Ludwig Hohlwein. *Pelikan Artists' Paints / Zet*. c. 1925. Lithograph, 21 3/4 x 16 7/8" (55 x 43 cm). The Museum of Modern Art, New York. Gift of the Lauder Foundation, Leonard and Evelyn Lauder Fund

the West. At the same time, the credos of social solidarity, open yet regulated markets, worker participation, and the future promises of capitalism were central to an attempt to rebuild the West German economy. We will not belabor the point that Polke was born in East Germany (actually Silesia, today in Poland) and came to the West at the age of twelve in 1953. Yet the fact is that he and his family had first-hand experience of the aftermath of the war on both sides of the Iron Curtain. This dualism is subliminally visible in many of these drawings, in which the realities and fictions of the "New Germany," both East and West, are subtly and humorously exposed.

The most explicit political commentaries, of course, are seen in works with inscriptions such as [Send] "Your Little Package to the Other Side"[4] (cat. 59), "Another Ulbricht?"[5] (cat. 58), "We Want to be as Free as the Fathers Were"[6] (cat. 63),"Christmas at Home?"[7] (cat. 55), or in still others with unabashed depictions of swastikas (cats. 56–57). Yet Polke's ultimate targets were the demagogy of the new "democracy" and a value system based on consumerism. If Polke's prime thematic content in these drawings is that of capitalist commodities and leisure activities, these were out of reach for most of the population in both East and West Germany. The butter, cakes, candies, and champagne depicted were not everyday staples but luxury items, as were the colored shirts, striped dish towels, and thumbtacks. Better hygiene, vacations at the seaside, and nightclubs were the fantasies of postwar German society, proselytized by the official authorities, but they were far from its reality. Furthermore, these promised gifts were seen as motivated primarily by economic and materialistic objectives, and only secondly in order to enhance the happiness and welfare of the population.

A majority of these drawings are deliberately evocative of children's jottings, anonymous graffiti, or newspaper cartoons in their spare, linear figures and total absence of contextual incident or conventional spatial cues. Others humorously refer to famous artistic precedents: dynamic zigzags and scribbled phrases echo Filippo Marinetti's 1914 *parole in libertà* (free-word drawings) in *"Rice"* (cat. 62) or in *"We Want to be as Free . . . "* (cat. 63); the formal organization seen in

[4] From West to East Germany.

[5] Walter Ulbricht was East German President from 1960 to 1971 and was responsible for building the Berlin Wall in 1961.

[6] The reference is to a phrase from Schiller, but, of course, the notion of freedom takes on another meaning in the divided German context, where life was regulated by either Communist or capitalist rules of conduct.

[7] The sentimentality of the lower part of the drawing, depicting the traditional ritual scene of Christmas decorations and children's gifts, is offset by the upper portion in which a fat bourgeois capitalist and a warship evoke the Germans who became extremely rich during the war from manufacturing and selling armaments.

works like *"Chocolates"* (cat. 17) is reminiscent not only of early-twentieth-century posters but of Francis Picabia's sparely structured "machine" paintings from the early 1920s;[8] the "Constructivist" layout seen in *"Another Ulbricht?"* (cat. 58) and the motif of a red triangle found in *"Swiss Roll"* (cat. 61), for example, recall the heroic period of the Soviet avant-garde; and, again, the vigorously scumbled hair of Untitled (cat. 52) amusingly parodies 1950s Abstract Expressionism and *art informel*.

[8] Polke, who saw the 1958 Dada exhibition in Düsseldorf, has said that the discovery of Dada and, in particular, of Picabia's 1920 *Portrait of Cézanne*, taught him that he "did not have to take art so seriously." Polke probably discovered Picabia's "transparencies" somewhat later; they are commonly cited as a major reference in his later work.

The ambition to forge a new national consciousness that was integral to the German reconstruction process was fueled by a proliferation of newspapers and tabloid magazines in the 1950s. Many of the ballpoint pen drawings show a direct response to this burgeoning popular press, inspired as they are by comic-book illustrations, knitting or embroidery patterns, commercial—even classified—advertising, newspaper photographs, and also movie billboards and marquees (cats. 40, 82, 64–67). Polke was obviously fascinated by these mechanically and cheaply reproduced vehicles of persuasion. And, true to his nature, he responded with hand-drawn pastiches in the form of burlesque sketches, subverting the original seductive messages.

It is clear then that these modest, unprepossessing drawings carry their own singular ideology. Inspired by the pious truths and false illusions of democracy and capitalism, Polke's recasting of this material in a vernacular close to children's drawings, irrational doodlings, or anonymous graffiti makes them appear humorous, innocent, and harmless. In fact, they reflect a finely distilled critical and historical awareness.

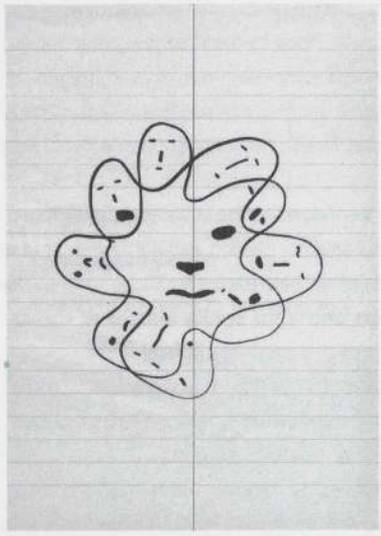
While they appear superficially distinct from the above group of works, a number of larger drawings produced by Polke at around the same time are equally perverse and ambivalent. Although some of the imagery may derive from personal experience, it nonetheless refers to a broader vision of a society progressively emptied of communication and compassion. One group, designated as the "platypus" series (cats. 96–97), shows such a figure whose silhouette is both frightening and comic and who lies prostrate in an open, indeterminate, empty space. The sentiment of otherness, of solitude and despair, is excruciating. The execution, in felt-tipped pen on torn wrapping paper, and the placement, in isolation, of each motif, reinforce the emotional barrenness of these images. Another group of drawings (cats. 98–101) that closely follows these shows colorful fairytale-like scenes that include giant animated flowers and insects, reproducing the terrifying fantasies of a child's imagination.

The "face-to-face" and "potato head" series (cats. 102–109) present humorous yet no less ironic commentaries on aspects of postwar society. The conventional images of intimate complicity that fill the illustrated press—mother and child, man and woman, or heads of state—are translated into juxtaposed caricatural silhouettes, portraying a synthetic "togetherness" that dissimulates the ambivalence that governs so many human relationships. A child's vision of the empty codes of social interaction is relayed by the attitudes of separation and mutual indifference seen in many of these "disfunctional" pairings. The rapid shorthand that informs them is a typical reductive stratagem, found in graphic advertising in the street.

The single "potato head," derived from the comic characters in the "face-to-face" series, presents its own idiom of absurdity, both human and artistic. Here Polke's perverse socio-cultural vision elevates the lowly potato to an authentic model of spontaneous creativity:

> One day I went down to the cellar and finally found that which I sought,—which was nothing short of an incarnation of all that which art criticism and pedagogy fancy, in the form of the joyfully innovative, spontaneously creative subject: the potato!
>
> Yes, if there is anything at all that satisfies all the attributes of the artist: joy in innovation, creativity, spontaneity, productivity, creation out of one's very self, and so forth,—then it's the potato: as lying there in the dark cellar, with total spontaneity it begins to sprout, in sheer unquenchable creativity it innovates germ after germ, withdrawing completely behind its work it soon disappears behind its shoots and thereby creates the most wonderful constructions! And what colors!: the almost shivering icy-violet of the tips of the sprouts, the ephemeral, pale white of the shoots, sometimes showing an unearthly, suffering green and then the timeless, motherly, wrinkled-brown of the fruit consuming itself,—no, that is true creation.

Storefront advertisement, Cologne, 1998



Sigmar Polke. "Metamorphosis."
Ballpoint pen. From facsimile edition of *Stenoblock 1970*, published by Erhard Klein, Bonn, 1990

All that which the public always sets its hopes on from the artist and which he so little knows how to fulfill,—the potato shows it superabundantly! So why doesn't the art public finally turn to the potato,—here it would definitely find fulfillment![9]

As a subject, the potato is certainly outside the norm of the grand artistic themes of Western culture. Yet, as an integral staple of European society, does it not have as much legitimacy as more customary subjects? A potato or a vase of flowers, a potato head or an official portrait, a potato house or an abstract sculpture? Is there an essential justification for preferring one to the other?

The *"Geist,"* or Ghost, another of Polke's subjects of the period (cats. 110–119), appears as anomalous, even anachronistic, as the potato—anachronistic because the theme of ghosts and spirits is generally associated with turn-of-the-century symbolism. Yet the two motifs may be linked by an inner logic, that of the *Volksgeist*, or universal folk spirit, that fundamentally shapes the popular and cultural traditions of a given people. The potato certainly belongs to the Northern European *Volksgeist*, as a basic staple of its tradition, and, of course, the "potato heads" solicit a double reading, that of "you are what you eat," which is playfully, but no less profoundly, critical. *Geist* in German, as *ghost* in English, is both spirit and phantom, the latter denoting a fore- or afterimage, or the spiritual incarnation of something from the phenomenal world. The imagery of Polke's ghosts evolves directly from that of the "potato heads," the double bulge of the lowly tuber flattening into the fluid contours of an ethereal phantomlike silhouette. Thus the potato, or earthly incarnation of the folk spirit (or the creative spirit, as Polke has stated above), is metamorphosed into the immaterial spirit, endowed with hands and eyes that connote the artist as maker and visionary.

The illustration of metamorphosis, of plants and insects taking on the attributes of humans, or of one image sliding seamlessly into another or, finally, of an undirected spurt or flow of energy suddenly taking form, is central to much of Polke's creative activity, including that of the present. It corresponds to the freely meandering impulses of the mind (and hand) when thought's dictation is suspended. In his more

9 See Friedrich W. Heubach, "Sigmar Polke," in *Bilder, Tücher, Objekte*, exh. cat., Tübingen, 1976, p. 133; the translation here is by Lawrence Shapiro.

recent paintings, the process of metamorphosis is seen in the varnishes, lacquers, or paints, not to mention the hydrosensitive mediums, fugitive substances, and photocopier images with which he experiments and which induce all kinds of spontaneous transformations. This propensity for suspending rational control in order to capture unprecedented images, whether it corresponds to a child's curiosity to see just where things will go, or to an interest in alchemy (as it has often been claimed) is perhaps a moot point. In both cases, it belies a radical openness to the unknown that produces in the artist and in the viewer a childlike wonder at discovering (or suddenly recognizing) secret intrigues and forbidden games.

What may be seen initially as a form of disingenuous naïveté in the disarmingly picturesque watercolors and gouaches of potatoes and ghosts corresponds, in fact, to a profound and personal inquiry into the significance (or insignificance) of the accepted styles and subjects of contemporary artistic experience. And, indeed, Polke's disavowal becomes explicit in a series of works addressing the theme of "modern art." Here Polke's range of parodic invention assaults lyrical abstraction (à la Kandinsky) (cat. 129), figurative deformation (à la Picasso) (cat. 130), geometric and minimalist art (cat. 131), and even American postwar painting (cats. 132–136). The gouache of *"Polke's Hand-lines"* (cat. 128) is a deliberately decorative metaphor for the personal signature gesture that traditionally defines lyrical abstraction. The accepted conventions of modern sculpture are not spared by Polke's poisoned arrows, as he concocts his own propositions in an abstract, organic, or kitsch sculptural style (cats. 137–141).

Many of the watercolors and gouaches in this "modern art" series were developed into paintings, some of which were executed on industrially dyed or printed fabrics, further undermining the commonly revered notions concerning personal inspiration, originality, and the unique handcrafted object. The broader implications are, of course, that most modern art as we know it is rhetorical, dictated by the voices of cultural authority, and that in order to receive its messages, one must be initiated into its arcane codes.

The works from the "baroque" series (cats. 144–151) are parallel in time to the other series, yet are surprisingly different in their effects. The stylized vegetal motifs and abstract curvilinear thrusts, drawn with a fine brush, are deliberate quotations of the painted and sculpted details found in seventeenth- and eighteenth-century Silesian and Bavarian architecture. Polke's impulsive energy and his deliberately awkward style are preserved in the rippling curves, stylized volutes, and cockleshells that traditionally connote a tension between the spiritual and the sensuous inherent to the baroque style. In contrast, the lushly decorative chancellery paper watercolors (cats. 152–157) appear more harmonious and controlled. Indeed, the colors, flatness, and distribution of floral motifs, which are also inspired by baroque ornamentation, appear to echo the standard patterns of commercial wallpaper or "decorator" fabrics. This device of decontextualization, crucial to Polke's creative process, produces a radical shift of conceptual and visual meaning. Notably, in this case, the shift is from a religious or aristocratic formulation to one that seems familiar and mundane.

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Polke has always had, and still has, a conspicuous curiosity in experimenting with mediums, techniques, and styles, most of which he has adapted from areas outside that of traditional artistic practice. In seeking his identity as an artist in the early sixties, he found that none of the available models seemed appropriate to the situation at hand. We have touched briefly on the socio-economic context of Germany after World War II. To this should be added a short commentary on the artistic landscape at the same time, as seen through the eyes of Polke's generation. According to their observations, realist art was tainted, associated with the socialist realisms of Fascism and Communism. Abstract art and *art informel* were seen as foreign and formalist, identified with America or the School of Paris. Expressionism was one solution, as a way of vindicating German Expressionism, an indigenous style that had been banned by Hitler as degenerate. Yet none of these alternatives provided a viable solution for Polke because they implied a sense of historical continuity. For him, as for many others in postwar Germany, the idea of continuity was unacceptable in light of the moral and physical devastation of the

Roy Lichtenstein. *Tablet*. 1966.
Graphite and lithographic crayon pochoir,
30 x 22 3/8" (76.3 x 56.7 cm).
The Art Institute of Chicago. Margaret Fisher
Endowment © Estate of Roy Lichtenstein

Sigmar Polke. *Japanese Dancers*. 1966.
Acrylic, 6'7" x 5'7" (200.7 x 170.2 cm).
Private collection

war years. On the contrary, the activity, the subjects, and the techniques of creation, as well as the function of art itself, had to be radically redefined.

Polke's knowledge of art history and his academic training provided him with a solid framework within which to seek his cues, as well as a number of canons he would seek to avoid. His early exposure in Düsseldorf to Dada and Fluxus, and to Beuys, provided an intellectual and spiritual climate that nourished his aspirations and ability to work outside accepted norms. As we can see, crude techniques, seemingly trivial subject matter, narrative structure, popular (sometimes coarse) humor, and pointed parodies were some of the tactics Polke would adopt in order to scramble the codes of existing taste. The "raster-dot," or dot-screen, drawings correspond to another.

Whereas in the drawings we have discussed earlier, Polke took messages from his immediate environment and recast them in a debased and ironic colloquial style, here he took a mechanical reproductive process and elevated it to a fine-arts medium. The former enterprise was about discrediting public and private rhetorical discourse, the latter about accrediting a common industrial technique. The "raster-dot" series is small because, unlike the other series, Polke was exploring a medium that he would then transfer to his painting activity for a full elaboration. Thus any discussion of these experiments must take the paintings into consideration.

Polke chose the "raster-dot" technique because he was looking for a means "to treat the whole surface in the same way—like Cézanne—and to treat all subjects in the same way: a horse, a woman, an ass, etc."[10] Although his stated reference is to Cézanne, it would be difficult to exclude Seurat's example from his thinking and approach. First (one might suggest, like any adolescent), he took the dot-screen system apart to see how it worked. In his first experiment on paper, in 1963 (cat. 120), he counted the dots in a newsprint reproduction, aided by a magnifying glass. (It was certainly not by accident that the photograph was of Lee Harvey Oswald, an image that would be instantly elevated to mythical status.) Then he covered a sheet with a penciled grid and, using an inked pencil eraser, manually stamped the exact number of dots one by

[10] In conversation with the author, April 1998.

one on the grid, moving from the upper left corner to the lower right.

The image that coalesces from the dots, as they are dutifully and systematically placed on the sheet, reflects a process that is in direct contradiction to that of the traditional painter or draftsman, who, starting from a preliminary vision, elaborates the entire surface at one time. Here, on the contrary, the artist moves in a rigidly linear and sequential trajectory, barely seeing what he is doing. And the subject emerges mysteriously, like the image of a photograph developing in a solution in a dark room. There is no space for personal expression or emotion, no checking and balancing; every mark has the same value, even though some may be closer to others, or occasionally the ink might unintentionally bleed. In the resulting drawing, the ideological charge of the original image is defused and virtually neutralized in an undulating shimmer of dots. In this way, Polke discovered how to create images without drawing, and drawings without lines, creating instead a blurred surface haze. It was the dotted field that would generate the motif, just as in Cézanne's loosely knitted color fields of evenly hatched brushstrokes, it was the subtle passages and contrasts that ultimately generated his subjects.

In the early "raster-dot" drawings (cats. 120–126), Polke experimented with several solutions. Abandoning the photographic model, he created his own subjects, exploring the classic repertory of academic genres: portraiture, mythology, still life, interiors, landscape. He refined his technique, replacing the penciled grid with a radiator grate and, finally, using a perforated metal stencil and a spray gun. By shifting and overlaying several stencil templates, he arrived at his own structures and patterns, displacing accents, reversing positive and negative values, mimicking printer's errors, and producing off-register moiré effects.

In the paintings and prints of the same period, Polke would remain faithful to the newsprint reproduction as a model, presumably because it provided a range of ready-made social content. Unlike the American Pop artists (Andy Warhol, for example), there are no identifiable personalities or dramatic scenes in these works (with the exception of Lee Harvey Oswald). Polke's images, in black, white, and half-tones, or reduced scales of color, show nameless individuals in banal situations, their silhouettes transposed into ghostly presences alternating with jumpy graphic moiré patterns: the world through a screen. Although one might argue that, in this process, Polke privileged the signifying system, he never totally eliminated the subtext of the subject matter.[11] The human or social reference is an important element of his work, a reminder of the essential connection between life and art.

The reference to Cézanne is an eloquent index of the distance that separates Polke's motivations in adopting the dot-screen process from those of the American master of that medium, Roy Lichtenstein.[12] From the very beginning, Lichtenstein used semi-mechanical reproduction techniques. Crisp formal patterns, expressionless uniformity, and machinelike perfection were the effects to which he aspired. The dots in his earliest drawings were executed by "rubbing a dog grooming brush over a grid of holes he had drilled into an aluminum sheet."[13] Starting in 1962, he laid his paper over a window screen and rubbed it with a pencil, marking the raised portions of the screen. In 1963 he began using lithographic pencil rubbed across a perforated screen. A small drawing would subsequently be projected onto a canvas and the dots painted in through screens by assistants. Furthermore, true to the comic-strip and commercial-art idioms that inspired him, Lichtenstein's compositions consist of flat, boldly colored and contoured puzzle patterns, governed (as he liked to say) by an abstract painter's vision and structure. Although Lichtenstein's relation to consumer culture was tongue-in-cheek, this ambivalence was often forgotten in front of these large, glamorous images of the "American Dream," which rapidly achieved cult status on the international market.

Polke's reasons for turning to the dot-screen and his manner of using it are clearly different.[14] His paintings and prints, deliberately confined to a reduced color scale or newsprint gray, propose evanescent modes of visibility. In some, the subject fluctuates in and out of focus; in others, the blurred and shaded photographic image metamorphoses abruptly into a flat, abstract pattern. In both cases, the harder we try to focus on the subject, the more inevitably it vanishes. Just as Polke scrambles the dots of the reproductive process,

11 See the remarkable essay by Charles Haxthausen, "The Work of Art in the Age of its (A1) Chemical Transmutability: Rethinking Painting and Photography after Polke," in *Sigmar Polke: The Three Lies of Painting*, exh. cat., Bonn, 1997, p. 187, for further discussion of this subject.

12 Not to mention Andy Warhol, John Baldessari, Chuck Close, Alain Jacquet, and others. It might be important to mention in this context Otto Piene's "raster-dot" drawings and paintings, executed and exhibited in Düsseldorf between 1957 and 1960.

13 Diane Waldman, introduction to *Roy Lichtenstein: Drawings and Prints* (New York: Chelsea House Publishers, 1973), p. 27. The following technical points derive from this passage.

14 Polke recalls that he discovered Lichtenstein after 1963, when he had already developed his own dot-screen process.

he scrambles his subjects and their codes of meaning. It is as though the mechanical system has gone haywire, out of control, leading to the denial of its purported function as an objective carrier of meaning.

In a perverse reversal of Paul Klee's celebrated phrase, "Art does not render the visible but renders visible," Polke virtually renders the visible invisible. Challenging Walter Benjamin,[15] he exploits the reproductive system to purify the perceptual process of all conditioned reflexes, empty the image of its original content, and introduce an erratic, irrational element into a mechanical system. He thereby inserts an element of uncertainty into our automatic mechanisms for apprehending visual codes. As we have seen, this destabilizing effect, obtained through a variety of pictorial devices, is a constant of Polke's mature work. A large drawing of 1976, *"Can You Always Believe Your Eyes?"*[16] illustrates explicitly the playful challenges to perceptual and cognitive systems he constantly proposes. In later paintings, in which he uses volatile chemical substances that metamorphose over time, he continues to confound aesthetic expectations by venturing into unexplored regions of experience in order to revitalize the language and meaning of art.

By the end of the sixties, Polke had worked through a vast number of experiments, inventing a diversity of voices. Between 1968 and 1971, he changed his lifestyle and channeled his energies into filling dozens of sketchbooks,[17] most of which show the influence and effects of hallucinogenic drugs. Although he did not pretend to experiment with drugs with the methodic seriousness and systematic supervision of an artist such as Henri Michaux, he was extremely attentive to the parapharmaceutical effects on his mind (and his body) and the unprecedented variety and intensity of the images they fostered. Consistent with the then common countercultural ambition to escape the bourgeois conventions of a repressive society, Polke undertook these experiments in order to heighten his awareness and become more visionary by opening "the doors of perception," as he has said, referring to Aldous Huxley's essay on the mescaline experience. An interesting coincidence is that Huxley's title was inspired by a phrase from William Blake, which he quoted in exergue: "If the doors of perception were cleansed

Polke in his Düsseldorf studio, 1965

15 Benjamin's famous essay, "The Work of Art in the Age of Mechanical Reproduction," was rediscovered in Germany in the early sixties and published in paperback in 1963. Polke admits to its having a major impact on him.

16 Crex Collection, Schaffhausen, Switzerland. Drawn with a special fluorescent paint, the central image in this work is only visible when the lights are out.

17 These were actually students' notebooks, with lined or gridded pages.

every thing would appear to man as it is, infinite."[18]

The monumental drawings that Polke executed between 1968 and 1974 combine many of his earlier images and styles in works of unprecedented ambition and scale. One of the works (cat. 158) appears as a single unified image, reappropriating only a few of his familiar motifs, such as the palm tree (cat. 31), a utopian architecture (cat. 73), and some baroque motifs (cat. 149). However, this is an exception. Most of these large-scale works are "patchworks" in which the ground consists of an assemblage of smaller drawings, producing a multitude of syncopated iconographies and sensations that unfold across a vast and unfocused field.

The four large drawings on the theme of "The Ride on the Eight of Infinity" defy classification. The title of the series obviously evokes the symbol that represents the open-ended flow of time and space. A small label, glued to each picture, refers to the Uncertainty Principle formulated by the German physicist Werner Heisenberg. Heisenberg's discussion of relativity, less abstract than that of Albert Einstein, was published in vulgarized form in *Das Naturbild der heutigen Physik* and was widely available by the 1960s. Polke has said that he was impressed by Heisenberg's premise, which states that there is no reality but only fields of molecules in perpetual movement and change. Furthermore, all of our knowledge is dependent on varied contextualizations (the isolation of a mass or, on the contrary, its examination in a broad, moving field) and singular perspectives (or the choice of one context over others). Polke was also interested in Heisenberg's emphasis on a *physical* experience of the world "because, when you take drugs, your awareness of the physical experience of your body is infinitely heightened." Finally, he was intrigued by the notion that whereas physical laws (centrifugal forces, gravity, etc.) govern every aspect of nature, mankind can participate in that system and is not only controlled by it but able to modify its natural processes.[19]

In contrast to these theoretical premises, the iconography of the drawings relates explicitly to "motorcycle culture." These two references, one to quantum theory, the other to the countercultural context of which Polke was a part, explain the truly cosmic and hallucinatory dimension of these epic narratives, spilling across a gigantic field of teeming energy, cataclysmic figures, and incandescent light. Matter and light, past and future, time and space, order and chaos are orchestrated in an infinite kaleidoscopic vision.

In the first drawing, *The Motorcyclist* (cat. 159), the figure's muscular arms are sheathed in leather as he grips the handlebars of his powerful machine and is propelled from the past toward an unknown future. The eye in the upper right may be a combined reference to both Goethe's "solar" eye, and the diffraction of light described in Young and Fresnel's "Wave Theory of Light."[20] In the second picture, *The Motorcycle Bride* (cat. 160), a Gothic saint (upper left), a Daliesque spoon dripping milk (center),[21] and a robot-like male figure sporting an enormous phallus (upper right) may offer different symbols of the Bride's virginity, soon to be defiled. However, these motifs may also trace a capsule reading of cultural history, from the Middle Ages, to Kepler and his geometric "bodies," to the principle of gravity, to science fiction. The overall honeycomb pattern is both geometric and organic, ordered and chaotic, dispelling preconceived ideas about polar opposites.

The third work, *The Motorcycle Headlight* (cat. 161), shows a mysterious form coalescing into a central radiating face in a field of light. This is the hub of the motorcycle, moving directly upon us, its square eyes illuminating everything in its path. The halo that encircles it shows tiny natural and urban sites, mountains and trees, exotic and industrial architectures: elements of a microscopic universe. Linear silhouettes dance in slow motion in the glare of the headlight, a golden haze that becomes crepuscular toward the edges, filling with ghostly floral forms. This work, like its companion pieces, is spotted with greasy stains ("motorcycle grease," Polke informs us). At the same time, its radiant transparency, connoting a light that comes from within, its symmetric or tantric organization, and a gridded armature taped across the surface recalling stained-glass windows,[22] endow the image with an almost mystical atmosphere.

The fourth and final image, *Landscape* (cat. 162), is more "broken" and fragmented than the others, showing at once a dispersion "of molecules or ideas" and a metaphoric landscape, first cultivated, then devastated,

18 See Aldous Huxley's *The Doors of Perception and Heaven and Hell* (New York: Harpers, 1954). Polke had read this book.

19 In conversation with the author, June 1998.

20 Cited in Werner Heisenberg, *The Physicist's Conception of Nature* (New York: Harcourt, Brace, 1958), p. 166.

21 Polke's interest in Dali's iconoclastic "critical-paranoiac" theories and his constant and exemplary practice of pictorial metamorphosis are easy to understand. Polke saw Dali's 1970–71 exhibition in Rotterdam.

22 As a young man Polke apprenticed as a glass painter. See Chronology and p.29.

The Amazing Spider-Man. Cover, September 1971. Pencils by John Romita, Jr., inks by Frank Giacoia.

by natural conditions and human use and misuse.[23]

The fields of these hallucinatory visions teem with scrawled and painted symbols and signs tumbling from Polke's imagination. This rich and scrambled iconography should not surprise us in that much of it is familiar. More significant is the fact that, as Huxley stated, "The landscapes, the architectures, the clustering gems, the brilliant and intricate patterns—these, in their atmosphere of preternatural light, preternatural color and preternatural significance, are the stuff of which the mind's antipodes are made."[24] At the same time, "each individual fragment . . . is a representative of a Higher Order. The Highest Order prevails even in the disintegration. The totality is present even in the broken pieces. More clearly present, perhaps, than in a completely coherent work."[25] Thus, while Polke's command of vast visual narratives, his unprecedented virtuosity as a draftsman, his attention to measuring and balancing proportions (when he cares to), and his dizzying, escalating perspectives are truly astonishing, they must be partially attributed to a deliberately induced intense visionary state.

Polke's visionary powers and technical virtuosity are exercised with more discipline and clarity in *Spiderman* of 1971–74 (cat. 165). The organizing principle is the same: that of a patchwork of drawings in a colorful linear shorthand, containing many of Polke's favorite generic codes. Spiderman, the 1960s comic-book hero, is seen hurtling through a planetary space that is invested with myriad visual emblems of Western civilization, drawn indifferently from Baroque and Art Deco architecture, 1950s comic-book illustration, or travel brochures. The heroic energies and plunging perspectives seen here have been commonplace in American "action comics" at least since the early 1940s. And, indeed, Polke has not hesitated to directly appropriate a 1971 Spiderman configuration, decontextualized and recontextualized according to his own socio-cultural codes. Here the scale of Polke's vision, implemented by a limpid execution and an expert interfacing of cultural symbols, makes *Spiderman* a summation of his aesthetic language.

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[23] In conversation with the author, June 1998.

[24] Huxley, *Heaven and Hell*, p. 99.

[25] Huxley, *The Doors of Perception*, pp. 50–51.

Polke's ambition to vitalize the language of artistic discourse and to expand the scope of its appeal, through the invention of a seemingly artless vernacular that defies and derides aesthetic canons and social conventions, is vividly manifest in the drawings of the 1960s. This unique objective may be seen as a revival of a sixteenth-century European tradition, that of grotesque realism, illustrated in literature, for example, by the burlesque epic tales of the French writer François Rabelais. Immensely popular at the time they were written, these narratives, with their complex, unfocused structure and coarse, colloquial speech, have mystified centuries of critics. One of the most convincing interpretations to come to light in recent years is that proposed by the Russian critic Mikhail Bakhtin. Bakhtin argues that these writings correspond to an attempt to rehabilitate the popular vision and the popular voice, a vision and voice that Rabelais perceived as threatened with extinction.[26]

According to Bakhtin, in the Middle Ages the speech of the masses was the predominant vernacular, common to the streets and the marketplace. However, with the rise of class systems during the Renaissance, the people's voice was progressively silenced and would only be tolerated (as would the unbridled festive behavior it echoed) on certain religious feast days, such as the pre-Lenten carnival, or Mardi Gras, a tradition that is still alive today.[27] At all other times, it was banned from the social sphere, repressed and replaced by the voice of the ruling class. This rhetorical voice of authority is closed and monologic, expounding absolute truths based on recondite ideals and allowing for no response or exchange. Its rigid structure, conventional speech patterns, and abstract (and often moralistic) terms have little to do with the intense, spontaneous, and pluralistic vitality that is the essence of human existence. Single-minded, it is focused toward one objective or finality, that of intimidation and control.

Conversely, the voice of the people is open, free flowing, and universally communicative and accessible, or dialogic. Its speech is crude, even obscene, ungrammatical and eruptive, in direct contrast to that of the ruling elite. Its images may be vulgar, sexual, often scatological, inspired by the basic instincts of human nature and, in particular, the bodily functions, as the locus of human behavior, pleasure, creativity, and infinite rebirth. In the visual arts, grotesque realism is commonly found in sixteenth-century Germany and the Netherlands in the works of Hans Baldung Grien, Pieter Brueghel the Elder, or Hieronymus Bosch, for example. And in this context, the phenomenon of metamorphosis, or the fusion of plant, animal, and human elements into phantasmagoric figures, is a common metaphor for fertility and regeneration.

The structure of grotesque realist works is irrational and unfocused, reflecting a multitude of perspectives and ideologies, and a plurality of unmerged voices. The subjects are trivial and the truths inconclusive, drawn from the immediate experiences and fluctuating uncertainties of everyday life. The radical irreverence of popular expression, which is inherently critical of the language and ideology of official authority, is generally couched in an innocent, humorous, and ambivalent voice in order to escape the sanctions of repression.

This unfettered voice, expressing a clear-eyed vision of society in coded prose or imagery, is a common foil in late Renaissance literature and art. At times it was cunningly filtered through the ingenuous voice and perspective of the child, the idiot, or the fool. At the opposite end of the spectrum, it could be illustrated by the cataclysmic arrays of grotesque figures by Hieronymus Bosch, for example, translating the extravagant vitality of the popular imagination. In both cases, it proposed a necessary challenge to the closed social patterns and formal systems of the dominant class's rhetorical style. Emerging from deep within society and reflecting the organic and boundless resources of life itself, the popular or grotesque vision and voice, incorporated into the literary and artistic expressions of the time, radically transformed these expressions, both semantically and ideologically.

Without attempting to draw exact parallels between Renaissance and mid-twentieth-century Europe, one might mention that the decade of the 1960s was characterized by intense political and social ferment. Historically it was the height of the cold war. Europe was positioned between two world powers representing democracy and communism, political systems that had deteriorated from a glorious ideal to the

[26] See Mikhail Bakhtin, *Rabelais and His World* (Bloomington: Indiana University Press, 1984).

[27] The tradition of carnival is particularly alive in Cologne, where Polke currently resides.

less-glorious realities of consumer capitalism and a repressive socialism. These two alternatives were perceived by a large segment of the population as equally unacceptable, representing the supremacy and authority of a ruling class—a monied elite or a *nomenklatura*—without consideration for the social needs, aspirations, or voice of the people. The revolt, instigated by students and workers, that finally erupted in western Europe was moved by the desire to find, or invent, another model situated somewhere between the overwhelming materialism of the American example and the totalitarianisms of the Eastern Block.

The social protest of the sixties was of particular significance in West Germany, given its singular awareness of the strengths and failures of both political systems. No western European country was geographically closer and more emotionally implicated in Eastern Block politics, given that part of the country was under Communist control. Paradoxically, no European country had been more subjected to the ambitions and ideals of the American Dream, thanks to American efforts to help Germany rebuild after World War II.

This is the broader historical context in which Polke came of age as an artist. It is not surprising that the social unrest of the sixties and his own historical awareness contributed to his artistic orientation. The pious rhetoric of democracy, a euphemism for market capitalism, was insidiously present everywhere and was paralleled culturally by the arcane artistic exercises produced for the consumption of an elite upper class. Indeed, these artistic canons were acclaimed by the corresponding authorities as the twentieth-century's classic style.

The radical mode of expression Polke developed in the sixties reflects, on the contrary, his empathy for the culturally disenfranchised sector of the population. At the same time, it addresses the audience of the avant-garde. His artistic discourse, based on rudimentary images and discredited techniques, is situated so precisely on the border between so-called high art and so-called low art that the viewer—initiate or non-initiate—hesitates, wavering on the threshold of recognition, uncertain of how to respond. This uncertainty and instability were, of course, part of Polke's game plan. By bringing the codes of popular culture into the rarified spaces of high culture, he deliberately undermined established criteria and our comfortable, mechanical responses. And, through his introduction of images that appear both socially and aesthetically unacceptable, articulated in a voice that was equally transgressive, he restored art's social dimension and function.

Perhaps, for Polke, the character of Spiderman represented far more than just another popular subject. According to the comic-book myth, Spiderman came to understand that "with great power come great responsibilities." Polke's understanding of artistic power is that of the underground force, or *Geist,* that mysteriously determines human creativity and cultural traditions. Irrepressible, elusive, polymorphic, this spiritual force recognizes no canons, no conventions, no authority outside itself. It knows only its own organic capacity to eternally renew and transform itself in an endless movement of becoming, an infinite metamorphosis of possibilities. And it is the artist's responsibility to protect and sustain the freedom and autonomy of that vital spirit against the spurious systems, truths, and structures of contemporary society.

Line, Dot Screen, and "Glass Painting" on Paper: Notes on the Artistic Principles of Sigmar Polke the Draftsman

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The work of Sigmar Polke has inspired a veritable deluge of texts, many of which attempt to do justice to the artist's whimsicality and imaginativeness by formulating verbal equivalents, using figurative terms. It is safe to say that any author who attempts to characterize Polke's work will face the dilemma of describing, objectively and with the requisite detachment, a phenomenon whose equivocality and elusiveness are designed precisely to thwart such intentions.

The present exhibition is devoted to Polke's early drawings, or, more precisely, to those works on paper that reveal the intimate sources of his iconographical and aesthetic repertoire and that largely parallel and reflect the gradual development of his paintings since the early 1960s. My essay takes as its point of departure the introductory texts to the first comprehensive review of the artist's works on paper, held at the Kunstmuseum in Bonn in 1988,[1] as well as the basic studies by Martin Hentschel.[2] By analyzing several examples of Polke's early works on paper, I shall attempt to outline certain key aesthetic and artistic principles that informed his activity throughout the following decades. To characterize Polke's mindset as one bent on strategies, however, would be to misuse the word, for in no way has the artist engaged in long-term planning, let alone premeditation, in artistic matters.

Linear structures have been an essential part of Polke's work from the beginning, and they continue to suffuse it to this day, although the specifically graphic component may have declined in significance over the past fifteen years. From the early 1960s, line must be considered the driving force behind Polke's inventive repertoire. It generated and animated a spirit of capriciousness and ambiguity; Polke's pointed wit was brought to a focus in line.

A crucial factor in the artist's later development was an attitude that combined open-minded exploration with a self-confidence based on a willingness to take risks and provoke the viewer. This attitude allowed Polke to be innovative in his drawings of the early 1960s, when the seed of that tendency to subversive "Dadaist irony" was planted and which continues to this day.[3] Polke's first works were done in an expressive vein reminiscent, in part, of Paul Klee. Then came a series of relatively large-format drawings, most of which depicted female figures, that mark the beginning of Polke's independent oeuvre. These were executed with a ballpoint pen on cheap paper, and thus they remained radically apart from the fine-art drawing tradition. Summary contours were used to delineate the figures; some were shown standing beside one another in rows and occasionally posing in a space vaguely suggested by horizontal, vertical, or diagonal lines that divide the sheet. It was the dispassionate sequencing of minuscule variations in form that interested Polke here. He suggested slight differences in the jejune expressions of faces as if they were nothing but vacuous replicas of each other. Using the most minimal and unprepossessing means, Polke struggled to develop an objective, readable, but pared-down artistic language that was less artful than, if you will, "lifefull." In this respect, his art contrasted with the high-minded abstraction that then dominated the European scene and was taught at the Düsseldorf Academy by the influential artists Karl Otto Götz and Gerhard Hoehme.

Only in the intimate medium of drawing could Polke, at that time, pursue an odd, off-beat, and unconventional aesthetic. Apart from his choice of the common-

[1] Katharina Schmidt, "Pfeile ins Gewitter: Beobachtungen an den Zeichnungen, Aquarellen und Skizzenbüchern von Sigmar Polke," in *Zeichnungen, Aquarelle, Skizzenbücher 1962–1988*, exh. cat., Kunstmuseum Bonn, 1988, pp. 181–98; and Gunter Schweikhart, "Zeichnungen von Sigmar Polke," in the same catalogue, pp. 199–207.

[2] Martin Hentschel, "Die Ordnung des Heterogenen: Sigmar Polkes Werk bis 1986," Ph.D. diss., Ruhr-Universität, Bochum, 1991; Martin Hentschel, "Solve et Coagula: Zum Werk Sigmar Polkes," in *Sigmar Polke: Die drei Lügen der Malerei*, exh. cat., Bonn, 1997, pp. 41–95.

[3] Jean Arp attributed this "irony" to Picabia; see Arp's text, "Über Francis Picabia," quoted in Laszlo Glozer, ed., *Westkunst: Zeitgenössische Kunst seit 1939* (Cologne: DuMont, 1981), p. 140.

Andy Warhol. *Kyoto, Japan.* 1956. Ballpoint pen, 22 x 17" (55.9 x 43.2 cm). The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

place ballpoint pen, which as early as 1956 had helped Andy Warhol achieve "true effortlessness" in his drawings[4] and a short time later lent Claes Oldenburg's drawings their immediacy and freshness, it was the choice of paper that especially suited Polke's intentions. In addition to being affordable, the thin newsprint he most often used had irregular, torn edges and was easily wrinkled and pieced together in ways that stimulated him to see the material itself as embodying his ideas.

Beneath the surface of his apparently awkward means of drawing, which was utterly without virtuosity or consistency, lurked a creative potential whose force would soon be revealed. During Polke's years at the Düsseldorf Academy, from 1961 to 1967, he executed numerous drawings on cheap school notebook paper. These summary configurations in ballpoint pen were occasionally combined with watercolor, gouache, or pencil. Practically all of these drawings can stand as autonomous works, although they were often used to develop ideas that reappeared in paintings, sometimes considerably later.

Thematically this kaleidoscope of graphic images, apart from their self-critical questionings of Polke's identity, parodied a taste for the trivial fueled by the banalities of everyday German life in the postwar years and the ensuing "economic miracle." This period of reconstruction throughout Europe, which brought a fundamental change in aesthetic values, witnessed a veritable outpouring of artists' pamphlets, manifestos, and actions. Fluxus in Düsseldorf, Actionism in Vienna, and the manifesto *Pandemonium* in Berlin each embodied this new spirit in its own way, as did the Capitalist Realism created by Polke and Richter in Düsseldorf.[5] In 1963 Polke, with Gerhard Richter, Konrad Lueg, and Manfred Kuttner, mounted the now legendary *Demonstrative Exhibition* at 31A Kaiserstrasse, Düsseldorf. The press release for this show touted the modern mass media as an "authentic cultural phenomenon."[6] In keeping with George Maciunas's protest against the separation of art from life, the "sterility, isolation, and artificiality, the taboos and regulations" of conventional painting were declared to have been overcome by Pop art—a Pop art, however, that "should not be understood as an American 'imported

[4] Dieter Koepplin, "Andy Warhols Zeichnungen nach der Photonatur," in *Andy Warhol: Zeichnungen 1942–1987*, exh. cat., Kunstmuseum Basel, and the Andy Warhol Museum, Pittsburgh, 1998, p. 21.

[5] For a more detailed discussion of this topic see Hentschel, 1991, p. 55 ff.

[6] Press release by Gerhard Richter, cited in Hentschel, 1991, pp. 56–57.

commodity' but, based on comparable societal conditions in this country, has 'organically and independently' grown as 'German Pop,' even though it attained more rapid popularity in America."[7] Doubtless Polke's reaction to American Pop was an individual "qualified reply" and "not a provincial imitation."[8]

Polke has confirmed that in the early 1960s the Swiss journal *Art International* was his and his fellow students' chief source of information about the latest art trends in America.[9] It is highly unlikely, however, that Polke was familiar with Warhol's drawings at that time. Thus the similarities between Polke's ballpoint pen drawings of 1963 and Warhol's ballpoint pen drawing *Kyoto, Japan*, of 1956, are all the more surprising. Yet, the similar subject matter and comparable stereotyped imagery should not blind us to the fact that Polke's line is of an entirely different mentality. There is no trace of that ornamental, fluid uniformity with which Warhol's figures are contoured and which stylizes emptiness into pattern.

In other, thematically comparable Warhol drawings of the 1950s, direct and precise strokes predominate, accompanied by a cool, neoclassical elegance of line that in many respects recalls the work of Jean Cocteau[10] and seems light years distant from the laborious articulation of Polke's hand. Compare, for example, Warhol's *Five Views of an Onion*[11] with Polke's *"Chocolates"* (cat. 17) or *"Butter"* (cat. 35). Polke's unconcern with expressiveness and stylization, hallmarks of the high art of drawing, has the effect of a purposeful code, a consciously assumed mask aimed at revealing the pseudo-imagery of the trivial world. In contrast to the American Pop artists, Polke attached equal importance to easel painting and to drawing, "not because an untrammeled field of individuality might . . . find exemplary expression in drawing, but rather because the traces of alienation are even more clearly perceptible there."[12]

Polke's ballpoint pen drawings of the period record commentaries, memories, and fantasies in mostly diarylike notations—"commanded," as he once maintained, "by higher beings"—that flowed through his canny and highly sensitive optical, aural, and olfactory senses into his hand. The configurations frequently look off-hand and spur-of-the-moment, not observations or alterations of the visible world. They are comparable to internal monologues, as if someone had been talking to himself or herself and felt compelled to acknowledge the fact visually and verbally on paper. The hand seems to have behaved here like an automatic executive organ. Yet the act of drawing did not take place with the automatism of the trancelike sweeping gesture or the seismographically trembling scribble. Instead, it proceeded with a kind of poetic searching and faltering that rubbed the rudimentary figures and objects the wrong way, as it were, often causing their spare informational content—occasionally supplemented by mottoes or longer slogans—to resonate like a good caricature. Polke's verbal captions have the effect of hollow affirmations of the banal. They trigger nothing not already perceivable in the image, but reinforce the trivial like an echo. Pointed wit and "melancholy irony"[13] are closely allied here.

Many of Polke's early ballpoint pen drawings enumerate fragments of consumer culture gleaned from newspaper ads and slogans, although, unlike Warhol, Polke avoids quoting brand names. Current events are seldom referred to, an exception being *[Send] "Your Little Package to the Other Side"* (cat. 59), which is a citation of a slogan for the German equivalent of CARE packages from the prosperous West to the downtrodden East. With *"Christmas at Home?"* (cat. 55) we are on shakier historical ground, for it is not clear where home is and who might be hoping to spend it there. In sum, in these drawings "history [becomes] active primarily [in that] by manifold shifts and displacements in an existing vocabulary highly charged by current events, Polke proceeds in a 'deconstructive' and concomitantly 'demythicizing' way. In view of this, the link among all of the drawings consists precisely in their thematic indeterminacy."[14]

Here the artist was undoubtedly beginning to practice his skills in adroit deception and enigmatic detachment, skills which have little in common with what has been termed, in the positive sense, Warhol's "superficiality" in an "age of consumer-oriented television imagery."[15] One can also point to a conscious formal indeterminacy on Polke's part because abstract elements are often used—like subjective "footnotes"—to blur the objective context of meaning in these

[7] Hentschel, 1991, p. 58.

[8] Dieter Schwarz, "Zeichnungen: Zu drei Neuerscheinungen," *Kunst-Bulletin*, no. 7/8 (July/August 1987): 15.

[9] Hentschel, 1991, p. 57, and n. 151.

[10] Koepplin, 1998, p. 22.

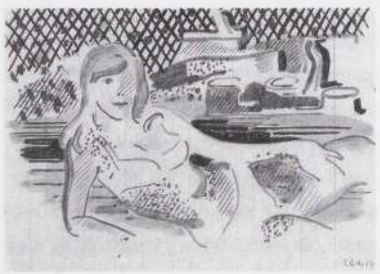
[11] *Andy Warhol: Zeichnungen 1942–1987*, cat. no. 147, fig. 153.

[12] Schwarz, 1987, p. 15.

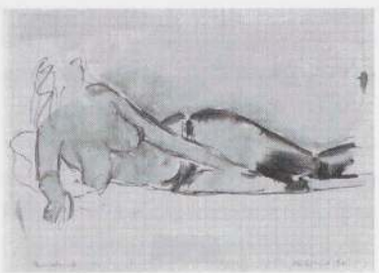
[13] A. R. Penck, "Für Sigmar Polke, Text vom 28.3.1983," in *Zeichnungen 1963–1968*, exh. cat., Galerie Michael Werner, Cologne, 1983.

[14] Hentschel, 1991, p. 94.

[15] Koepplin, 1998, p. 19.



Sigmar Polke. Untitled. 1967.
Watercolor, 5 1/2 x 8 1/4" (14 x 21 cm).
Private collection



Blinky Palermo. *Television V.* 1970.
Watercolor, 5 7/8 x 8 3/16" (14.9 x 20.8 cm). Staatliche Graphische Sammlung, Munich

drawings, lending them a strange effect of hovering between two levels. In a number of works, there are a few loosely scattered, as if incidental, foreign elements. These ironical set pieces seem to contain direct formal or verbal references to friends and colleagues of the day, such as Gerhard Richter, Blinky Palermo,[16] or Joseph Beuys. Yellow and blue triangles, horizontal planes, or diagonal bands; a head in immediate proximity to "butter" (cat. 35); a repeated parody of the name "Richter" in the context of continually changing public-relations products; and, finally, non-objective shapes that might have come straight from Vasily Kandinsky (cat. 129)—all of these are built, with detectable detachment, into the "artless" alphabet of Polke's early ballpoint pen drawings.

Just as multi-leveled and poetic is Polke's handling of print screens and dot patterns, which, combined with pure line, have been key image-constituting elements from the beginning. In his works on paper, Polke experimented with screens in only a limited number of sheets, but these are of the highest artistic quality. Some drawings—like *art informel* forerunners of the more systematic, true screen drawings made with the aid of a magnifying glass and perforated sheet-metal stencils—have dots, squiggles, or colored daubs that might be linked with the subject matter (*"Young Peas,"* 1963, for example; cat. 89) or detached from such reference and coalesced into decorative and melodious fields of color. In every case, Polke is concerned with near-undetectable shifts, differentiations, distributions, and nuances of color that elude every preformulated, stereotyped system.

Not long after Warhol's first silkscreened painting, *Royal Typewriter*, 1961, and Roy Lichtenstein's *Black Flowers*, 1962,[17] and concurrently with Gerhard Richter's wiping and blurring technique, Polke developed a time-consuming manual method of producing dot, or "raster," patterns that tended less to analytical fixation than to contingent motility. Hans Belting justifiably spoke of a "disturbed raster," of the "lie in the raster" which represented the "truth in perception."[18] The reality revealed through the dot image does not appear clearly articulated, but remains indeterminate, as if reflecting only one of many possible states through which this reality might pass. Hentschel paradigmati-

16 One is tempted to assume that the occasional female nudes that appear in Blinky Palermo's oeuvre might analogously represent direct "replies" to similar imagery by Polke.

17 The first author to refer to this was Benjamin H. D. Buchloh, in his still standard essay "Polke und das Grosse Triviale (mythisch oder pythisch?)," in *Bilder, Tücher, Objekte*, exh. cat., Tübingen, 1976, p. 141; see also pp. 135–50.

18 Hans Belting, "Über Lügen und andere Wahrheiten der Malerei: Einige Gedanken für S. P." in *Sigmar Polke*, exh. cat., Bonn, 1997, pp. 138–40.

cally analyzed "that metamorphic structure" by referring to Polke's photo-based drawing of Lee Harvey Oswald (cat. 120), "where it is possible to see how the raster was made. The paper was first covered with the finest of even, horizontal lines. Then dots were stamped freehand along them. This was done using the eraser at the end of a pencil. The number of dots was determined by the original. Today Polke uses a slide projector for this process, but in the early days he used a magnifying glass to count the number of dots. After that the dots were linked together so that gradually the motif emerged."[19]

In the interplay of screen dots with lines, the *Raster Drawing (Interior)* (cat. 123), of 1965, represents a unique hybrid. Over a network of expanding and contracting screen dots, Polke set the rigidly exact drawing of a hall wardrobe with suggestions of a rug, a clothes hook with a hanger, a telephone table, and a mirror. The lines and dots are not schematically linked here. The drawing contours move in subtle shifts between the dots to produce vibrations of light and shadow that evoke a space that seems to breathe, a shimmering transparency that would become a characteristic effect in Polke's later art.

In his early screen drawings he proved himself a wizard of subtle effects. The fine zigzag and diagonal interweavings, the nuances of varying intervals between the scansioned dots, show the enormous time and effort Polke invested in his complex, manual transfer method. "I only apply my method, that's all," Georges Seurat once said,[20] but it enabled him to produce those hovering configurations of color which indissolubly combine construction and poetry. Although Polke says he never concerned himself with Seurat's color theory, his attempt to objectify "every subjective expressive quality" and, at the same time, his understanding of "painting as a concrete transformation of perception into sensory experience"[21] would seem in essence much closer to the French artist's spirit than, say, to Lichtenstein's tendency to stereotypical formalization of the picture plane.

In their variety of artistic means, Polke's works on paper hardly fit into a clear-cut category within his oeuvre. They are not "superordinated or subordinated" to the paintings in terms of function, but "form their own category."[22] Among the innumerable materials and techniques Polke uses, paper is not essentially different from canvas, textiles, or photographs. Hence his works on paper do not provide the convenient point of access to his oeuvre that they do in the case of many other artists. They are no more personal, intimate, or process-based than the paintings with their frequently monumental formats.

Spontaneous impulse and immediate gesture are equally evident in the tiniest graphic miniatures and in the largest formats. By the same token, the arsenal of hand-span-sized sketches harbors valid ideas whose irrevocable, veritably monumental, pictorial quality remains accessible at any time. Polke is one of the rare artists who is able to work independently of questions of scale, and this is precisely why he has made a continual play with size relationships one of his key creative focuses. Very seldom can the context of drawing and painting be interpreted in his case in terms of the traditional procedures of sketching an idea, working it out, and consciously elaborating it into a finished image. With Polke, *prima idea* and *opus perfectum* seem to coincide.

His many inventive motifs based on pure line have been manipulated in every conceivable variety of visual contexts at all phases of his oeuvre. There exist several dozen sketchbooks of comparatively small format that are little known and partly unpublished. These contain a treasure trove of ideas, original visual games, and plays on words which occasionally crop up in later paintings, but in part have never been elaborated on. These sketchbook pages are anything but preparatory studies or designs. Being autonomous in character, they record Polke's imagination and intuition in an unfiltered state. Often they seem interwoven with allusions of the most private nature, though these are next to impossible to decode.

The drawings in *Sketchbook 20*[23] are closest in character to traditional sketches. At first glance, they appear to be studies of female nudes in motion. A more careful look reveals the playful virtuoso handling of the felt-tipped pen and its soft texture, which suggested other ideas to Polke during the drawing process. He began to delineate freer forms, sometimes almost entirely divorced from the original subject, as well as to react to

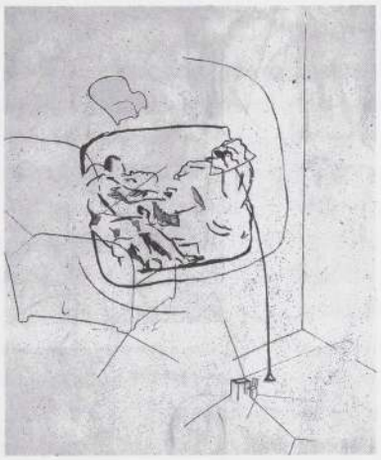
[19] Hentschel, 1997, p. 51.

[20] The sentence is quoted in a letter from the painter Charles Angrand to Gustave Coquiot in Coquiot, *Georges Seurat* (Paris: A. Michel, 1924), p. 41.

[21] Buchloh, 1976, p. 141.

[22] Schweikhart, 1988, p. 199.

[23] Bonn cat., 1988, cat. no. 9.20, figs. pp. 106–109.



Sigmar Polke. *Armchair Picture.* 1969.
Lacquer, 66 15/16 x 59" (170 x 150 cm).
Kunstmuseum Bonn

Sigmar Polke. *Perfume Picture.* 1969.
Acrylic, 59 x 47 1/4" (150 x 120 cm).
Kunstmuseum Bonn

the way the pen soaked through the paper from front to back by responding to the mirror images thus produced.

Another sketchbook,[24] in contrast, calls to mind an illustrated serial in which the "gestalt-like qualities of letters, writing, and text"[25] take on a monumental character despite the small format. A sketchbook done during a stay in Sardinia in 1971–72 (cats. 237–254) is one of the most unusual and complex books. It contains a curious array of configurations that emerged under the influence of mescaline and were thus without conscious control. The result is an uncanny blend of actual and visionary experiences. Comic-strip-like narratives are combined with mordant visual jokes, "naturalistic" reminiscences metamorphose into "functional"-looking ornaments of strange ambivalence. Objects and figures, the spheres of the private and the erotic, are rendered both directly and in code.

Linear configurations tested in the miniature format of the sketchbooks often reappear like huge set pieces in the texture of Polke's paintings without losing anything in the process of enlargement. The linear language of figurative arabesques or ornamental decor retains its tension and elegance unprejudiced by size. One is reminded of the mastery of pure line and the magisterial skill in playing with proportions, the reversal of positive and negative forms that Henri Matisse cultivated for decades. For his *Armchair Picture* of 1969, for instance, Polke adopted a small felt-tipped pen drawing of a television screen[26] without alteration, only turning it slightly off axis before placing it on the spacious empty plane. The fragile sketch appears to have been transferred into the weightier terms of black lacquer on cotton duck, even down to the nuances of the widening and narrowing contour and hatched passages, and only summarily set off by the space-suggesting linear coordinates of the room and furniture.

Also in 1969 Polke made the *Perfume Picture*, for whose central motif—a female nude leaning back and balancing a funnel on her nose—the artist literally quoted a small watercolor drawing from *Sketchbook 3*.[27] Lent a certain billboard vulgarity by being rendered in white acrylic on a red ground, the enlarged figure dominates the composition but at the same time is cunningly camouflaged by the vertical lettering of well-known Paris brand names and by a huge black

[24] Bonn cat., 1988, cat. no. 9.28A, figs. pp. 116–17.

[25] Schmidt, 1988, p. 190.

[26] Bonn cat., 1988, cat. no. 9.5, fig. p. 103.

[27] Ibid., cat. no. 9.3, fig. p. 97.

inadvertent blot[28] that one detects here only on second glance. The painting retains the spirit of the spontaneous sketch to the same degree that the sketch represents a full-blown composition in its own right. Even the seemingly unimportant network of strokes behind the figure's coiffure is adopted unchanged, but in the painting, as an open grid, it forms an unexpected counterpart to the opaque black. One might speculate whether the calligraphy captioned "Chinesisch," which appears a few pages earlier in the same sketchbook, might not have given Polke the brash idea of letting the writing run vertically through the painting.

Finally, let us turn to Polke's early watercolors and gouaches, for they contain the seed of a fundamental artistic structure that would help produce the spiritual magic of his subsequent work, down to the present. Polke's watercolors—the early "abstract" watercolors (cats. 142–143), the sheets from the *Duo Series* (cats. 108–109), the small-format brush drawings of 1966–68 (cats. 127–129), and the sheets collectively entitled *Baroque Group* (cats. 144–151)—are in essence not paintings but drawings with the brush. The element of line, as a colored trace, dominates the flat, neutral grounds. The colors are never worked wet-into-wet or allowed to flow into one another as in the classical watercolor, but are set next to one another in straightforward linear paths. Instead of being allowed to find its own level, the liquid paint describes the path prescribed for it by the "drawing" hand. Occasionally one finds delicate colored shading around the contours of figures or heads that have the effect of atmospheric equivalents to passages of graphic hatchings.

In sum, Polke employs watercolor in these early sheets in a primarily graphic way. Sheets with light-hued linear configurations on a dark ground are in the minority. Rarely is there any impression of the kind of spotlighting evoked by a direct, heavy paint application. Instead, the application seems indirect, pale, and contingent, as if the colors were illuminated from behind by a hidden light source. In view of the often provocative directness and kitschiness of the subject matter, more garish color schemes might have been expected. But detachment unexpectedly comes into play, like a glass filter, as if imaginary forces were lurking somewhere outside the picture.

One must conclude that Polke's incomparable sense of line, color, and light as vehicles of imagery has been fundamentally determined by an impression of the diaphanous. Not trained as a commercial artist like Warhol but schooled in glass painting before his academic studies, Polke was assigned to execute designs by Georg Meisterman in this medium. If the American artist spoke of the directness of his artistic means of expression,[29] one might state antithetically that with Polke it is precisely an indirectness of means which engenders that vital but ambiguous reflectiveness, that indirect light and distancing color in his early works on paper. The artistic character of these sheets could not be better described than by referring to the practices of the glass painter, who, as he works, likely carries in his mind's eye a vision of a harmony of sensitive line in combination with illuminated color.[30] When one looks at the brushwork in stained-glass windows from the Middle Ages to the Renaissance, one finds this dry, glazelike transparency of black lead paint with its shadings and plastic modelings. Both saturated opaque lines and flat passages of transparent glazes in thinned color run the gamut of the subtlest effects, from "opaque 'shadows' to pellucid 'water tone.'"[31]

Occasionally Polke even employs negative effects of the kind a glass painter obtains by scratching out the wet paint using a brush handle. This is most impressively seen in the later gouache and cut-out Untitled *(Bather)*, of 1981. Especially in the *Baroque Group*, a soft brush is used to draw in primarily transparent gradations of black, gray, and yellow, which immediately call to mind the specific coloristic effects of painting in black lead and sulfur yellow on glass.

With these associations in mind, one is tempted to place the roots of the grid configuration, so dominant in Polke's art up to the most recent works, in the craft and technical conditions and ensuing artistic consequences of painting on glass. The drawing *Wood Lattice and Colored Disks*, of 1969, perhaps directly alludes to this link. In whatever manner the theme of the grid, as one of the simplest and most basic graphic forms, occurs in Polke's work, and however it is transformed and ironically broken, it probably reflects memories of the articulating lead strips that structurally support the panes of stained-glass windows and give

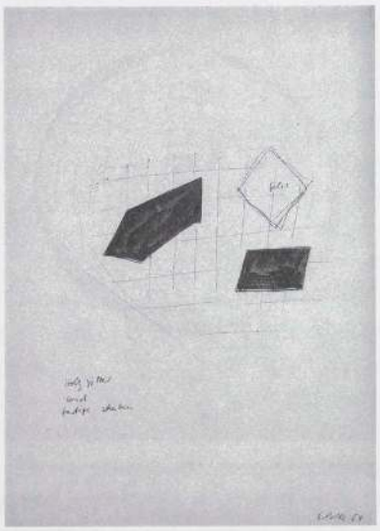
28 In conversation with the artist, May 27, 1998.

29 Foreword by Tilman Osterwold, Jürgen Harten, and Günter Busch, in Rainer Crone, *Andy Warhol: Das zeichnerische Werk, 1942–1975*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1976, p. 9.

30 As far as I have been able to determine, this association occurs only once in the Polke literature, and only in passing. In a catalogue essay on Polke's brush drawings, Hagen Lieberknecht noted that they "are not only linked by their colors (glass painting comes to mind, due to the combination of colors), but also by a spatial unity that is hard to describe" ("Über Pinselzeichnungen von Sigmar Polke," in *Sigmar Polke*, exh. cat., Museum Boymans-van Beuningen, Rotterdam, 1983, pp. 44–51). A similar reference to transparency in Polke's work by A. R. Penck was probably meant in a metaphorical sense: "Sigmar Polke oder das gläserne Bild," in "Für Sigmar Polke"; see n. 13 above.

31 Eva Frodl-Kraft, *Glasmalerei* (Munich and Vienna: Schroll, 1970), p. 39.

Sigmar Polke. Untitled *(Bather)*. 1981. Gouache and découpage, 39 3/8 x 27 5/8" (100 x 70 cm). Private collection



Sigmar Polke. *Wood Lattice and Colored Disks.* 1969. Ballpoint and watercolor, 11 11/16 x 8 1/4" (29.7 x 20.9 cm). Private collection

the impression of linear superstructures. The oscillating interplay in such windows between positive and negative, between solid "skeleton" and immaterial "skin" stretched taut and transparent between its "bones," has stimulated Polke's artistic imagination to this day. In a series of recent pictures he played a sophisticated game with stretchers and support, tasting with a gourmet's enjoyment the ambivalence between the transparent membrane of the painted surface and the structural members visible beneath. With this in mind, one can only imagine the new artistic heights to which Polke might ascend when the glass windows recently commissioned from him by a Cologne church are finished and integrated into the architectural context.

There can be no doubt that in Polke's transparent paintings of the 1980s and 1990s insights have been developed which to a great extent were prefigured in his early works on paper. The often-mentioned similarity with Francis Picabia's "transparencies" of the 1930s may apply as an artistic affinity or art-historical parallel, but it appears rather marginal in view of the background described above, which enables us to see the causalities of Polke's art in terms intrinsic to its development. Polke's early works on paper explore and demonstrate how a conception of the nature of materials present in the artist's mind from the start can burgeon into an artistry so masterful that, after initially triggering the factor of content, it merges indissolubly with it.

Transparency and a playfully camouflaged transformation of materials are key impulses behind Polke's art, as exemplified by each of the very different groups of works of the 1960s. On the one hand, these impulses determine the cool dot-screen compositions, whose analytic structure and transparency again and again unexpectedly shift into obfuscation; on the other, they suffuse the free-swinging, diaphanous "glass paintings" of the watercolors, which effortlessly revive the transitoriness of the Rococo drawing art, "a visionary world . . . full of dangers and romantic surprises . . . governed by an impenetrable destiny," whereby "under the guise of surpassing elegance . . . the devaluation of all things, or rather, their revaluation, triumphs."[32]

32 Jean Rouvier, "Das doppelte Spiel der Vernunft," in *Europäisches Rokoko: Kunst und Kultur des 18. Jahrhunderts* (Munich: Verlag Hermann Rinn, 1958), pp. 30–31.

Accelerated Attention

BICE CURIGER

An X. The crossing point in the figure eight. A loop folded over at the center. Is it possible that Sigmar Polke's large-format works of 1969–71, *The Ride on the Eight of Infinity* (cats. 159–162), represent an intersection or an interface, a threshold in his artistic career? If so, would his work of the 1960s, prior to *The Ride on the Eight of Infinity,* constitute a fathomless beginning? The answer to these questions is that in Polke's work there is neither a single, linear evolution nor, more importantly, merely an accumulation of disconnected output. Instead there is extreme liberation, concentration, and the unflagging pursuit of knowledge.

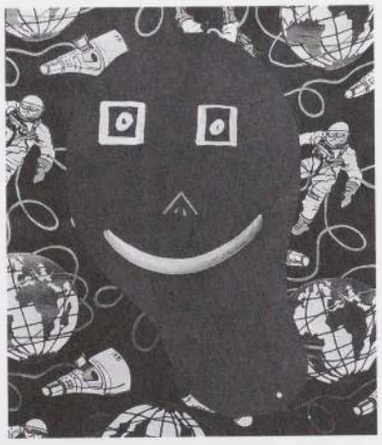
Polke's early works on paper are a source of astonishment and pleasure. We are not simply confronting an artist observing, feeling, and experimenting, but from today's perspective his choice of sparse, impoverished modes of expression and apparently inane, frivolous motifs bear witness to a high level of artistic reflection. In his work one constant is immediately evident: namely, Polke's specific preference for bringing together the apparently disparate on every imaginable level. His cheerfully dissecting gaze is so free and so blithe that its efficacy has not been diminished by even the slightest signs of wear. A love of creating and thinking, and the stealthy hunt for that constantly renewed moment of pleasure imbue all his intellectually driven detachment with sensual involvement.

Polke introduces us to the forms, language, and conventions of art and life, however grandiose this aspiration may be. If art is a testing ground of perception, then there are many ways of extending its boundaries and, in so doing, of leaving behind the comfortable domain of supposed quality. With a sense of anthropological urgency, Polke couples this digression into precarious terrain with broader questions of relevance. Despite his choice of the most banal materials, Polke conveys his unique sensibility by the traditional act of putting hand to paper. His analytical grasp captures everything in its path. Nothing escapes this force that takes gentle hold yet has a powerful effect. The paper Polke uses is often so insubstantial that it is as if nothing of great importance were being conveyed to it, and at times there is practically no mark left by his hand.

In his early works on paper, Polke—as if in passing—concerned himself with the basic properties of line and its interweaving. The result is crosshatchings, grids, dancing grains of rice, swirling strings of sausages rivaling writing, and the outlines of figures. The knitting together of the surface pattern begins a game of optical illusions until, in the intimacy of observation, moods and poetry settle on the paper or are poured into its depths.

Polke evokes the potential of "modern life" that so forcefully enters into the microsystem of human emotions. But the human body is also a locus through which we can extend our destiny and hope to achieve cosmic liberation. Then follows the call to higher beings—those forces of irrevocable legitimacy who are also the source of artistic illumination and brilliant inspiration. Recording the lines on the palm of a hand serves to prove the existence and the ironic reassurance of an innate handwriting.

In contrast, the screen moves into our field of vision. For Polke this is a lifelong artistic leitmotiv as natural as breathing: a mesh, a guarantee of optical dematerialization, multivalency, and transcendence, but also a framework, a brace, and a support, sometimes even



Sigmar Polke. *Polke as Astronaut*. 1968. Acrylic, 35 7/16 x 29 1/2" (90 x 75 cm). Private collection

Film still of Sigmar Polke, from *Der ganze Körper fühlt sich leicht und möchte fliegen*, made in collaboration with Christoph Kohlhöfer, 1969

Sigmar Polke with Paul Cotton (Zippity-Boo-Duh from Outer Space). Documenta 5, Kassel. 1972

with potatoes or peas sprouting at its nodes. The microscopically insignificant beside the infinite, the trivial juxtaposed with the sublime—time and again the artist will be drawn to these contrasts.

Polke is a master of ambiguity and paradox, like the symbol of the recumbent figure eight, which has a certain absurdity in that this shorthand sign that defines and excludes also stands for limitlessness. It is a familiar story: the symbol is not the symbolized; a drawn potato is not an edible potato. But in this rarefied air, it is not about consumable "last" things—an eternal remnant of the finite pointing to the infinite. Instead, Polke, with the philosophical awareness that instruments can never entirely be thrown overboard, uses delimitation as a driving force.

What is significant is that Polke literally makes a minute journey along the Eight of Infinity, just as the title says. He completes this journey both in real and in medial terms. This expedition is carried out with physical engagement pursuing the drawn lines and tracks. These are materialized reality, layered with imagined, but basically unimaginable, time, just as if the company carried the name Meta & Physics, Inc.

The year 1971, when Polke was thirty, was a time of widespread social and cultural change, leading to liberation. Three years earlier, in *Polke as Astronaut* (1968), he had depicted himself as an aimlessly drifting child's balloon. Cultural and mental distance was introduced into the picture, yet in an accessible, friendly manner, even if the art world might have characterized this as childishly touching—an all-too-human quality.

In terms of awareness, this practice of stepping back and at the same time immersing oneself in unknown-known intensity is similar to what happens when a person takes drugs. Again and again in Polke's work it is the sphere of operation of our own human intelligence that takes center stage. The four parts of *The Ride on the Eight of Infinity* give an impression of expansive size, of diversity and density, which in combination make impossible demands on the viewer's ability to grasp images with any speed. Unlike Jackson Pollock's allover paintings—materialized events guided by a unifying principle that can be taken in at a glance—Polke's work introduces entirely dis-

parate principles that jockey for position next to and on top of each other. The gestures are expansive: a zoom lens for the minutiae and the microscopic / telescopic; figurative narratives and forms that create the real and the irreal; the world of physics and the world of children's picture books; the homely and the mythical; outer space and the heavenly firmament; the conceptual and the material; self-reflection and mental independence; illustration and exaltation; stream-of-consciousness and optical irritants; stylization, refraction, metamorphosis, depth, and *trompe l'œil*. Through it all is a whirligig of space and time that never wants to end.

Scientists tell us that as far as human beings are concerned, the present lasts for up to about three seconds. Within this span of time, a person can logically grasp sense impressions and absorb them as a moment of awareness, which is registered as "now." Thus time does not pass for us in a steady flow, but advances in a sequence of steps. In this connection it has been proven that our perception is also geared to these quanta.[1]

The Ride on the Eight of Infinity would appear to bear this out, and yet at the same time everything is in flux or even in a kind of vortex, as though this scientific theory had been gripped by a form of high speed. In these large images, the sense of time is opened up but is also, in many instances, sent out beyond the limit, that is to say, detached from its everyday context. We have words for this, such as delusion, delirium, or hallucinations. At the center of events in *The Ride on the Eight of Infinity* is a sensitized perceptual tool: the "I" (also the "we") plus the self-observing "I," the receiver and transmitter of impulses, a reflexive mechanism merging into the constantly expanding dimensions of the universe.

"Each body by itself alone fills the air around it with its images, and this air, at the same time, is able to receive images of the countless other bodies that are in it . . . And each body is seen in its entirety throughout the whole of the said atmosphere, and all for each smallest part of it; and all throughout the whole and all in each smallest part; each in all and all in every part." Thus wrote Leonardo da Vinci in his *Codex Atlanticus*.[2] Sigmar Polke had already established a somewhat humorous relationship with the work of Leonardo da Vinci in 1969 in a satiric commentary on conceptual art entitled *Constructions Around Leonardo da Vinci and Sigmar Polke*. In this work he overlaid Leonardo's vita with his own. Under the dates 1455/56 we read: "Leonardo holds his shoulder blades for wings." And for 1469–70 it says: "Essay on the kidney shape." However, Polke's affinity to Leonardo can also be traced by means of more conventional comparisons. There is Leonardo's scientific perspective—observing eddying water, using mirror writing, and discussing the structures of stone and the figures and faces hidden in them. A possible parallel may be seen in Polke's universalistic focus, veering toward major, similarly hidden, realms of knowledge.

There is also Leonardo as a "painter of pneumatic space," as Joachim Schumacher so convincingly describes him in his study of Leonardo's life and work.[3] Schumacher distinguishes between two types of painters: those who depict empty space (such as Raphael) and those who depict filled space—a cell-like quasi-organic structure. Among the latter artists, everything is fluid. Elements are in contact with each other via light and air, which pour life into the more or less firm, yet always elastic, cell walls of the organic world system. Tides ebb and flow in this space that breathes.[4] These painters do not accept their chosen physical frameworks as something fixed, which it is their duty to organize; instead, they evolve an inner composition that emerges from the creative process and varies accordingly.

A film still of 1969 shows Polke with his arms and legs outstretched in the shape of an X, clearly reminiscent of Leonardo's famous illustration of human proportions which has its origins in Vitruvius. Polke, however, is not in a circle within a square but between strings that make his limbs seem like part of a spider's web. Again, the X, the crossing point, are evoked. Polke is at the center of the universe, but he is no Renaissance man suspended in the laws of mathematics, but one who is floating out submissively into the realm of unpredictable forces. The touching handcrafted effect cannot disguise the fact that the feelings involved may be equally grandiose. The human footprint in outer space has clinging to it the filth of the

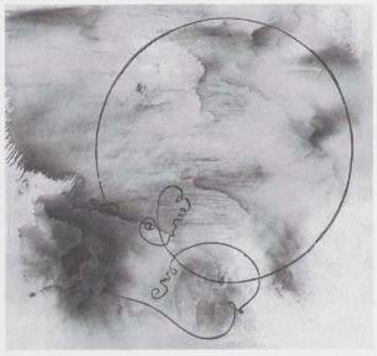
[1] See the article, signed MPG, on the Research and Technology page of the *Neue Zürcher Zeitung* of September 2, 1992. This article mentions the so-called Necker Cube, which one sees, more or less involuntarily, at intervals of three seconds in two different perspectives — one from above and one from below.

[2] Joachim Schumacher, *Leonardo da Vinci: Maler und Forscher in anarchischer Gesellschaft* (Berlin: K. Wagenbach, 1981), p. 177.

[3] Ibid., p. 176ff.

[4] This fluid—a spiritual-material ether—also occurs in the gnostic teachings of Hermes Trismegistos, to whom Polke devoted an entire pictorial series in 1995.

Richard Dadd. *Le Songe de la fantaisie.* 1864. Watercolor and ink, 15 1/16 x 12 3/8" (38.3 x 31.4 cm). The Fitzwilliam Museum, University of Cambridge, England



Sigmar Polke. *Dürer Curlicue (Ratio).* 1986. Graphite, silver, and sepia, 6'2 3/4" x 6'6 3/4"(190 x 200 cm). Bayerische Staatsgemäldesammlungen, Munich

Sigmar Polke. *The Tree that Grew Hollow Just for My Sake.* From *". . . Höhere Wesen befehlen."* Print based on a photograph. Berlin: Edition Block, 1968.

world and of civilization, but it is also filled with miraculous potential.

As early as 1965 Polke made a large-scale work on paper, Untitled *(Pink Painting),* in the style of a kind of popular futurist cave painting. This extraordinarily wide view of cosmic blackness[5] above an enormous expanse corresponds neither to Vasily Kandinsky's nor Ad Reinhardt's evocations of outer space. Located somewhere between the film *2001: A Space Odyssey* and printer's ink, it is permeated and peppered with the sweet growths of a portentous pink-satinized demimonde: proliferating libidinous outgrowths countering any notion of decent taste that might yet prevail under the black arc of the heavens.

An exploration of further cosmic connections to other artists in Polke's work leads to that cauterizer of good taste, Salvador Dalí, who based his work on the notion of a latent delusionary system, a totality of space and time that had to be brought to life by his own paranoid faculties. Dalí's love of detail is different from that of Polke, yet in one of *The Ride on the Eight of Infinity* images (cat. 160) one can ascertain a probable Dalí citation in the coffered face at the left on the point of dissolving. There is also Dalí's predilection for the strikingly fluid and crystalline, for optical experiments and illusions, as well as his "declaration of independence of the imagination," which would justify him as a candidate for comparison, albeit a truly eccentric one.

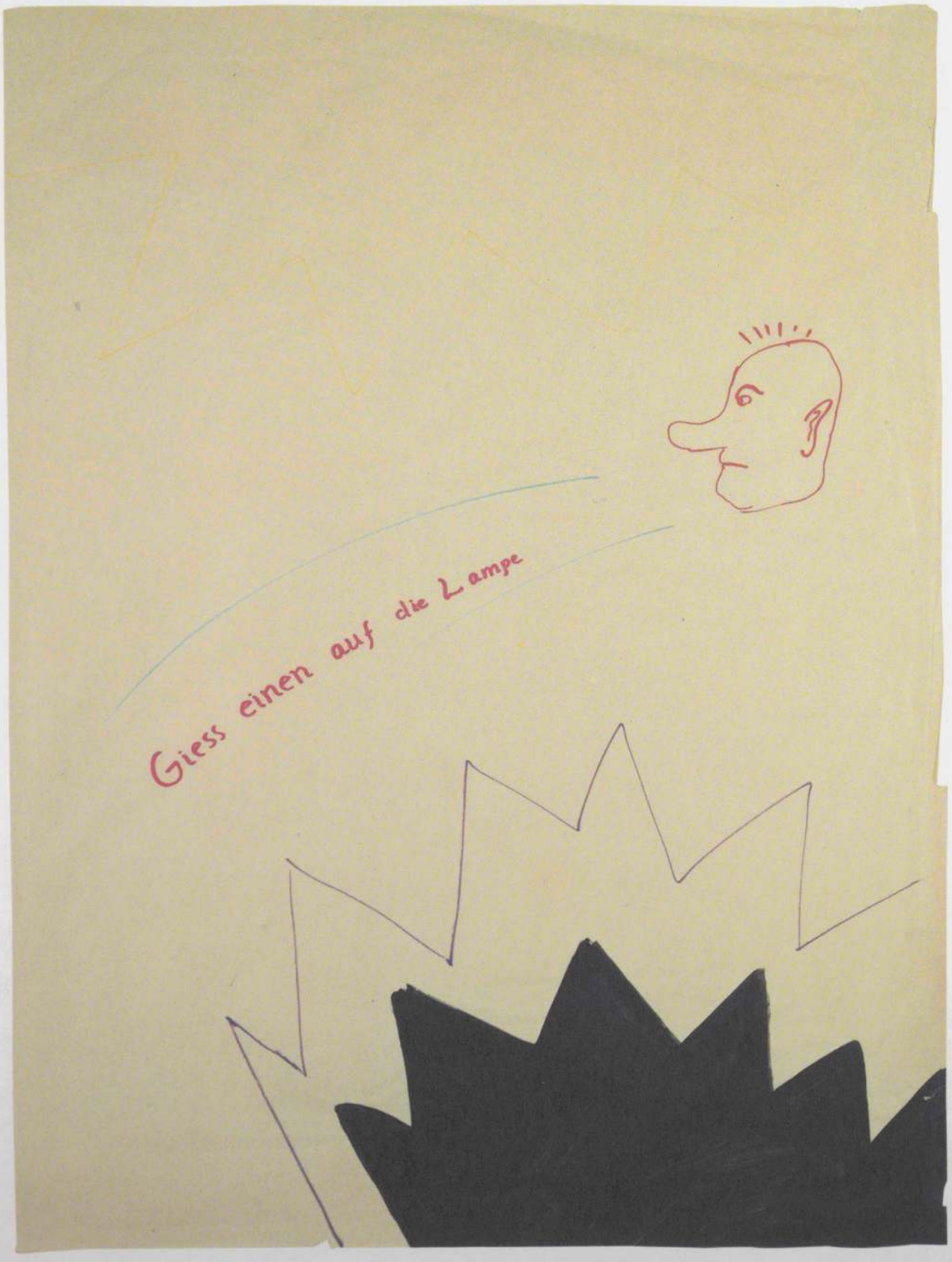
Another artist with connections to Polke is the little-known Englishman Richard Dadd (1817–1886),[6] who was committed early on to an asylum because in a moment of delirium he had killed his father. His *Fairy Feller's Master-Stroke* (1855–64; The Tate Gallery, London) is a miracle of hypnotic naturalism. Surrounded by feverishly depicted nature, with tiny stones, grasses, and leaves in close-up, the picture is populated with a work force watched by fairies, dwarfs, a princess, and a king. In an inexplicable manner, these fairy-tale characters grow smaller and larger. None of the proportions are certain, although nature—in the form of grasses, daisies, and hazelnuts—is larger than any of the figures. A later sketch of the work, entitled *Le Songe de la fantaisie* (1864), is particularly notable for the way it portrays a web of hairnet-like lines covering the whole picture, on top of

[5] An extended "Excursion on Polke's Black" is included in my text "With Thanks in Advance," English supplement to *Sigmar Polke: Musik ungeklärter Herkunft* (Stuttgart: Institut für Auslandsbeziehungen, 1997), p. 7ff.

[6] While I know for certain that Polke is aware of this artist, it is not possible to say whether this knowledge predates *The Ride on the Eight of Infinity.*

which generously curved loops swirl with calligraphic artistry, as though an ice skater had pirouetted and turned across the surface of the paper. It is impossible not to think of Polke's *Dürer Curlicues* (1986), those archetypes of successful, mature forms that invoke art and nature alike.

Richard Dadd's work may stand for childhood revisited, anarchically liberating yet intellectually controlled regression. In old family trees a figure eight lying on its side represents the marriage of two parties. Thus in terms of time and space Polke's adventure in his chosen milieu penetrates deep into the realms of human history, yet, at the same time, displays signs of acceleration that point radically forward to the twenty-first century. Without unnecessarily referring to the artist's biography, Polke's works bring the painful, yet liberating, placelessness of postwar humankind into play. Perhaps they also acknowledge a person who carries many places within himself, along with many speeds, times, the countryside, things ancient and mega-urbane. With a heightened sensitivity toward what may be regarded as typically Western, Sigmar Polke devotes his attention to the world, its art, and their joint potential. He treats this potential as though it were a husk, a hollow form like the tree in the photograph from 1968. Here the artist stands in a hollow tree trunk with his eyes closed—like a point at the center of the world, making an ironic statement on the last remnants of excessive anthropocentrism.



2 *B-Man • B-Mann.* 1963.
Poster paint, 38 15/16 x 29 5/16" (99 x 74.5 cm)

3 *C-Man • C-Mann.* 1963.
Poster paint, $38\frac{15}{16}$ x $29\frac{5}{16}$" (99 x 74.5 cm)

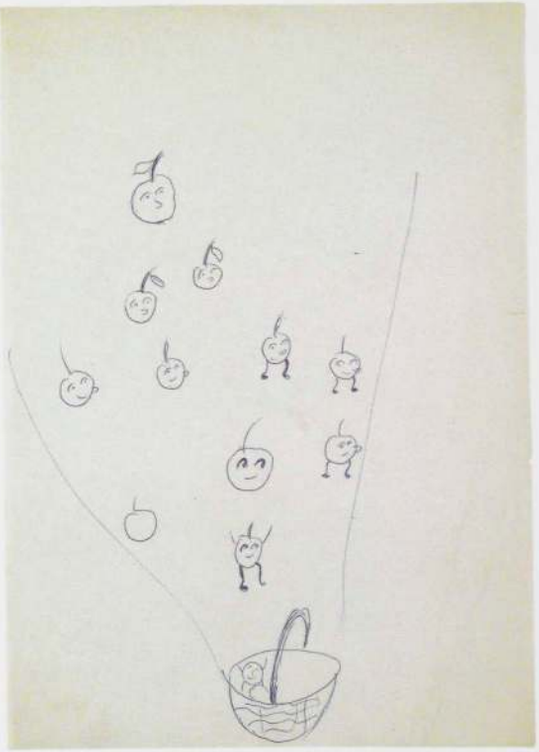
4	5	6
7	8	9

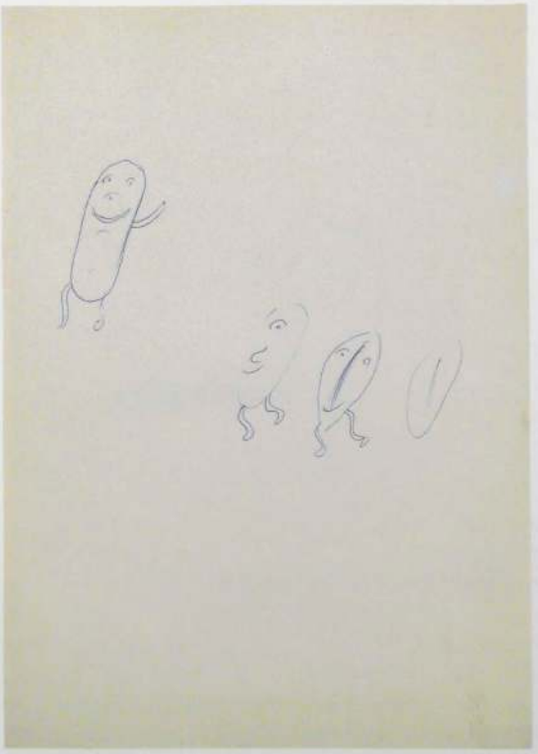
4 Untitled. 1963.
Ballpoint pen and colored pencil,
$11^{13}/_{16}$ x $8^{1}/_{4}$" (30 x 21 cm)

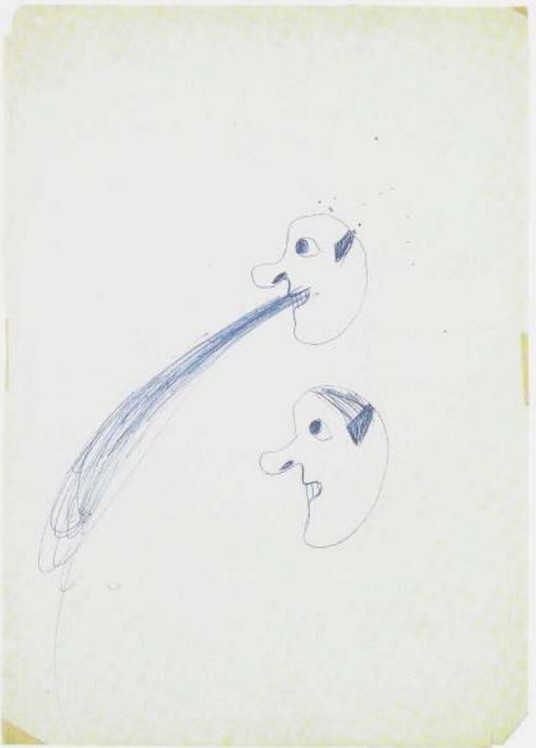
5–6 Untitled. 1963.
Ballpoint pen,
each sheet $11^{13}/_{16}$ x $8^{1}/_{4}$" (30 x 21 cm)

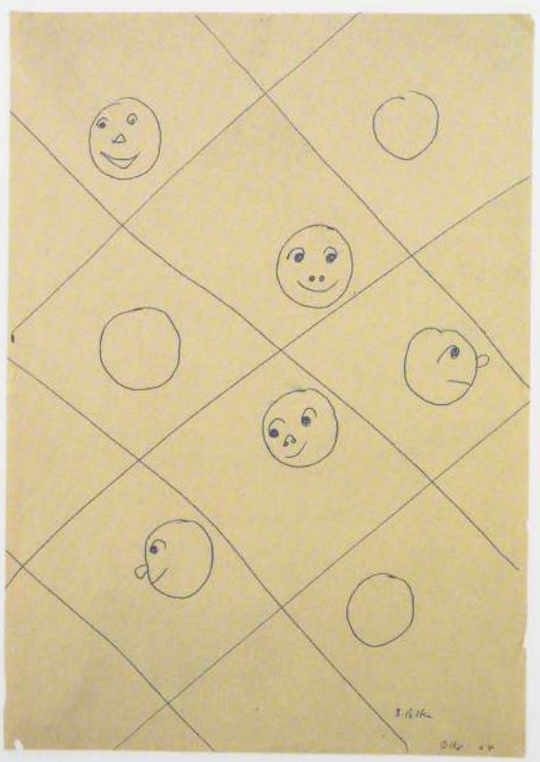
7 Untitled. 1963.
Ballpoint pen and colored pencil,
$11^{13}/_{16}$ x $8^{1}/_{4}$" (30 x 21 cm)

8–9 Untitled. 1963.
Ballpoint pen,
each sheet $11^{13}/_{16}$ x $8^{1}/_{4}$" (30 x 21 cm)









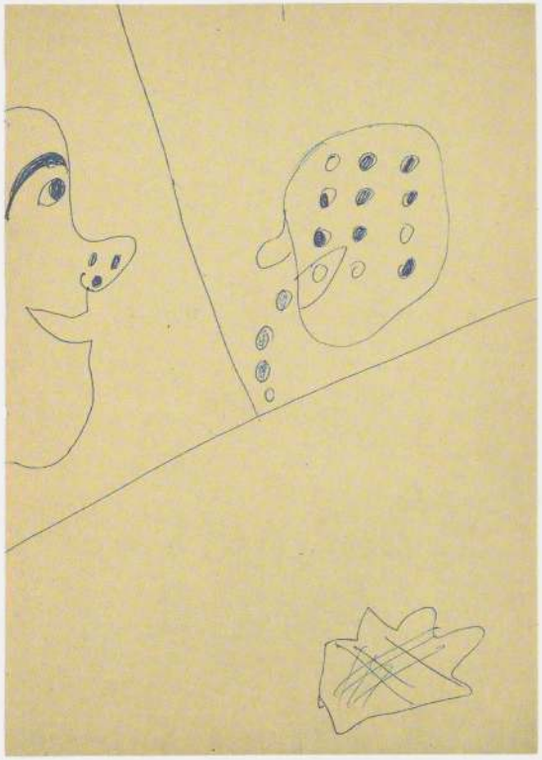
10	11	12
13	14	15

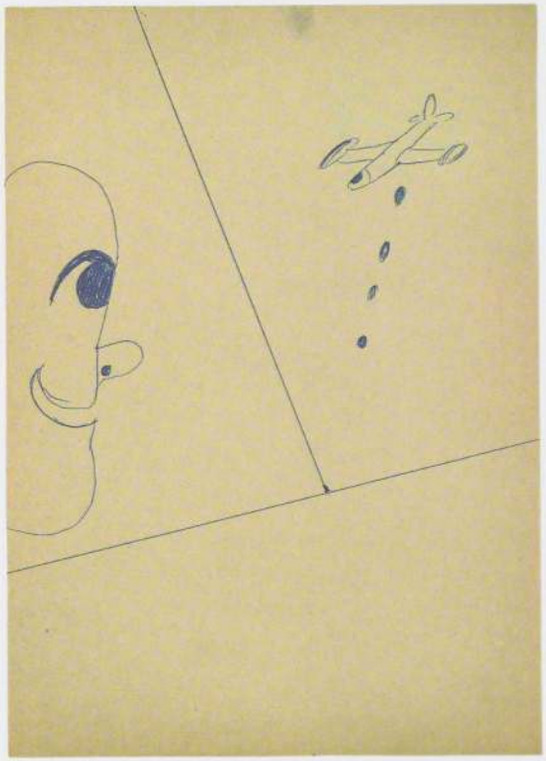
10–12 Untitled. 1963.
Ballpoint pen,
each sheet 11 3/16 x 8 1/4" (28.4 x 21 cm)

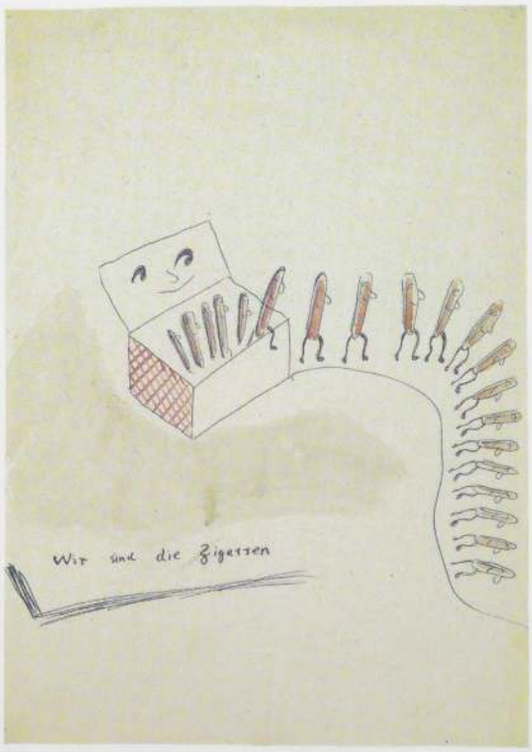
13 Untitled. 1964.
Ballpoint pen,
11 3/4 x 8 1/4" (29.8 x 21 cm)

14 *"We Are the Cigars"* • *"Wir sind die Zigarren."* c. 1963.
Ballpoint pen and watercolor,
11 5/8 x 8 1/4" (29.5 x 21 cm)

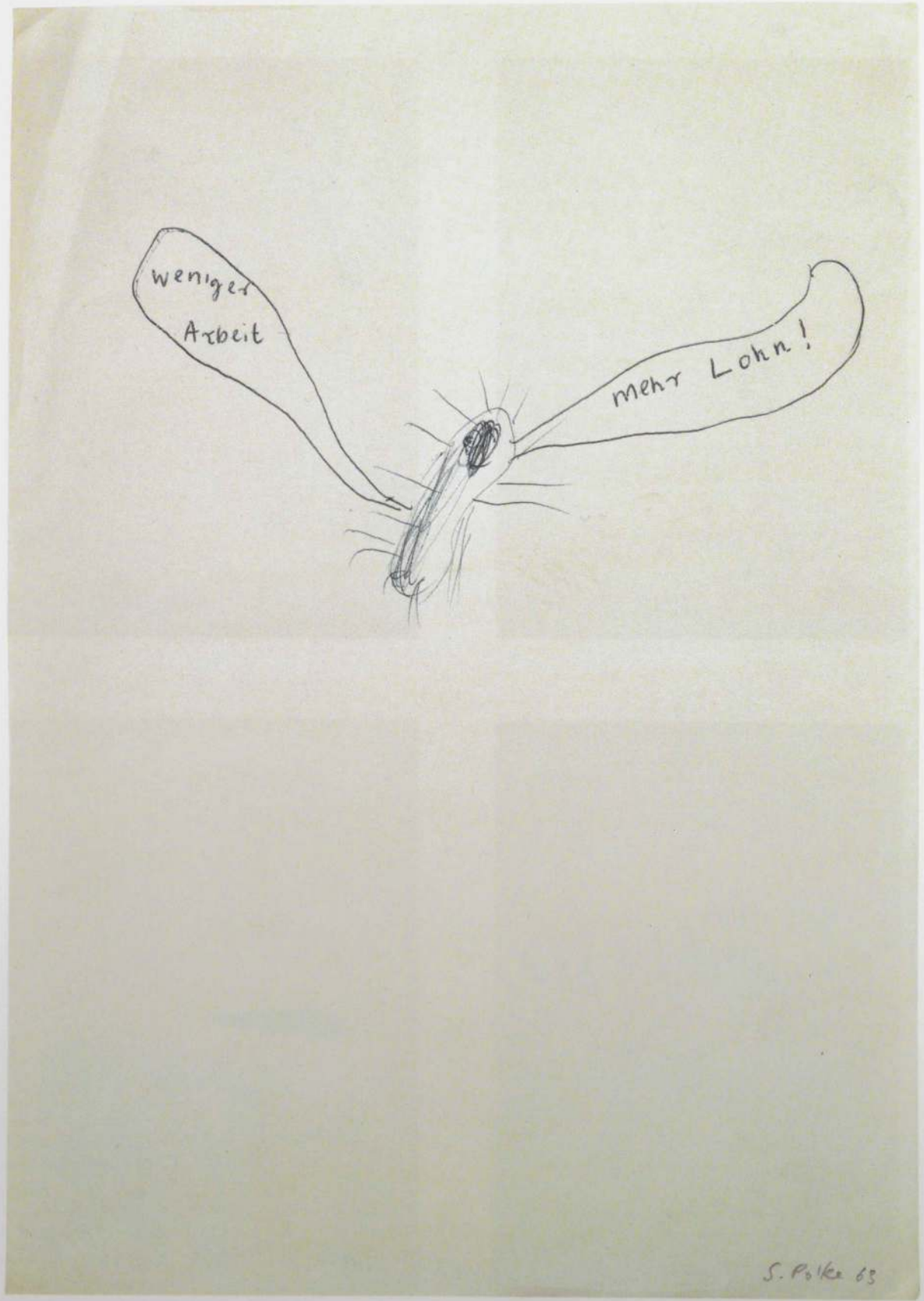
15 *"Free of Dizziness"* • *"Frei von Schwindelgefühl."* c. 1964.
Ballpoint pen,
11 3/4 x 8 3/8" (29.8 x 21.3 cm)



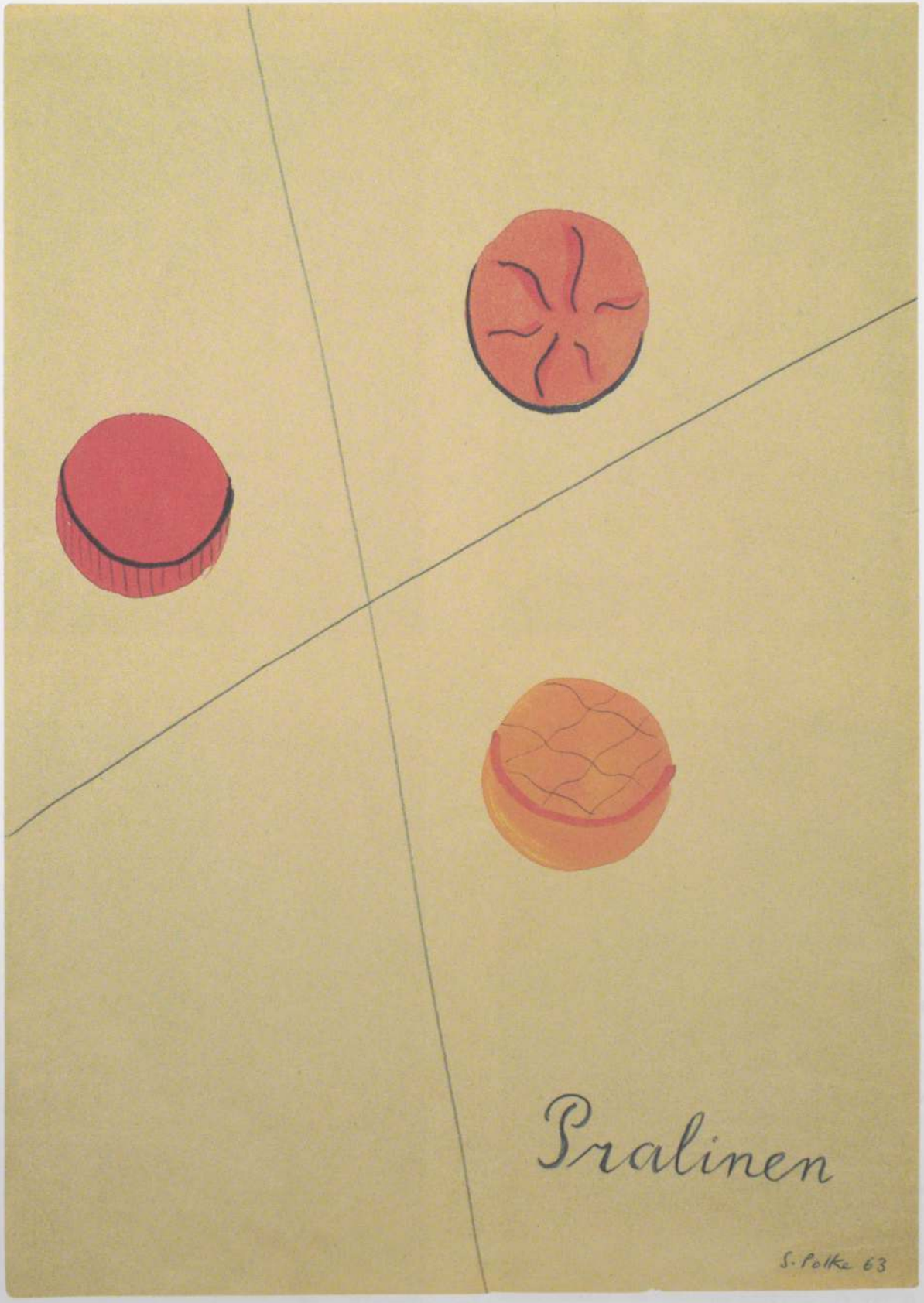



Wir sind die Zigarren

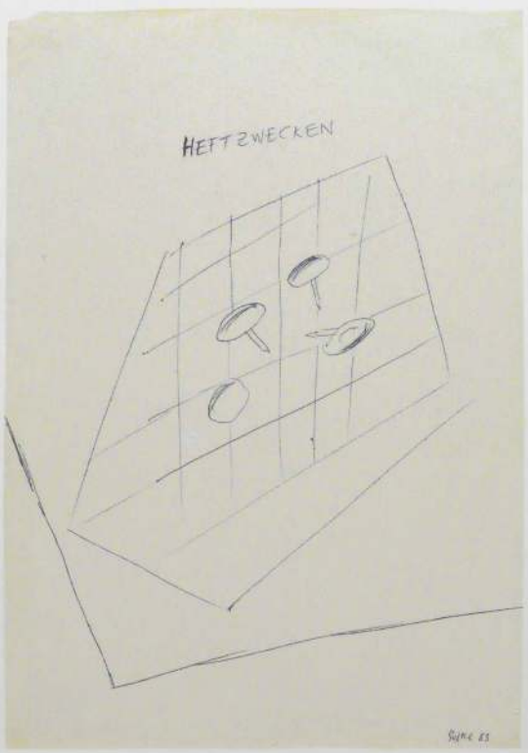

FREI VON SCHWINDELGEFÜHL



16 *"Less Work, More Wages!"* • *"Weniger Arbeit mehr Lohn!"* 1963.
Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm)



17 *"Chocolates" • "Pralinen."* 1963.
Ballpoint pen and gouache, 10¾ x 8¼" (27.3 x 21 cm)



18	19	20
21	22	23

18 Untitled *(Mushroom)* • Ohne Titel *(Fliegenpilz)*. 1963.
Ballpoint pen,
11 5/8 x 8 1/4" (29.5 x 21 cm)

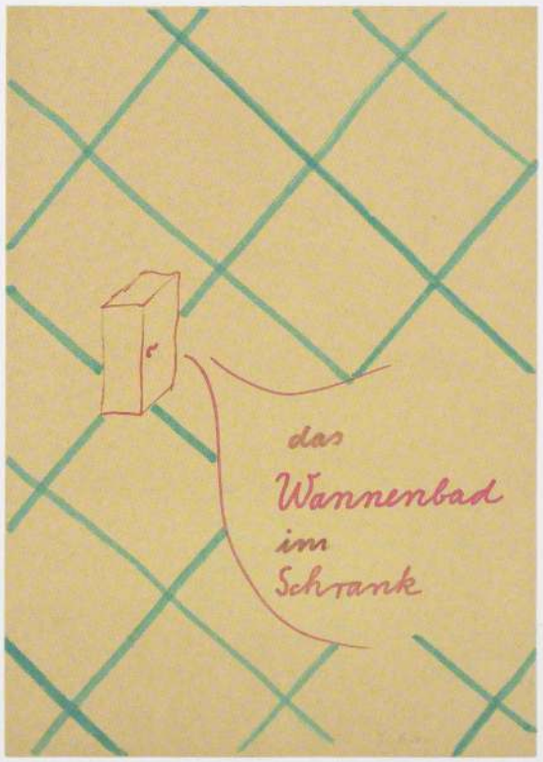
19 *"The Bathroom in the Closet"*
"Das Wannenbad im Schrank." c. 1964.
Felt-tipped pen,
11 13/16 x 8 3/8" (30 x 21.3 cm)

20 Untitled *(Footwash "for Gundula")*
Ohne Titel *(Fusswäsche "für Gundula")*. 1963.
Ballpoint pen,
11 5/8 x 8 1/4" (29.5 x 21 cm)

21 *"Thumbtacks"* • *"Heftzwecken."* 1963.
Ballpoint pen,
11 3/4 x 8 1/4" (29.8 x 21 cm)

22 *"Why not Bathe?"* • *"Warum nicht baden?"* 1964.
Felt-tipped pen,
18 15/16 x 14 3/8" (48.1 x 36.5 cm)

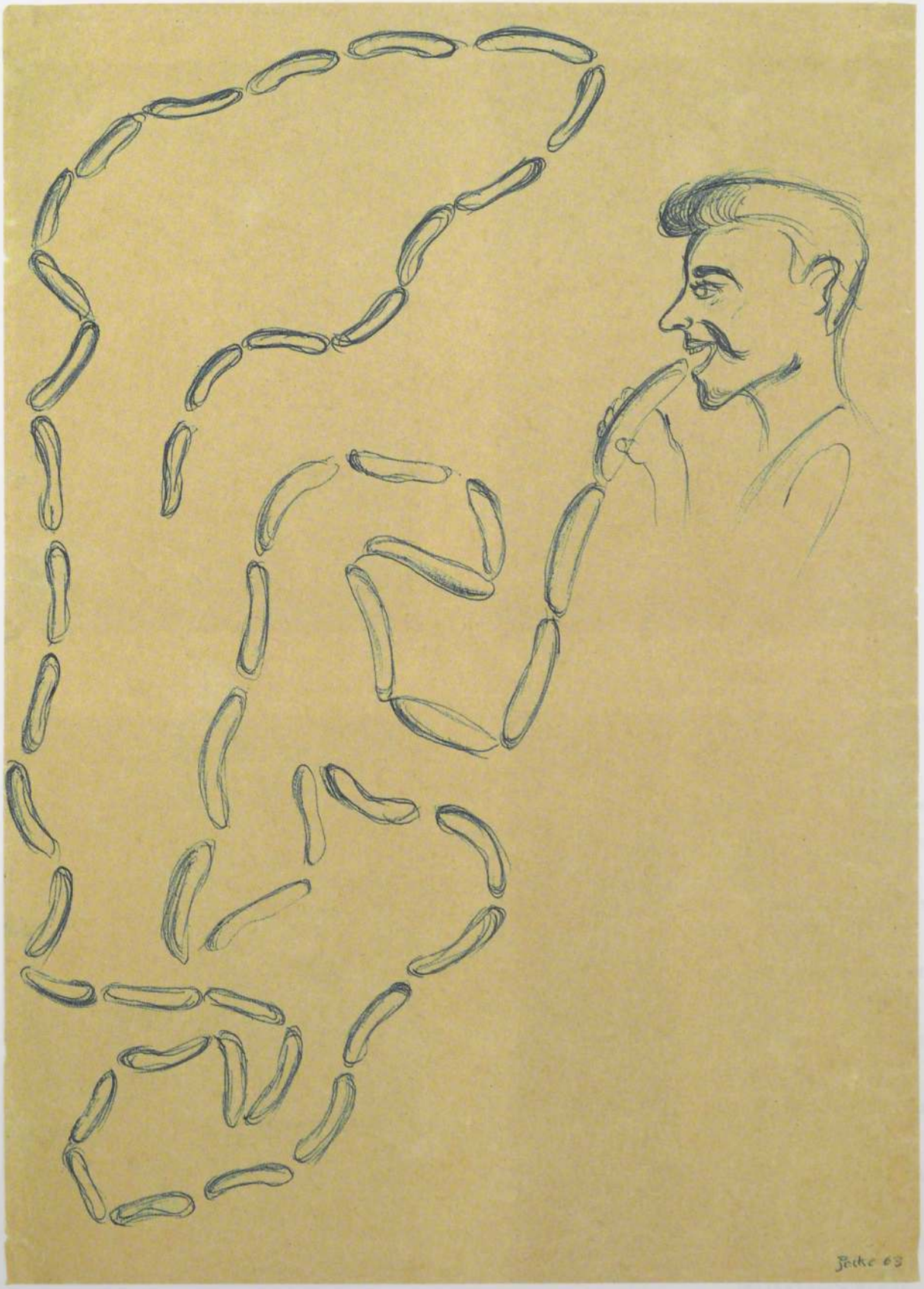
23 *"Shoe polish"* • *"Schuhkrem."* 1964.
Ballpoint pen,
11 3/4 x 8 1/4" (29.8 x 21 cm)


das
Wannenbad
im
Schrank

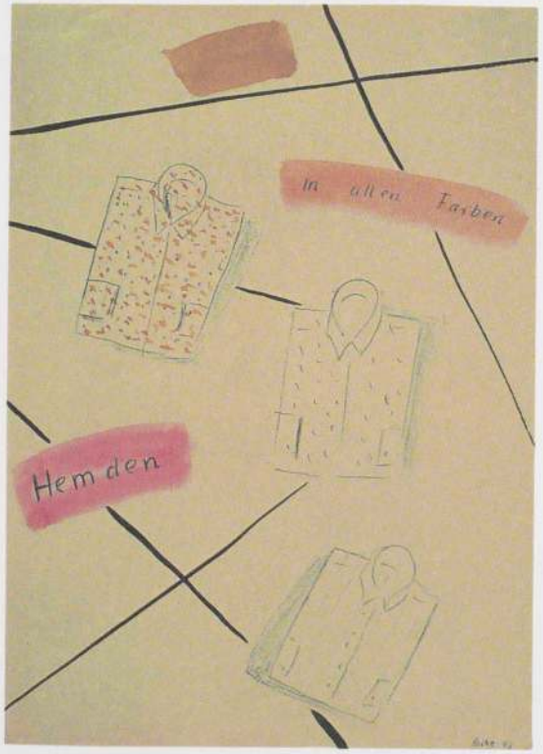

Warum nicht baden?

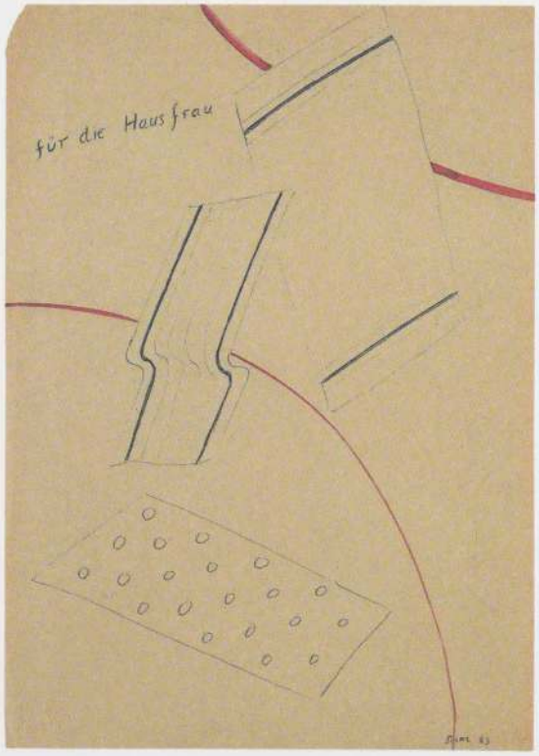

Schuhkrem

24 *"Flour in the Sausage"* • *"Mehl in der Wurst."* 1965.
Ballpoint pen, watercolor, and gouache, $11^{13}/_{16}$ x $8^{1}/_{4}$" (30 x 21 cm)

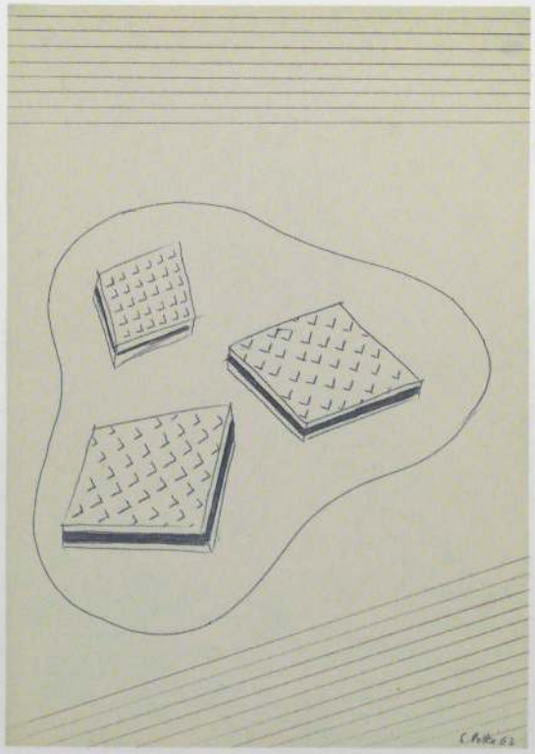


25 Untitled. 1963.
Ballpoint pen, $11\frac{7}{16} \times 8\frac{3}{16}$" (29.1 x 20.8 cm)





26	27	28	29
	30	31	32



26 *"Shirts in all Colors"* • *"Hemden in allen Farben."* 1963.
Ballpoint pen, India ink, and gouache,
11 3/4 x 8 1/4" (29.8 x 21 cm)

27 *"For the Housewife"* • *"Für die Hausfrau."* 1963.
Ballpoint pen and watercolor,
11 13/16 x 9 7/8" (30 x 25 cm)

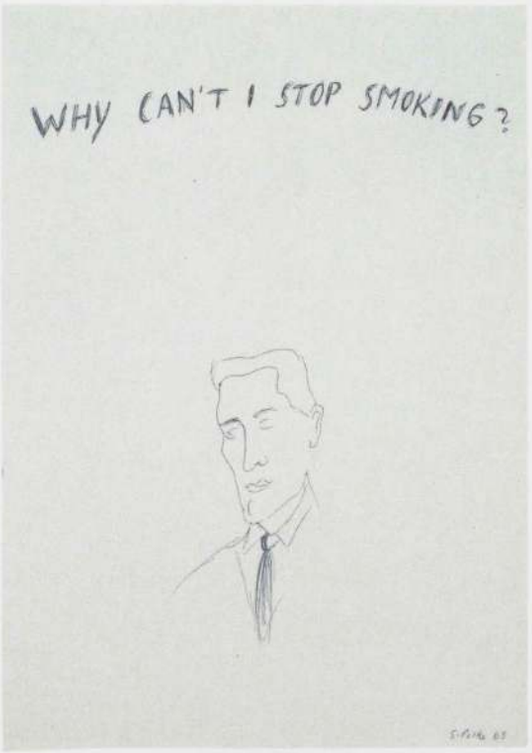
28 *"Why Can't I Stop Smoking?"* 1963.
Ballpoint pen,
11 3/4 x 8 1/4" (29.8 x 21 cm)

29 Untitled *("Saturday-Night-Club").* 1965.
Ballpoint pen,
11 11/16 x 8 1/4" (29.7 x 21 cm)

30 Untitled. 1963.
Ballpoint pen,
11 3/4 x 8 1/4" (29.8 x 21 cm)

31 *"To Each His [Own] Palm Tree"* • *"Jedem seine Palme."* 1966.
Ballpoint pen and gouache,
11 1/2 x 8 1/4" (29.2 x 21 cm)

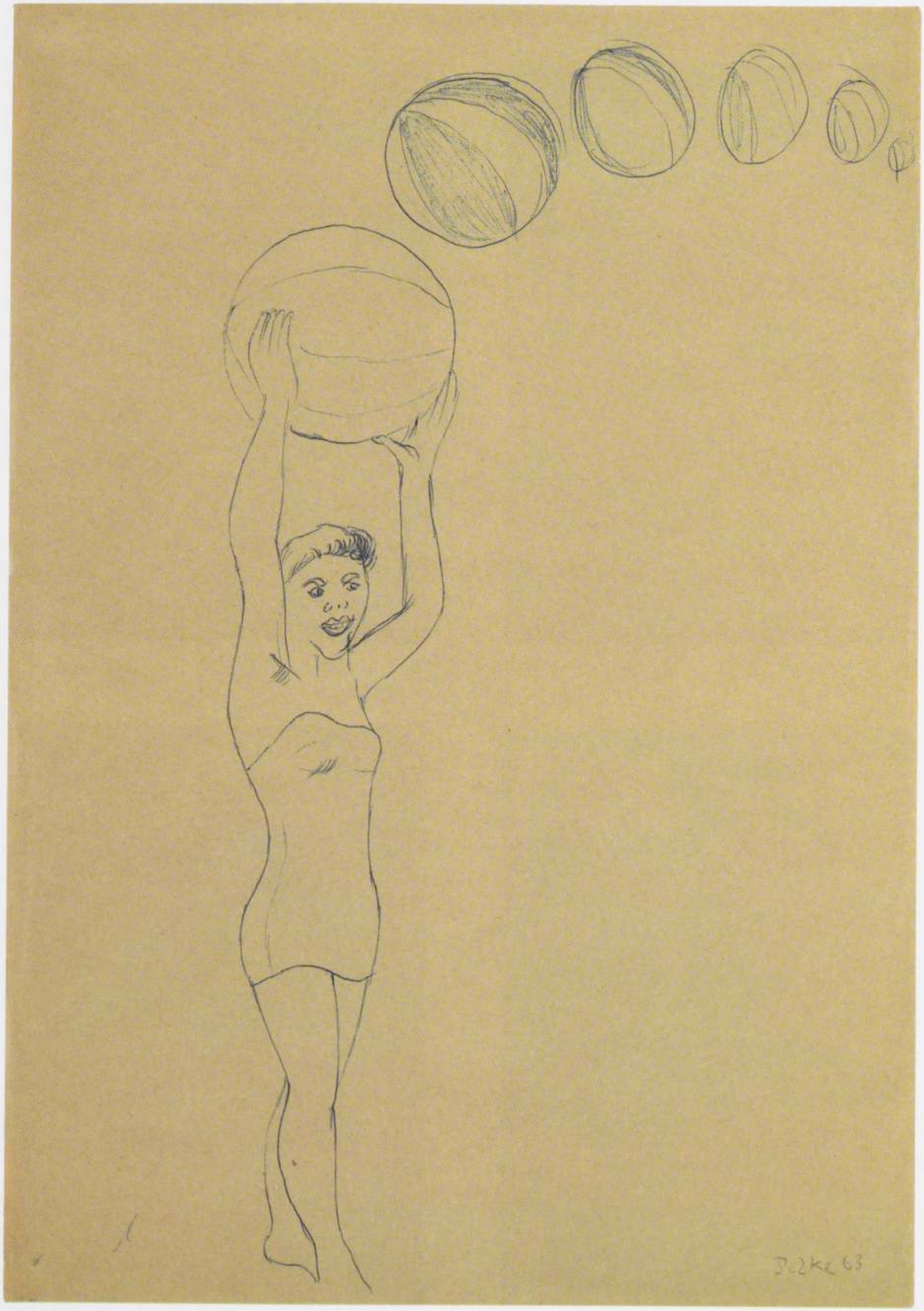
32 *"Young Man Come Back Soon!"* • *"Junge komm bald wieder!"* 1963.
Ballpoint pen and watercolor,
11 3/4 x 8 1/2" (29.8 x 21.6 cm)


WHY CAN'T I STOP SMOKING?


Saturday - night - club


Jedem seine Palme

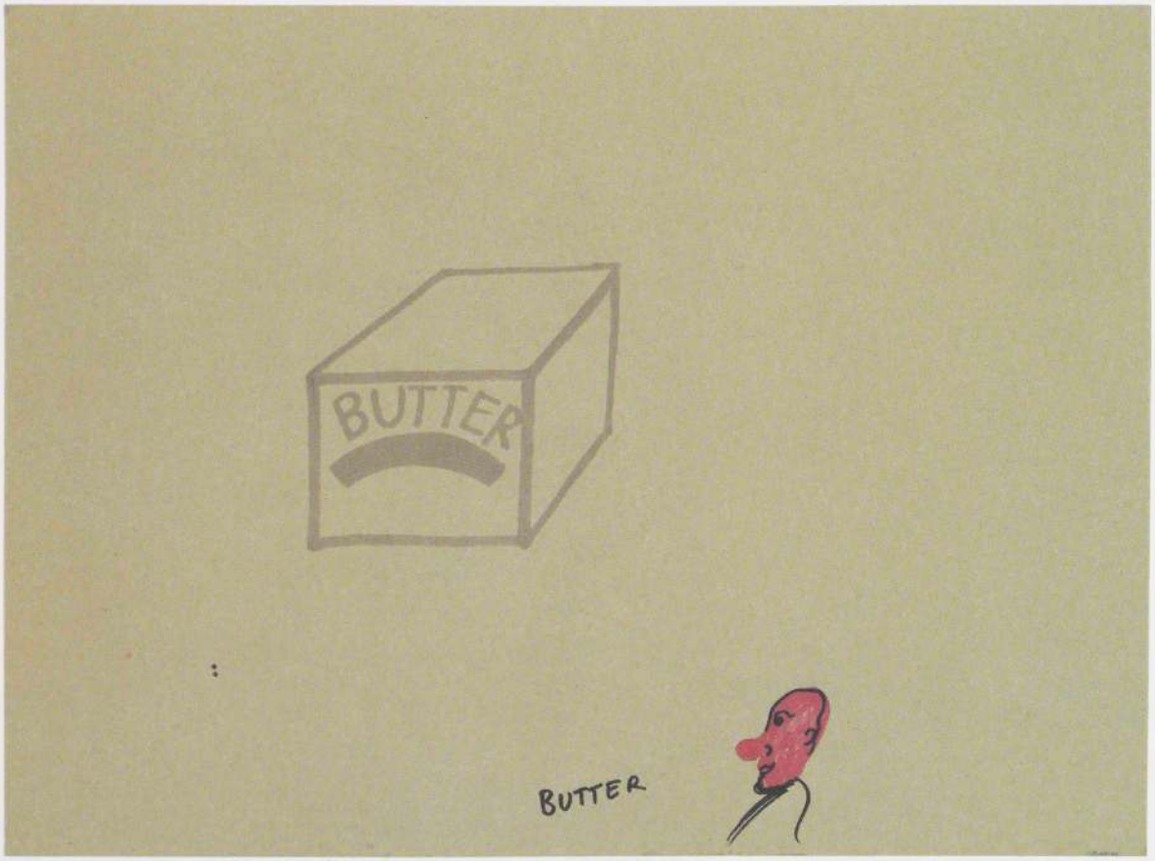

Junge
komm bald
wieder!



33 Untitled. 1963.
Ballpoint pen, 11⅝ x 8¼" (29.5 x 21 cm)

34 *"Lady Wrestlers"* • *"Damen-Ringkämpfe."* c. 1968.
Ballpoint pen, watercolor, and silver, 11 5/8 x 8 1/4" (29.5 x 21 cm)

54



35 | 36 | 37 | 38 | 39

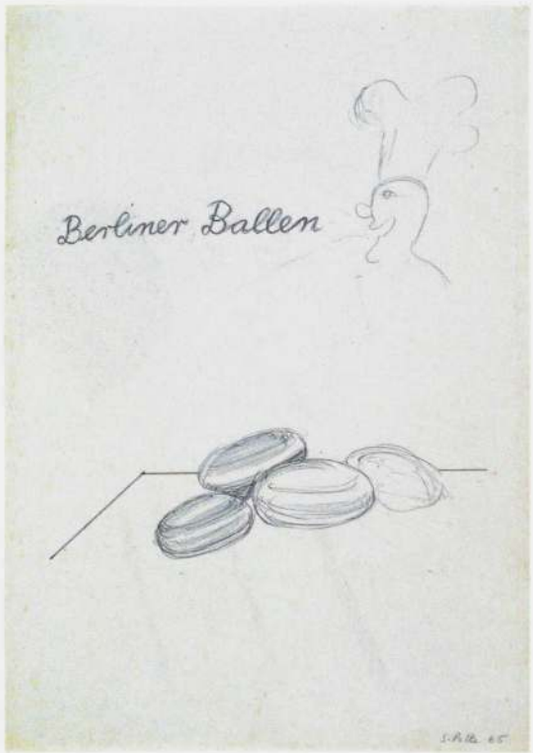
35 *"Butter."* 1964.
Watercolor, 22 1/16 x 29 1/8" (56 x 74 cm)

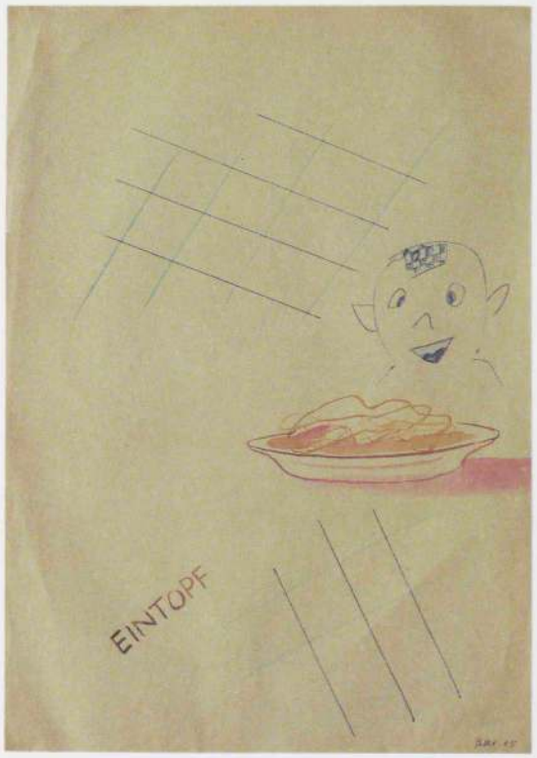
36 *"Berlin Doughnuts"* • *"Berliner Ballen."* 1965.
Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm)

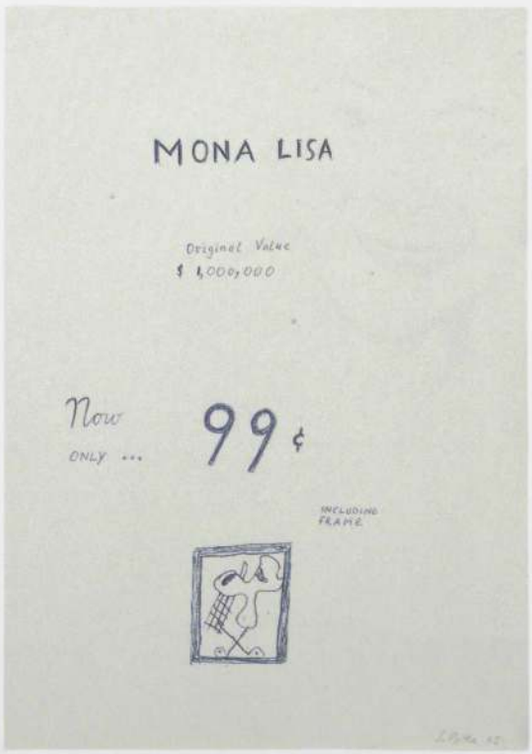
37 *"Stew"* • *"Eintopf."* 1965.
Ballpoint pen and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm)

38 *"Mona Lisa."* 1963.
Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm)

39 *"Off the Rack"* • *"Von der Stange."* 1963.
Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm)


Berliner Ballen


EINTOPF


MONA LISA
Original Value
$ 4,000,000
Now
ONLY ...
99¢
INCLUDING
FRAME


von der Stange
17.50

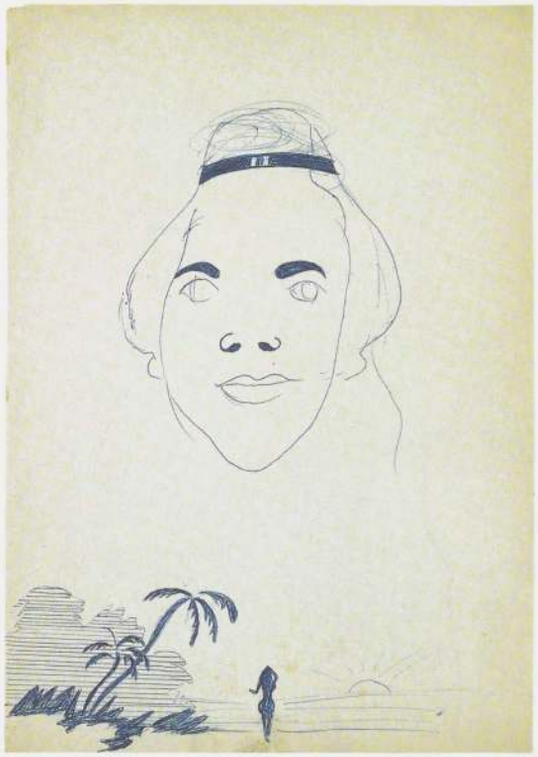
40	41	42
43	44	45

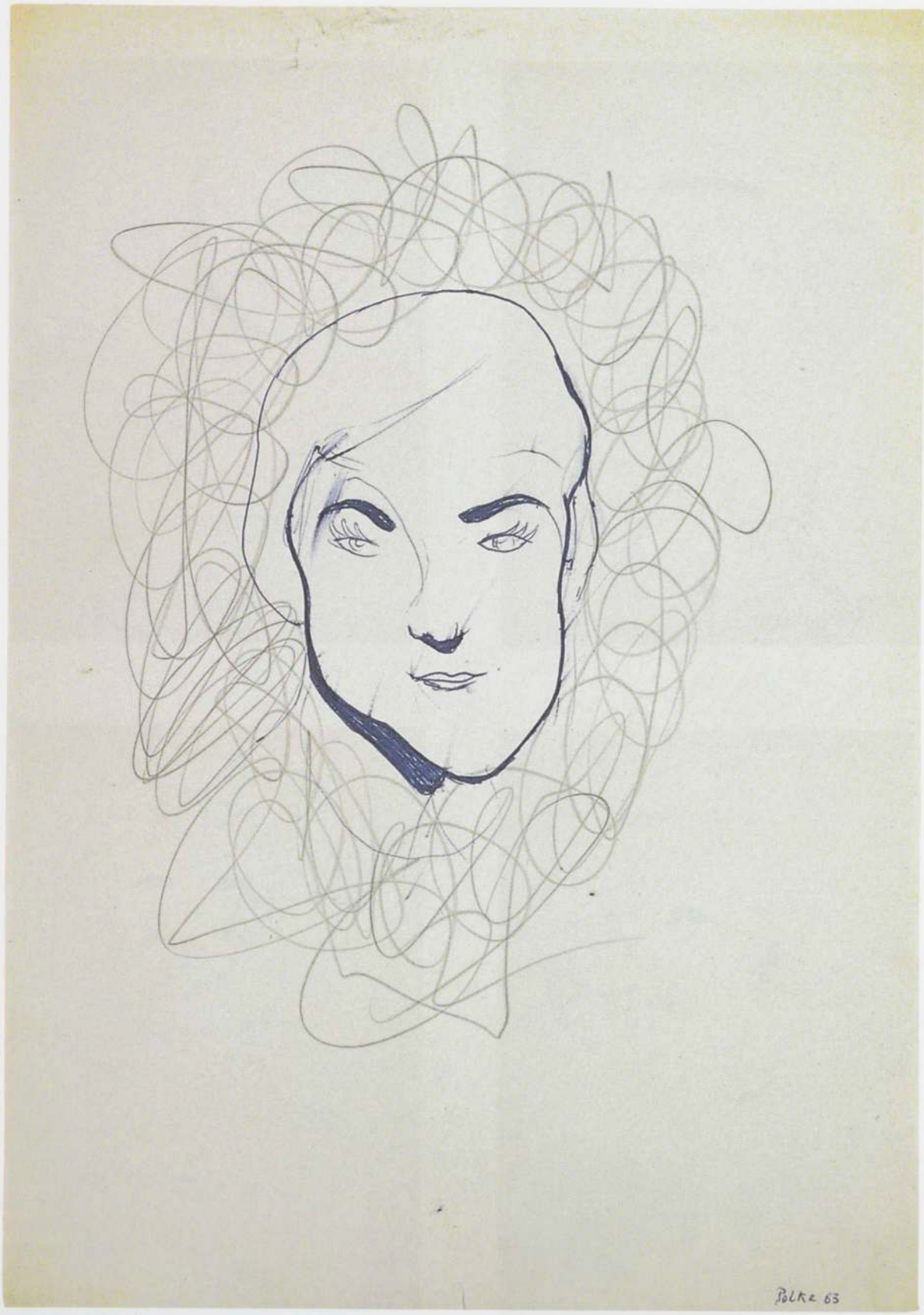
40 Untitled. 1963.
Ballpoint pen,
11 1/8 x 5 1/4" (28.2 x 13.3 cm)

41–42 Untitled. 1963.
Ballpoint pen,
each sheet 11 13/16 x 8 1/4" (30 x 21 cm)

43 Untitled. 1963.
Ballpoint pen,
11 5/8 x 8 1/4" (29.5 x 21 cm)

44–45 Untitled. 1963.
Ballpoint pen,
each sheet 11 13/16 x 8 1/4" (30 x 21 cm)





46 Untitled. 1963.
Ballpoint pen, $11\frac{13}{16} \times 8\frac{1}{4}$" (30 x 21 cm)

47 Untitled. 1963.
Ballpoint pen, $11^{13}/_{16}$ x $8^{1}/_{4}$" (30 x 21 cm)

48	49	50
51	52	53

48 Untitled. 1963.
Ballpoint pen and colored pencil,
$11^{13}/_{16}$ x $8\,1/4$" (30 x 21 cm)

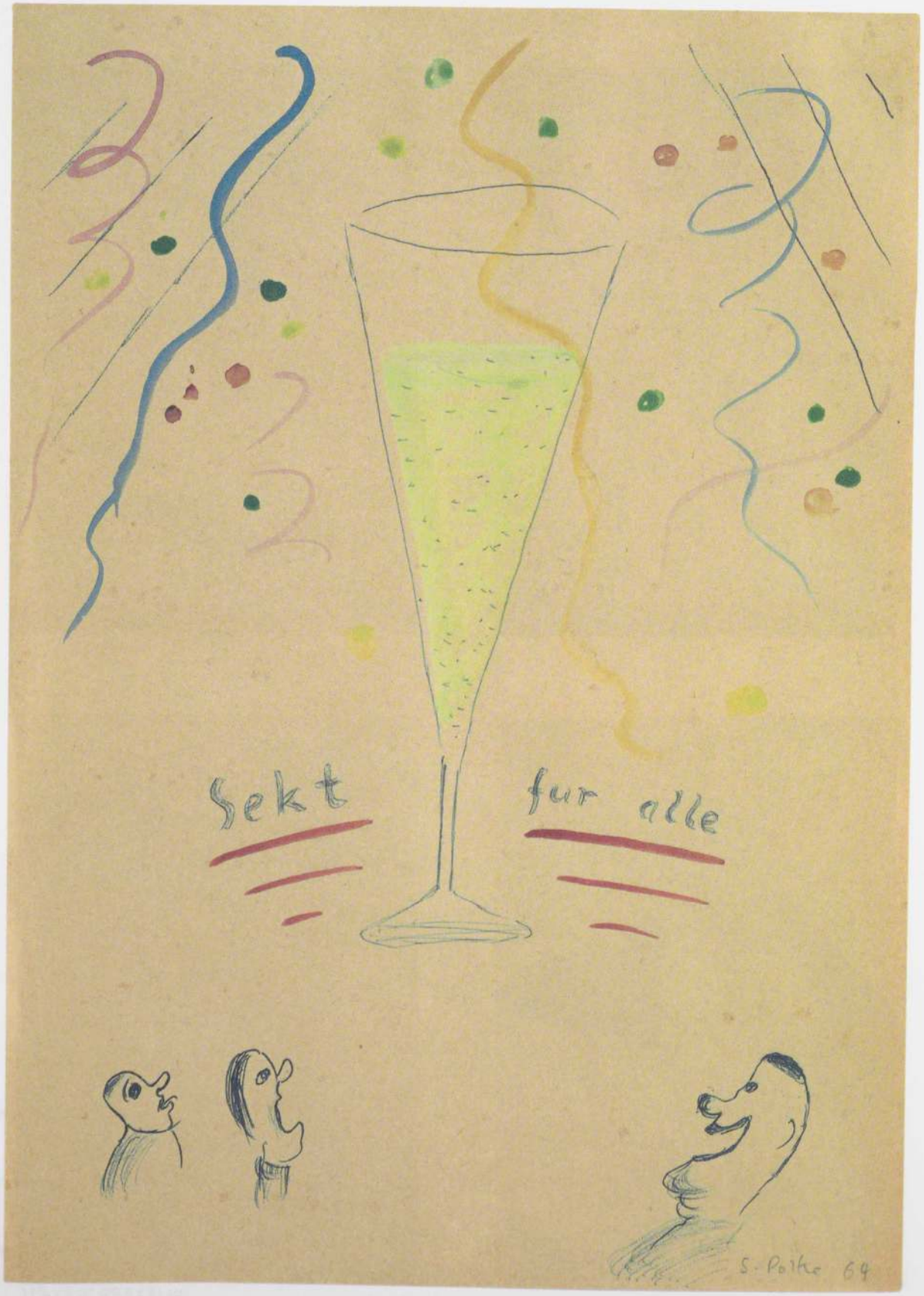
49 Untitled. 1963.
Ballpoint pen,
$11^{13}/_{16}$ x $8\,1/4$" (30 x 21 cm)

50 Untitled. 1963.
Ballpoint pen and watercolor,
$11^{13}/_{16}$ x $8\,1/4$" (30 x 21 cm)

51 *"Little Sausage" • "Würstchen."* 1963.
Ballpoint pen,
$11\,3/4$ x $8\,1/4$" (29.8 x 21 cm)

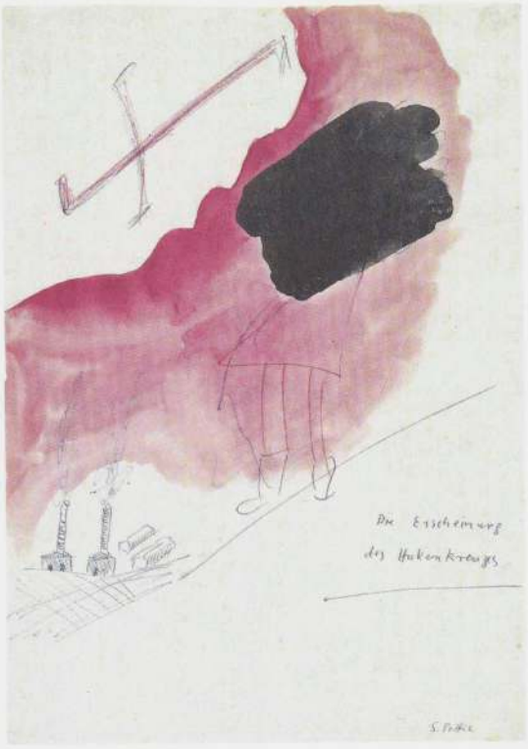
52 Untitled. 1963.
Ballpoint pen and watercolor,
$11\,3/4$ x $8\,1/4$" (29.8 x 21 cm)

53 Untitled. 1963.
Ballpoint pen,
$11\,3/4$ x $8\,1/4$" (29.8 x 21 cm)



54 *"Champagne for Everyone"* • *"Sekt für alle."* 1964.
Ballpoint pen and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm)

55 *"Christmas at Home?" • "Weihnachten in der Heimat?"* 1964.
Ballpoint pen, watercolor, and gouache, 11 13/16 x 8 1/4" (30 x 21 cm)



56	57	58
59	60	61

56 *"The Apparition of the Swastika"*
"Die Erscheinung des Hakenkreuzes." c. 1963.
Ballpoint pen and gouache,
11 1/2 x 8 1/4" (29.2 x 21 cm)

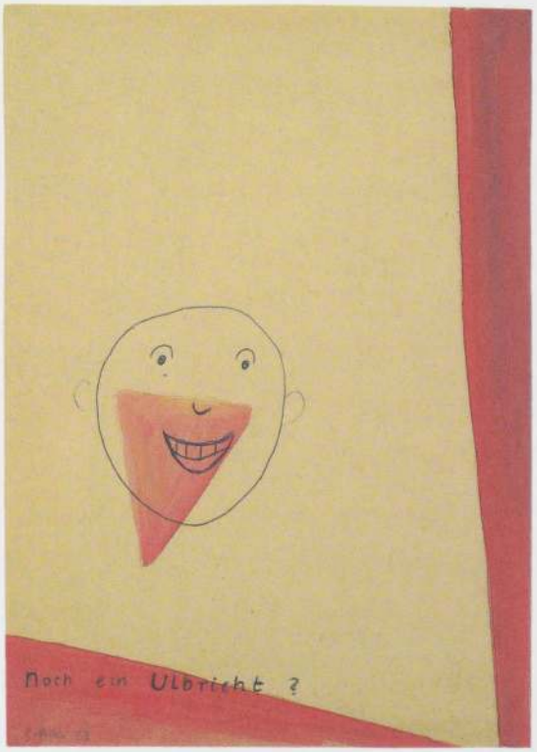
57 Untitled. c. 1965.
Gouache,
11 3/4 x 8 1/4" (29.8 x 21 cm)

58 Untitled *("Another Ulbricht?")*
Ohne Titel *("Noch ein Ulbricht?")*. 1963.
Ballpoint pen and gouache,
11 9/16 x 8 1/4" (29.4 x 21 cm)

59 *[Send] "Your Little Package to the Other Side"*
"Dein Päckchen nach Drüben." 1963.
Ballpoint pen,
11 3/4 x 8 1/4" (29.8 x 21 cm)

60 *"May One Laugh at Children?"*
"Darf Man Kinder auslachen?" 1964.
Watercolor and gouache,
11 3/4 x 8 1/4" (29.8 x 21 cm)

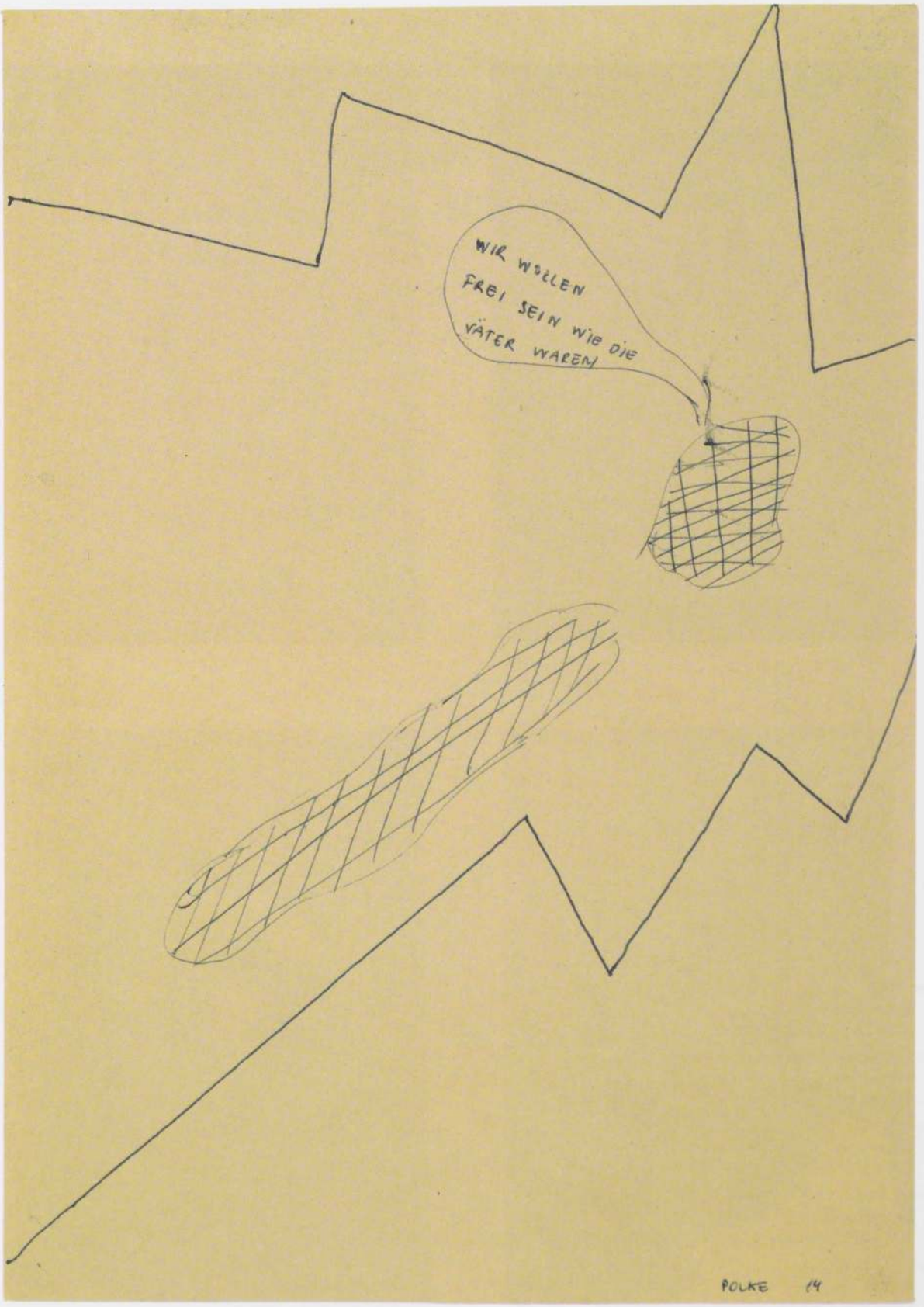
61 *"Swiss Roll"* • *"Biskuitrolle."* c. 1964.
Ballpoint pen and gouache,
11 3/4 x 8 1/4" (29.8 x 21 cm)


Noch ein Ulbricht ?


DARF MAN
KINDER
auslachen ?


Biskuitrolle

62 *"Rice"* • *"Reis."* 1963–64.
Ballpoint pen, $11^{5}/_{8}$ x $8^{1}/_{4}$" (29.5 x 21 cm)



63 *"We Want to be as Free as the Fathers Were"* • *"Wir wollen frei sein wie die Väter waren."* 1964.
Ballpoint pen, 11⅝ x 8¼" (29.5 x 21 cm)

68

64	65	66	67
	68	69	70

64 Untitled. 1963.
Ballpoint pen,
$11^{7}/_{16} \times 8^{3}/_{16}$" (29.1 x 20.8 cm)

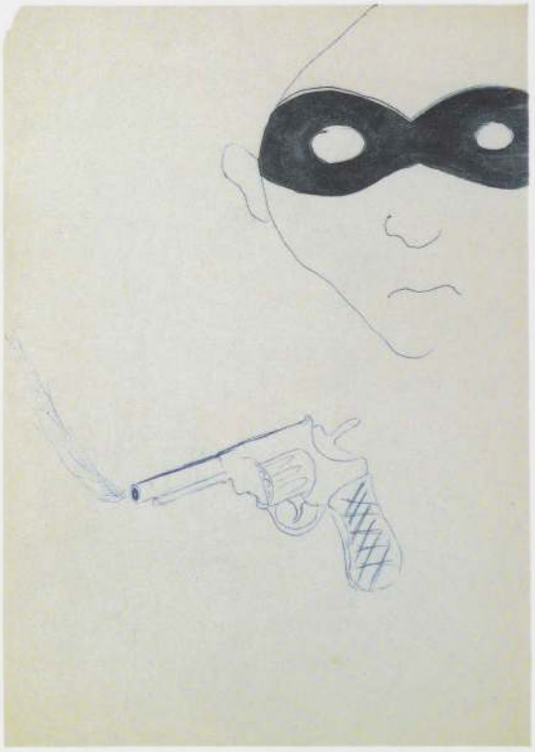
65 *"Ghost with Necktie"* • *"Das Krawatten-Phantom."* 1965.
Ballpoint pen,
$11^{13}/_{16} \times 8^{1}/_{4}$" (30 x 21 cm)

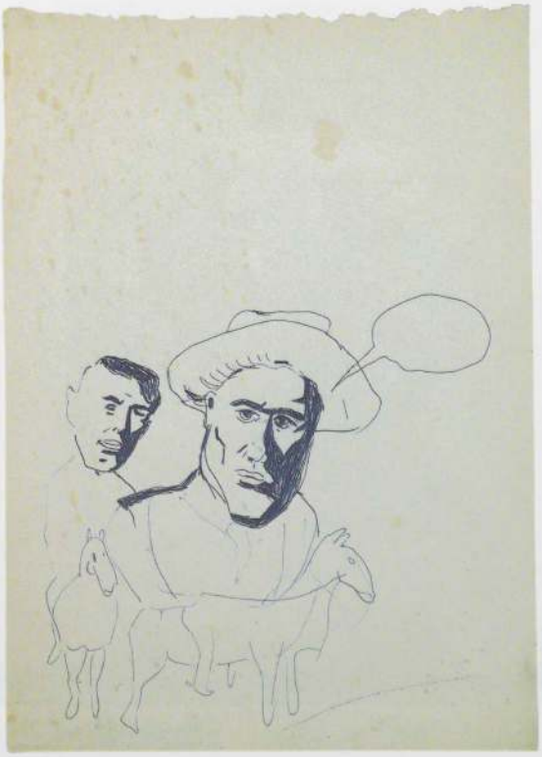
66 Untitled. c. 1963.
Ballpoint pen,
$11^{3}/_{4} \times 8^{3}/_{8}$" (29.8 x 21.3 cm)

67 Untitled. c. 1963.
Ballpoint pen and black gouache,
$11^{3}/_{4} \times 8^{3}/_{8}$" (29.8 x 21.3 cm)

68 Untitled. c. 1967–68.
Ballpoint pen,
$11^{3}/_{4} \times 8^{1}/_{4}$" (29.8 x 21 cm)

69–70 Untitled. c. 1963.
Ballpoint pen,
each sheet $11^{3}/_{4} \times 8^{3}/_{8}$" (29.8 x 21.3 cm)





70

71	72	73
74	75	76

71 Untitled *(Profile)* • Ohne Titel *(Profil)*. 1965.
Watercolor on printed paper,
$9^{7}/_{16}$ x $9^{1}/_{16}$" (24 x 23 cm)

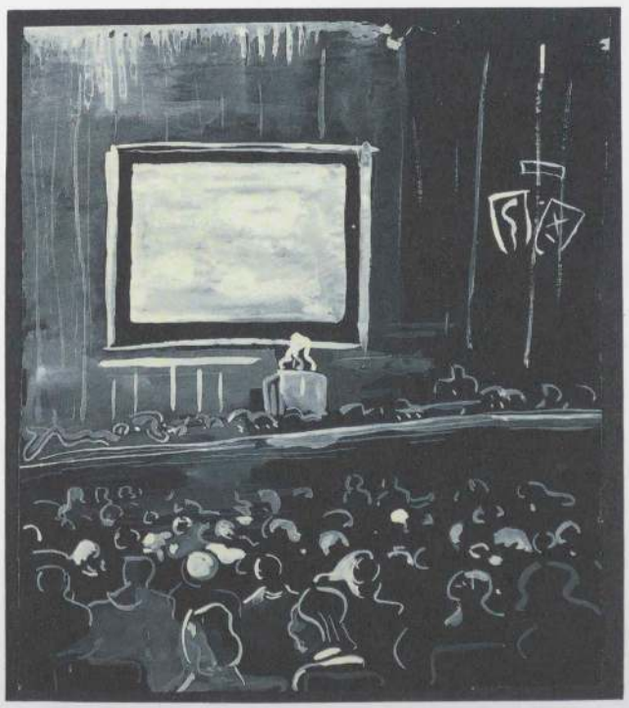
72 *Figure at a Window* • *Figur am Fenster.* 1971.
White gouache,
$8^{1}/_{4}$ x $8^{3}/_{16}$" (21 x 20.8 cm)

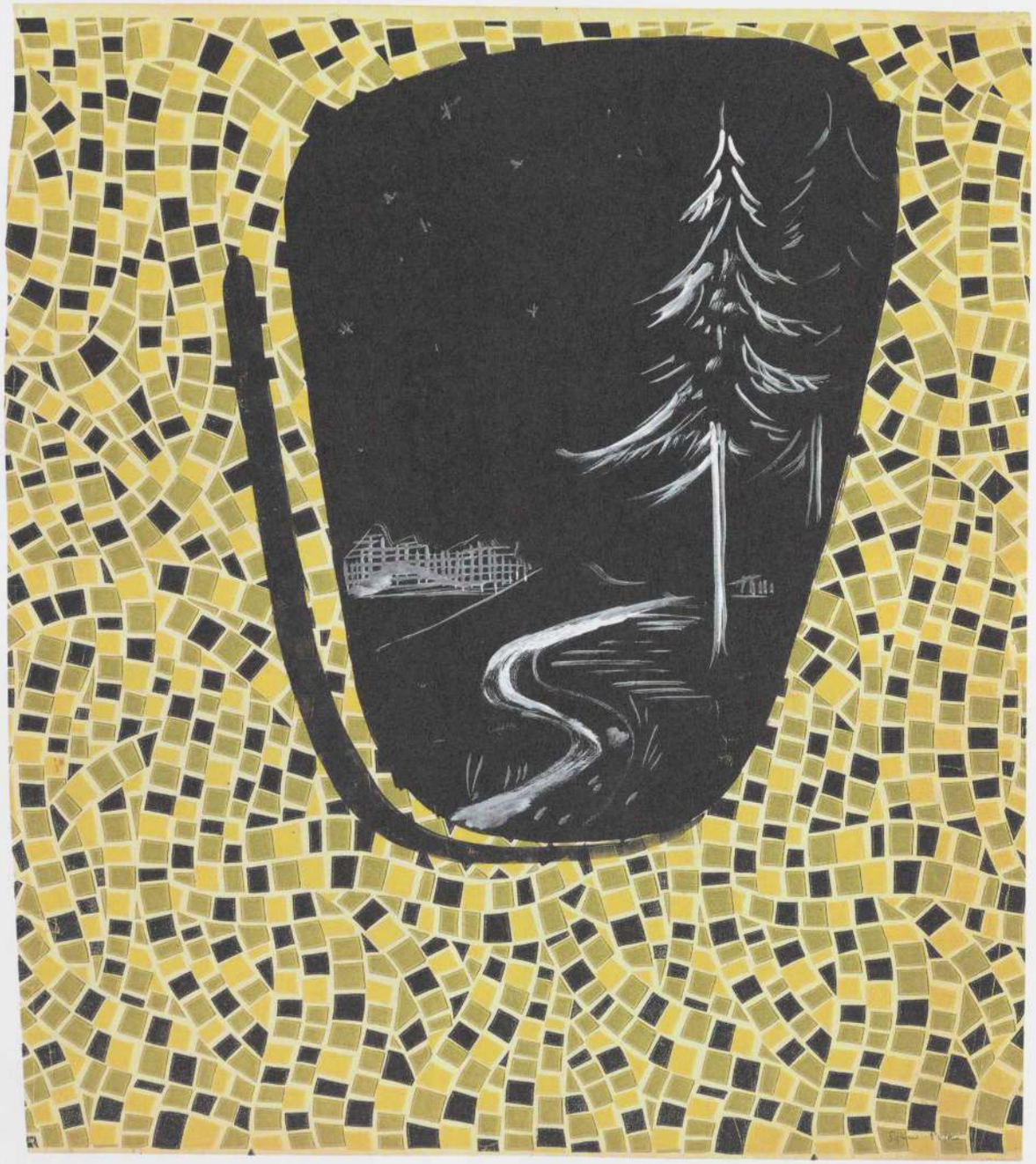
73 Untitled *(UFOs)* • Ohne Titel *(Ufos).* 1968.
Watercolor,
$11^{3}/_{8}$ x $7^{7}/_{8}$" (29 x 20 cm)

74 Untitled. 1970.
India ink and white gouache,
$8^{1}/_{16}$ x $8^{1}/_{4}$" (20.5 x 21 cm)

75 Untitled. c. 1968.
White gouache,
$11^{5}/_{8}$ x $10^{13}/_{16}$" (29.5 x 27.5 cm)

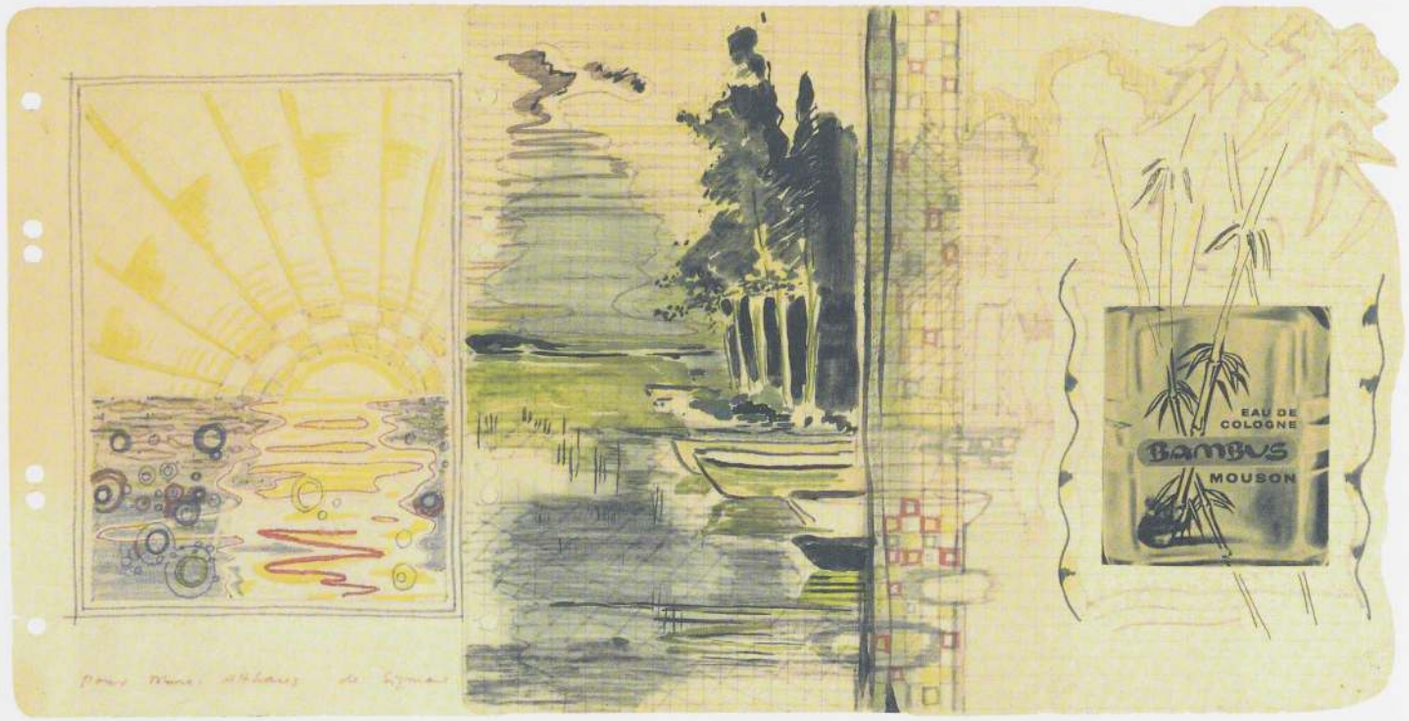
76 Untitled *(Starry Sky)* • Ohne Titel *(Sternenhimmel).* 1966.
Watercolor and pencil,
$11^{5}/_{8}$ x $8^{1}/_{4}$" (29.5 x 21 cm)





77 Untitled *(Fir Trees)* • Ohne Titel *(Tannen)*. c. 1964.
Gouache on wallpaper, 27 3/8 x 24 7/16" (69.5 x 62 cm)

78 Untitled. 1966.
Ink, 33 7/16 x 24" (84.9 x 61 cm)



74

79	80	81
82	83	84

79 *"Bambus Mouson."* 1969.
Collage, ink, and watercolor,
8 1/4 x 16 1/8" (21 x 41 cm)

80 *"Inhibitions?"* • *"Hemmungen?"* 1964.
Ballpoint pen and watercolor,
11 3/4 x 8 5/16" (29.8 x 21.1 cm)

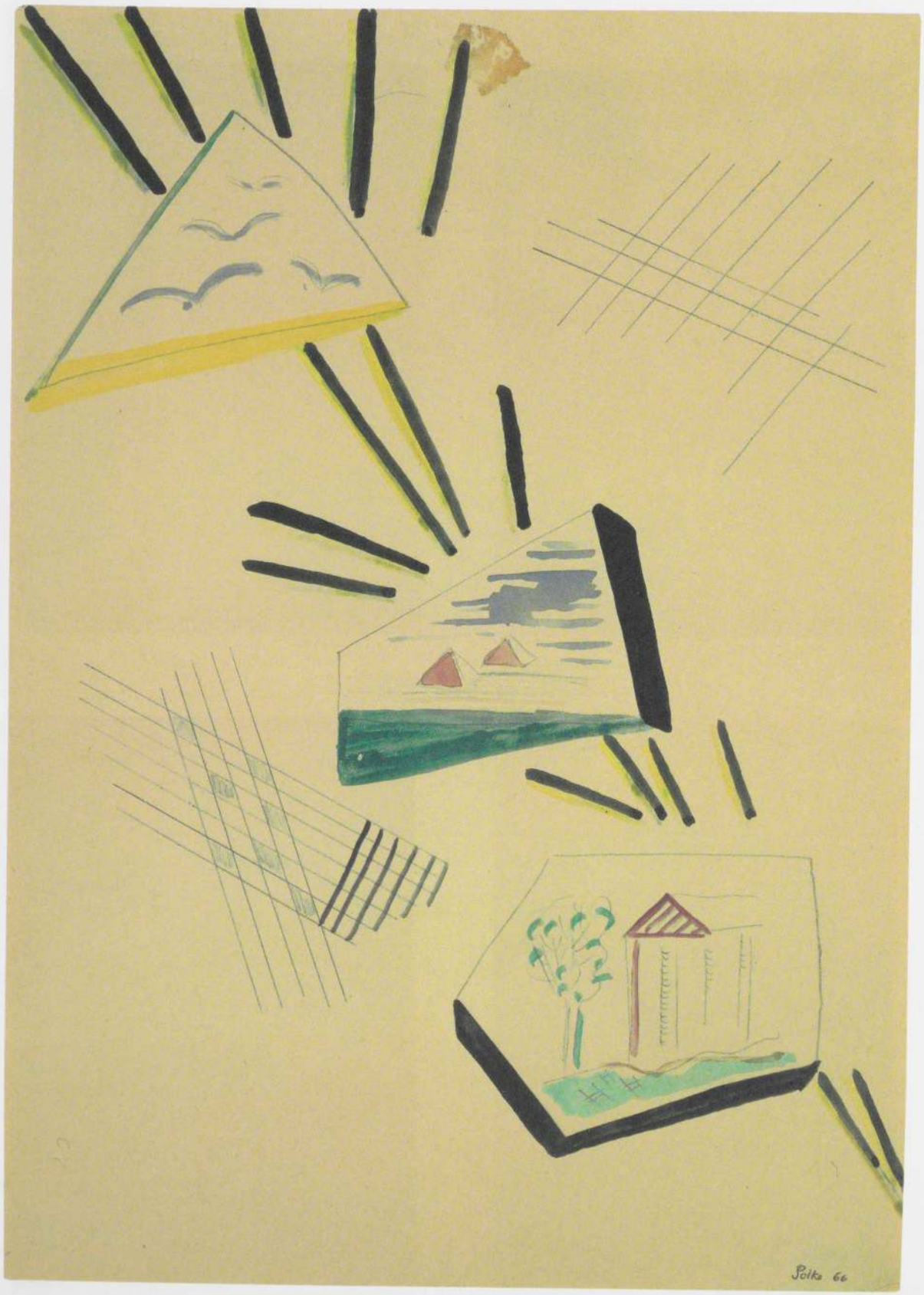
81 Untitled. 1964.
Watercolor,
12 3/16 x 8 1/4" (31 x 21 cm)

82 *"Knitted Alps"* • *"Gestricke Alpen."* 1963.
Ballpoint pen and watercolor,
11 5/8 x 8 1/4" (29.5 x 21 cm)

83 Untitled. 1968.
Ballpoint pen and watercolor,
11 5/8 x 8 1/4" (29.5 x 21 cm)

84 Untitled. c. 1968.
Watercolor,
11 11/16 x 8 1/4" (29.7 x 21 cm)

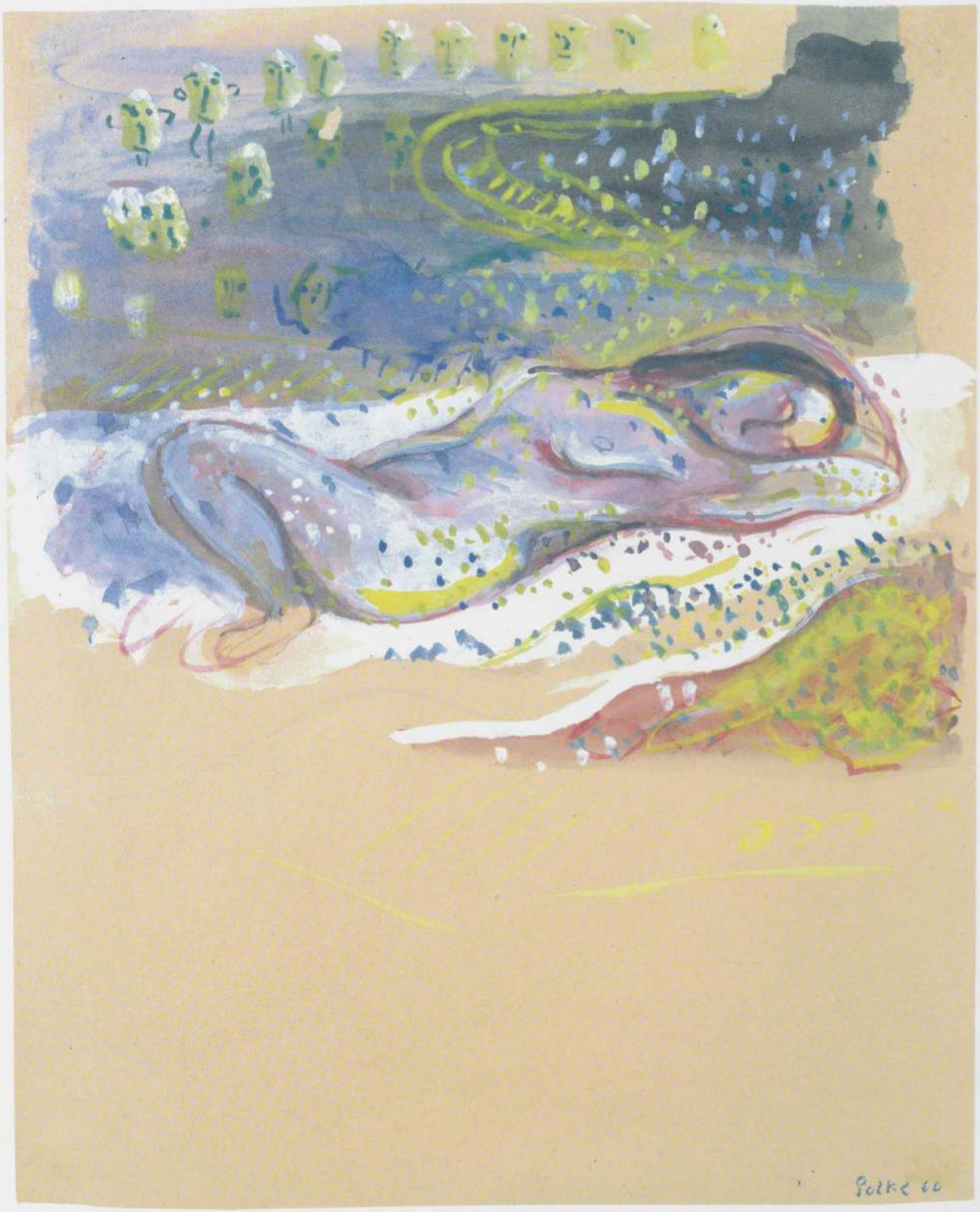

HEMMUNGEN?



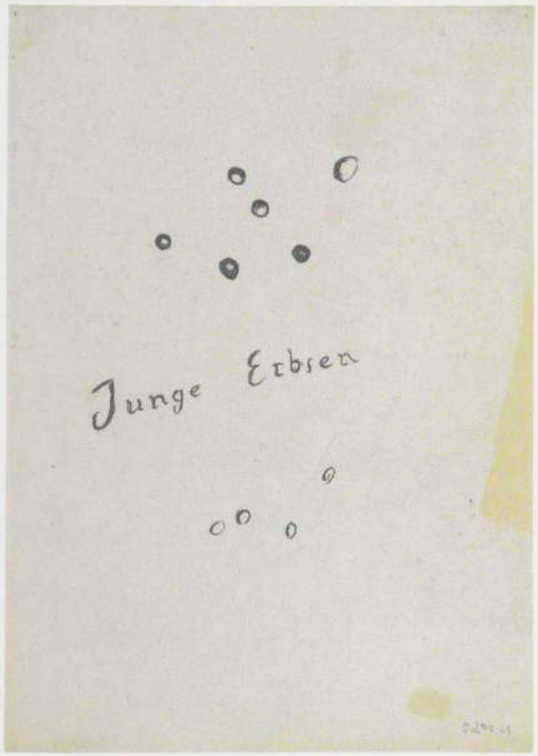
85 Untitled. 1966.
Pencil and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm)

86 Untitled. 1964.
Ballpoint pen, watercolor, and gouache, 11 3/4 x 8 5/8" (29.8 x 21.9 cm)

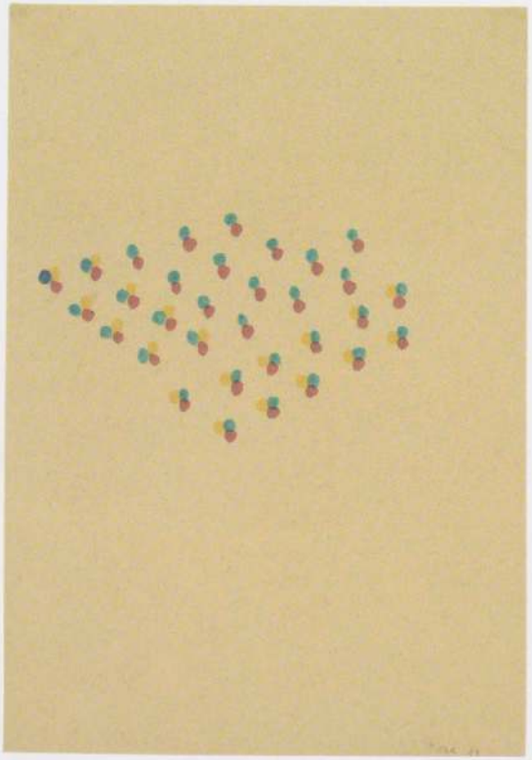
87 Untitled. 1965.
Ballpoint pen and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm)



88 Untitled. 1966.
Gouache, 10 1/4 x 8 1/4" (26 x 21 cm)



82



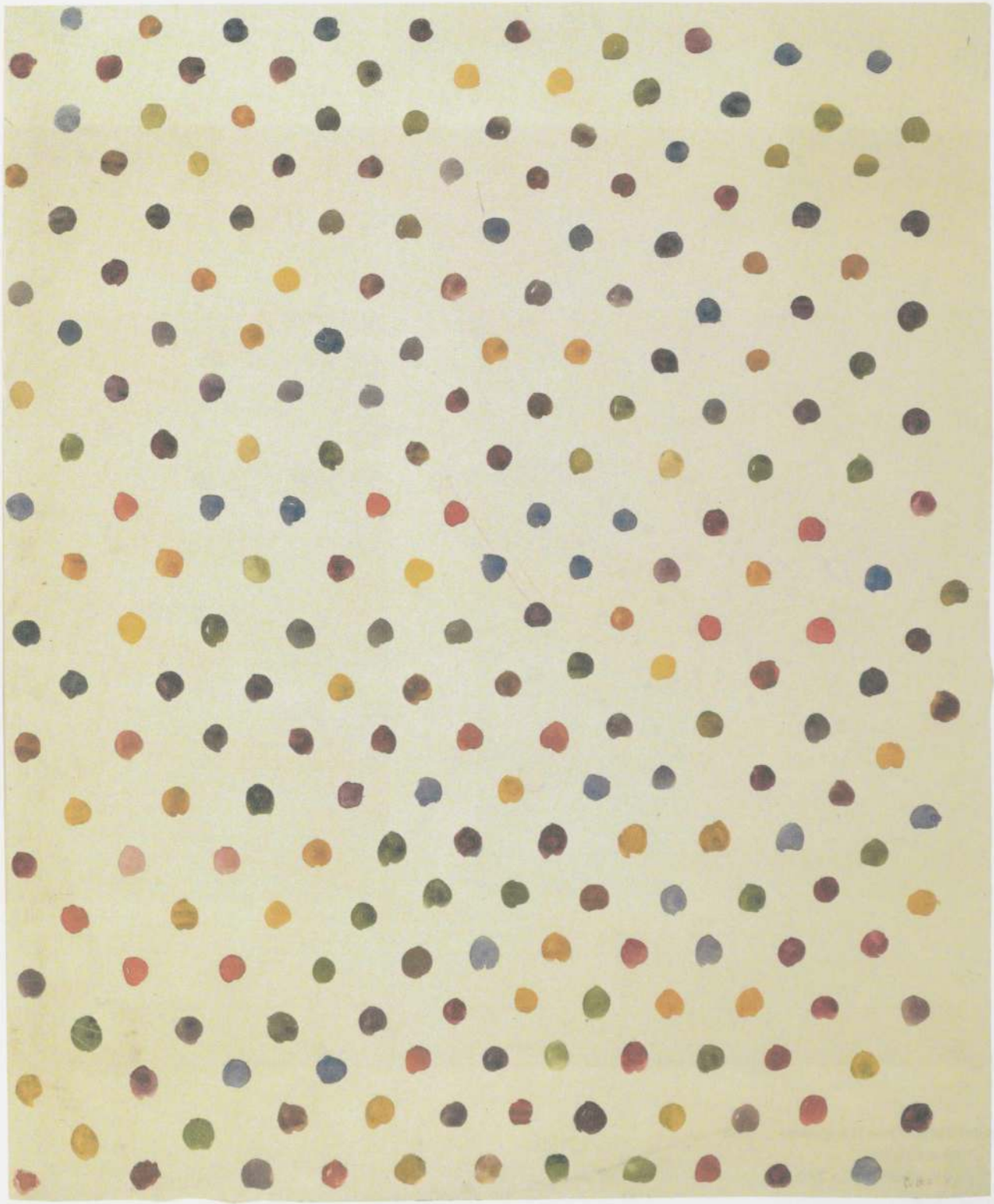
89 90 92 91

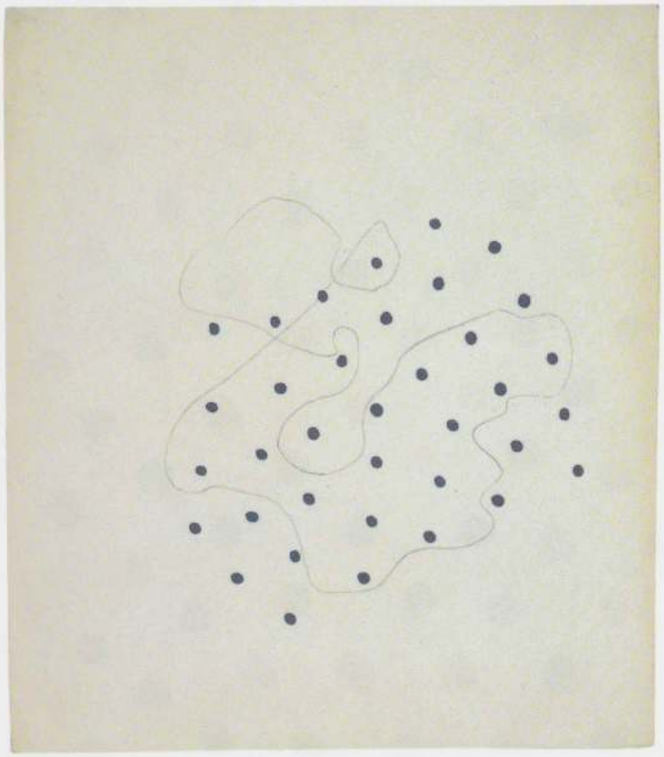
89 *"Young Peas"* • *"Junge Erbsen."* 1963.
Ballpoint pen and gouache,
11 3/4 x 8 1/4" (29.8 x 21 cm)

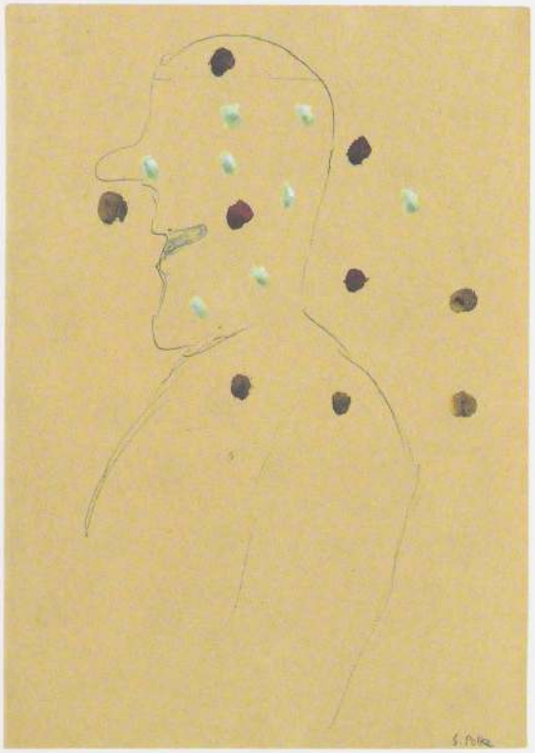
90 Untitled. 1963.
Ballpoint pen and gouache,
10 3/4 x 8 1/4" (27.3 x 21 cm)

91 Untitled *(Dots)* • Ohne Titel *(Punkte)*. 1964.
Watercolor,
11 13/16 x 8 3/8" (30 x 21.3 cm)

92 Untitled *(Dots)* • Ohne Titel *(Punkte)*. 1963.
Watercolor,
24 5/8 x 20 5/16" (62.5 x 51.6 cm)







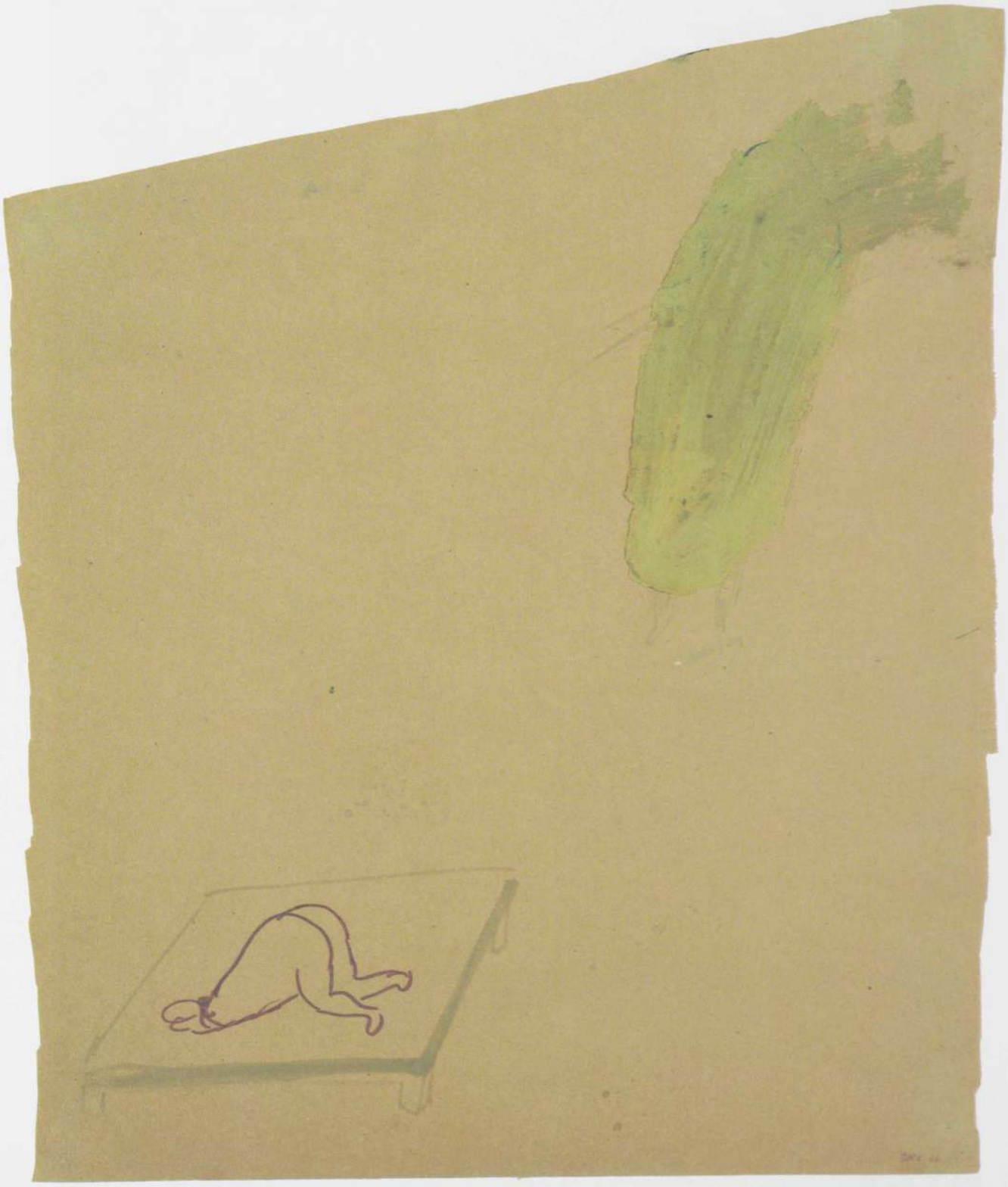
93 | 94 | 95

93 Untitled *(Dots)* • Ohne Titel *(Punkte)*. c. 1968.
Ink and pencil,
10 1/8 x 8 7/8" (25.7 x 22.5 cm)

94 Untitled. 1963.
Ballpoint pen, oil paint, and gouache,
11 5/8 x 8 1/2" (29.5 x 21.6 cm)

95 Untitled. 1964.
Acrylic and felt-tipped pen,
28 3/16 x 29 3/8" (71.6 x 74.6 cm)

96 Untitled *(Platypus)* • Ohne Titel *(Schnabeltier)*. 1964.
Gouache, 39 3/8 x 29 5/16" (100 x 74.5 cm)



97 Untitled. 1964.
Watercolor, 27 9/16 x 21 11/16" (70 x 55.1 cm)

98 Untitled. 1964.
Gouache, 40 15/16 x 29 9/16" (104 x 75 cm)

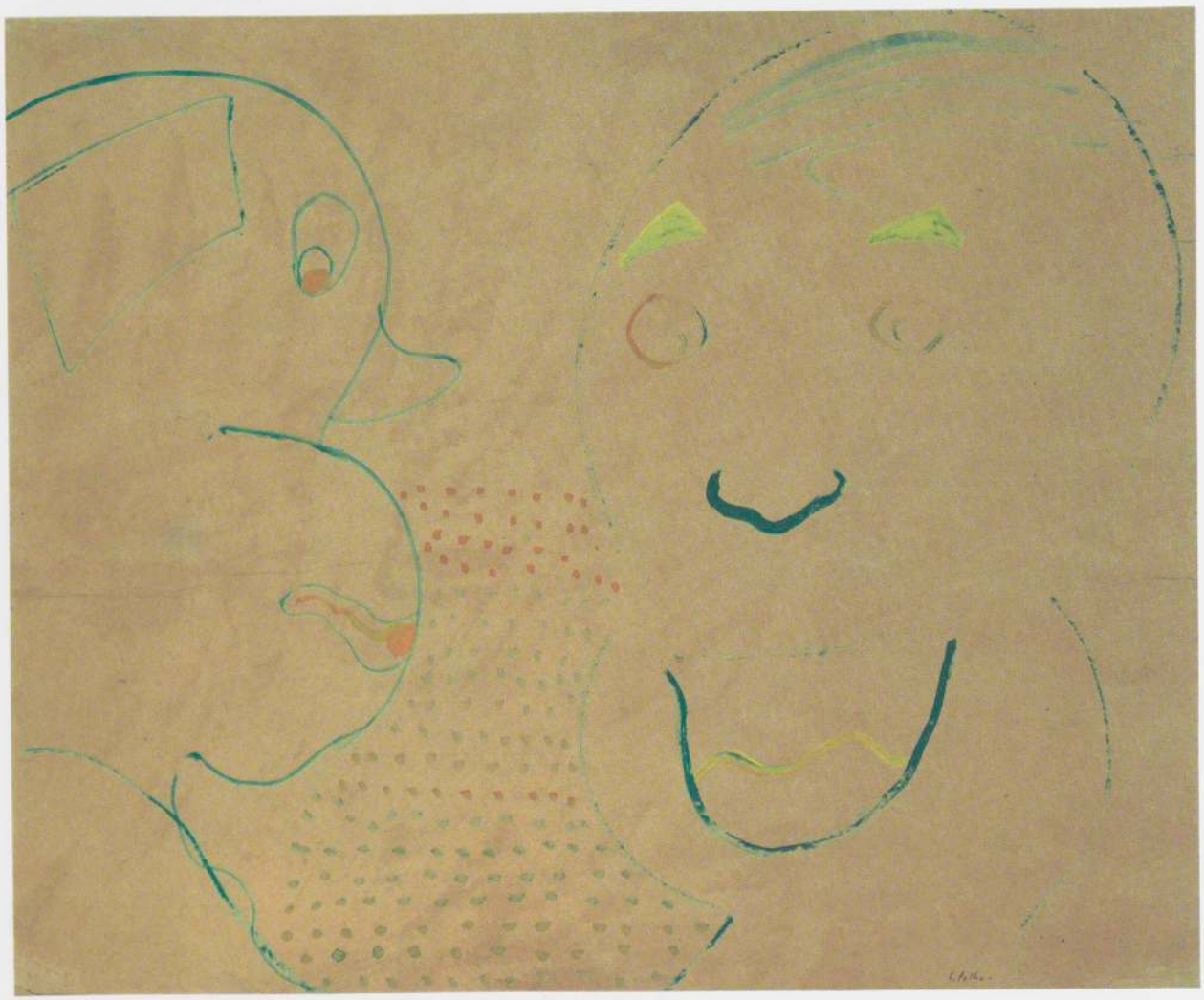
99 Untitled. 1964.
Gouache, 39 3/4 x 29 3/8" (101 x 74.6 cm)

100 Untitled. 1964.
Gouache, 39 13/16 x 29 3/8" (101.1 x 74.6 cm)

101 Untitled. 1965.
Gouache, 39 3/4 x 29 3/8" (101 x 74.6 cm)

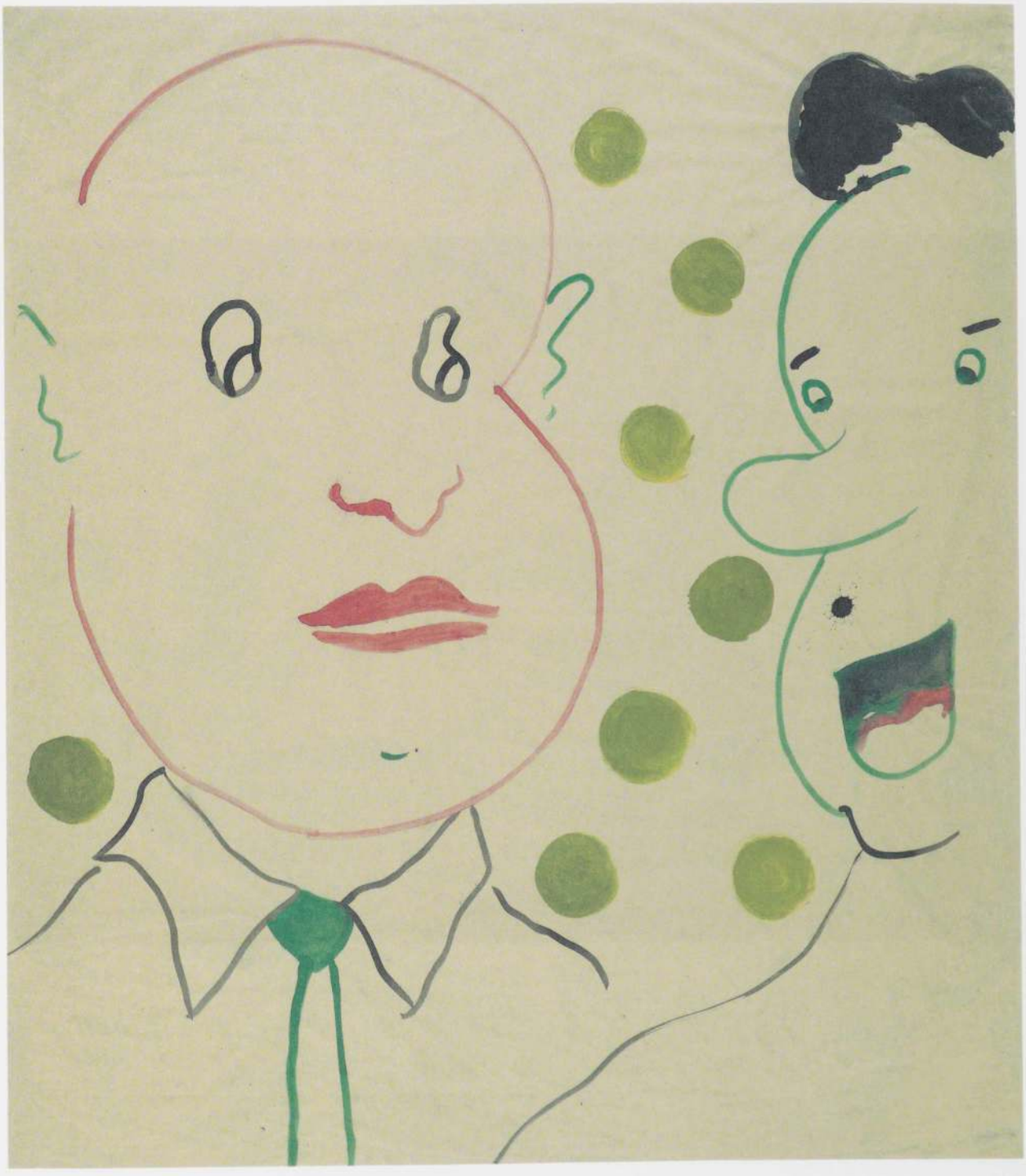
102 *Mother and Child • Mutter und Kind.* 1963.
Gouache, 40 15/16 x 29 3/8" (104 x 74.6 cm)

103 Untitled *(Kiss Kiss)* • Ohne Titel *(Kuss Kuss).* 1965.
Gouache, 27 9/16 x 35 7/16" (70 x 90 cm)



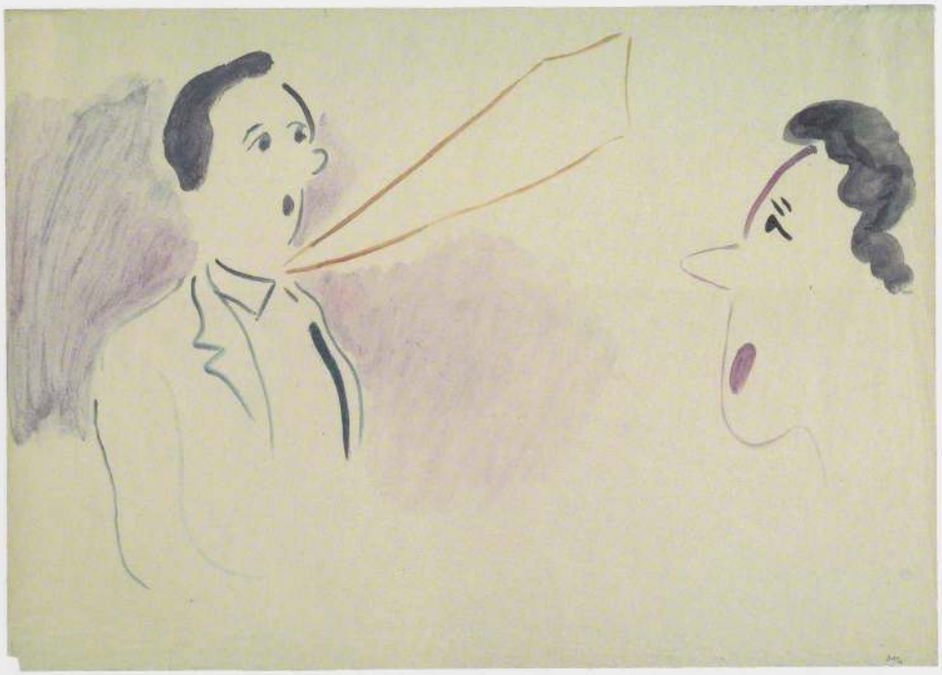
104 *Potato Heads • Kartoffelköpfe.* 1965.
Tempera, 27 1/2 x 33" (69.8 x 83.8 cm)

105 *Potato Heads: Nixon and Khrushchev • Kartoffelköpfe: Nixon und Chruschtschow.* c. 1965.
Watercolor, 33 3/4 x 29 3/8" (84.7 x 74.6 cm)



106 *Potato Heads* • *Kartoffelköpfe.* 1966.
Watercolor, 23 1/4 x 33" (59 x 83.8 cm)

107 Untitled *(Telephone)* • Ohne Titel *(Telephon).* 1966.
Watercolor, 23 5/8 x 33 1/16" (60 x 83.9 cm)



100

108

109

108 *Duo Series • Reihe Duo.* 1966.
Watercolor, 24 1/8 x 33 15/16" (61.3 x 86.2 cm)

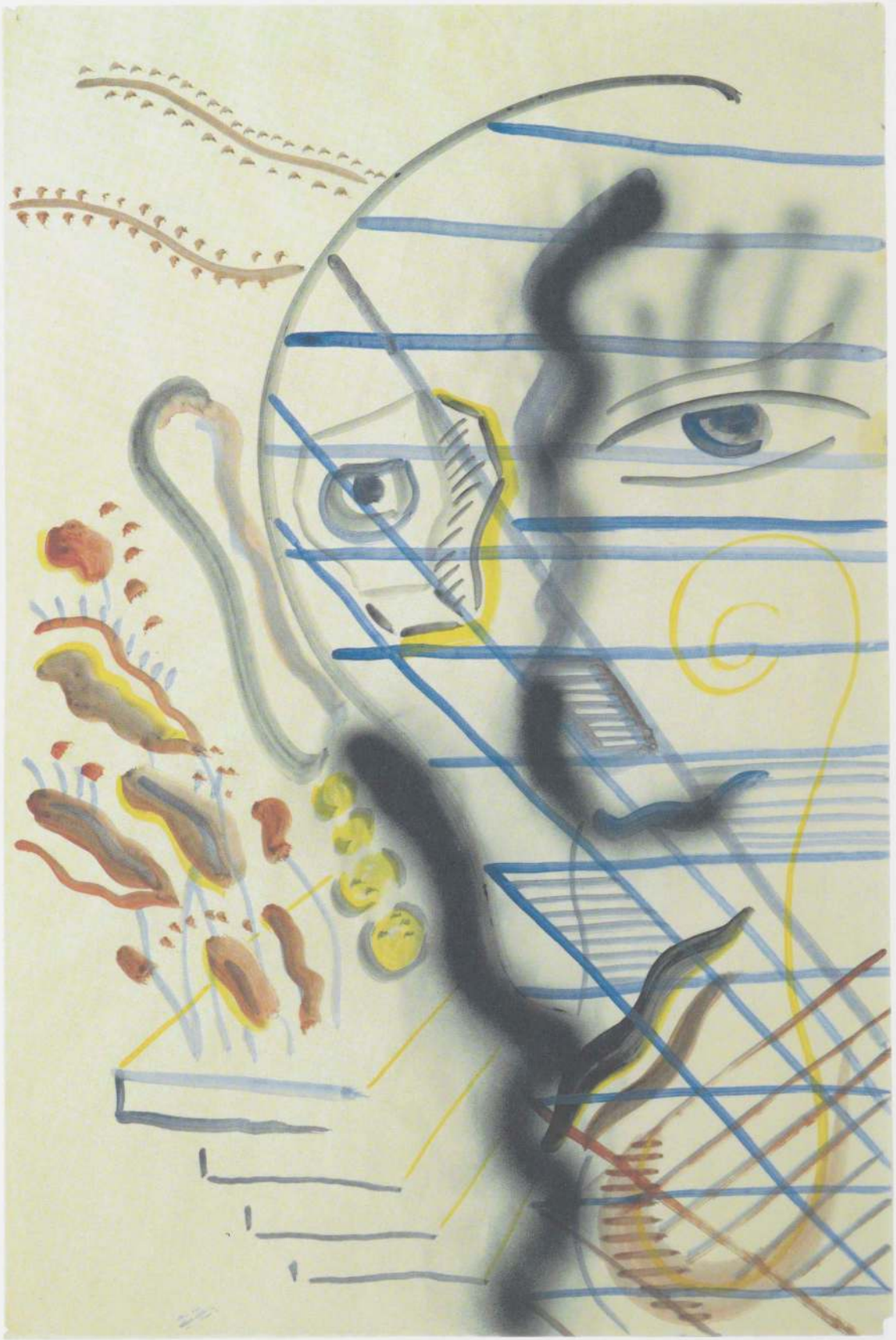
109 *Duo Series • Reihe Duo.* 1966.
Watercolor, 24 1/8 x 33 15/16" (61.3 x 86.2 cm)

110 Untitled. 1963.
Watercolor, 33 7/8 x 29 1/8" (86 x 74 cm)

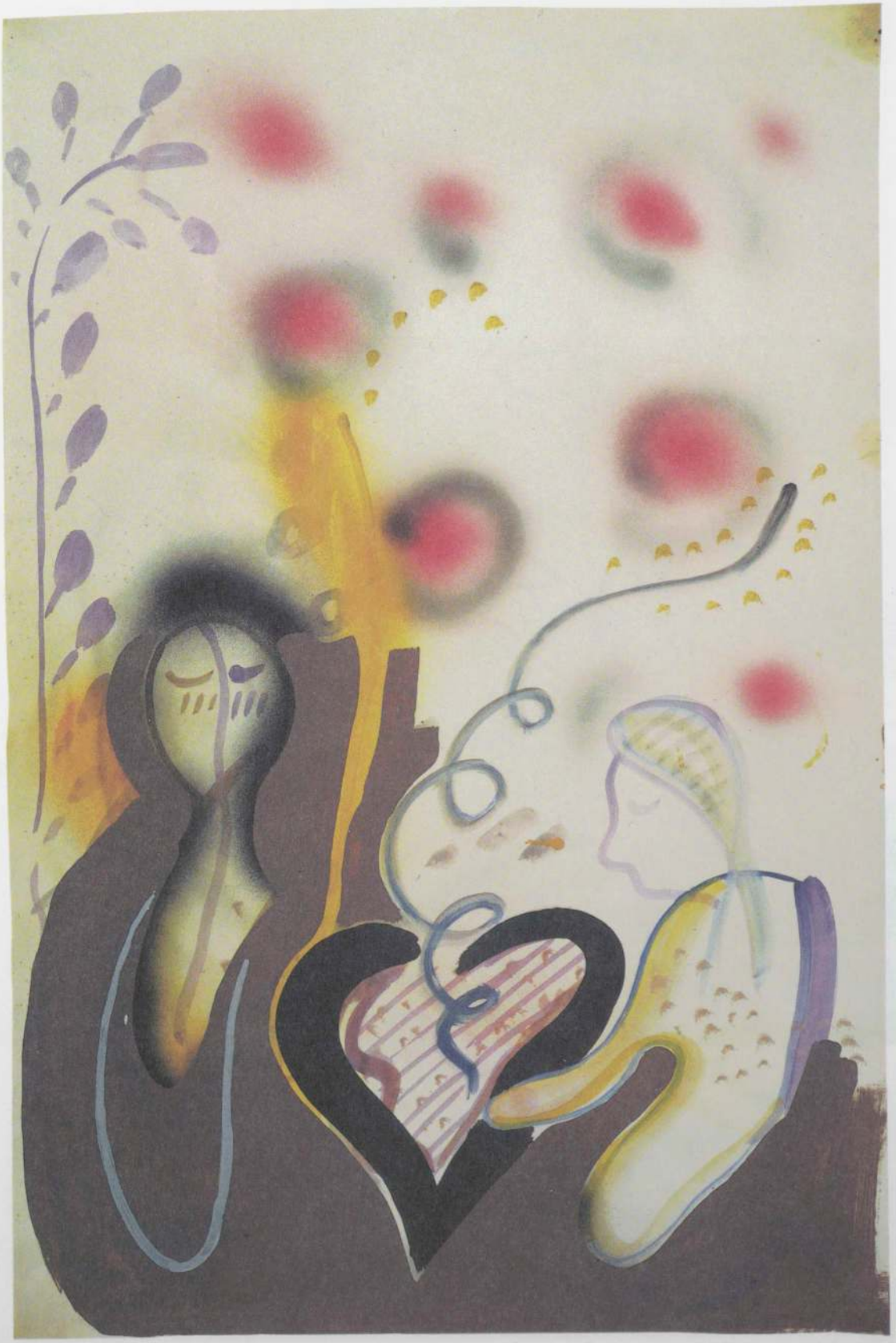
111 *"Ghost" • "Geist."* 1966.
Gouache, 33 7/16 x 24" (84.9 x 61 cm)

112 *Ghost • Geist.* 1967.
Poster paint and watercolor, 33 3/4 x 24" (85.7 x 61 cm)

113 Untitled *(Large Potato Head)* • Ohne Titel *(Grosser Kartoffelkopf).* 1965.
Gouache, 37 3/4 x 25 3/16" (95.9 x 63.9 cm)



114 Untitled *(Palm Tree)* • Ohne Titel *(Palme)*. 1967.
Watercolor and gouache, 37 13/16 x 25 3/16" (96 x 63.9 cm)

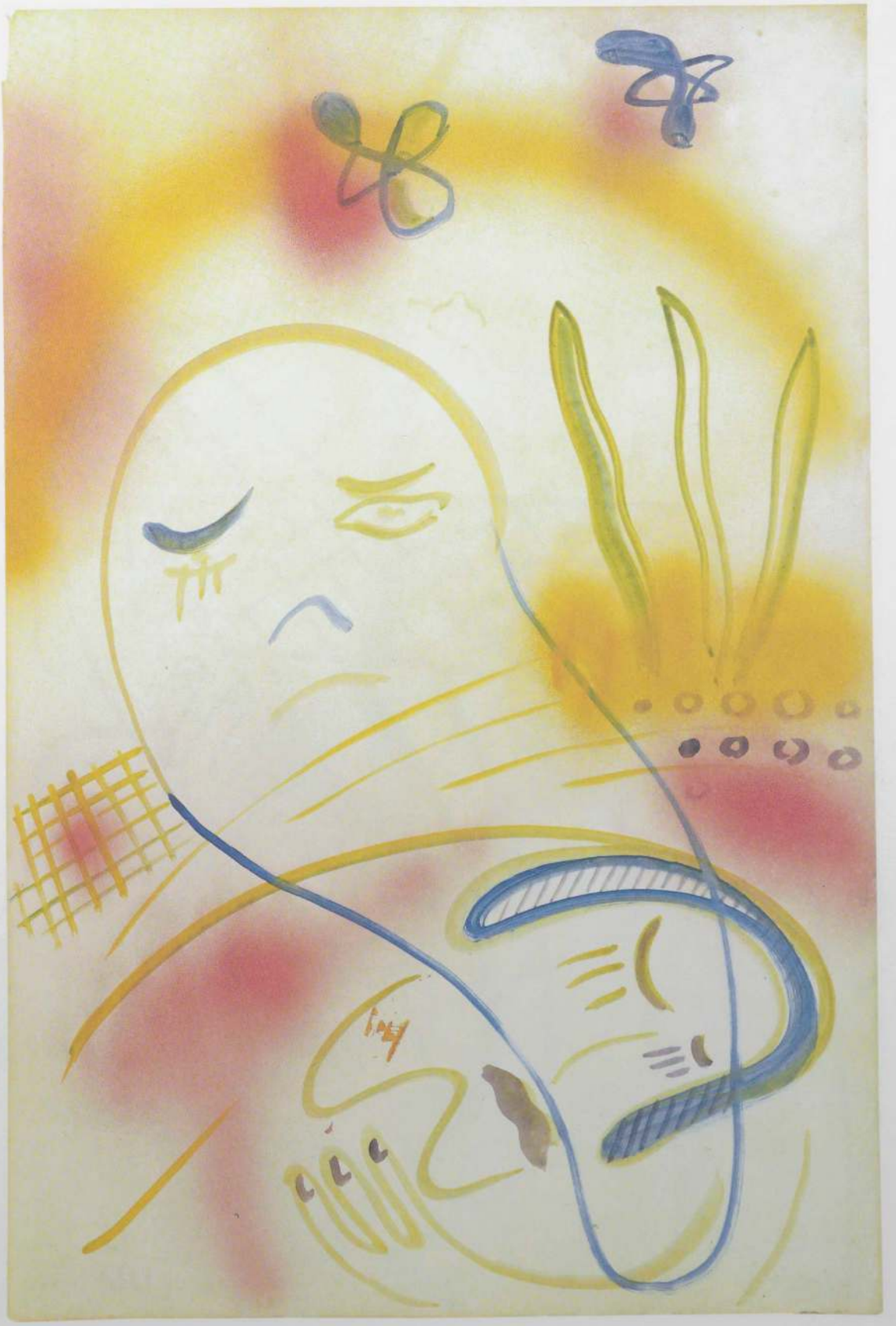


115 Untitled. 1968.
Gouache, ink, and spray paint, 37¾ x 25″ (95.9 x 63.5 cm)

106

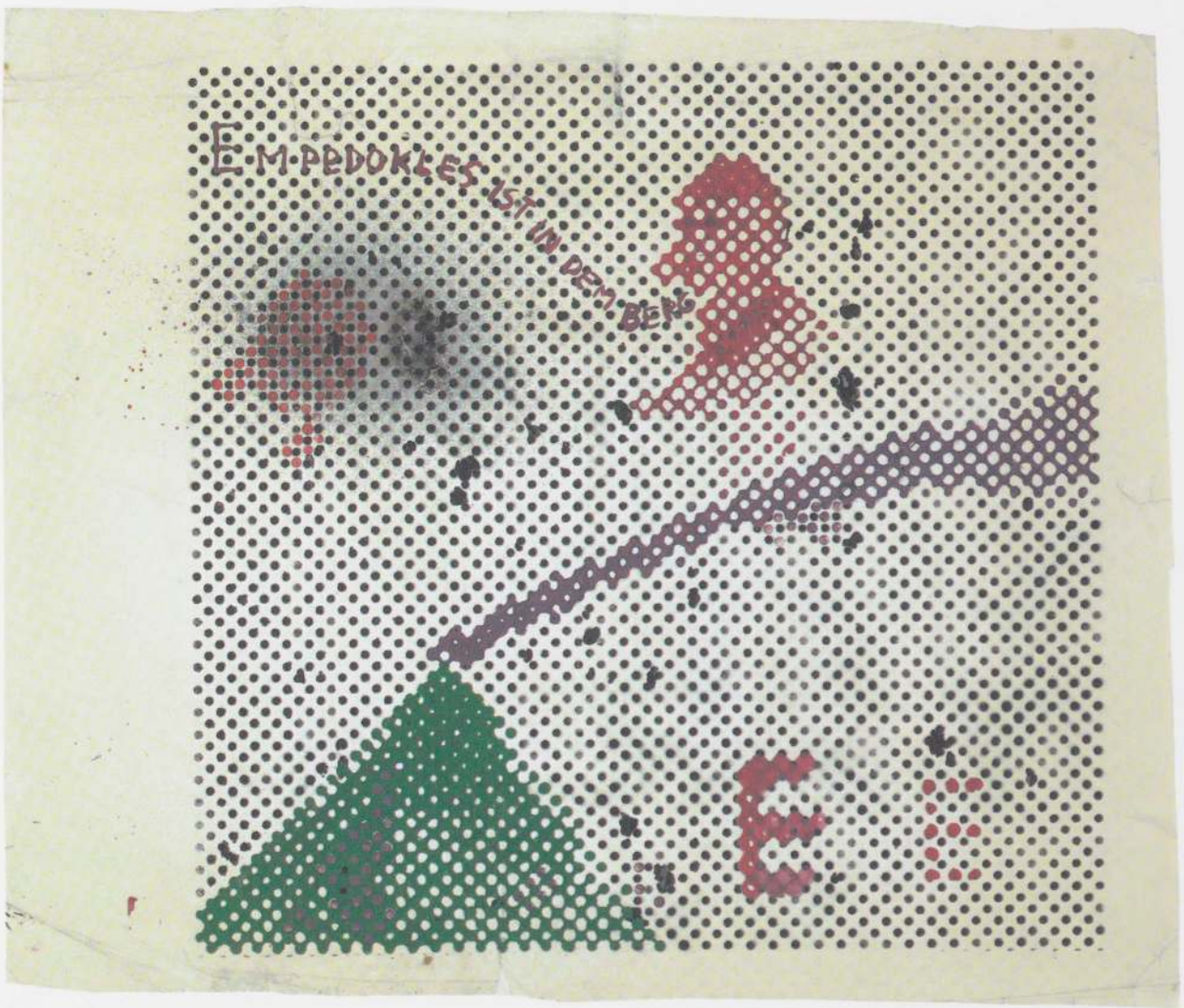
116 Untitled. 1967.
Gouache, watercolor, and spray paint, 24 x 33 5/8" (61 x 85.4 cm)

117 Untitled. 1967.
Watercolor and spray paint, 37 13/16 x 25 5/8" (96 x 65 cm)



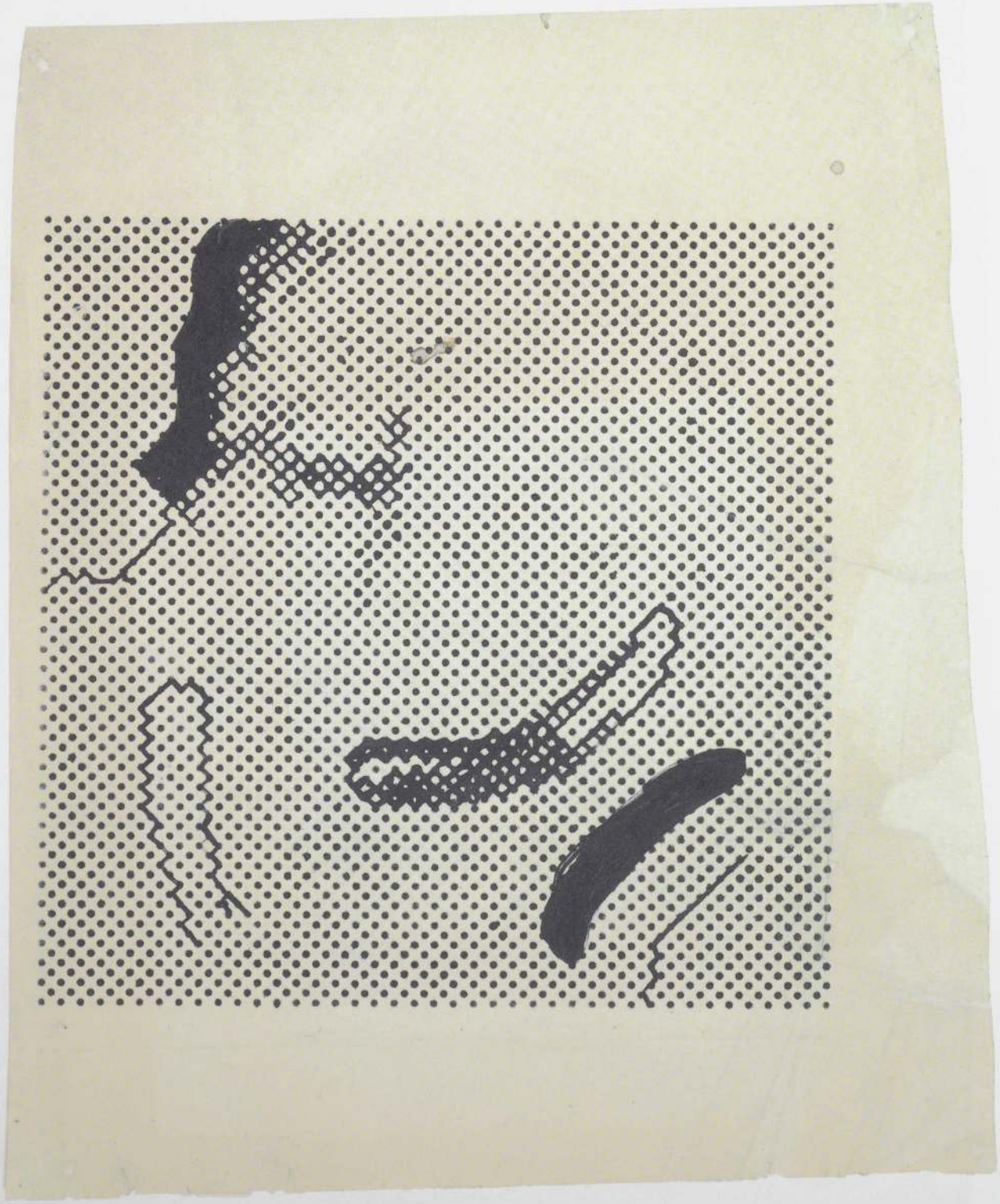
118 Untitled. 1968.
Watercolor, acrylic spray, and gouache, 37 3/4 x 25" (95.9 x 63.5 cm)

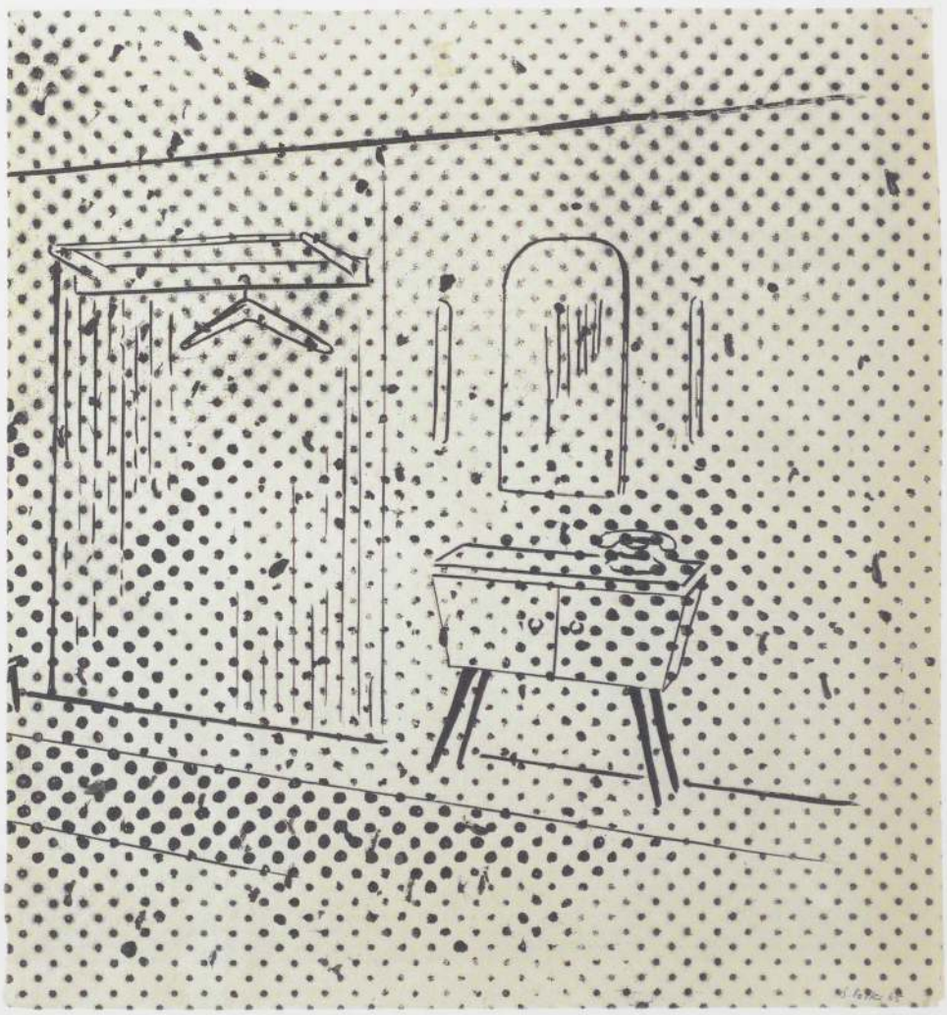
119 Untitled. 1968.
Watercolor, 39 3/4 x 27 1/2" (101 x 69.8 cm)



120 *Raster Drawing (Portrait of Lee Harvey Oswald)* • *Rasterzeichnung (Porträt Lee Harvey Oswald).* 1963.
Poster paint, pencil, and rubber stamp, 37 5/16 x 27 3/8" (94.8 x 69.5 cm)

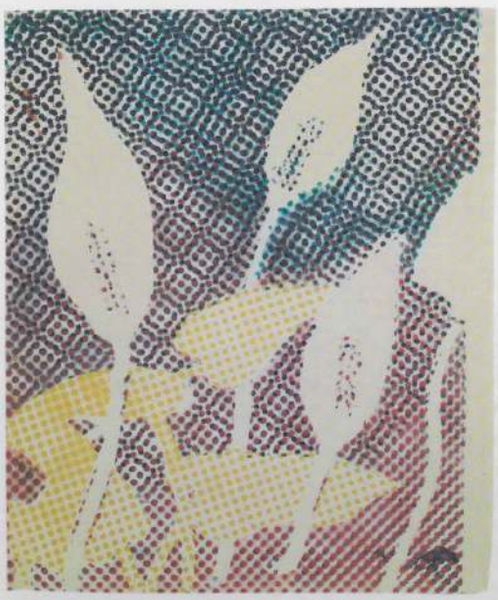
121 *Raster Drawing ("Empedocles is in the Mountain")* • *Rasterzeichnung ("Empedokles ist in dem Berg").* 1963.
Poster paint, rubber stamp, and spray paint, 25 3/16 x 30 5/8" (63.9 x 77.8 cm)

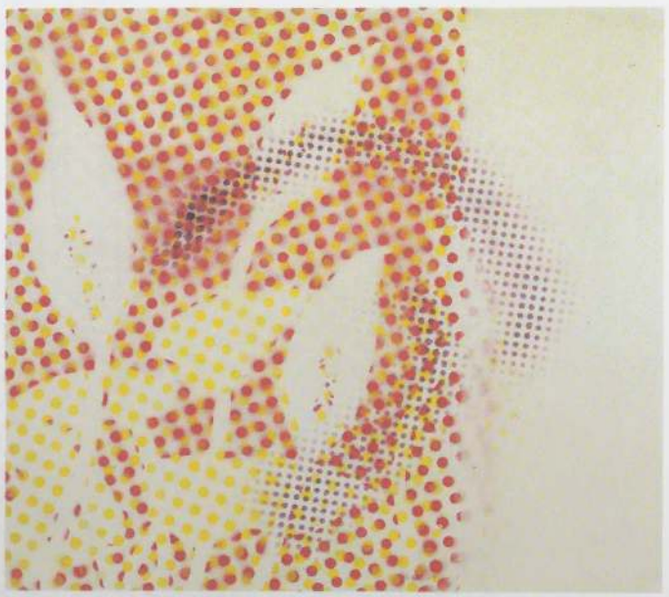




122 *Raster Drawing (Little Sausage)* • *Rasterzeichnung (Würstchen).* 1963.
Poster paint, rubber stamp, and spray paint, 35 1/16 x 28 3/4" (89.1 x 73 cm)

123 *Raster Drawing (Interior)* • *Rasterzeichnung (Interieur).* 1965.
Poster paint and rubber stamp, 17 1/16 x 15 7/8" (43.3 x 40.3 cm)

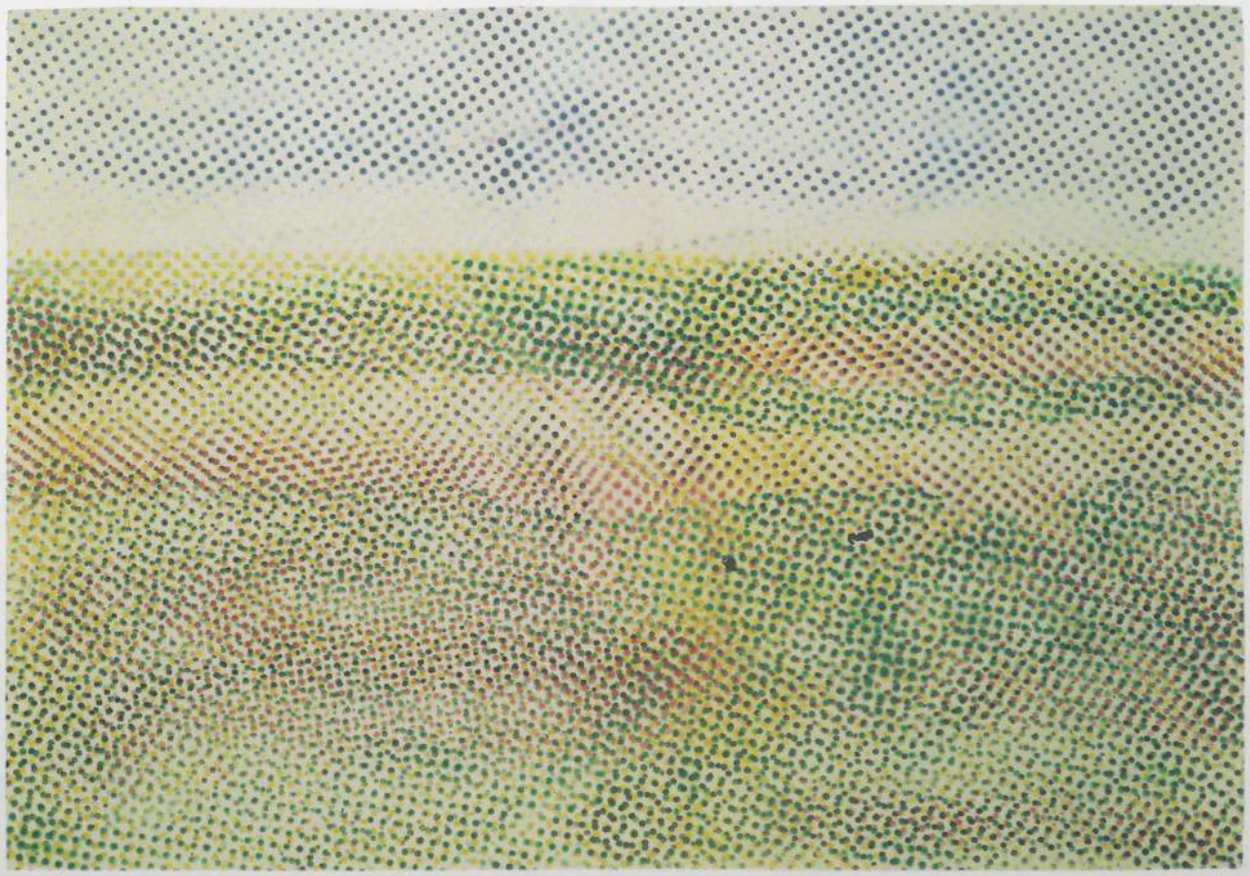




124 *Calla Lily No. 2* • *Kallablüte Nr. 2*. 1965.
Acrylic dispersion, 24 13/16 x 20 7/8" (63 x 53 cm)

125 Untitled *(Raster Drawing)* • Ohne Titel *(Rasterzeichnung)*. 1969.
Acrylic dispersion, 25 3/16 x 28 3/8" (63.9 x 72 cm)

126 Untitled *(Landscape)* • Ohne Titel *(Landschaft)*. 1967.
Acrylic dispersion, 27 9/16 x 39 3/8" (70 x 100 cm)



120

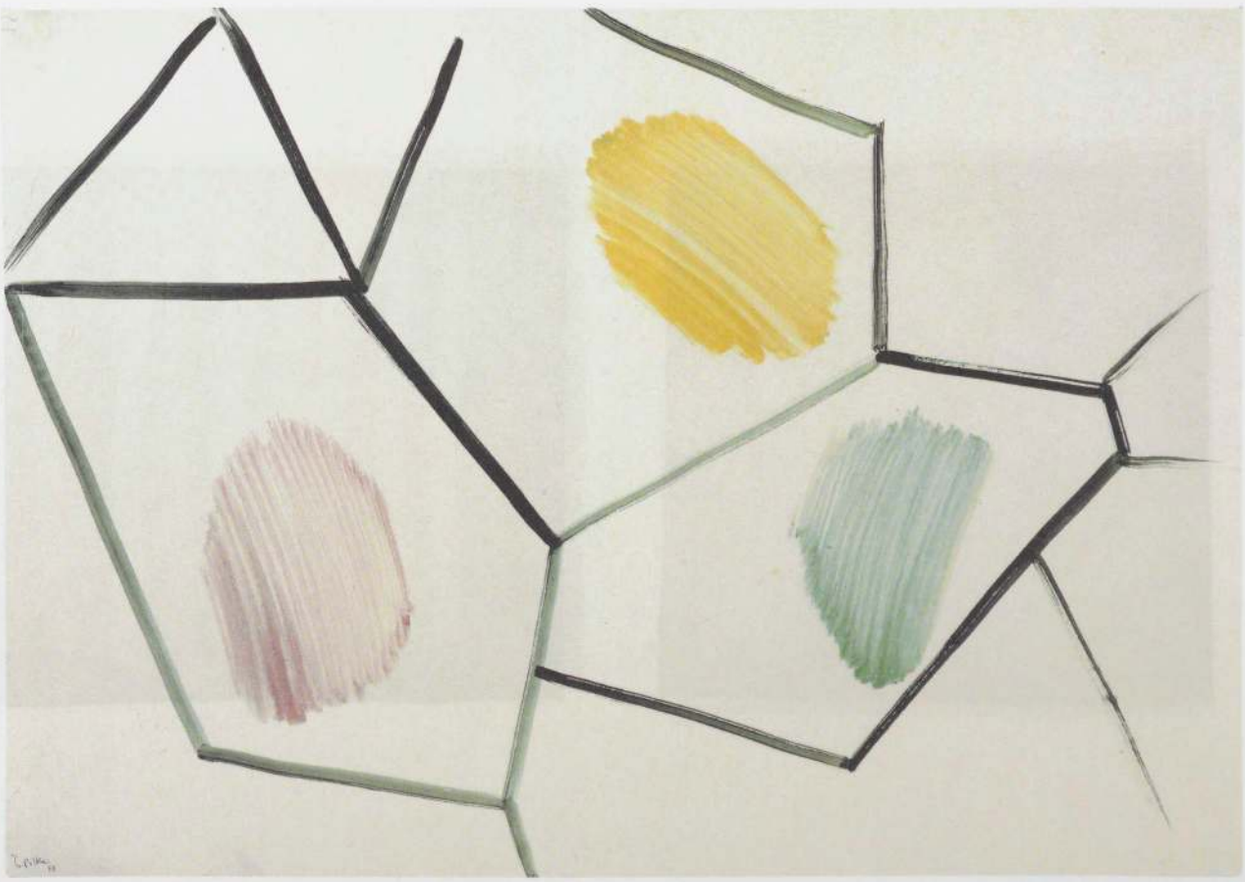
127 | 128 | 129

127 Untitled. 1968.
Pencil, ballpoint pen, watercolor, and gouache, 8 1/4 x 5 13/16" (21 x 14.8 cm)

128 *"Polke's Hand-lines" • "Polkes Handlinien."* 1967.
Watercolor and pencil, 8 1/4 x 5 13/16" (21 x 14.8 cm)

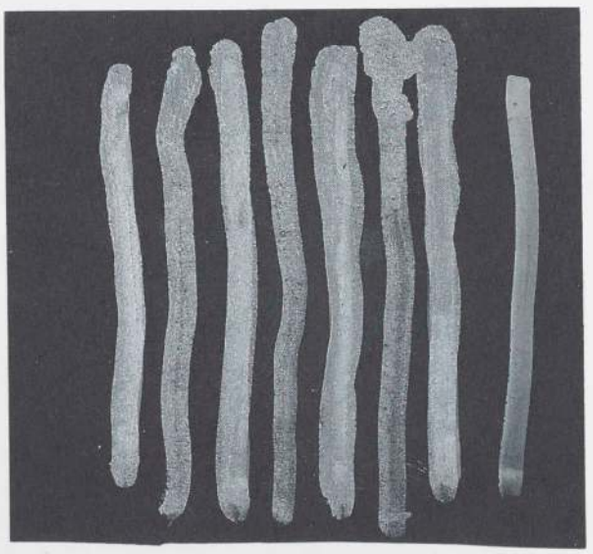
129 Untitled. 1968.
Watercolor, 12 5/8 x 9 7/16" (32.1 x 24 cm)


S. Polke 68



130 Untitled. 1968.
Gouache, 33 3/4 x 24" (85.9 x 61 cm)

131 Untitled. 1968.
Watercolor, 27 11/16 x 39 7/16" (70.3 x 100.2 cm)

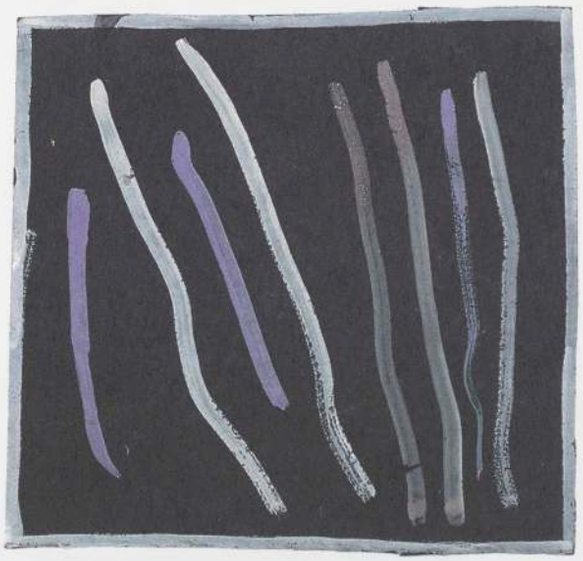


132 Untitled. 1968.
Gouache and silver on black cardboard, 5 x 5" (12.7 x 12.7 cm)

133 Untitled *(Eight Stripes)* • Ohne Titel *(Acht Streifen)*. 1968.
Gouache and silver on black cardboard, 5 1/4 x 5 1/2" (13.3 x 14 cm)

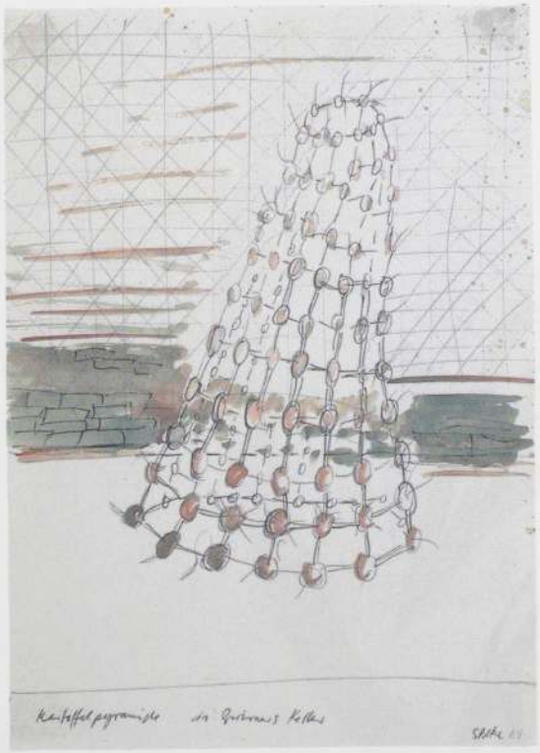
134 Untitled. 1968.
Gouache and silver on black cardboard, 7 1/4 x 7 1/4" (18.4 x 18.4 cm)

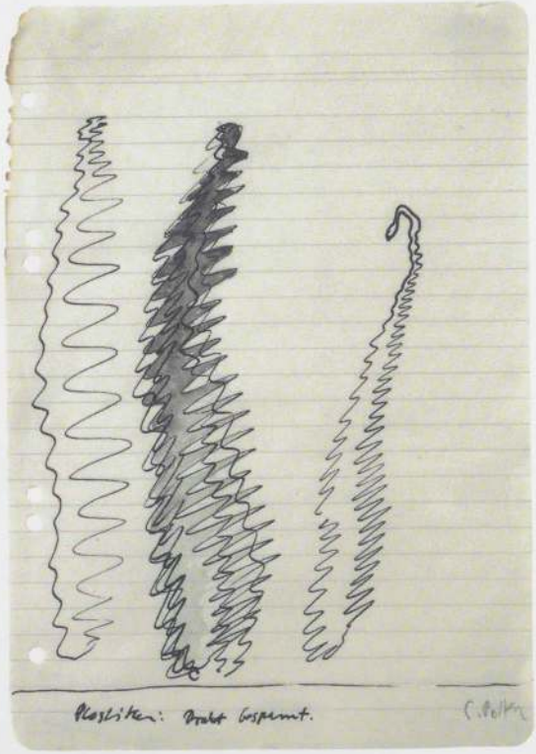
135 Untitled. 1968.
Gouache and silver on black cardboard, 7 1/2 x 7" (19 x 17.8 cm)



136 *"Composition XZ"* • *"Komposition XZ."* 1968.
Watercolor and gouache, 34 1/8 x 24" (86.7 x 61 cm)

137 Untitled *(Heron)* • Ohne Titel *(Reiher)*. c. 1968
Gouache, 39 3/8 x 27 9/16" (100 x 70 cm)





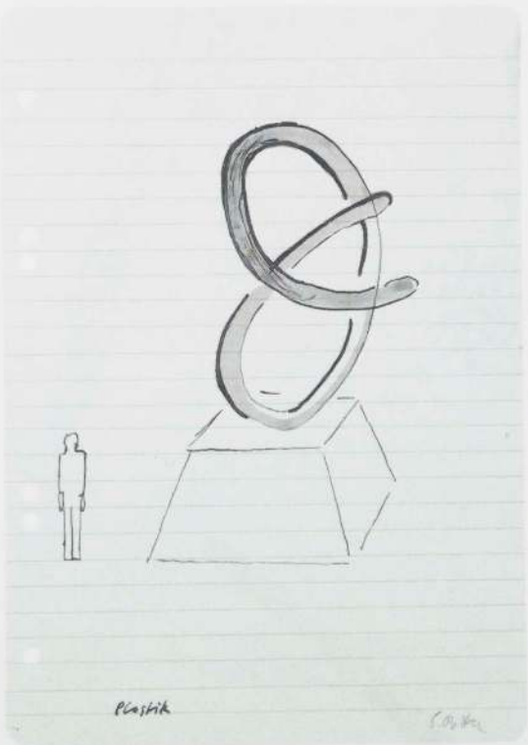
138 | 139 | 140 | 141

138 *"Potato Pyramid in Zwirner's Cellar"* • *"Kartoffelpyramide in Zwirners Keller."* 1969.
Ballpoint pen, felt-tipped pen, and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm)

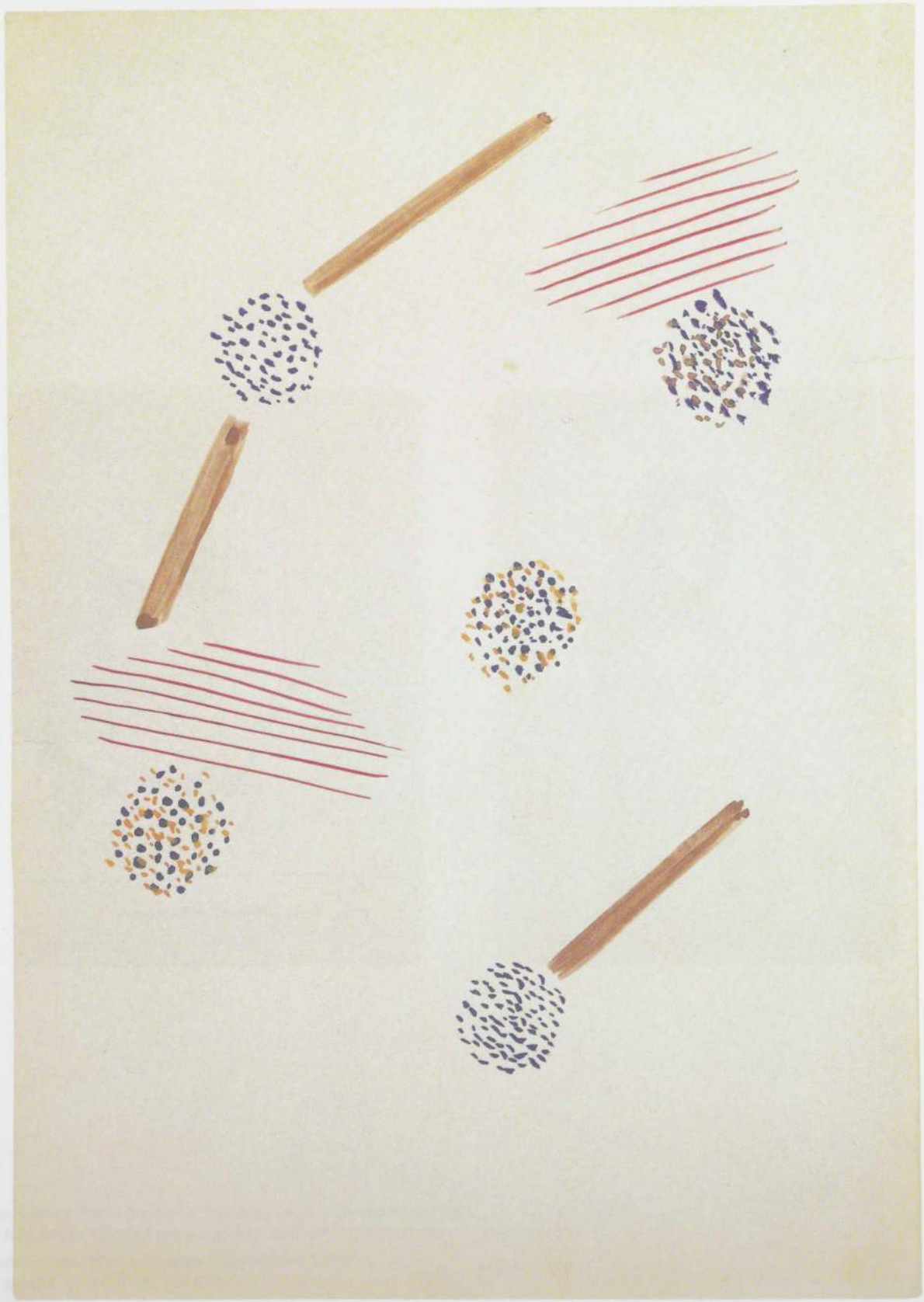
139 *"Sculptures: Strung Wire"* • *"Plastiken: Draht bespannt."* 1968.
India ink, 8 1/4 x 5 3/4" (21 x 14.6 cm)

140 *"Sculpture"* • *"Plastik."* c. 1968.
Watercolor and ink, 8 1/4 x 5 13/16" (21 x 14.8 cm)

141 *"Plant"* • *"Pflanze."* 1968.
Watercolor and ink, 8 1/4 x 5 13/16" (21 x 14.8 cm)


Plastik


Holz, Falten, Kordel, Seidenpapier

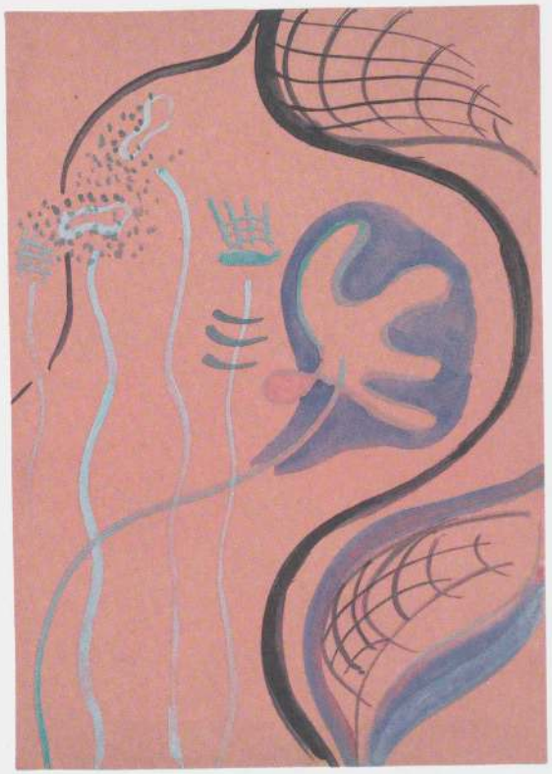


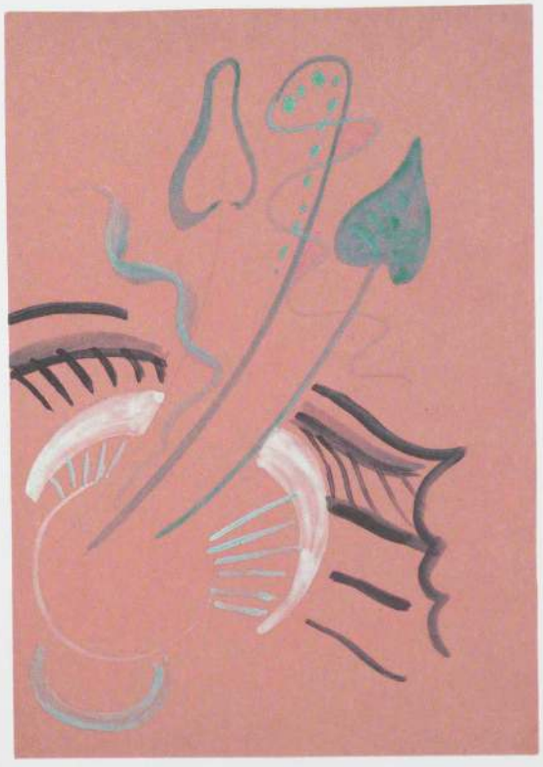
142 *Capriccio II.* 1963–65.
Watercolor and inks, 11¾ x 8¼" (29.8 x 21 cm)

143 *Capriccio.* 1963–65.
Watercolor and inks, $11^{11}/_{16}$ x $8^{3}/_{8}$" (29.7 x 21.2 cm)

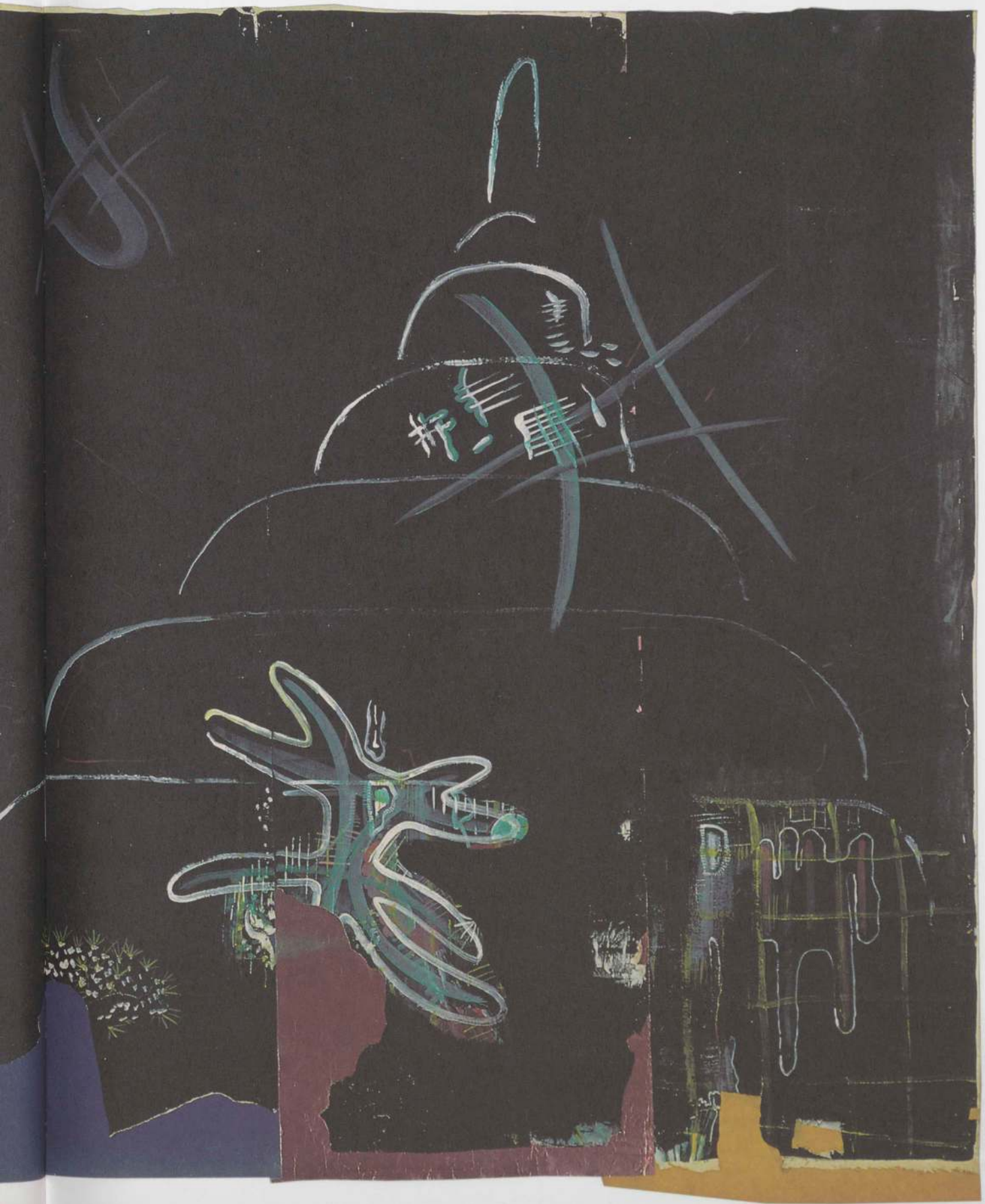
144–151 *Baroque Group* • *Barock-Gruppe*. c. 1966.
Watercolor and ink, each sheet $11\frac{5}{8}$ x $8\frac{13}{16}$" (29.5 x 22.4 cm)

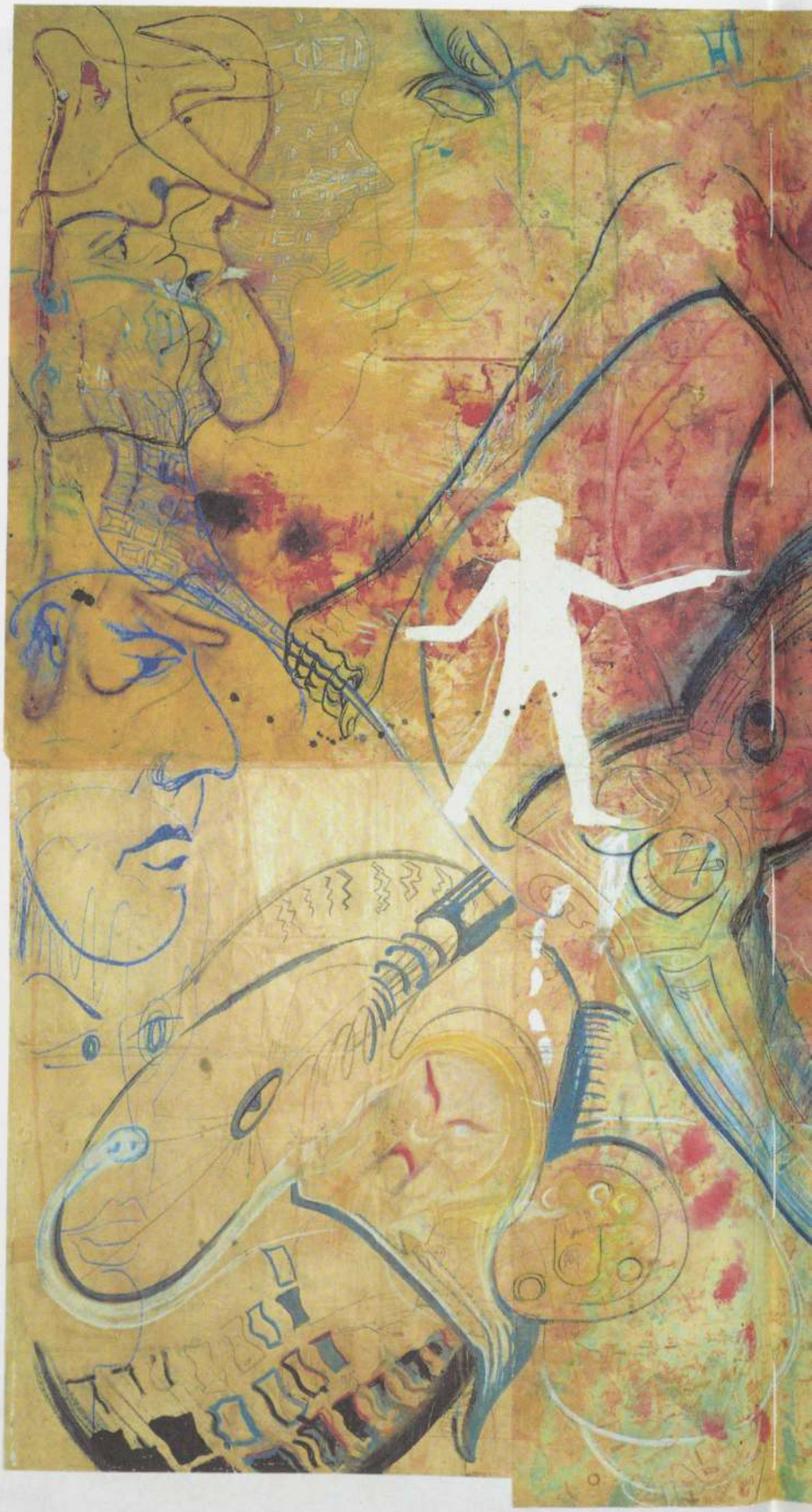
152–157 *Chancellery Papers* • *Kanzleiblätter.* Before 1968.
Watercolor and ink, each sheet $11^{13}/_{16}$ x $8^{5}/_{16}$" (30 x 21.1 cm)





158 *Burma*. 1968–85.
Mixed media, 8′8¾″ x 7′10⅞″ (266 x 241 cm)



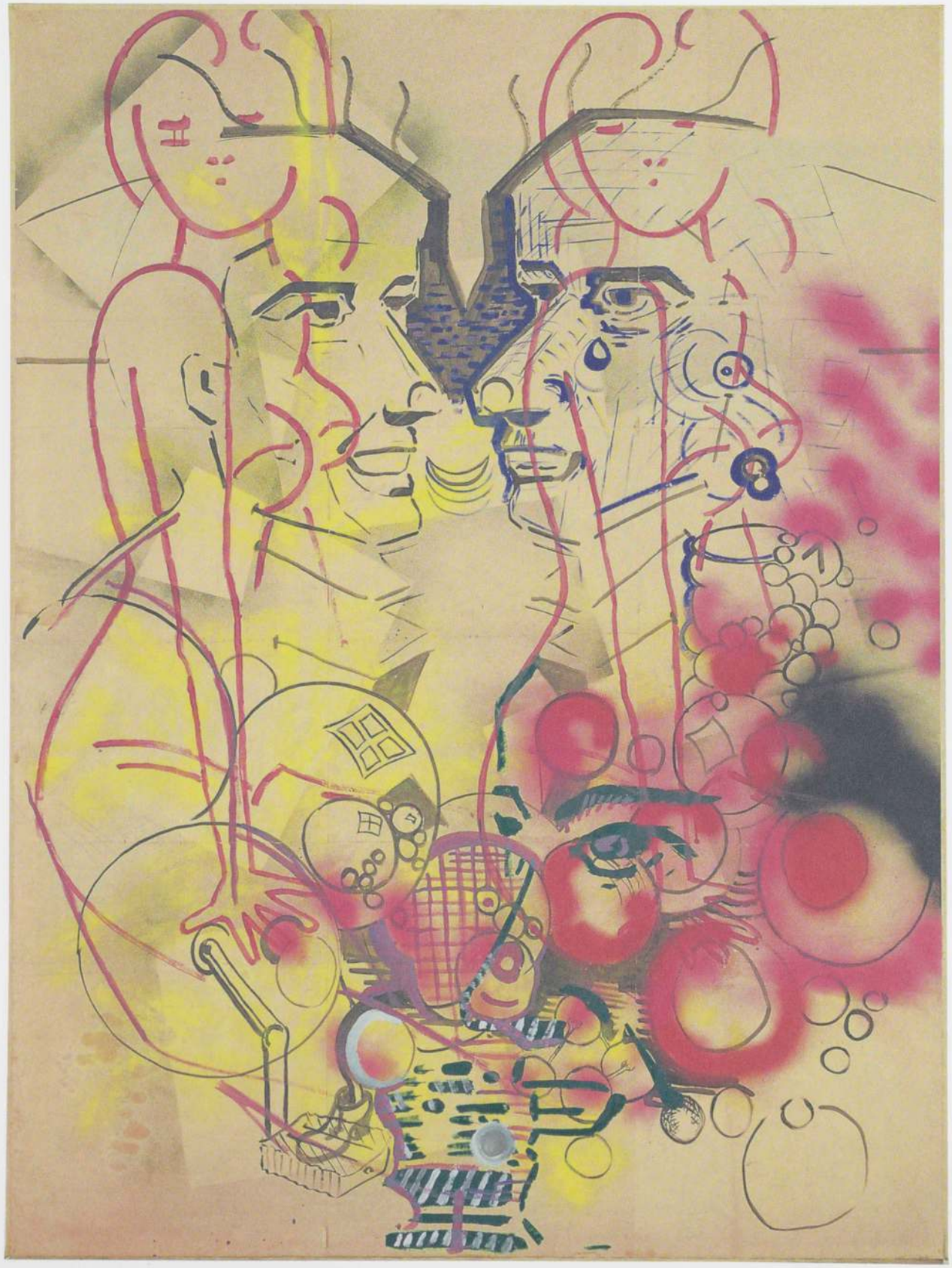


159 *The Ride on the Eight of Infinity, I (The Motorcyclist) • Die Fahrt auf der Unendlichkeitsacht, I (Der Motorradfahrer).* 1969–71.
Mixed media, 12′6″ x 17′ (381 x 518 cm)

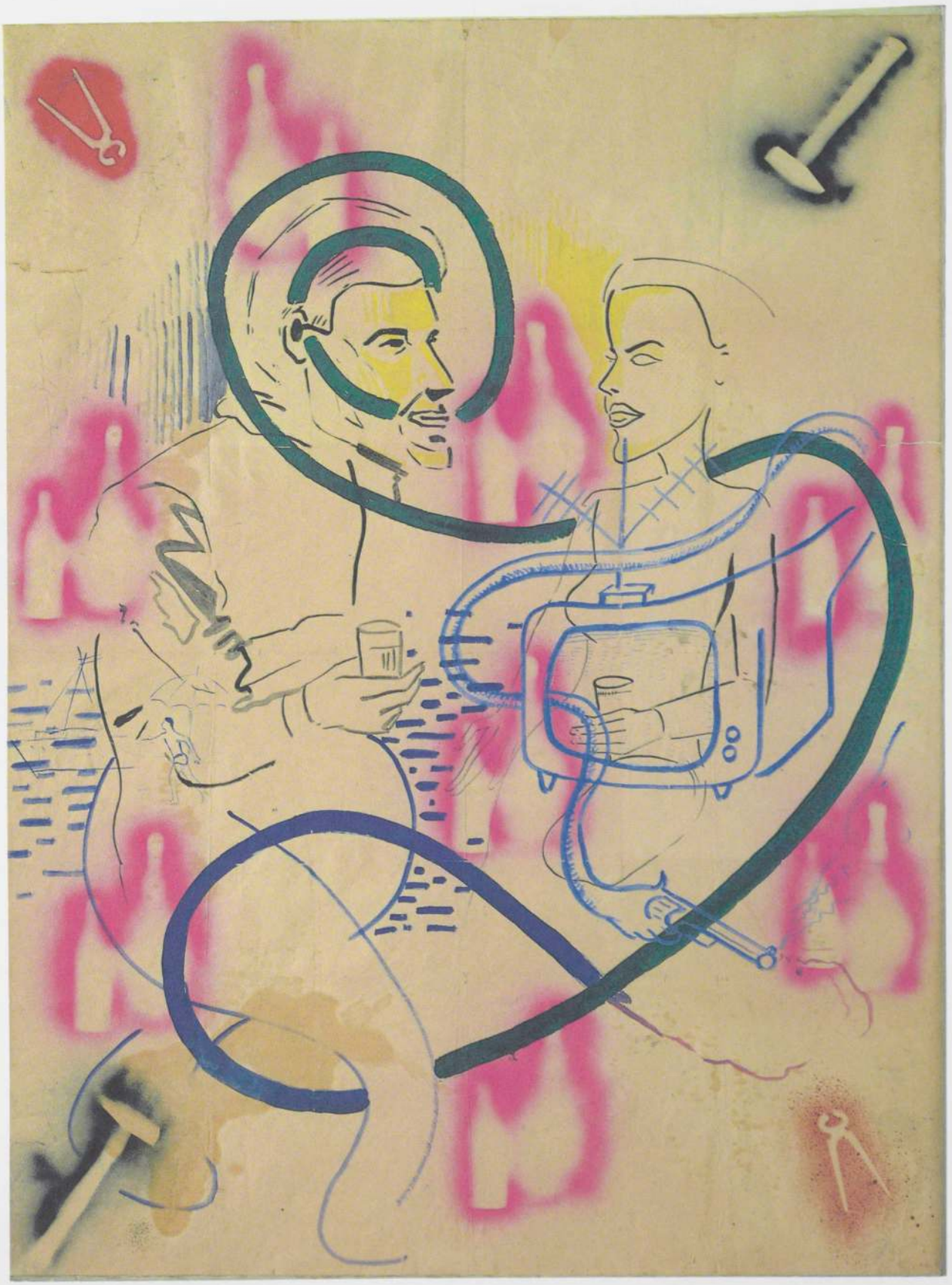
160 *The Ride on the Eight of Infinity, II (The Motorcycle Bride) • Die Fahrt auf der Unendlichkeitsacht, II (Die Motorradbraut).* 1969–71.
Mixed media, 12′6″x 15′1″ (381 x 460 cm)

161 *The Ride on the Eight of Infinity, III (The Motorcycle Headlight) • Die Fahrt auf der Unendlichkeitsacht, III (Die Motorradlampe).* 1969–71.
Mixed media, 10′6″ x 15′9″ (320 x 480 cm)

162 *The Ride on the Eight of Infinity, IV (Landscape) • Die Fahrt auf der Unendlichkeitsacht, IV (Landschaft).* 1969–71.
Mixed media, 9′4″ x 14′2″ (285 x 432 cm)

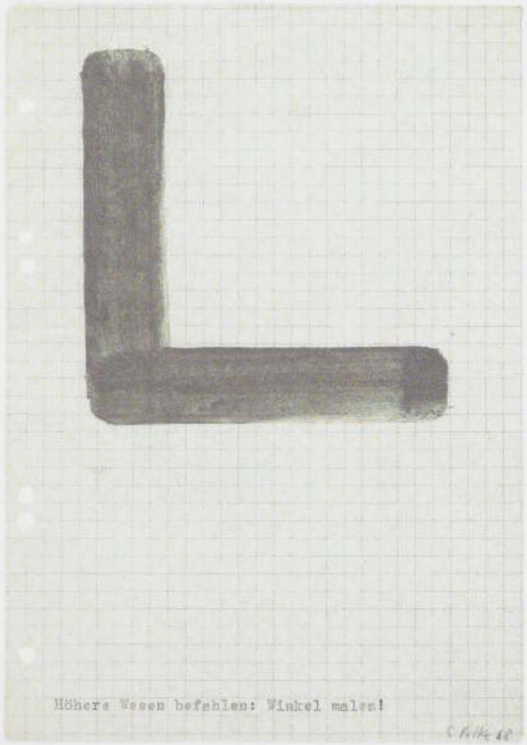


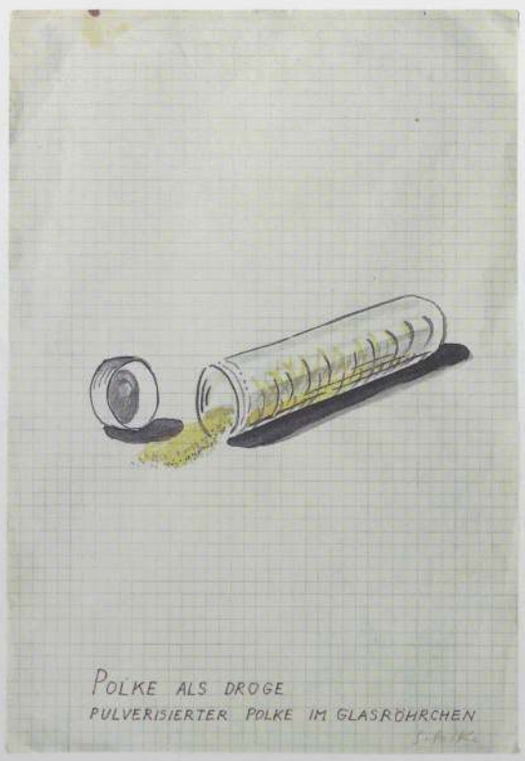
163 Untitled. 1971.
Watercolor, gouache, and synthetic polymer paint on paper, mounted on canvas, 7′9 1/4″ x 5′9 3/4″ (236.9 x 177.2 cm)



164 Untitled. 1971.
Gouache and mixed media on paper, mounted on canvas, 7'7" x 5'9" (231 x 175.3 cm)

165 *Spiderman.* 1971–74.
Acrylic on paper, mounted on linen, 9′3 1/4″ x 10′3″ (282.5 x 312.4 cm)





166	167	168
169	170	171

166 *"Higher Beings Command: Paint an Angle!"*
"Höhere Wesen befahlen: Winkel malen!" 1968.
Watercolor and typed print,
8 1/4 x 5 13/16" (21 x 14.8 cm)

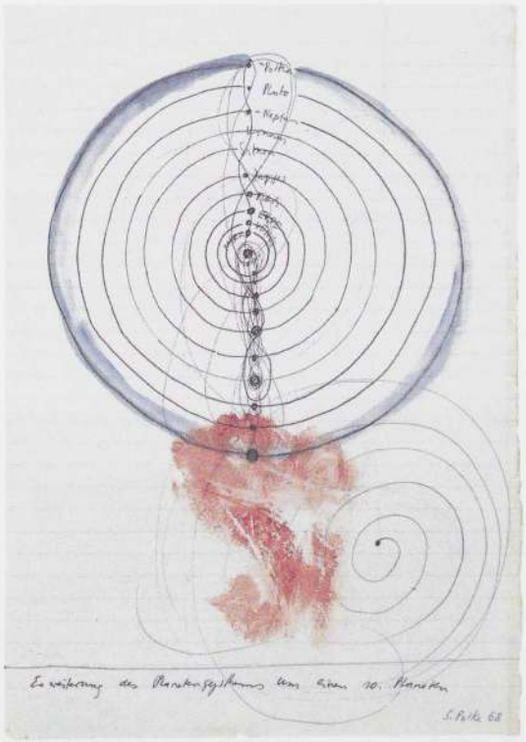
167 *"Extension of the Planet System by Some 10 Planets"*
"Erweiterung des Planetensystems um einen 10. Planeten." 1968.
Ballpoint pen, ink, and watercolor,
11 3/4 x 8 1/4" (29.8 x 21 cm)

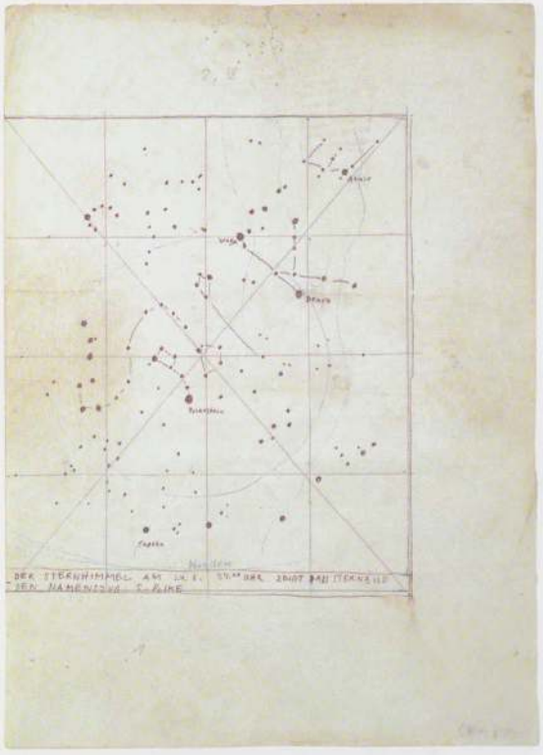
168 *"The Starry Sky on 24 June 24.00 Hours Shows a Constellation in the Form of the Name S. Polke"* • *"Der Sternhimmel am 24.6. 24.00 Uhr zeigt als Sternbild den Namenszug S. Polke."* 1969.
Ballpoint pen and ink, 11 5/8 x 8 1/4" (29.5 x 21 cm)

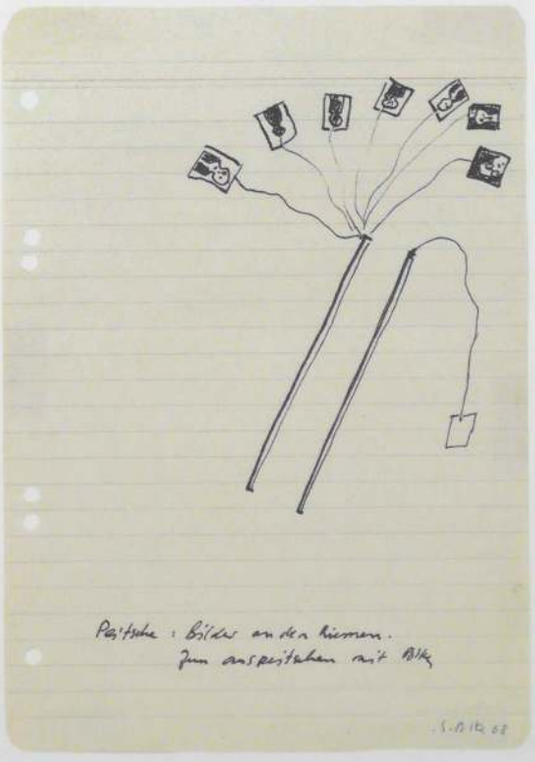
169 *"Polke As A Drug"* • *"Polke als Droge."* c. 1968.
Watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm)

170 Untitled *(Physiognomical Changes)*
Ohne Titel *(Physiognomische Veränderung)*. 1969.
Watercolor, 11 5/8 x 8 1/4" (29.5 x 21 cm)

171 *"Whip"* • *"Peitsche."* 1968.
Pen and ink, 8 1/4 x 5 7/8" (21 x 14.9 cm)

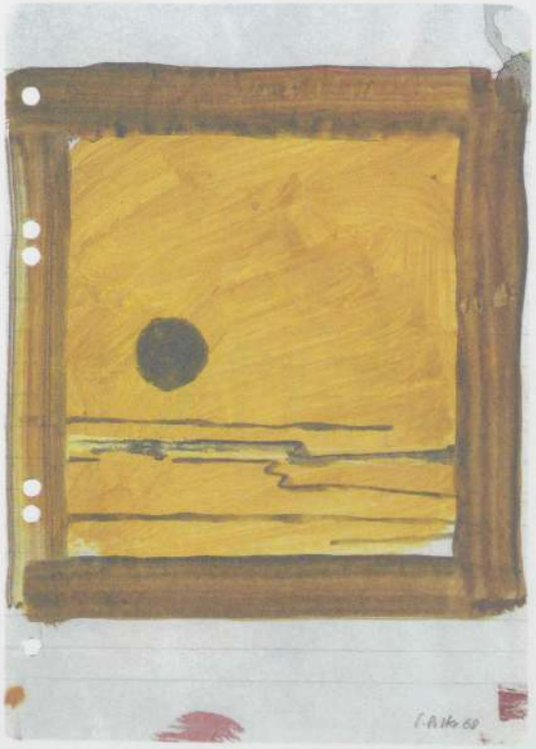

Pluto
Neptun
Uranus
Saturn
Jupiter
Mars
Erde
Venus
Merkur
Sonne
Erweiterung des Planetensystems um einen 10. Planeten
S. Paik 68

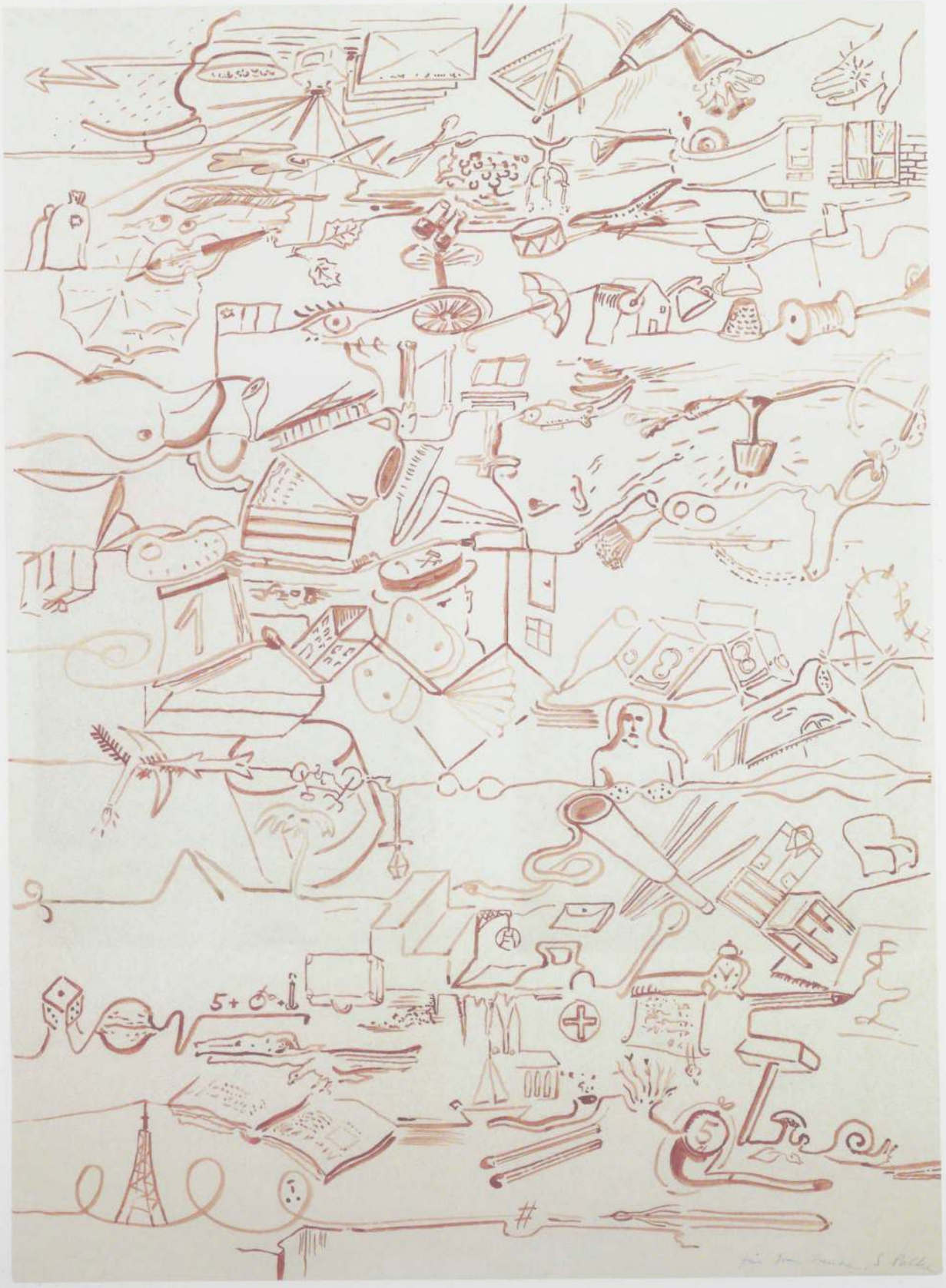

DER FIXSTERNHIMMEL AM
DIE NAMEN DER
S. PAIK

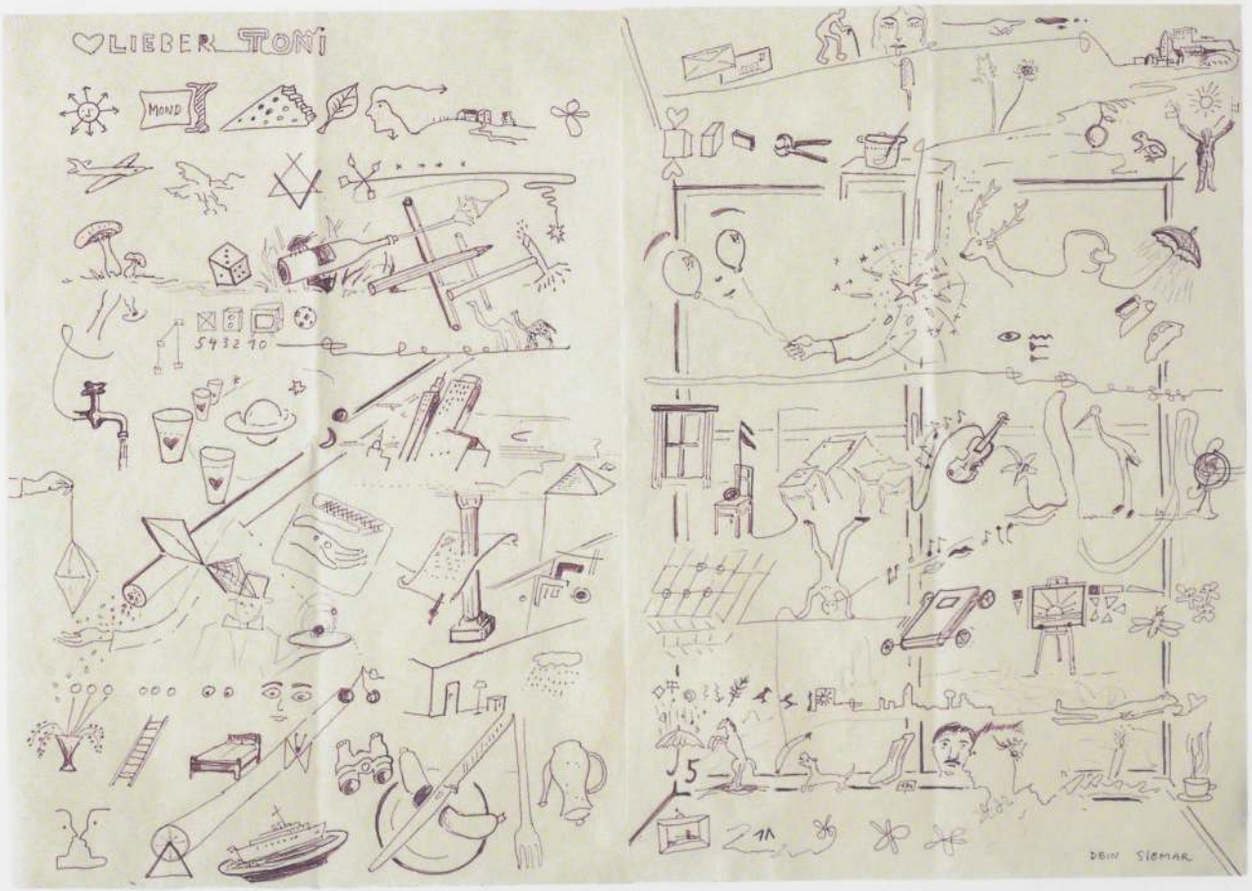

Postkarte : Bilder an den Himmel.
Zum ausschneiden mit Bild
S. Paik 68

172 | 173 | 174 | 175

172–175 Untitled. 1968.
Watercolor, each sheet 8 1/16 x 5 13/16" (20.5 x 14. 8 cm)

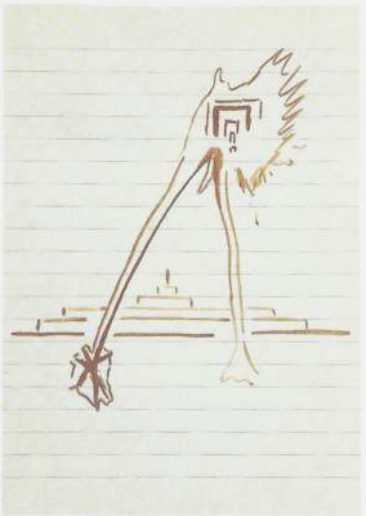






176 Untitled. 1965–66.
Watercolor, 24 x 17" (61 x 43 cm)

177 Untitled. 1970.
Ink, 11 3/4 x 16 9/16" (29.8 x 42.1 cm)



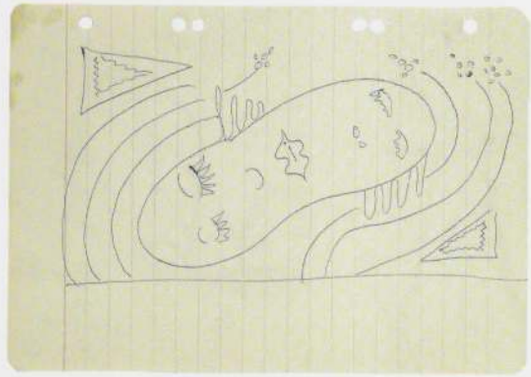
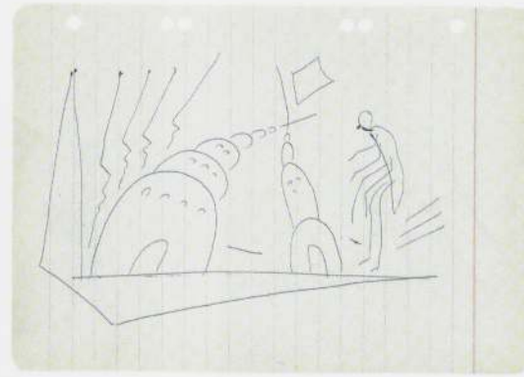
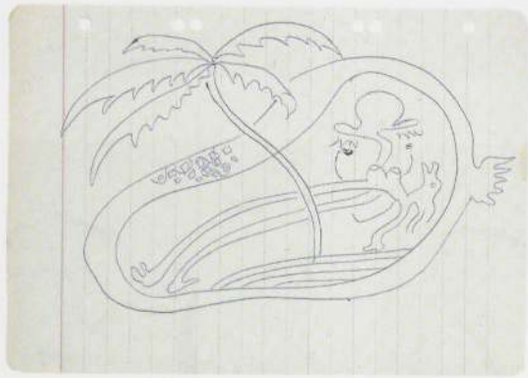
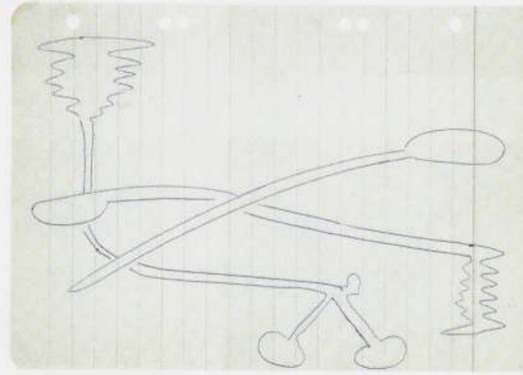
178–189 *Sketchbook • Skizzenbuch.* 1966–69.
Pencil and watercolor, each page 8 1/4 x 5 7/8" (21 x 14.9 cm)

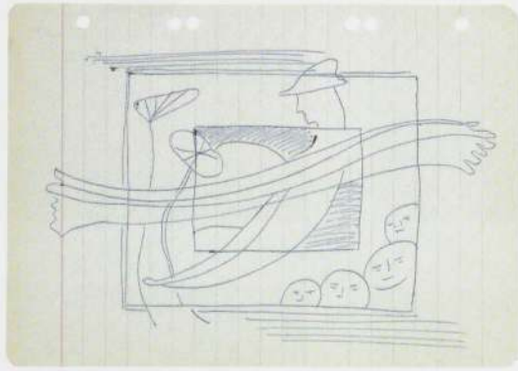


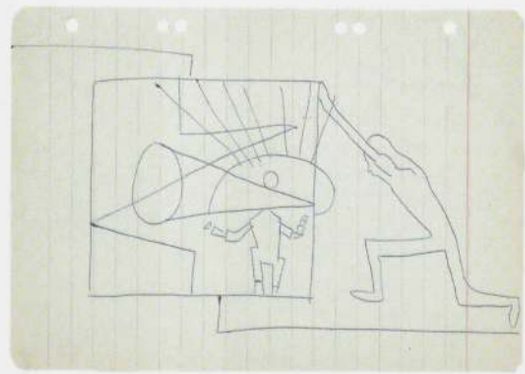




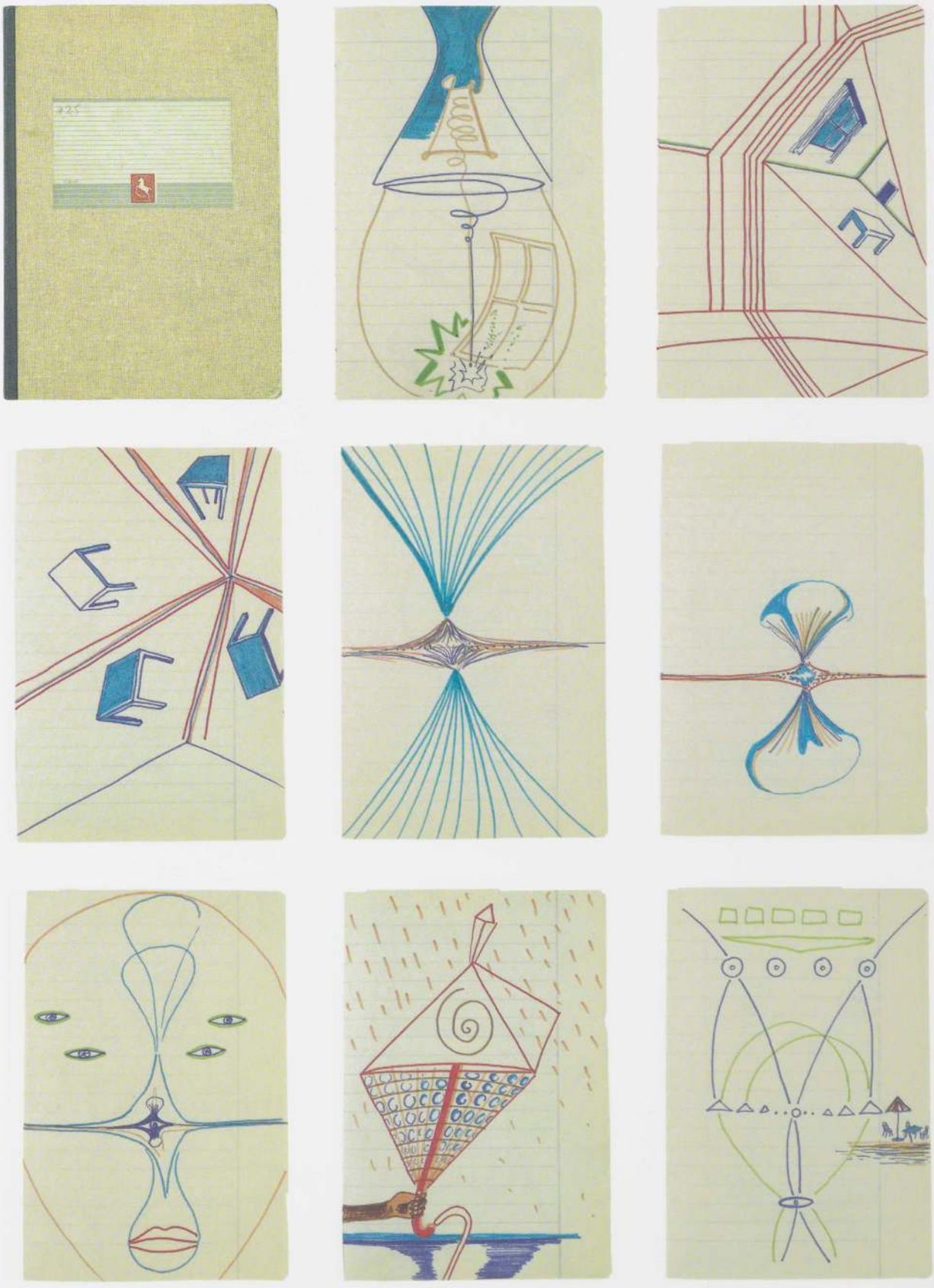


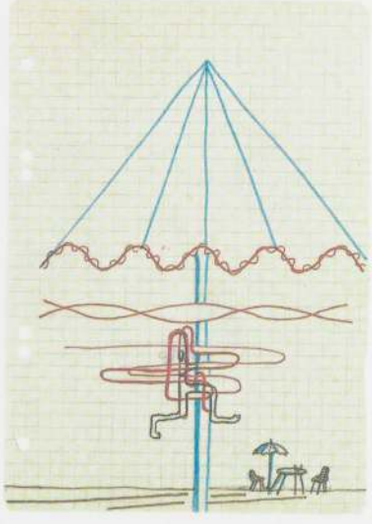


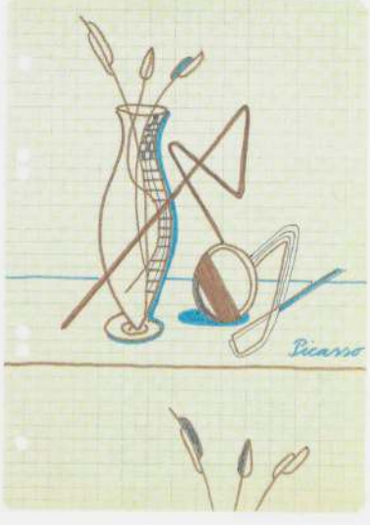



190–197 *Sketchbook No. 25* • *Skizzenbuch Nr. 25.* c. 1968–69.
Ballpoint pen, each sheet 5 7/8 x 8 1/4" (14.9 x 21 cm)

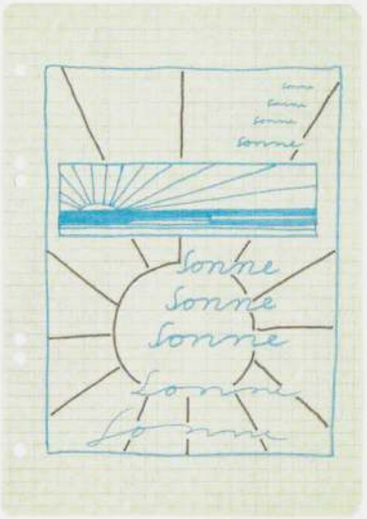


198–206 *Sketchbook* • *Skizzenbuch*. c. 1969.
Felt-tipped pen, each page 8 1/4 x 5 15/16" (21 x 15 cm)

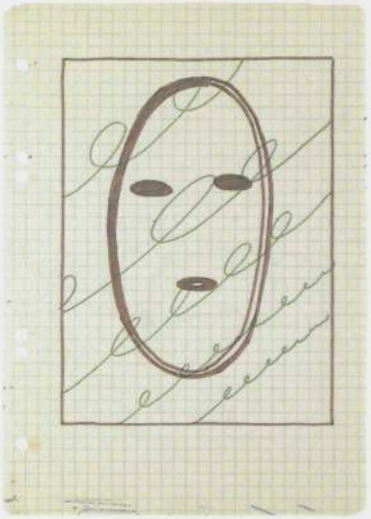


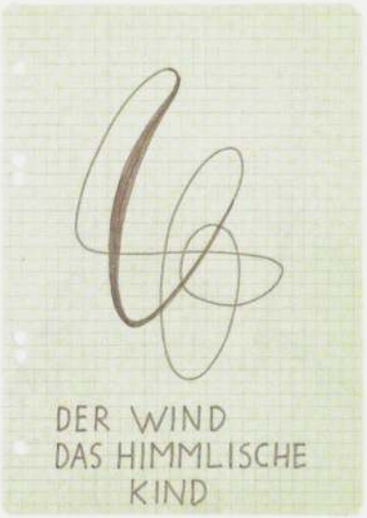


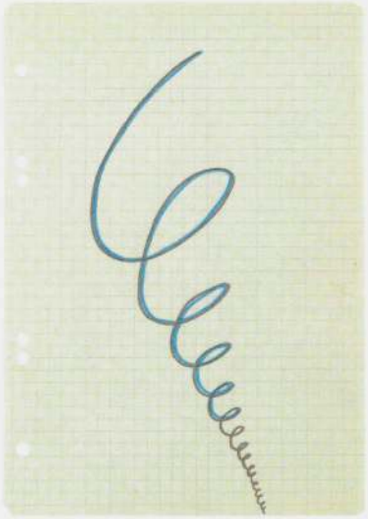
207–218 *Sketchbook No. 35* • *Skizzenbuch Nr. 35*. c. 1969.
Felt-tipped pen, each sheet 8 1/4 x 5 7/8" (21 x 14.9 cm)


Sonne
Sonne
Sonne
Sonne


Küche

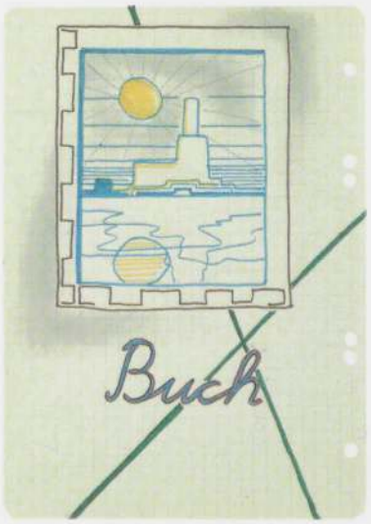


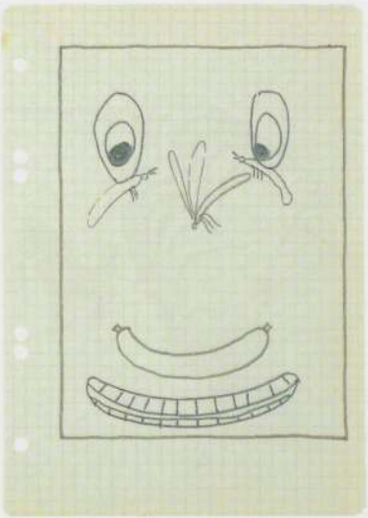

DER WIND
DAS HIMMLISCHE
KIND

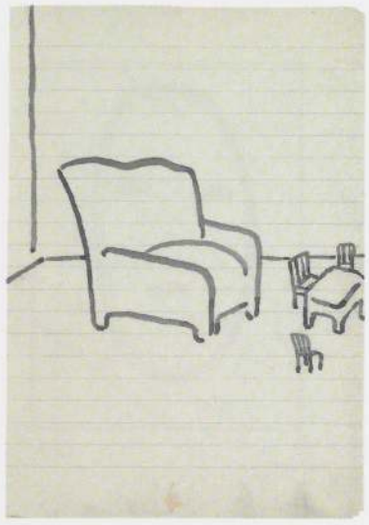


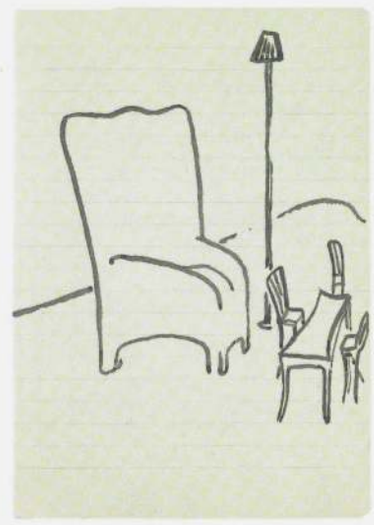

II
Gleiches zu Gleichem


Picasso

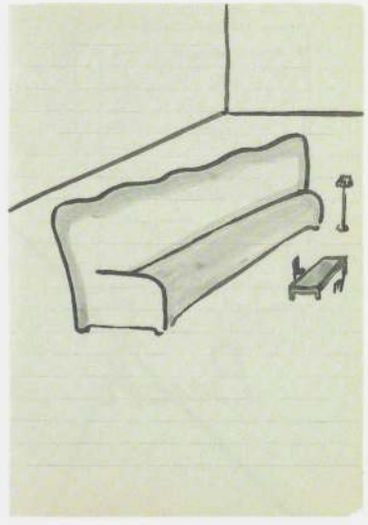

Buch





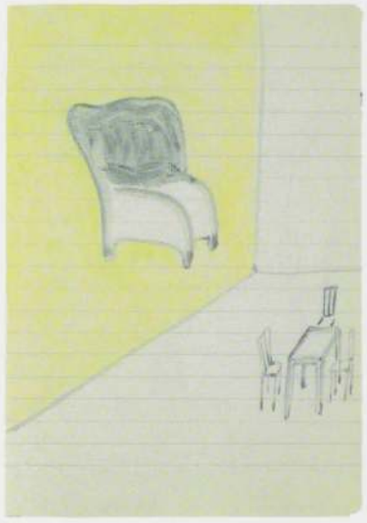




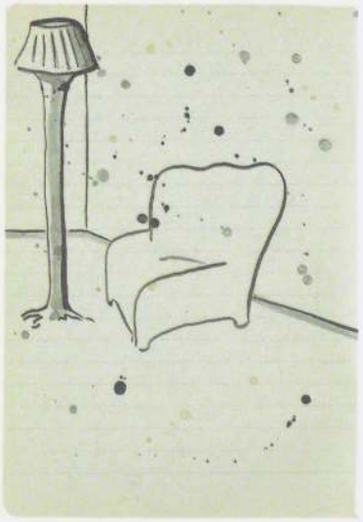
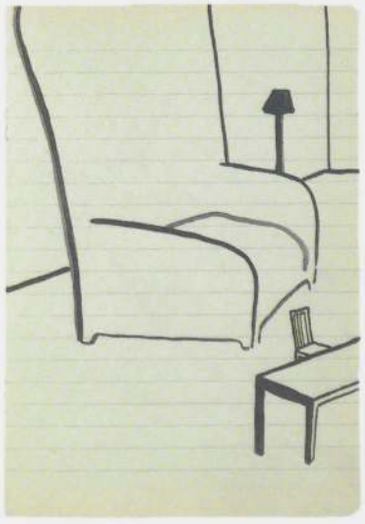



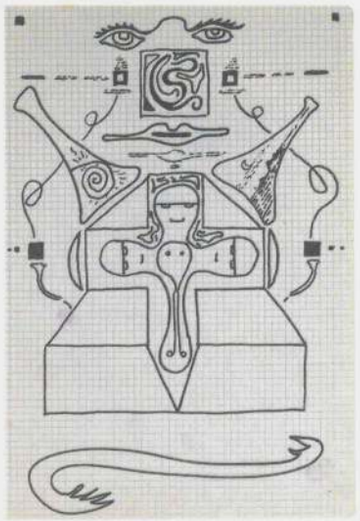
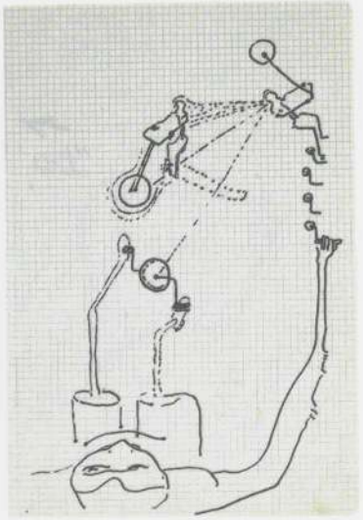
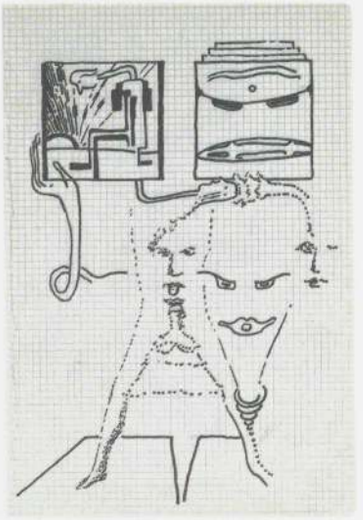

219–236 *Sketchbook • Skizzenbuch.* 1969.
Watercolor, each page 8 1/4 x 5 7/8" (21 x 14.9 cm)

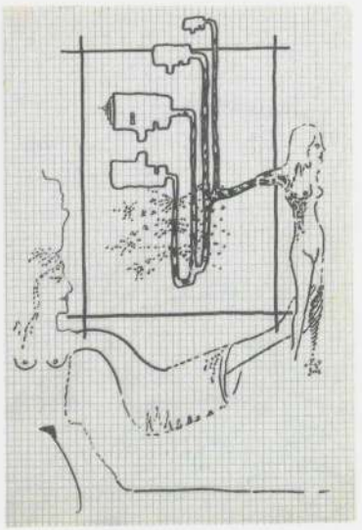
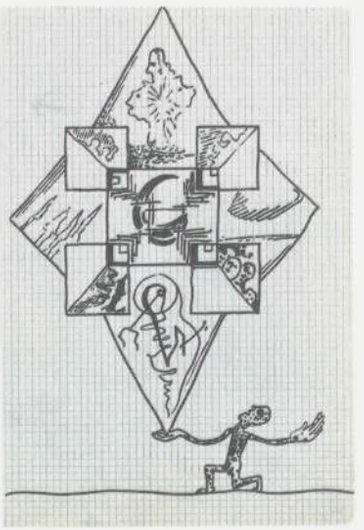


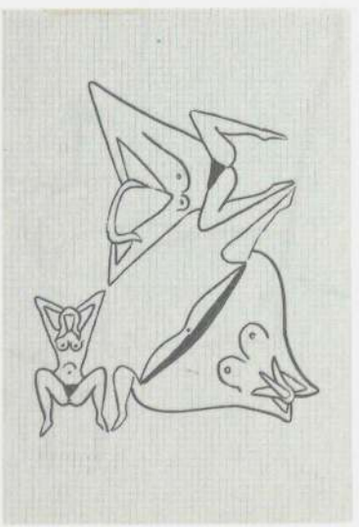
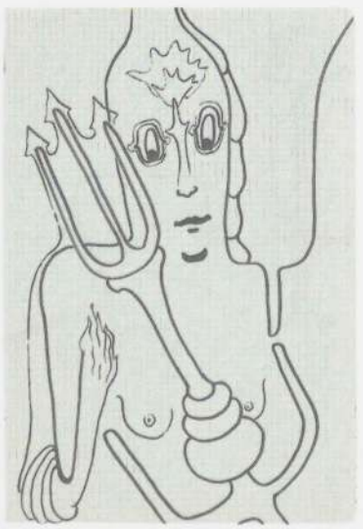




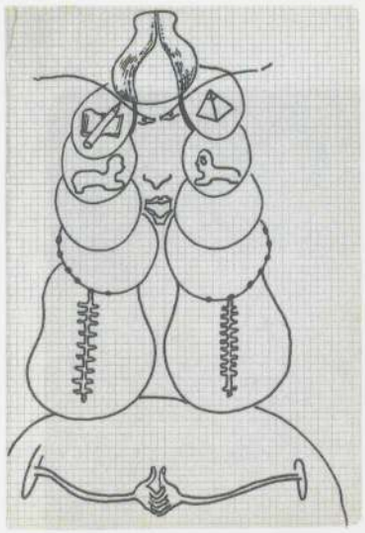
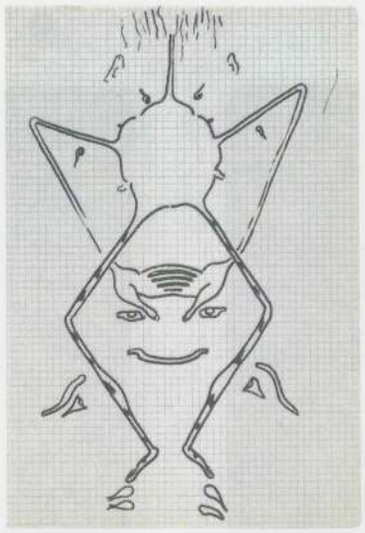
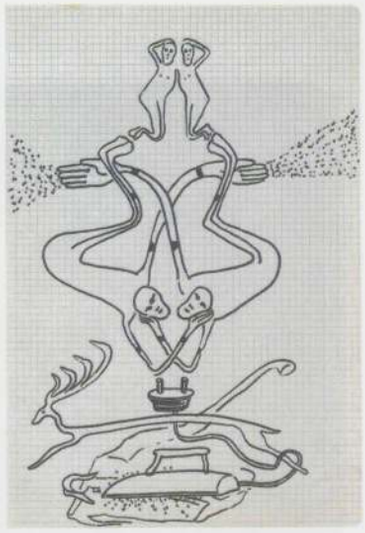
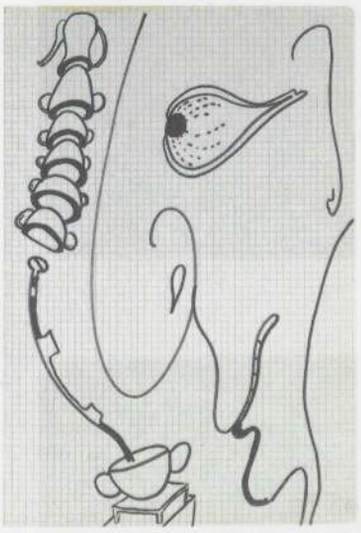
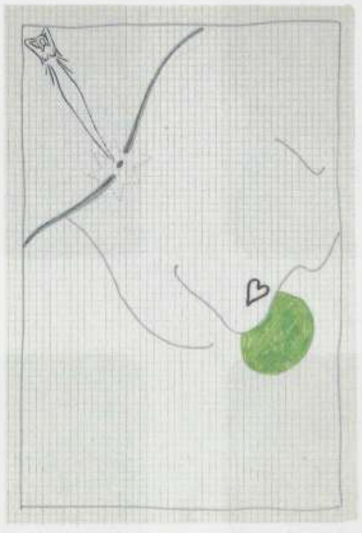



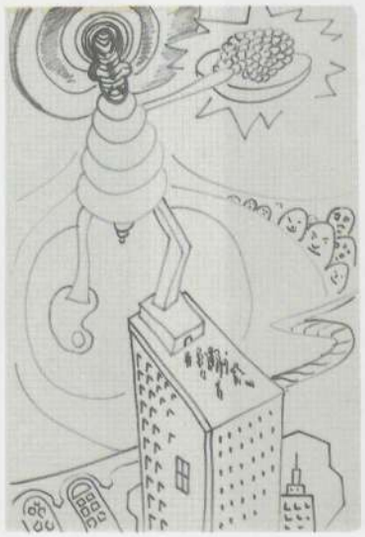





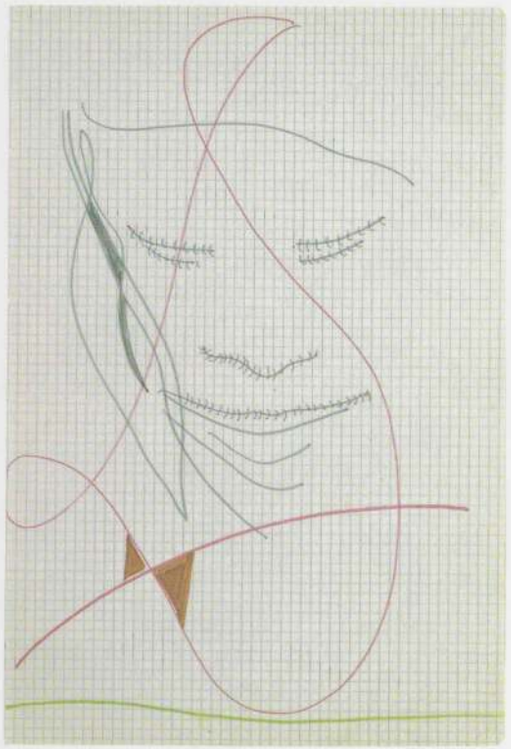
237–254 *Sketchbook • Skizzenbuch.* 1971–72.
Ink and colored pencil, each sheet $11^{13}/_{16}$ x $8^{1}/_{16}$" (30 x 20.5 cm)

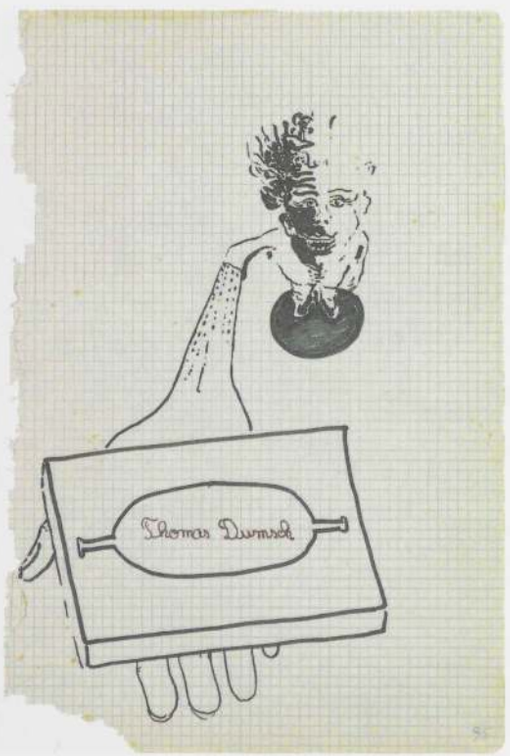







255–258 *Sketchbook* • *Skizzenbuch.* 1982.
Ink and gouache, each sheet 8 1/8 x 5 5/8" (20.6 x 14.3 cm)

259–262 *Sketchbook* • *Skizzenbuch*. c. 1982.
Silver nitrates, each sheet 11⅝ x 8⅛″ (29.5 x 20.6 cm)

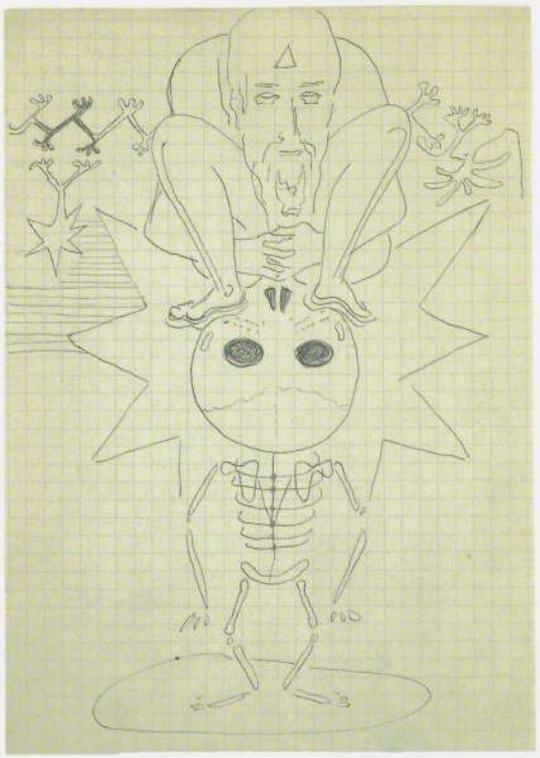


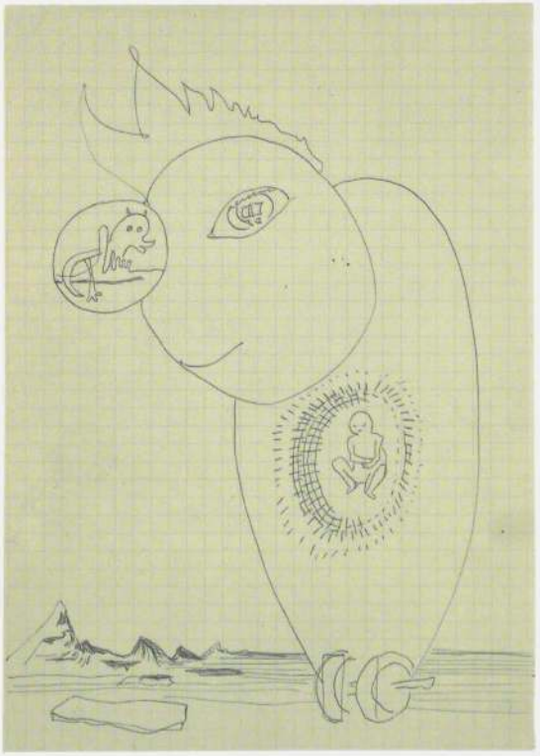


263–266 *Sketchbook* • *Skizzenbuch.* 1971–72.
Pencil, ballpoint pen, watercolor, and ink, each sheet $11^{13}/_{16}$ x $8^{1}/_{16}$" (30 x 20.5 cm)

267–268 *Sketchbook* • *Skizzenbuch.* 1981–82.
Ink and gouache, each page 8 1/8 x 5 9/16" (20.7 x 14.2 cm)

269–273 Untitled. 1971–72.
Ballpoint pen, each sheet 8 1/4 x 5 7/8" (21 x 14.9 cm)



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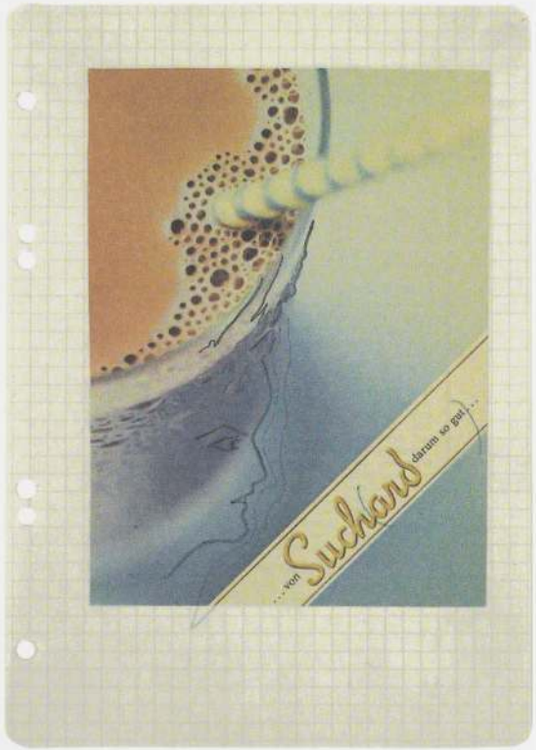
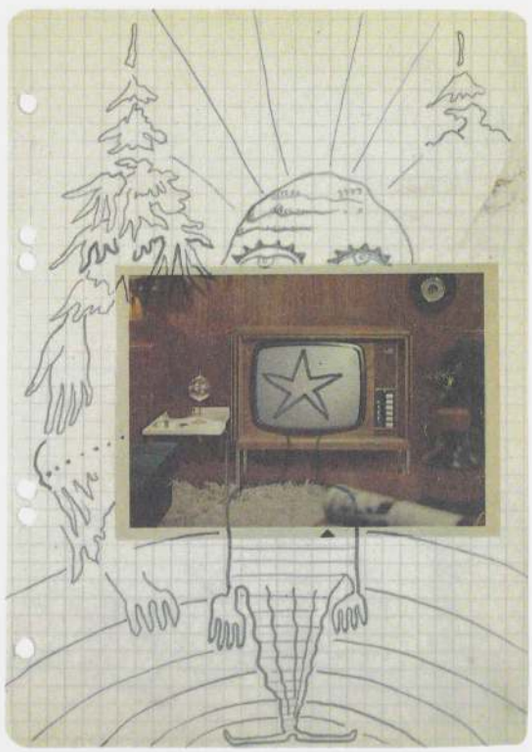
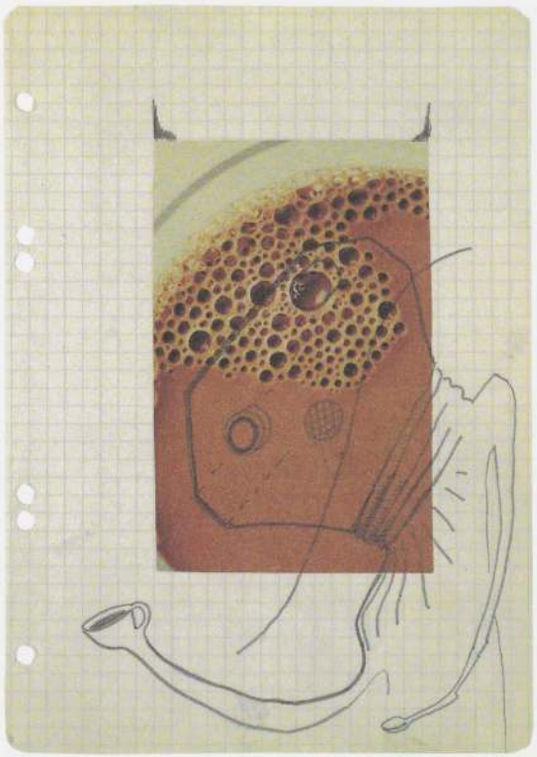
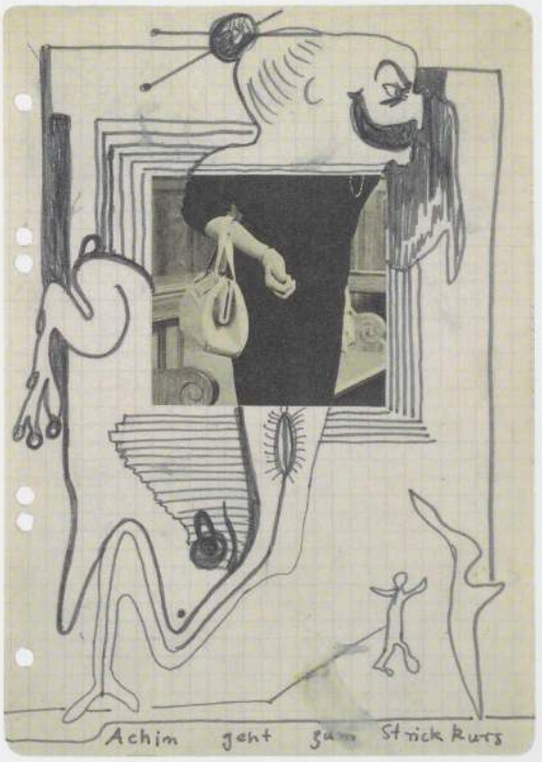




274–279 Untitled. c. 1968.
Collage and ballpoint pen, each sheet 8 1/4 x 5 13/16" (21 x 14.8 cm)

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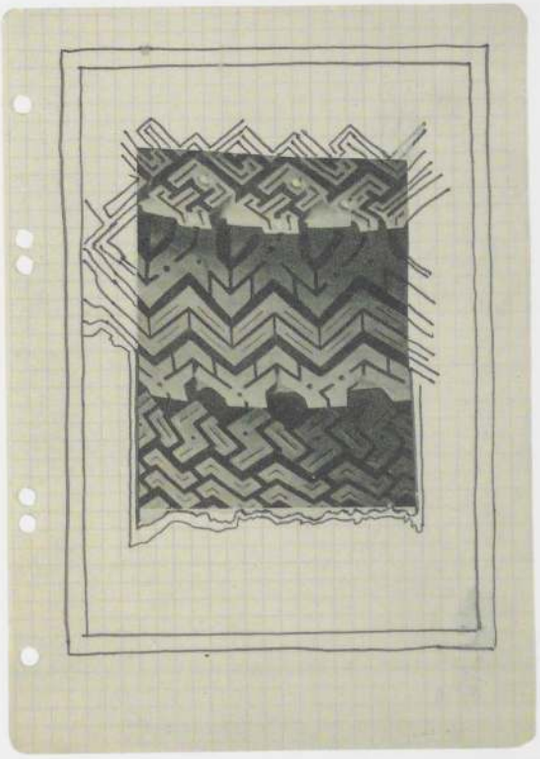


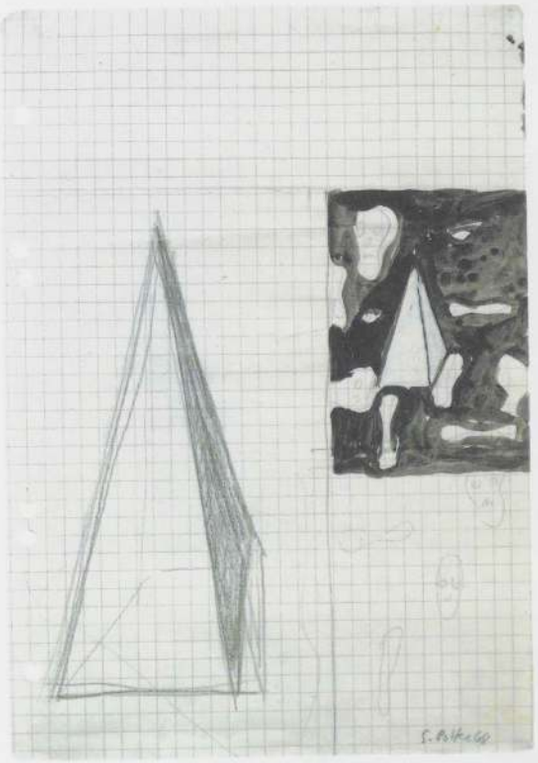
280 | 281 | 282 | 283

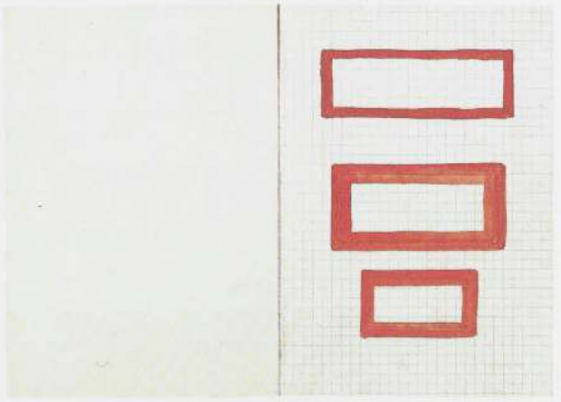
280 *"William Blake."* 1967.
Pencil, ballpoint pen, India ink, and gouache, 8 1/4 x 5 3/4" (21 x 14.6 cm)

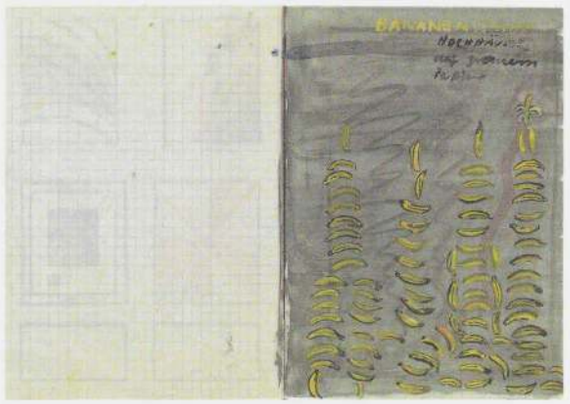
281 Untitled. 1968.
Watercolor and gouache, 8 1/4 x 5 7/8" (21 x 14.9 cm)

282 Untitled. 1968.
India ink, 8 1/4 x 5 13/16" (21 x 14.7 cm)

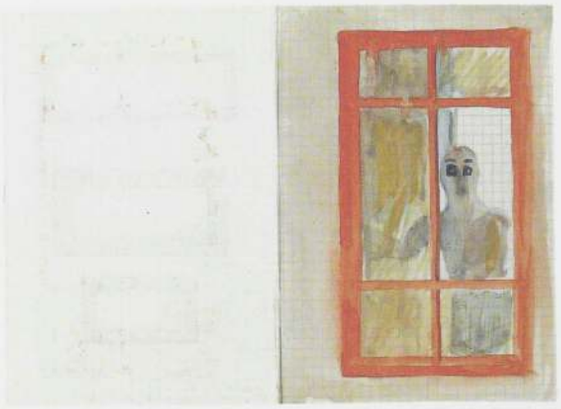
283 Untitled. 1968.
Pencil, India ink, and gouache, 8 1/4 x 5 3/4" (21 x 14.5 cm)

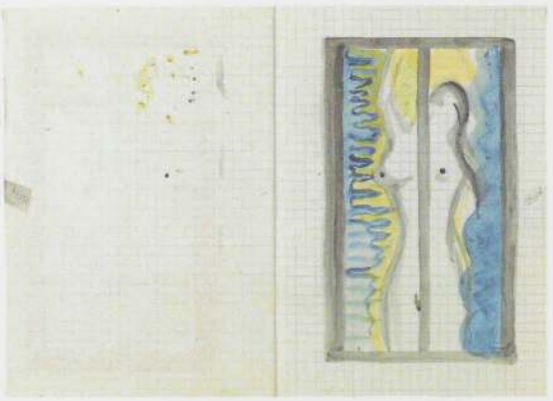


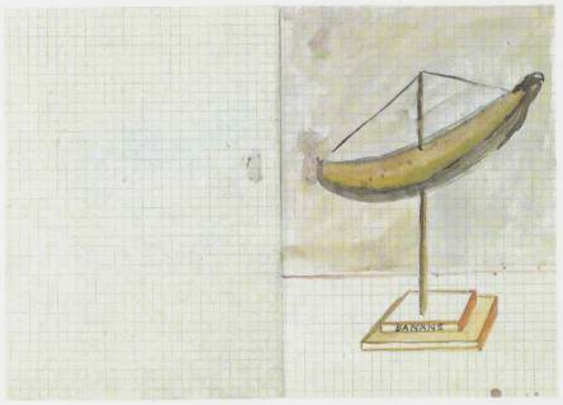


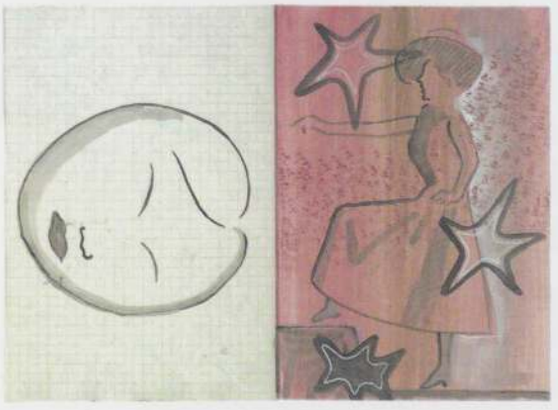


284–292 *Sketchbook No. 21 • Skizzenbuch Nr. 21.* c. 1969
Watercolor and white gouache, each page, 8 3/16 x 5 3/4" (20.8 x 14.6 cm)

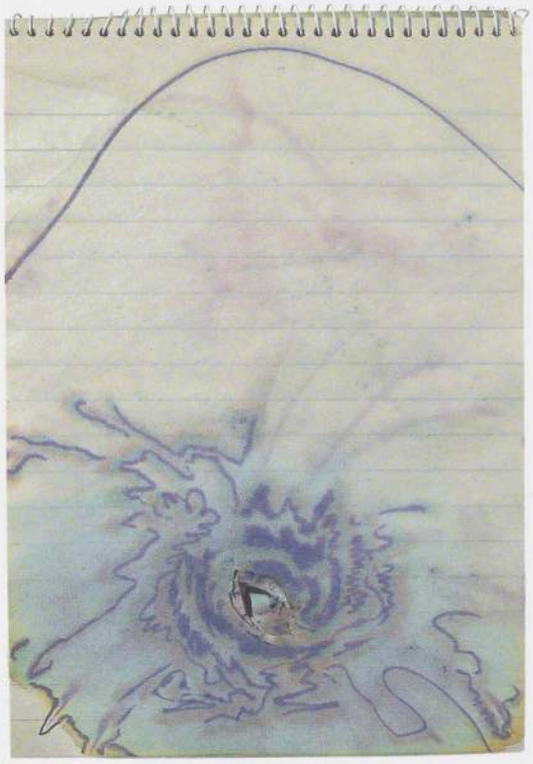


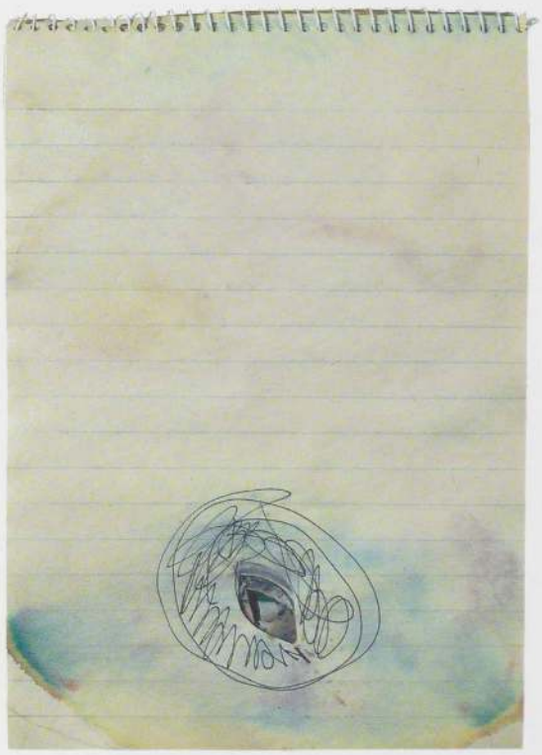


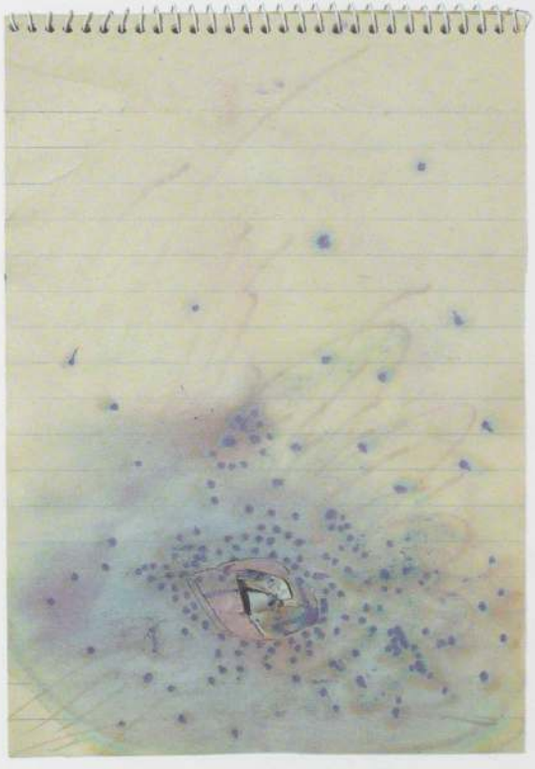

BANANE



293 Untitled. 1968.
Watercolor, $5\,^{13}/_{16}$ x $8\,^{1}/_{4}$" (14.7 x 21 cm)







294–297 *Protocol from the 29th of July / 10 a.m.–1 p.m.* • *Protokoll vom 29. 7 / 10–13.00.* Before 1974.
Felt-tipped pen and ink, each page 8 x 5 3/4" (20.5 x 14.5 cm)

Checklist of the Exhibition

Titles in quotation marks refer to the inscriptions on the drawings.

1 *A-Man • A-Mann.* 1963. Poster paint, 41 3/8 x 29 7/16" (105.1 x 74.8 cm). Private collection, Cologne / Privatbesitz, Köln (p. 8)

2 *B-Man • B-Mann.* 1963. Poster paint, 38 15/16 x 29 5/16" (99 x 74.5 cm). Private collection, Cologne / Privatbesitz, Köln

3 *C-Man • C-Mann.* 1963. Poster paint, 38 15/16 x 29 5/16" (99 x 74.5 cm). Private collection, Cologne / Privatbesitz, Köln

4 Untitled. 1963. Ballpoint pen and colored pencil, 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

5–6 Untitled. 1963. Ballpoint pen, each sheet 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

7 Untitled. 1963. Ballpoint pen and colored pencil, 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

8–9 Untitled. 1963. Ballpoint pen, each sheet 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

10–12 Untitled. 1963. Ballpoint pen, each sheet 11 3/16 x 8 1/4" (28.4 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

13 Untitled. 1964. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung Eileen and Michael Cohen

14 *"We Are the Cigars" • "Wir sind die Zigarren."* c. 1963. Ballpoint pen and watercolor, 11 5/8 x 8 1/4" (29.5 x 21 cm). Collection / Sammlung The Honorable and Mrs. Thomas F. Eagleton

15 *"Free of Dizziness" • "Frei von Schwindelgefühl."* c. 1964. Ballpoint pen, 11 3/4 x 8 3/8" (29.8 x 21.3 cm). The Museum of Modern Art, New York. Gift of The Cosmopolitan Arts Foundation

16 *"Less Work, More Wages!" • "Weniger Arbeit mehr Lohn!"* 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

17 *"Chocolates" • "Pralinen."* 1963. Ballpoint pen and gouache, 10 3/4 x 8 1/4" (27.3 x 21 cm). Courtesy Michael Werner Gallery, New York and Cologne

18 Untitled *(Mushroom)* • Ohne Titel *(Fliegenpilz).* 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Collection / Sammlung Matthew Marks, New York

19 *"The Bathroom in the Closet" • "Das Wannenbad im Schrank."* c. 1964. Felt-tipped pen, 11 13/16 x 8 3/8" (30 x 21.3 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

20 Untitled *(Footwash "for Gundula")* Ohne Titel *(Fusswäsche "für Gundula").* 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

21 *"Thumbtacks" • "Heftzwecken."* 1963. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung Martina Yamin

22 *"Why not Bathe?" • "Warum nicht baden?"* 1964. Felt-tipped pen, 18 15/16 x 14 3/8" (48.1 x 36.5 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

23 *"Shoe polish" • "Schuhkrem."* 1964. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung Frieder Burda

24 *"Flour in the Sausage" • "Mehl in der Wurst."* 1965. Ballpoint pen, watercolor, and gouache, 11 13/16 x 8 1/4" (30 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

25 Untitled. 1963. Ballpoint pen, 11 7/16 x 8 3/16" (29.1 x 20.8 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

26 *"Shirts in all Colors" • "Hemden in allen Farben."* 1963. Ballpoint pen, India ink, and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection / Privatbesitz

27 *"For the Housewife" • "Für die Hausfrau."* 1963. Ballpoint pen and watercolor, 11 13/16 x 9 7/8" (30 x 25 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

28 *"Why Can't I Stop Smoking?"* 1963. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection / Privatbesitz

29 Untitled *("Saturday-Night-Club").* 1965. Ballpoint pen, 11 11/16 x 8 1/4" (29.7 x 21 cm). The Over Holland Collection / Sammlung Over Holland

30 Untitled. 1963. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

31 *"To Each His [Own] Palm Tree" • "Jedem seine Palme."* 1966. Ballpoint pen and gouache, 11 1/2 x 8 1/4" (29.2 x 21 cm). Fractional and Promised gift of Vicki and Kent Logan to the Collection of the San Francisco Museum of Modern Art

32 *"Young Man Come Back Soon!" • "Junge komm bald wieder!"* 1963. Ballpoint pen and watercolor, 11 3/4 x 8 1/2" (29.8 x 21.6 cm). The Museum of Modern Art, New York. Gift by exchange: Heinz Berggruen and Klaus Perls in memory of Frank Perls, Glickstein Foundation, and Mrs. Alfred P. Shaw

33 Untitled. 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

34 *"Lady Wrestlers" • "Damen-Ringkämpfe."* c. 1968. Ballpoint pen, watercolor, and silver, 11 5/8 x 8 1/4" (29.5 x 21 cm). Collection / Sammlung Vogel, Hamburg

35 *"Butter."* 1964. Watercolor, 22 1/16 x 29 1/8" (56 x 74 cm). Collection / Sammlung Hegewisch-Becker, Hamburg

36 *"Berlin Doughnuts" • "Berliner Ballen."* 1965. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection / Privatbesitz

37 *"Stew" • "Eintopf."* 1965. Ballpoint pen and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung Frieder Burda

38 *"Mona Lisa."* 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Collection / Sammlung Wolfgang Wittrock, Düsseldorf / Zermützel

39 *"Off the Rack" • "Von der Stange."* 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

40 Untitled. 1963. Ballpoint pen, 11 1/8 x 5 1/4" (28.2 x 13.3 cm). The Museum of Modern Art, New York. Purchased with funds given by Sheldon H. Solow

41–42 Untitled. 1963. Ballpoint pen, each sheet 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

43 Untitled. 1963. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Private collection / Privatbesitz

44–47 Untitled. 1963. Ballpoint pen, each sheet 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

48 Untitled. 1963. Ballpoint pen and colored pencil, 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

49 Untitled. 1963. Ballpoint pen, 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

50 Untitled. 1963. Ballpoint pen and watercolor, 11 13/16 x 8 1/4" (30 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

51 *"Little Sausage"* • *"Würstchen."* 1963. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). San Francisco Museum of Modern Art. Fractional gift of Robin Quist Gates

52 Untitled. 1963. Ballpoint pen and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

53 Untitled. 1963. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung The Honorable and Mrs. Thomas F. Eagleton

54 *"Champagne for Everyone"* • *"Sekt für alle."* 1964. Ballpoint pen and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

55 *"Christmas at Home?"* • *"Weihnachten in der Heimat?"* 1964. Ballpoint pen, watercolor, and gouache, 11 13/16 x 8 1/4" (30 x 21 cm). Collection / Sammlung Frieder Burda

56 *"The Apparition of the Swastika"* *"Die Erscheinung des Hakenkreuzes."* c. 1963. Ballpoint pen and gouache, 11 1/2 x 8 1/4" (29.2 x 21 cm). Private collection / Privatbesitz

57 Untitled. c. 1965. Gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). Courtesy Michael Werner Gallery, Cologne and New York

58 Untitled *("Another Ulbricht?")* • Ohne Titel *("Noch ein Ulbricht?")*. 1963. Ballpoint pen and gouache, 11 9/16 x 8 1/4" (29.4 x 21 cm). Private collection / Privatbesitz

59 *[Send] "Your Little Package to the Other Side"* • *"Dein Päckchen nach Drüben."* 1963. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). The Over Holland Collection / Sammlung Over Holland

60 *"May One Laugh at Children?"* • *"Darf Man Kinder auslachen?"* 1964. Watercolor and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung Froehlich, Stuttgart

61 *"Swiss Roll"* • *"Biskuitrolle."* c. 1964. Ballpoint pen and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). Collection / Sammlung Frieder Burda

62 *"Rice"* • *"Reis."* 1963–64. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). The Museum of Modern Art, New York. Purchased with funds given by Sheldon H. Solow

63 *"We Want to be as Free as the Fathers Were"* • *"Wir wollen frei sein wie die Väter waren."* 1964. Ballpoint pen, 11 5/8 x 8 1/4" (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

64 Untitled. 1963. Ballpoint pen, 11 7/16 x 8 3/16" (29.1 x 20.8 cm). Collection / Sammlung Frieder Burda

65 *"Ghost with Necktie"* • *"Das Krawatten-Phantom."* 1965. Ballpoint pen, 11 13/16 x 8 1/4" (30 x 21 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

66 Untitled. c. 1963. Ballpoint pen, 11 3/4 x 8 3/8" (29.8 x 21.3 cm). Private collection, Cologne / Privatbesitz, Köln

67 Untitled. c. 1963. Ballpoint pen and black gouache, 11 3/4 x 8 3/8" (29.8 x 21.3 cm). Private collection, Cologne / Privatbestiz, Koln

68 Untitled. c. 1967–68. Ballpoint pen, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection / Privatbesitz

69–70 Untitled. c. 1963. Ballpoint pen, each sheet, 11 3/4 x 8 3/8" (29.8 x 21.3 cm). Private collection, Cologne / Privatbesitz, Köln

71 Untitled *(Profile)* • Ohne Titel *(Profil)*. 1965. Watercolor on printed paper, 9 7/16 x 9 1/16" (24 x 23 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

72 *Figure at a Window* • *Figur am Fenster.* 1971. White gouache, 8 1/4 x 8 3/16" (21 x 20.8 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

73 Untitled *(UFOs)* • Ohne Titel *(Ufos)*. 1968. Watercolor, 11 3/8 x 7 7/8" (29 x 20 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

74 Untitled. 1970. India ink and white gouache, 8 1/16 x 8 1/4" (20.5 x 21 cm). Collection / Sammlung Frieder Burda

75 Untitled. c. 1968. White gouache, 11 5/8 x 10 13/16" (29.5 x 27.5 cm). Kunstmuseum Bonn

76 Untitled *(Starry Sky)* • Ohne Titel *(Sternenhimmel)*. 1966. Watercolor and pencil, 11 5/8 x 8 1/4" (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

77 Untitled *(Fir Trees)* • Ohne Titel *(Tannen)*. c. 1964. Gouache on wallpaper, 27 3/8 x 24 7/16" (69.5 x 62 cm). Collection / Sammlung Wolfgang Wittrock, Düsseldorf / Zermützel

78 Untitled. 1966. Ink, 33 7/16 x 24" (84.9 x 61 cm). Private collection / Privatbesitz. Courtesy Galerie Hauser & Wirth, Zurich

79 *"Bambus Mouson."* 1969. Collage, ink, and watercolor, 8 1/4 x 16 1/8" (21 x 41 cm). Collection / Sammlung Ann Tenenbaum and Thomas H. Lee. Courtesy Thea Westreich Art Advisory Services, New York

80 *"Inhibitions?"* • *"Hemmungen?"* 1964. Ballpoint pen and watercolor, 11 3/4 x 8 5/16" (29.8 x 21.1 cm). Private collection / Privatbesitz. Courtesy Galerie Hauser & Wirth, Zurich

81 Untitled. 1964. Watercolor, 12 3/16 x 8 1/4" (31 x 21 cm). Courtesy Galerie Daniel Blau, Munich

82 *"Knitted Alps"* • *"Gestricke Alpen."* 1963. Ballpoint pen and watercolor, 11 5/8 x 8 1/4" (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

83 Untitled. 1968. Ballpoint pen and watercolor, 11 5/8 x 8 1/4" (29.5 x 21 cm). Private collection / Privatbesitz

84 Untitled. c. 1968. Watercolor, 11 11/16 x 8 1/4" (29.7 x 21 cm). Collection / Sammlung Frieder Burda

85 Untitled. 1966. Pencil and watercolor, 11 3/4 x 8 1/4" (29.8 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

86 Untitled. 1964. Ballpoint pen, watercolor, and gouache, 11 3/4 x 8 5/8" (29.8 x 21.9 cm). The Museum of Modern Art, New York. Purchased with funds given by Mr. and Mrs. Henry R. Kravis

87 Untitled. 1965. Ballpoint pen and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection / Privatbesitz

88 Untitled. 1966. Gouache, 10 1/4 x 8 1/4" (26 x 21 cm). Collection / Sammlung Dean Valentine, Beverly Hills, California

89 *"Young Peas"* • *"Junge Erbsen."* 1963. Ballpoint pen and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). The Metropolitan Museum of Art, New York. Purchase, The Cosmopolitan Art Foundation and Walter Bareiss Gifts, 1986

90 Untitled. 1963. Ballpoint pen and gouache, 10 3/4 x 8 1/4" (27.3 x 21 cm). Private collection / Privatbesitz

91 Untitled *(Dots)* • Ohne Titel *(Punkte)*. 1964. Watercolor, 11 13/16 x 8 3/8" (30 x 21.3 cm). Staatliche Graphische Sammlung, Munich. Bequest of Bernd Mittlesten Scheid

92 Untitled *(Dots)* • Ohne Titel *(Punkte)*. 1963. Watercolor, 24 5/8 x 20 5/16" (62.5 x 51.6 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

93 Untitled *(Dots)* • Ohne Titel *(Punkte)*. c. 1968. Ink and pencil, 10 1/8 x 8 7/8" (25.7 x 22.5 cm). Collection / Sammlung Vogel, Hamburg

94 Untitled. 1963. Ballpoint pen, oil paint, and gouache, 11 5/8 x 8 1/2" (29.5 x 21.6 cm). The Museum of Modern Art, New York. By exchange from the Joan and Lester Avnet Collection and John S. Newberry Collection

95 Untitled. 1964. Acrylic and felt-tipped pen, 28 3/16 x 29 3/8" (71.6 x 74.6 cm). Private collection / Privatbesitz. Courtesy Galerie Hauser & Wirth, Zurich

96 Untitled *(Platypus)* • Ohne Titel *(Schnabeltier)*. 1964. Gouache, 39 3/8 x 29 5/16" (100 x 74.5 cm). Collection / Sammlung Raschdorf

97 Untitled. 1964. Watercolor, 27 9/16 x 21 11/16" (70 x 55.1 cm). Private collection / Privatbesitz

98 Untitled. 1964. Gouache, 40 15/16 x 29 9/16" (104 x 75 cm). Collection / Sammlung Frieder Burda

99 Untitled. 1964. Gouache, 39 3/4 x 29 3/8" (101 x 74.6 cm). Collection / Sammlung Frieder Burda

100 Untitled. 1964. Gouache, 39 13/16 x 29 3/8" (101.1 x 74.6 cm). Collection / Sammlung Frieder Burda

101 Untitled. 1965. Gouache, 39 3/4 x 29 3/8" (101 x 74.6 cm). Collection / Sammlung Frieder Burda

102 *Mother and Child* • *Mutter und Kind.* 1963. Gouache, 40 15/16 x 29 3/8" (104 x 74.6 cm). Private collection, Cologne / Privatbesitz, Köln

103 Untitled *(Kiss Kiss)* • Ohne Titel *(Kuss Kuss)*. 1965. Gouache, 27 9/16 x 35 7/16" (70 x 90 cm). The Reiner Speck Collection / Sammlung Reiner Speck, Cologne

104 *Potato Heads* • *Kartoffelköpfe.* 1965. Tempera, 27 1/2 x 33" (69.8 x 83.8 cm). Städtische Galerie im Lenbachhaus, Munich

105 *Potato Heads: Nixon and Khrushchev Kartoffelköpfe: Nixon und Chruschtschow.* c. 1965. Watercolor, 33 3/4 x 29 3/8" (84.7 x 74.6 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

106 *Potato Heads* • *Kartoffelköpfe.* 1966. Watercolor, 23 1/4 x 33" (59 x 83.8 cm). Courtesy Galerie Chantal Crousel, Paris

107 Untitled *(Telephone)* • Ohne Titel *(Telephon)*. 1966. Watercolor, 23 5/8 x 33 1/16" (60 x 83.9 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

108 *Duo Series* • *Reihe Duo.* 1966. Watercolor, 24 1/8 x 33 15/16" (61.3 x 86.2 cm). Kunstmuseum Bern. Collection / Sammlung Toni Gerber, Bern-Schenkung

109 *Duo Series* • *Reihe Duo*. 1966. Watercolor, 24 1/8 x 33 15/16" (61.3 x 86.2 cm). Kunstmuseum Bern. Collection / Sammlung Toni Gerber, Bern-Schenkung

110 Untitled. 1963. Watercolor, 33 7/8 x 29 1/8" (86 x 74 cm). Collection / Sammlung Barbara and Alexander Fehr, Cologne

111 *"Ghost"* • *"Geist."* 1966. Gouache, 33 7/16 x 24" (84.9 x 61 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

112 *Ghost* • *Geist.* 1967. Poster paint and watercolor, 33 3/4 x 24" (85.7 x 61 cm). Collection / Sammlung Wolfgang Wittrock, Düsseldorf / Zermützel

113 Untitled *(Large Potato Head)* • Ohne Titel *(Grosser Kartoffelkopf)*. 1965. Gouache, 37 3/4 x 25 3/16" (95.9 x 63.9 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

114 Untitled *(Palm Tree)* • Ohne Titel *(Palme)*. 1967. Watercolor and gouache, 37 13/16 x 25 3/16" (96 x 63.9 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

115 Untitled. 1968. Gouache, ink, and spray paint, 37 3/4 x 25" (95.9 x 63.5 cm). Collection / Sammlung Chara Schreyer. Courtesy Thea Westreich Art Advisory Services, New York

116 Untitled. 1967. Gouache, watercolor, and spray paint, 24 x 33 5/8" (61 x 85.4 cm). Collection / Sammlung Laura De Ferrari and Marshall B. Front

117 Untitled. 1967. Watercolor and spray paint, 37 13/16 x 25 5/8" (96 x 65 cm). Private collection / Privatbesitz

118 Untitled. 1968. Watercolor, acrylic spray, and gouache, 37 3/4 x 25" (95.9 x 63.5 cm). The Museum of Modern Art, New York. Gift of R. L. B. Tobin

119 Untitled. 1968. Watercolor, 39 3/4 x 27 1/2" (101 x 69.8 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

120 *Raster Drawing (Portrait of Lee Harvey Oswald)* • *Rasterzeichnung (Porträt Lee Harvey Oswald).* 1963. Poster paint, pencil, and rubber stamp, 37 5/16 x 27 3/8" (94.8 x 69.5 cm). Collection / Sammlung Raschdorf

121 *Raster Drawing ("Empedocles is in the Mountain")* • *Rasterzeichnung ("Empedokles ist in dem Berg").* 1963. Poster paint, rubber stamp, and spray paint, 25 3/16 x 30 5/8" (63.9 x 77.8 cm). Collection / Sammlung Raschdorf

122 *Raster Drawing (Little Sausage) Rasterzeichnung (Würstchen).* 1963. Poster paint, rubber stamp, and spray paint, 35 1/16 x 28 3/4" (89.1 x 73 cm). Collection / Sammlung Raschdorf

123 *Raster Drawing (Interior)* • *Rasterzeichnung (Interieur).* 1965. Poster paint and rubber stamp, 17 1/16 x 15 7/8" (43.3 x 40.3 cm). Collection / Sammlung Lempert, Bonn

124 *Calla Lily No. 2* • *Kallablüte Nr. 2.* 1965. Acrylic dispersion, 24 13/16 x 20 7/8" (63 x 53 cm). Collection / Sammlung Deutsche Bank AG, Frankfurt am Main

125 Untitled *(Raster Drawing)* • Ohne Titel *(Rasterzeichnung).* 1969. Acrylic dispersion, 25 3/16 x 28 3/8" (63.9 x 72 cm). The Reiner Speck Collection / Sammlung Reiner Speck, Cologne

126 Untitled *(Landscape)* • Ohne Titel *(Landschaft).* 1967. Acrylic dispersion, 27 9/16 x 39 3/8" (70 x 100 cm). The Art Institute of Chicago. Margaret Fisher Endowment

127 Untitled. 1968. Pencil, ballpoint pen, watercolor, and gouache, 8 1/4 x 5 13/16" (21 x 14.8 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

128 *"Polke's Hand-lines"* • *"Polkes Handlinien."* 1967. Watercolor and pencil, 8 1/4 x 5 13/16" (21 x 14.8 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

129 Untitled. 1968. Watercolor, 12 5/8 x 9 7/16" (32.1 x 24 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

130 Untitled. 1968. Gouache, 33 3/4 x 24" (85.9 x 61 cm). Collection / Sammlung Drs. Harold and Elaine Levin

131 Untitled. 1968. Watercolor, 27 11/16 x 39 7/16" (70.3 x 100.2 cm). Collection / Sammlung Deutsche Bank AG, Frankfurt am Main

132 Untitled. 1968. Gouache and silver on black cardboard, 5 x 5" (12.7 x 12.7 cm). Private collection / Privatbesitz

133 Untitled *(Eight Stripes)* • Ohne Titel *(Acht Streifen).* 1968. Gouache and silver on black cardboard, 5 1/4 x 5 1/2" (13.3 x 14 cm). Private collection / Privatbesitz

134 Untitled. 1968. Gouache and silver on black cardboard, 7 1/4 x 7 1/4" (18.4 x 18.4 cm). Private collection / Privatbesitz

135 Untitled. 1968. Gouache and silver on black cardboard, 7 1/2 x 7" (19 x 17.8 cm). Private collection / Privatbesitz

136 *"Composition XZ"* • *"Komposition XZ."* 1968. Watercolor and gouache, 34 1/8 x 24" (86.7 x 61 cm). Collection / Sammlung Wolfgang Wittrock, Düsseldorf / Zermützel

137 Untitled *(Heron)* • Ohne Titel *(Reiher).* c. 1968. Gouache, 39 3/8 x 27 9/16" (100 x 70 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

138 *"Potato Pyramid in Zwirner's Cellar"* *"Kartoffelpyramide in Zwirners Keller."* 1969. Ballpoint pen, felt-tipped pen, and gouache, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection / Privatbesitz

139 *"Sculptures: Strung Wire"* *"Plastiken: Draht bespannt."* 1968. India ink, 8 1/4 x 5 3/4" (21 x 14.6 cm). Courtesy Michael Werner Gallery, New York and Cologne

140 *"Sculpture"* • *"Plastik."* c. 1968. Watercolor and ink, 8 1/4 x 5 13/16" (21 x 14.8 cm). Courtesy Galerie Chantal Crousel, Paris

141 *"Plant"* • *"Pflanze."* 1968. Watercolor and ink, 8 1/4 x 5 13/16" (21 x 14.8 cm). Collection / Sammlung Edward Jaeger-Booth

142 *Capriccio II.* 1963–65. Watercolor and inks, 11 3/4 x 8 1/4" (29.8 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

143 *Capriccio.* 1963–65. Watercolor and inks, 11 11/16 x 8 3/8" (29.7 x 21.2 cm). Collection / Sammlung Vogel, Hamburg

144–151 *Baroque Group* • *Barock-Gruppe.* c. 1966. Watercolor and ink, each sheet 11 5/8 x 8 13/16" (29.5 x 22.4 cm). Private collection, Cologne/ Privatbesitz, Köln

152–157 *Chancellery Papers* • *Kanzleiblätter.* Before 1968. Watercolor and ink, each sheet 11 13/16 x 8 5/16" (30 x 21.1 cm). Private collection, Cologne / Privatbesitz, Köln

158 *Burma.* 1968–85. Mixed media, 8'8 3/4" x 7'10 7/8" (266 x 241 cm). Private collection, Cologne / Privatbesitz, Köln

159 *The Ride on the Eight of Infinity, I (The Motorcyclist): One cannot really indicate the exact position of a sphere. At best, one can say that the sphere is located primarily here and partly in some other place.* • *Die Fahrt auf der Unendlichkeitsacht, I (Der Motorradfahrer): Man kann die Position einer Kugel wirklich nicht genau angeben. Bestenfalls kann man sagen, die Kugel befindet sich hauptsächlich hier und teilweise an einer anderen Stelle.* 1969–71. Mixed media, 12'6" x 17' (381 x 518 cm). Private collection / Privatbesitz, Stuttgart

Sigmar Polke laying a ghost trap, Düsseldorf, 1966

160 *The Ride on the Eight of Infinity, II (The Motorcycle Bride): Time and again we cross the point where objects pass from the field of gravitational force into the field of centrifugal force.* • *Die Fahrt auf der Unendlichkeitsacht, II (Die Motorradbraut): Wir überschreiten immer wieder den Punkt, wo Gegenstände aus dem Bereich der Schwerkraft in den der Fliehkraft kommen.* 1969–71. Mixed media, 12'6" x 15'1" (381 x 460 cm). Private collection / Privatbesitz, Stuttgart

161 *The Ride on the Eight of Infinity, III (The Motorcycle Headlight): Through the observation of movement, one inevitably influences the movement itself.* • *Die Fahrt auf der Unendlichkeitsacht, III (Die Motorradlampe): Durch die Beobachtung der Bewegung beeinflussen sie zwangsläufig die Bewegung selbst.* 1969–71. Mixed media, 10'6"x 15'9" (320 x 480 cm). Private collection, Cologne / Privatbesitz, Köln

162 *The Ride on the Eight of Infinity, IV (Landscape): The uncertainty in gauging the position and velocity of a mass is independent of its size. The larger the mass, the less the uncertainty.* • *Die Fahrt auf der Unendlichkeitsacht, IV (Landschaft): Alle Unschärfen des Ortes und der Geschwindigkeit der Masse sind abhängig von ihrer Grösse. Je grösser die Masse, desto geringer die Unschärfe.* 1969–71. Mixed media, 9'4" x 14'2" (285 x 432 cm). Private collection, Cologne / Privatbesitz, Köln

163 Untitled. 1971. Watercolor, gouache, and synthetic polymer paint on paper, mounted on canvas, 7′9 1/4″ x 5′ 9 3/4″ (236.9 x 177.2 cm). The Museum of Modern Art, New York. Gift of the Dannheisser Foundation, 1996

164 Untitled. 1971. Gouache and mixed media on paper, mounted on canvas, 7′7″ x 5′9″ (231 x 175.3 cm). Private collection / Privatbesitz, San Francisco

165 *Spiderman.* 1971–74. Acrylic on paper, mounted on linen, 9′3 1/4″ x 10′3″ (282.5 x 312.4 cm). Collection / Sammlung Linda and Harry Macklowe, New York

166 *"Higher Beings Command: Paint an Angle!"* • *"Höhere Wesen befahlen: Winkel malen!"* 1968. Watercolor and typed print, 8 1/4 x 5 13/16″ (21 x 14.8 cm). Wittelsbacher Ausgleichsfonds, Collection / Sammlung Prinz Franz von Bayern, Depositum Staatliche Graphische Sammlung, Munich

167 *"Extension of the Planet System by Some 10 Planets"* • *"Erweiterung des Planetensystems um einen 10. Planeten."* 1968. Ballpoint pen, ink, and watercolor, 11 3/4 x 8 1/4″ (29.8 x 21 cm). Private collection / Privatbesitz

168 *"The Starry Sky on 24 June 24.00 Hours Shows a Constellation in the Form of the Name S. Polke"* • *"Der Sternhimmel am 24.6. 24.00 Uhr zeigt als Sternbild den Namenszug S. Polke."* 1969. Ballpoint pen and ink, 11 5/8 x 8 1/4″ (29.5 x 21 cm). Froehlich Collection / Sammlung Froehlich, Stuttgart

169 *"Polke as a Drug"* • *"Polke als Droge."* c. 1968. Watercolor, 11 3/4 x 8 1/4″ (29.8 x 21 cm). Collection / Sammlung Frieder Burda

170 Untitled *(Physiognomical Changes)* Ohne Titel *(Physiognomische Veränderung).* 1969. Watercolor, 11 5/8 x 8 1/4″ (29.5 x 21 cm). Kunstmuseum Bern. Collection / Sammlung Toni Gerber, Bern-Schenkung

171 *"Whip"* • *"Peitsche."* 1968. Pen and ink, 8 1/4 x 5 7/8″ (21 x 14.9 cm). The Museum of Modern Art, New York. Gift of The Cosmopolitan Arts Foundation

172–175 Untitled. 1968. Watercolor, each sheet 8 1/16 x 5 13/16″ (20.5 x 14.8 cm). Collection / Sammlung Deutsche Bank AG, Frankfurt am Main

176 Untitled. 1965–66. Watercolor, 24 x 17″ (61 x 43 cm). Collection / Sammlung Barbara G. Pine

177 Untitled. 1970. Ink, 11 3/4 x 16 9/16″ (29.8 x 42.1 cm). Collection / Sammlung Frieder Burda

178–189 *Sketchbook* • *Skizzenbuch.* 1966–69. Pencil and watercolor, 50 bound pages, each page 8 1/4 x 5 7/8″ (21 x 14.9 cm). Private collection, Cologne / Privatbesitz, Köln

190–197 *Sketchbook No. 25* • *Skizzenbuch Nr. 25.* c. 1968–69. Ballpoint pen, 25 unbound sheets, each sheet 5 7/8 x 8 1/4″ (14.9 x 21 cm). Private collection, Cologne / Privatbesitz, Köln

198–206 *Sketchbook* • *Skizzenbuch.* c. 1969. Felt-tipped pen, 72 bound pages, each page 8 1/4 x 5 15/16″ (21 x 15 cm). Private collection, Cologne / Privatbesitz, Köln

207–218 *Sketchbook No. 35* • *Skizzenbuch Nr. 35.* c. 1969. Felt-tipped pen, 25 unbound sheets, each sheet 8 1/4 x 5 7/8″ (21 x 14.9 cm). Private collection, Cologne / Privatbesitz, Köln

219–236 *Sketchbook* • *Skizzenbuch.* 1969. Watercolor, 32 bound pages, each page 8 1/4 x 5 7/8″ (21 x 14.9 cm). Private collection, Cologne / Privatbesitz, Köln

237–254 *Sketchbook* • *Skizzenbuch.* 1971–72. Ink and colored pencil, 36 unbound sheets, each sheet 11 13/16 x 8 1/16″ (30 x 20.5 cm) . Private collection, Cologne / Privatbesitz, Köln

255–258 *Sketchbook* • *Skizzenbuch.* 1982. Ink and gouache, 12 unbound sheets, each sheet 8 1/8 x 5 5/8″ (20.6 x 14.3 cm). Private collection, Cologne / Privatbesitz, Köln

259–262 *Sketchbook* • *Skizzenbuch.* c. 1982. Silver nitrates, 10 unbound sheets, each sheet 11 5/8 x 8 1/8″ (29.5 x 20.6 cm). Private collection, Cologne / Privatbesitz, Köln

263–266 *Sketchbook* • *Skizzenbuch.* 1971–72. Pencil, ballpoint pen, watercolor, and ink, 4 unbound sheets, each sheet 11 13/16 x 8 1/16″ (30 x 20.5 cm) . Private collection, Cologne / Privatbesitz, Köln

267–268 *Sketchbook* • *Skizzenbuch.* 1981–82. Ink and gouache, 65 bound pages, each page 8 1/8 x 5 9/16″ (20.7 x 14.2 cm). Private collection, Cologne / Privatbesitz, Köln

269–273 Untitled. 1971–72. Ballpoint pen, 5 unbound sheets, each sheet 8 1/4 x 5 7/8″ (21 x 14.9 cm). Private collection, Cologne / Privatbesitz, Köln

274–279 Untitled. c. 1968. Collage and ballpoint pen, 9 unbound sheets, each sheet 8 1/4 x 5 13/16″ (21 x 14.8 cm). Private collection, Cologne / Privatbesitz, Köln

280 *"William Blake."* 1967. Pencil, ballpoint pen, India ink, and gouache, 8 1/4 x 5 3/4″ (21 x 14.6 cm). Private collection / Privatbesitz

281 Untitled. 1968. Watercolor and gouache, 8 1/4 x 5 7/8″ (21 x 14.9 cm). The Metropolitan Museum of Art, New York. Purchase, The Cosmopolitan Art Foundation and Walter Bareiss Gifts, 1986

282 Untitled. 1968. India ink, 8 1/4 x 5 13/16″ (21 x 14.7 cm). Collection / Sammlung Vogel, Hamburg

283 Untitled. 1968. Pencil, India ink, and gouache, 8 1/4 x 5 3/4″ (21 x 14.5 cm). Courtesy Michael Werner Gallery, New York and Cologne

284–292 *Sketchbook No. 21* • *Skizzenbuch Nr. 21.* c. 1969. Watercolor and white gouache, 70 bound pages, each page 8 3/16 x 5 3/4″ (20.8 x 14.6 cm). Kunstmuseum Bonn

293 Untitled. 1968. Watercolor, 5 13/16 x 8 1/4″ (14.7 x 21 cm). Collection / Sammlung Vogel, Hamburg

294–297 *Protocol from the 29th of July / 10 a.m.–1 p.m.* • *Protokoll vom 29.7 / 10–13.00.* Before 1974. Felt-tipped pen and ink, 82 bound pages, each page 8 x 5 3/4″ (20.5 x 14.5 cm). The Museum of Modern Art, New York. Purchased with funds given by The Judith Rothschild Foundation

ADDENDUM Untitled (*Rodin Triptych*) • Ohne Titel *(Rodin Tryptychon).* 1963. Ballpoint pen, gouache, and collage, 21 3/4 x 27 3/4″ (55.6 x 70.6 cm). Collection / Sammlung M. Loulakis, Frankfurt (p. 191)

Chronology

1941
Born February 13 in Oels, Silesia (now Oleśnica, Poland).

1945
Family moved to Thuringia, East Germany.

1953
Emigrated to West Germany; settled in Düsseldorf.

1959–61
Apprenticed as a glass painter in Düsseldorf-Kaiserswerth.

1961–67
Studied at the Staatliche Kunstakademie (Art Academy), Düsseldorf with Karl Otto Götz and Gerhard Hoehme. Gerhard Richter and Konrad Lueg (later Konrad Fischer) are fellow students.

1963
Exhibited his work with Richter, Lueg, and Manfred Kuttner in a store in Düsseldorf. This show marked Polke's first public exhibition. Co-founded "Kapitalistischen Realismus" ("Capitalist Realism") with Lueg and Richter.

1970–71
Guest Professor at the Hochschule für Bildende Künste (Academy of Fine Arts), Hamburg.

1973
Lived at the Gaspelshof in Willich (Niederrhein).

1974
Traveled to Pakistan and Afghanistan.

1977–91
Professor at the Hochschule für Bildende Künste (Academy of Fine Arts), Hamburg.

1978
Moved to Cologne.

1980–81
Traveled to Southeast Asia, Papua New Guinea, and Australia.

Lives and works in Cologne.

Awards

1973
Prize for Painting, XIII Bienal de São Paulo, Brazil

1982
Will Grohmann Prize, Berlin

1984
Kurt Schwitters Prize, Hanover

1986
Grand Prize for Painting ("Golden Lion"), XLII Biennale di Venezia, Venice

1987
Lichtwark Prize of the Freie und Hansestadt Hamburg

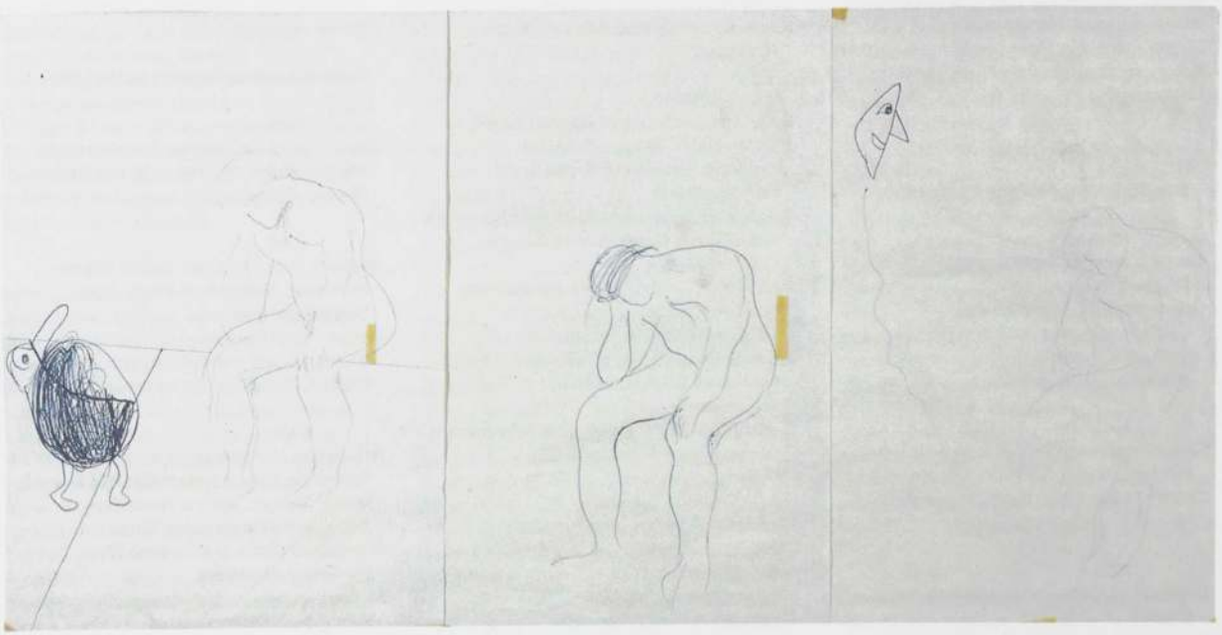
1988
International Prize for Painting of the State of Baden-Württemberg

1993
Lovis Corinth Prize of the Künstlergilde, Esslingen

1994
Erasmus Prize, Amsterdam

1995
Carnegie Prize, Pittsburgh, Pennsylvania

1996
Prize for Art awarded by the Nord Landesbank (North State Bank)



Untitled *(Rodin Triptych)* • Ohne Titel *(Rodin Tryptychon)*. 1963.
Ballpoint pen, gouache, and collage, 21 3/4 x 27 3/4" (55.6 x 70.6 cm).
(in exhibition; see checklist addendum, p. 190)

Selected Exhibition History and Bibliography

The following selected exhibition list and bibliography have been compiled by Margit Rowell with the assistance of Elke Ahrens, Kristin Helmick-Brunet, Elena Lin, and Christopher Northup.

Since the focus of the present exhibition is on the drawings executed during the period 1963 to 1974, it seemed appropriate to concentrate primarily on the exhibitions that highlight this medium and / or period. In the bibliography, the emphasis is the same, but some more general literature is included in order to provide a broader understanding of the artist's activity.

The documentation has been organized as follows:

I. Exhibitions

Solo and Group Exhibitions Focusing on the 1960s

Solo and Group Exhibitions Focusing on Drawings

II. Literature

Interviews and Statements; Special Editions and Commissions; Facsimile Editions; Films

Monographs

Articles

For a comprehensive exhibition list and bibliography from 1963 to 1997, the reader is invited to consult Martin Hentschel et al., *Sigmar Polke: The Three Lies of Painting* (Bonn: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 1997–98), pp. 350–75.

I. Exhibitions

Solo Exhibitions Focusing on the 1960s

1966

Galerie h, Hanover (with Gerhard Richter), March. Catalogue.
Galerie René Block, Berlin, May. Catalogue with text by Joseph Beuys.
Hommage à Schmela. Galerie Schmela, Düsseldorf, December 10.

1967

Zeichnungen und Ölbilder. Galerie Heiner Friedrich, Munich, January–February. Catalogue.
Demonstrative 1967. Galerie Heiner Friedrich, Munich (with Gerhard Richter), until April 16.

1968

Galerie René Block, Cologne (art market), October.
Moderne Kunst. Galerie René Block, Berlin, December 1968–January 1969.

1969

Blockade '69: Raum IX. Galerie René Block, Berlin, October–November. Catalogue.
Galerie Rudolf Zwirner, Cologne.

1970

Galerie Heiner Friedrich, Munich (with Christoph Kohlhöfer), February–March.
Galerie Konrad Fischer, Düsseldorf, June–July.
Galerie Thomas Borgmann, Cologne, November–December.
Bilder. Galerie Michael Werner, Cologne, November 1970–January 1971.

1971

Galerie Ernst, Hanover, May–June.
Galerie Konrad Fischer, Düsseldorf, December.

1972

Galerie Michael Werner, Cologne, May–June.
Der Dürer-Hase und anderes: Arbeiten, 1964–1972. Galerie Toni Gerber, Bern, September–October.
Galerie im Goethe-Institut, Provisorium, Amsterdam.

1973

Franz Liszt kommt gern zu mir zum Fernsehen. Westfälischer Kunstverein, Münster (with Achim Duchow), April–May. Catalogue edited by Jean-Christophe Ammann.
Galerie Konrad Fischer, Düsseldorf, May.
Bilder. Galerie Michael Werner, Cologne, November.

1974

Bilder und Zeichnungen. Galerie Cornels, Baden-Baden, January–February.
Hallo Shiva. Galerie Toni Gerber, Bern, February–March.
Galerie Michael Werner and Thomas Borgmann at the Galerie Rudolf Zwirner, Cologne, February–March.
Hallo Shiva . . . Neue Bilder. Galerie Klein, Bonn, April–June.
Original + Fälschung. Städtisches Kunstmuseum Bonn (with Achim Duchow), April–June. Catalogue with text by Dierk Stemmler.
Bilder 1964–1974. Galerie Rudolf Zwirner, Cologne, opened on October 19.

1975

Mu Nieltnam Netorruprup. Kunsthalle Kiel, and Schleswig-Holsteinischer Kunstverein, Kiel (with Achim Duchow), April–July. Catalogue with texts by J. C. Jensen et al.
Galerie Klein, Bonn, May–June.
Galerie Michael Werner, Cologne, September–October.

1976

Bilder, Tücher, Objekte: Werkauswahl 1962–1971. Kunsthalle Tübingen, February–March; Städtische Kunsthalle Düsseldorf, April–May; Stedelijk van Abbe-Museum, Eindhoven, June–July. Catalogue with texts by Friedrich W. Heubach and Benjamin H. D. Buchloh.

1984

Galerie Klein, Bonn, February–April.

1986

Bilder und Aquarelle der 60er Jahre. Galerie Thomas Borgmann, Cologne, August–September.

1990

Michael Werner Gallery, New York, November 1990–January 1991. Catalogue with text by Friedrich Dürrenmatt.

1995

Paintings from the 60s and 70s by Sigmar Polke. Michael Werner Gallery, New York, November–December; exhibition, under the title *Frühe Arbeiten*, traveled to Galerie Michael Werner, Cologne, February–March 1996. Catalogue.

1996

Sammlung Deutsche Bank AG, exhibition tour, Deutsche Bank AG. Catalogue with text by Martin Hentschel.

Group Exhibitions Focusing on the 1960s

1963

Demonstrative Ausstellung. Düsseldorf (with Manfred Kuttner, Konrad Lueg, and Gerhard Richter), October.

1964

Neodada, Pop, Décollage, Kapitalistischer Realismus. Galerie René Block, Berlin, September–November.
Gruppe "Neue Realisten." Galerie Parnass, Wuppertal (with Konrad Lueg and Gerhard Richter), November–December.

1965

Phänomene und Realitäten, an exhibition by the Galerie René Block presented by the Rowohlt Verlag, Reinbek, and the Hochschule für Bildende Künste Hamburg, September 15.
Hommage à Berlin. Galerie René Block, Berlin, September–November.
Nieuwe Figuratie. Gemeentelijke Van Reekum Galerij, Appeldoorn, October.
Tendenzen. Städtisches Museum Simeonstift Trier, October–November.

Pop Art. Pianohaus Kohl, Gelsenkirchen, October–November.
Kapitalistisch realisme: richter, lueg & polke. Galerie Orez, The Hague.
Galerie PRO, Bad Godesberg.
Hoyland, Lueg, Palermo, Polke, Richter, Ruthenbeck, Twombly. Galerie Heiner Friedrich, Munich.

1966

Junge Generation: Maler und Bildhauer in Deutschland. Akademie der Künste, Berlin, June–July. Catalogue.
Deutscher Künstlerbund: 14. Ausstellung. Gruga-Park exhibition centre, Essen, July. Catalogue.
Künstler aus Düsseldorf. Städtisches Museum Wiesbaden, July–August.
Junge Düsseldorfer Maler und Bildhauer. Kunstverein Wolfsburg in der Stadthalle Wolfsburg, October.
Deutscher Kunstpreis der Jugend: Malerei. Staatliche Kunsthalle Baden-Baden, October–November.
Das Nichtbarocke in der Kunst. Galerie René Block, Berlin, in the foyer of the Forum Theater, Berlin, October–November.

1967

Neuer Realismus. Haus am Waldsee, Berlin, January–February; Kunstverein Braunschweig, March–April.
Wege 1967: Deutsche Kunst der jungen Generation. Museum am Ostwall, Dortmund, January–March; Goethe-Institut, Brussels, October–November. Catalogue.
Artypo: Kunst, gemaakt met behulp van grafische technieken. Stedelijk van Abbe-Museum, Eindhoven, in cooperation with the Graphischen School, Eindhoven, March–April.
Hommage à Lidice: 20. Ausstellung der Galerie René Block, Berlin. Galerie René Block, Berlin, October–November; Caput Galerie, Hamburg; Avantgarda Lidicum, Spálova Galerie, Prague. Catalogue.

1969

Sammlung Helmut Klinker, Bochum. Kunstgalerie, Bochum, April–May. Catalogue.
Klasse Beuys. Städtisches Museum Trier, April–June.
Industrie und Technik in der deutschen Malerei von der Romantik bis zur Gegenwart. Wilhelm-Lehmbruck-Museum, Duisburg, May–July. Catalogue with text by Siegfried Salzmann.
Düsseldorfer Szene. Kunstmuseum Luzern, June–July.
Accrochage. Galerie Michael Werner, Cologne, October.
Konzeption—Conception: Dokumentation einer heutigen Kunstrichtung. Städtisches Museum Leverkusen, Schloss Morsbroich, October–November. Catalogue with text by Rolf Wedewer and Konrad Fischer.
Neue Landschaften. Galerie von Loeper, Hamburg, in cooperation with René Block, December.

1970

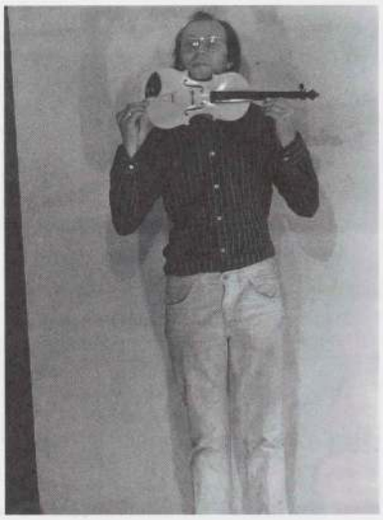
Pop-Sammlung Beck. Rheinisches Landesmuseum, Bonn, February–March; Kunsthalle am Steubenplatz, Darmstadt, May–July; Museum am Ostwall, Dortmund, October–November. Catalogue with text by H. Beck.
Jetzt. Künste in Deutschland heute. Kunsthalle Cologne, February–May. Catalogue edited by Helmut R. Leppien.
Zeitgenossen: Das Gesicht unserer Gesellschaft im Spiegel der heutigen Kunst. Städtische Kunsthalle Recklinghausen, May–July. Catalogue with texts by Thomas Grochowiak and H. L. C. Jaffé.
Strategy, Get Arts. Edinburgh International Festival, Richard Demarco Gallery, Edinburgh, August–September. Catalogue.
Malerei nach Fotografie: Von der Camera obscura bis zur Pop Art: Eine Dokumentation. Münchner Stadtmuseum, Munich, September–November. Catalogue with text by J. Adolf Schmoll gen. Eisenwerth.

1971

Palermo, Polke, Richter. Galerie Annemarie Verna, Zurich, April–May.
Fünf Sammler—Kunst unserer Zeit. Von der Heydt-Museum, Wuppertal, June–July. Catalogue with text by Johann Heinrich Müller.
20 Deutsche: Ausstellung der Onnasch-Galerie. Onnasch-Galerie, Cologne, September. Catalogue with text by Klaus Honnef.
Düsseldorf: Stadt der Künstler. Kulturamt der Stadt Düsseldorf, Vortragszentrum der Neuen Messe, Düsseldorf, September. Catalogue with text by Gerhard Storck.
Prospekt '71–Projection. Kunsthalle Düsseldorf, October; Louisiana Museum of Modern Art, Humlebaek, Denmark, January–February 1972. Catalogue with text by Konrad Fischer et al.

1972

Documenta 5: Befragung der Realität: Bildwelten heute. Museum Fridericianum, Neue Galerie, Kassel, June–October. Catalogue.
Selbstportraits / Weekend. Galerie René Block, Berlin, September. Catalogue.
Amsterdam—Paris—Düsseldorf. Solomon R. Guggenheim Museum, New York, October–December; Pasadena Art Museum, Pasadena, Calif., February–April 1973; Dallas Museum of Fine Arts, Dallas, May–June 1973. Catalogue.
Taidenäyttämö Düsseldorf: Konstscen Düsseldorf. Ateneum, Helsinki, November–December. Catalogue with text by Gerhard Storck.



"The Violinist," Düsseldorf, 1965

1973

Bilder, Objekte, Filme, Konzepte: Sammlung Herbig. Städtische Galerie im Lenbachhaus, Munich, April–May. Catalogue.
Mit Kunst leben II. Zeitgenossen. Württembergischer Kunstverein Stuttgart, April–May. Catalogue with text by Uwe M. Schneede.
Between 7—Yes Sir, That's My Baby. Städtische Kunsthalle Düsseldorf, May 2–6. Catalogue.
Some 260 Miles from Here: Art from the Rhein–Ruhr Germany 1973. Gallery House, Goethe Institut, London, May–July.
Kunst aus Fotografie: Was machen Künstler heute mit Fotografie: Montagen—Übermalungen—Gemälde—Dokumente—Fotobilder. Kunstverein Hanover, May–July. Catalogue with text by Helmut R. Leppien.
Medium Fotografie: Fotoarbeiten bildender Künstler von 1910 bis 1973. Städtisches Museum Leverkusen, Schloss Morsbroich, May–August; Kunstverein Hamburg, 1974; Haus am Waldsee, Berlin, 1974; Westfälischer Kunstverein, Münster, 1974. Catalogue.
Aspekte der gegenwärtigen Kunst in Nordrhein-Westfalen. Städtische Kunsthalle Recklinghausen, August–September. Catalogue.
Prospect '73—Maler, Painters, Peintres. Städtische Kunsthalle Düsseldorf, September–October.
Neue Bilder. Galerie Toni Gerber, Bern, December.
Accrochage. Galerie René Block, Berlin, December 1973–January 1974.

1974

Demonstrative Fotografie. Heidelberger Kunstverein, February–March;
Neuer Berliner Kunstverein, Räume der Kunstbibliothek, Berlin, May–June. Catalogue with text by Hans Gercke.

First Exhibition: Beuys, Brehmer, Brouwn, Hödicke, Polke, Richter, Ruthenbeck. Galerie René Block, New York, May–September.
Kunst bleibt Kunst: Aspekte internationaler Kunst am Anfang der 70er Jahre. Wallraf-Richartz-Museum, Kunsthalle Köln, Kunst und Museumsbibliothek, and Kölnischer Kunstverein, Cologne, July–September. Catalogue.
Sammlung Ulbricht. Kunstmuseum Düsseldorf, July–November.
25 Jahre Kunst in der BRD 1949–1974. Städtisches Kunstmuseum Bonn, October–December.
Surrealität–Bildrealität 1924–1974: In den unzähligen Bildern des Lebens. Städtische Kunsthalle Düsseldorf, December 1974–February 1975; Staatliche Kunsthalle Baden-Baden, February–April 1975. Catalogue.

1975

XIII Bienal de São Paulo. São Paulo, Brazil, October–December. Catalogue.
Fünf Jahre Galerie Klein. Galerie Klein, Bonn, November 1975–January 1976.
Tenth Exhibition: Beuys, Brehmer, Filliou, Koepcke, Paik, Polke, Richter, Ruthenbeck, Watts. Galerie René Block, New York, November 1975–January 1976.

1976

Konrad Lueg, Sigmar Polke, Gerhard Richter. Museum Wiesbaden, April–May.
Gemälde, Fotos, Dias, Filme. Stedelijk van Abbe-Museum, Eindhoven, June–July.
Kunst der 60er und 70er Jahre aus Bonner Privatbesitz. Kunstmuseum Bonn, November–December. Catalogue.

1978

Aspekte der 60er Jahre: Aus der Sammlung Reinhard Onnasch. Nationalgalerie, Berlin, Staatliche Museen Preussischer Kulturbesitz, February–April. Catalogue.

1984

Aufbrüche. Manifeste, Manifestationen: Positionen in der bildenden Kunst zu Beginn der 60er Jahre in Berlin, Düsseldorf und Munich. Städtische Kunsthalle Düsseldorf, September–November. Catalogue edited by Klaus Schrenk.

1985

Deutsche Kunst seit 1960: Sammlung Prinz Franz von Bayern. Bayerische Staatsgemäldesammlungen, Staatsgalerie moderner Kunst, Munich, June–September. Catalogue with texts by Carla Schulz-Hoffmann and Peter-Klaus Schuster.

1986

Die Sammlung Toni Gerber im Kunstmuseum Bern. Kunstmuseum Bern, June–August. Catalogue with texts by Christoph von Tavel, Josef Helfenstein, and Christoph Schenker.
Beuys zu Ehren. Städtische Galerie im Lenbachhaus, Munich, July–November.
Die 60er Jahre: Kölns Weg zur Kunstmetropole vom Happening zum Kunstmarkt. Kölnischer Kunstverein, Cologne, August–November. Catalogue with texts by Wulf Herzogenrath and Gabriele Lueg.

1987

Brennpunkt Düsseldorf 1962–1987. Kunstmuseum Düsseldorf, May–September; Centre Cultural de la Fundació Caixa de pensions, Barcelona, April–May 1988. Catalogue with texts by Stefan von Wiese, Johannes Meinhardt et al.

1990

Um 1968: Konkrete Utopien in Kunst und Gesellschaft. Kunsthalle Düsseldorf, May–July. Catalogue with text by Marie Luise Syring.

1991

Pop Art. Royal Academy of Arts, London, September–December; Museum Ludwig Cologne, January–April 1992. Catalogue with texts by Marco Livingstone and Dan Cameron.

1995

Kuttner—Lueg—Polke—Richter; Kapitalistischer Realismus?—Versuch einer Rekonstruktion. Galerie Marion und Roswitha Fricke, Düsseldorf, September–October.

1996

Sammlungsblöcke: Stiftung Froehlich. Tate Gallery, London, May–September; Kunsthalle Tübingen, Staatsgalerie Stuttgart, Württembergischer Kunstverein Stuttgart, September–November; Deichtorhallen Hamburg, Hamburger Kunsthalle, January–April 1997; Bank Austria Kunstforum, Vienna, May–August 1997. Catalogue with texts by Stefan Germer and Thomas McEvilley.
Richter. Polke. Rainer: Sammlung Frieder Burda. Kunsthalle Baden-Baden, September–November. Catalogue with text by Jochen Poetter.
Sammlung Speck. Museum Ludwig Cologne, September–November. Catalogue with texts by Reiner Speck et al.

1997

German Art from Beckmann to Richter: Images of a Divided Country. Martin-Gropius-Bau, Berlin, September 1997–January 1998. Catalogue with texts by Eckhart Gillen et al.

1998

Painting, Object, Film, Concept: Works from the Herbig Collection. Christie's, New York, February 17–March 1. Catalogue with texts by Richard Francis et al.

Solo Exhibitions Focusing on Drawings

1970

24 Hefte. Kabinett für aktuelle Kunst, Bremerhaven, April–May.
Zeichnungen. Galerie Toni Gerber, Bern, September–October.

1972

Zeichnungen. Galerie Rochus Kowallek, Frankfurt am Main, March–April.
Zeichnungen. Galerie Graphikmeyer, Karlsruhe, April–May.

1973

Zeichnungen von 1963–1969. Galerie Dorothea Loehr, Frankfurt am Main, June–July.

1983

Zeichnungen 1963–1968. Galerie Michael Werner, Cologne, May–June. Catalogue with text by A.R. Penck.

1987

Drawings from the 1960s. David Nolan Gallery, New York, October–November. Catalogue with text by Prudence Carlson.
Arbeiten auf Papier. Galerie Ha. Jo. Müller, Cologne, November.

1988

Drawings 1963–1969. Mary Boone / Michael Werner Gallery, New York, February.
Zeichnungen, Aquarelle, Skizzenbücher 1962–1988. Kunstmuseum Bonn, June–August. Catalogue with texts by Katharina Schmidt and Gunter Schweikhart.

1990

Arbeiten auf Papier. Galerie Marie-Louise Wirth, Zurich, June–July.

1991

Drawings. Fabian Carlsson Gallery, London, February.
Zeichnungen. Leccese-Sprüth, Cologne, April.

1993

Gemeinschaftswerk Aufschwung Ost. Bruno Brunnet Fine Arts, Berlin, May–July. Catalogue with texts by Johannes Gachnang and Martin Hentschel.

1995

Works on Paper from the 1960s. David Zwirner, New York, September–October.
Remix: Neue Arbeiten auf Papier. Haus der Kunst, Munich, November 1995–January 1996.

1997

Sigmar Polke: Drawings from the 1960s. Michael Werner Gallery, New York, January–March.

Musik ungeklärter Herkunft (Music of Unclarified Origin). Organized by the Institut für Auslandsbeziehungen, Stuttgart; exhibition tour ended at P. S.1, Queens, N.Y., July– August 1998. Catalogue with text by Bice Curiger.

Group Exhibitions Focusing on Drawings

1970

Zeichnungen 1. Städtisches Museum Leverkusen, Schloss Morsbroich, June–July; Kunsthaus Hamburg, July–August; Kunstverein Munich, August–September. Catalogue.

1971

Entwürfe, Partituren, Projekte, Zeichnungen. Galerie René Block, Berlin, March–April. Catalogue.

1972

Zeichnungen der deutschen Avantgarde. Taxispalais, Innsbruck, June–July. Catalogue with text by Peter Weiermair.

Zeichnungen 2. Städtisches Museum Leverkusen, Schloss Morsbroich, December 1972–January 1973. Catalogue edited by Rolf Wedewer.

1973

Deutsche Zeichnungen der Gegenwart. Kunsthalle Bielefeld, March–May; Kunstverein Oslo,1973; Griffelkunst Hamburg, 1973; Kulturgeschichtliches Museum, Osnabrück, 1974. Catalogue with texts by Carl Vogel and Ulrich Weisner.

1978

Werke aus der Sammlung Crex, Zürich. InK, Halle für internationale neue Kunst, Zurich, May; Louisiana Museum of Modern Art, Humlebaek, Denmark, January 1979; Städtische Galerie im Lenbachhaus, Munich, September–October 1979. Catalogue with text by Christel Sauer et al.

1979

Michael Buthe, Sigmar Polke, Ulrike Rosenbach, Gerhard Rühm, Alf Schuler: Fünf in Köln. Kölnischer Kunstverein, Cologne, January–February.

Zeichen setzen durch Zeichnen. Kunstverein Hamburg, May–July. Catalogue with texts by Günther Gercken and Uwe M. Schneede.

1982

German Drawings of the 60s. Yale University Art Gallery, New Haven, January–March; Art Gallery of Ontario, Toronto, April–May. Catalogue with text by Dorothea Dietrich-Boorsch.

Bilder und Zeichnungen von Bauch, Buthe, Lüthi, Polke, Schifferle, Szczesny. Galerie Gugu Ernesto, Cologne, June–July.

1983

Zeichnungen und andere Arbeiten auf Papier: Bernhard Blume, Gottfried Wiegand, Sigmar Polke, Tomas Schmit. Oldenburger Kunstverein, Oldenburg, April–May.

Dessins (Michael Buthe—Erik Dietmann—Sigmar Polke). Galerie Bama, Paris, April–May.

German Drawings. Marian Goodman Gallery, New York, May–June.

Works on Paper. Anthony d'Offay Gallery, London, July–August.

Michael Buthe. Briefe / Sigmar Polke. Zeichnungen. Galerie Toni Gerber, Bern.

1984

Drawings. Mary Boone / Michael Werner Gallery, New York, June.

1985

Zeichner in Düsseldorf 1955–1985. Kunstmuseum Düsseldorf, May–September. Catalogue with text by Friedrich Wilhelm Heckmanns.

Vom Zeichen: Aspekte der Zeichnung 1960–1985. Frankfurter Kunstverein, Frankfurt am Main, November 1985–January 1986; Kasseler Kunstverein, Kassel, January–February 1986; Museum für Moderne Kunst, Vienna, March–April 1986.

1987

Watercolours by Joseph Beuys, Blinky Palermo, Sigmar Polke, Gerhard Richter. Goethe-Institut, London, February–April. Catalogue with text by Marianne Stockebrand.

Von Arakawa bis Winzer. Städtisches Museum Leverkusen, Schloss Morsbroich, May–July. Catalogue.

1988

Zeichenkunst der Gegenwart: Sammlung Prinz Franz von Bayern. Staatliche Graphische Sammlung Neue Pinakothek, Munich, September–December. Catalogue with texts by Wolfgang Holler.

1989

Von Dürer bis Baselitz: Deutsche Zeichnungen aus dem Kupferstichkabinett der Hamburger Kunsthalle. Hamburger Kunsthalle, March–April. Catalogue with texts by Werner Hofmann et al.

Malerei auf Papier / Paintings on Paper. Organized by the Institut für Auslands-beziehungen, Stuttgart; exhibition tour opened at the Art Gallery of Toronto, September–November. Catalogue with text by Dieter Honisch.

Drawing as Itself. The National Museum of Art, Osaka. Catalogue.

1990

Verborgene Schätze: Arbeiten auf Papier des 20. Jahrhunderts aus Wuppertaler Privatsammlungen. Von der Heydt-Museum, Wuppertal, October 1990–January 1991. Catalogue.

1992

Allegories of Modernism: Contemporary Drawing. The Museum of Modern Art, New York, February–May. Catalogue with text by Bernice Rose.

El Mundo Imaginado: Obras sobre Papel del Arte Contemporaneo Aleman. Goethe-Institut, Caja de Madrid, September–November. Catalogue.

1993

European & American Drawings 1961–1969. Nolan / Ekman Gallery, New York, January–February.

1994

Painting, Drawing and Sculpture. Anthony d'Offay Gallery, London, March–April.

1995

Auf Papier: Kunst des 20. Jahrhunderts aus der Deutschen Bank. Schirn Kunsthalle, Frankfurt am Main, March–April; Berlinische Galerie, Landesmuseum für Moderne Kunst, Photographie und Architektur, Berlin, May–July; Museum der bildenden Künste, Leipzig, August–September. Catalogue with texts by Werner Schade et al.

II. Literature

Interviews and Statements; Special Editions and Commissions; Facsimile Editions; Films

Curiger, Bice. "Sigmar Polke: La peinture est une ignominie. Interview par Bice Curiger." *art press* (Paris), no. 91 (April 1985): 4–10; reprinted in German and English in *Parkett* (Zurich), no. 26 (December 1990): 6–26.

Schmidt-Wulffen, Stephan. "What Interests Me is the Unforeseeable: Sigmar Polke Talks About His Work." *Flash Art* (Milan), no. 140 (May–June 1988): 68–70.

Polke, Sigmar. "Für die Pappologie . . ." In *Bilder, Objekte, Filme, Konzepte: Sammlung Herbig,* exh. cat., Städtische Galerie im Lenbachhaus, Munich, 1973, p. 144; Eng. trans. in *Painting, Object, Film, Concept: Works from the Herbig Collection*. New York: Christie's, 1998, p. 216.

Polke, Sigmar. "Dankwoord/Dankesworte." In *Sigmar Polke. Praemium Erasmianum MCMXCIV*, Amsterdam, 1994.

Polke, Sigmar, and Gerhard Richter. Untitled [image-text collage]. 1965/66. In exh. cat., Galerie h, Hanover, 1966; reprinted in *Sigmar Polke*, exh. cat., Kunsthaus Zurich, and Josef-Haubrich Kunsthalle, Cologne, 1984.

". . . *Höhere Wesen befehlen*." 4 drawings by Sigmar Polke and 14 prints based on photographs by Polke and Christoph Kohlhöfer. Berlin: Edition 10, Galerie René Block, 1968.
Bundestagswahl 1972–Bizarre. Offset prints based on photographs taken in Düsseldorf and Cologne. Heidelberg: Edition Staeck 69, 1972.
Polke, Sigmar. *Ohne Titel / Untitled*. Special limited edition of 25, numbered and signed, with original essay, for *Parkett* (Zurich), nos. 40–41 (1994).
Polke, Sigmar. *Eine Bildgeschichte*. Insert (leaflet). In *Interfunktionen* (Cologne and New York), no. 9 (1972).
Polke, Sigmar. *Registro*. Insert. In *Interfunktionen* (Cologne and New York), no. 10 (1973): 15–24.
Polke, Sigmar. Project insert. In *Artforum* (New York) 22, no. 4 (December 1983): 51–55.
Polke, Sigmar. "Lernen Sie unseren kleinsten Mitarbeiter kennen/Künstler Rückzüchtung" (insert bet. pp. 16 and 17); "Eines Tages kam doch der Goya, der Luciente, zu mir und sagte . . . " (insert in appendix foll. p. 63). In *Sigmar Polke*, exh. cat., Museum Boymans-van Beuningen, Rotterdam, 1983, and Städtisches Kunstmuseum, Bonn, 1984.
Polke, Sigmar. Insert. In *Parkett* (Zurich), no. 13 (August 1987): 105–117.
Polke, Sigmar. Cover illustration and 18 drawings. In *Lettre International* (Berlin) 2, no. 5 (1989).
Polke, Sigmar, with Achim Duchow. *Franz Liszt kommt gern zu mir zum Fernsehen*. Special publication created for the exhibition at the Westfälischer Kunstverein, Münster, 1973.
Polke, Sigmar, and Achim Duchow. *Mu Nieltnam Netorruprup*. Special publication created for the exhibition at the Kunsthalle and Schleswig-Holsteinischer Kunstverein, Kiel, 1975.
Polke, Sigmar. "Day by Day . . . they take some brain away." Special publication created for the German pavilion at the XIII Bienal de São Paulo, Brazil, 1975.
Sigmar Polke: Fotos; Achim Duchow: Projektionen.Special publication created for the exhibition at the Kasseler Kunstverein, 1977.
Polke, Sigmar. Special issue of *Parkett* (Zurich), no. 2 (July 1984).
Collaboration Sigmar Polke. Special issue of *Parkett* (Zurich), no. 30 (December 1991).
Polke, Sigmar. Special issue of *Süddeutsche Zeitung Magazin* (Munich), no. 46, November 17, 1995.

Polke, Sigmar. Facsimile of a sketchbook from 1968/69. Städtisches Museum Abteiberg, Mönchengladbach, 1983.
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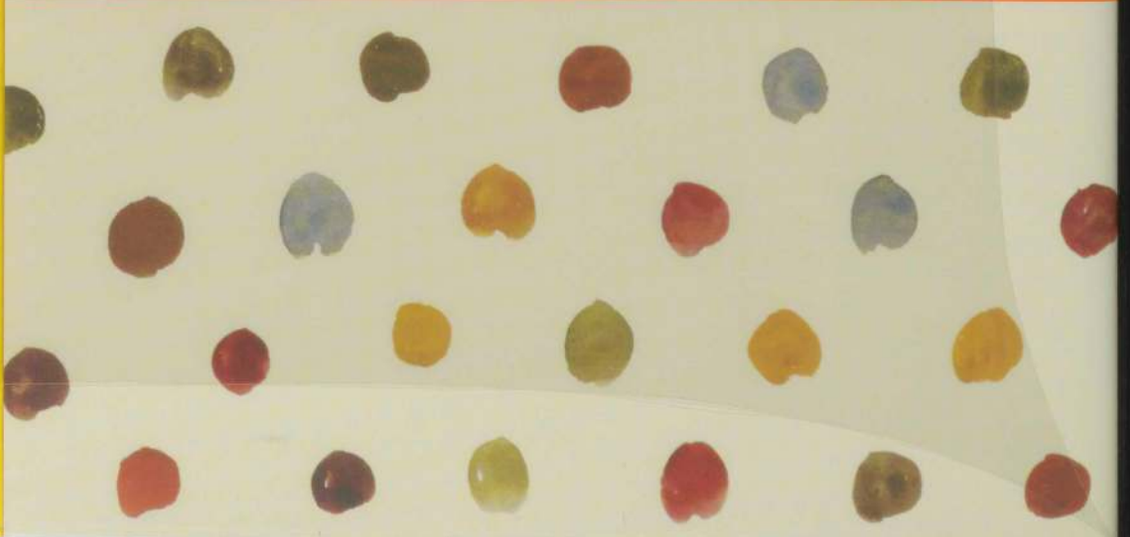

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